

# VARIETY

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64 PAGES

## EUGENIC BABE'S POP-ACTOR

### DRUMMERS FADING AWAY 80%; SHOW BIZ MISSES MITT SHAKERS

Modern Methods of Salesmanship Responsible—  
Hotels ~~Receives~~ by Tourist Trade, but Vaudeville  
Suffers Loss of Gags

Chicago, March 6.

Traveling salesmen, specifically those Goodtime Charley de l'uxes, numbered among the best friends of show business, have been crushed into insignificance by modern methods of big business, high-powered specialty men and local representatives.

It is probable their number has been decreased 80 per cent. within the past few years.

The breezy oldtimer who blew into a small town and took his customers out to theatre in the evening, fed them a hotel dinner, (Continued on page 2)

### Millionaire Song Writer Writing Paris Cafe Revue

Cole Porter sailed yesterday (March 6) on the "Laurentic" for Paris, where he is to write the new Ambassadeurs (cabaret) revue. Porter is a millionaire song-writer, whose unique writing ability has (Continued on page 2).

### Horsewhipping in Colored Film, Business Getter

Dunbar Pictures is making an all-negro feature at the Vitagraph Studio in Brooklyn.

The high light is a scene wherein an irate and long-suffering wife horsewhips her no-count husband. This scene has been done before in other negro pictures and is always a business-getter for the colored houses of which there are over 700 in the United States.

The colored audiences like to see the villain get his retribution in large, liberal doses.

### Lambs Lose Bar

By act of the Lambs Club's council the bar in the clubhouse was removed last week.

Although only mineral waters had been served, the club heads ruled its retention might encourage members with private supplies to slap the 18th amendment.

The Lambs' bar was a notable gathering spot for members of the club and guests before and after the 18th.

Since its removal the grill room has felt a low lull.

### FREE PEANUTS FOR 'CIRCUS'

Detroit, March 6.  
Adams theatre, playing "The Circus," is giving a bag of peanuts to each patron.

### COMPANIONATE PAIR AS PAN'S DANCERS

Haldeman-Julius and Roselle at \$650 for Kansas City.Wk.  
Option After School's Over

Kansas City, March 6.

Josephine Haldeman-Julius, the little Girard, Kans., high school girl, and her companionate husband, Aubrey Roselle, a student of Kansas university, have been secured under contract by the Pantages circuit. They will have their tryout in a new dancing act here starting Friday (March 9).

The pair are advertised as "Josephine Haldeman-Julius and Her Companionate Marriage Husband, Aubrey Roselle."

For the Kansas City week the pair will receive \$650, with the Pantages circuit, pending an optional contract covering the youngsters. (Continued on page 40)

### Film Houses Make Trade for Merchants

Johnstown, N. Y., March 6.

That picture theatres draw business to cities from surrounding territory has again been proved in Johnstown, where merchants report a distinct falling off in trade since the municipality became movieless through the burning of Smalley's theatre New Year's Day.

Merchants have been urging more speed in reconstruction by the Avon Theatre Co., owner, and W. C. Smalley, of Cooperstown, N. Y., lessee.

They are also said to have encouraged Albany interests in negotiations for a site for a new picture house on Main street.

### ALL SIGNS POINT TO ROSCOE AILS

Mrs. Grace Mailhouse-Burnham's Selection of "Perfect Man" Seems to Have Been Vaudeville Headlining Comedian—Neither Will Admit—Ails Alleges He Knows Not of Mrs. Burnham—Girl Born Jan. 10 and Named Vera

### WIRE ACQUAINTANCES

It looks as if Roscoe Ails has wished a Pop title on himself as the bachelor father of Mrs. Grace Mailhouse-Burnham's "eugenic baby" girl born Jan. 10 last.

Mrs. Burnham, following the birth, declined to divulge the correct identity of the babe's father, saying she had selected him for the eugenic thing as the perfect man.

Mr. Ails says on his honor as a vaudeville headliner at \$2,250 a week, he does not know Mrs. Burnham, although he had heard some. (Continued on page 46)

### ONE \$3 COCKTAIL AND YOUNG BOY GOES BLIND

One drink that cost three bucks a week ago is now costing a prominent family over 3,000 such notes in doctors' bills and the prodigal son, who topped it off the permanent loss of his sight, or at least life-long visual impairment. Last, but not least, it is taking its toll in money invested in long distance calls to a sanitarium or the outskirts of Harrisburg, Pa., by a blond member of a revue chorus in the 46th street neighborhood responding to the call of "Alice."

It seems that the young man, about 24, had been partying around Scarsdale, N. Y., before he returned to the bright lights and the drink. He remembers going to a night (Continued on page 2)

### "Cooch" Substitution

In burlesque circles with an added demand for cooch dancers who wiggle well, the word "cooch" has been declared out in favor of a substitute.

It is "shake."

### HOLLYWOOD CHATTER WRITERS NUISANCE LUXURY AS ARMY GROW

Some After Petty Craft—Others Want Screen Jobs—  
All Use "Publicity" as Sesame—One Skirt Writer  
Features Her Birthday for Side-Line

### HAVE YOU A PICTURE?

Up to date from the records, about the only people who are not smoking Lucky Strike cigs are those who have not had their picture taken.

### AIR AND WINGS SOFT SNAP FOR RACKETEERS

Butter and Eggers Fall Like  
October Apples for Fame  
Promise as "Angels"

Broadway's pet angels, old-timers and some of the younger bloods who have bankrolled many theatrical ventures along the street, are now buying wings and air. The boys have temporarily strayed from the safer byways of commerce in search of a new thrill, and a quicker and more sensational method of (Continued on page 43)

### Drug Stores Circularizing Wash. on Cracked Ice

Washington, March 6.

With Meyer Davis awaiting the court's decision on an injunction to stop the Le Paradis owner from serving cracked ice and ginger ale, treasury officials are endeavoring to find a way to reach a number of local drug stores which are offering immediate delivery to homes and apartments of that same cracked ice and ginger ale.

The entire town is being circularized, offering to deliver the ice at 10 cents a quart, together with the ginger ale.

### Flock of Musicals

Producers and agents on Broadway pretend to see a flock of musical shows approaching for the summer season in New York.

About six new productions of that class are now in preparation, with as many, if not more, expected.

Last summer Broadway was rather light on new musical shows.

Los Angeles, March 6.

Various demands being made by the great army of movie chatter writers invading the studios are causing plenty of grief and embarrassment to producers, directors, stars and press agents.

At times it seems that all the Los Angeles tourists had turned magazine correspondents for no other reason than to gain admission to the studios and mingle with the celebrities. This is small in com- (Continued on page 31)

### INVESTIGATING RADIO'S ADVERTISING CLAIMS

From the viewpoint of the advertising adherents of printers' ink, the radio form of exploitation has been more or less of a bugaboo. The agitation against the alleged extravagant claims made on behalf of radio advertising has resulted in the Association of National Advertisers making a thorough survey of radio circulation, percentage of returns, etc.

Lee Bristol, of Bristol-Myers, Ipana toothpaste manufacturers, whose Ipana Troubadors are a radio standard, heads the committee of investigation. Ipana spends \$150,000 a year for broadcasting publicity.

### Nite Club Restrained on Ice and Ginger Ale Service

Minneapolis, March 6.

Nankin cafe, leading night club and cabaret here, has been temporarily restrained by Judge J. W. Molyneux in federal district court from serving ginger ale and cracked ice.

A temporary order was signed (Continued on page 3)

**BROOKS**  
THE NAME YOU GO BY  
WHEN YOU GO TO BUY  
**COSTUMES**  
GOWNS AND UNIFORMS  
1437 B'WAY, N.Y. TEL. 5580 PENN.  
AND 5500 COSTUMES TO RENT

## LONDON AS IT LOOKS

By HANNEN SWAFFER

London, Feb. 17.

Dr. Emanuel de Marnay Baruch, distinguished New York physician, had an extraordinary experience this week, when Sybil Thorneike staged for the first time his play, "Judith in Israel." Dr. Baruch, who has written a score of plays in his spare time, chose Miss Thorneike, after seeing her in "St. Joan." The German and Austrian Ambassadors were at the first night, attended, as usual when Miss Thorneike appears, by a more distinguished first audience than that ever seen in England.

After the curtain fell, there was great enthusiasm. Then, the next day, came the same violent criticism of Sybil's performance that has followed most of her recent appearances. I consider her to be the victim of more bitter prejudice than any artist of my lifetime, except Jacob Epstein.

## Simple Story "Knocked"

"Judith in Israel" does not ask for criticism. It is a simply told story of how Judith saved the city, bringing back the head of her enemy under her arm, and although the Apocryphal version is altered very much, it is a play which I thought was nobly inspiring. Many of the speeches are lifted from the Bible. There is no pretense at poetry.

So skilfully is the play arranged now, that, while those who love beauty can find imagery and inspiration in it, any servant girl could see the play and be enthralled by a story that is packed with incident. It moves as rapidly as a film.

More than anything it reminded me of Oscar Asche's ill-fated production of "Attila." In fact, when Lily Bratton rushed round to congratulate the author after the second act, she agreed.

## Critics Turn and Read

The next morning, Alan Parsons of the "Daily Sketch"—he is Tree's son-in-law and a man not to be accused of over-enthusiasm when it comes to this sort of play—H. J. Henly of the "Daily Mail," and I were the only three eulogistic critics.

The "Times" bored itself to sleep, as usual, with roundabout criticism and other critics said there was no thrill. Hubert Griffith, seizing on Lewis Casson's curtain speech that "Judith in Israel" made up for a good many other American plays which had been seen lately, said that he preferred "Broadway." Still, it was Mr. Griffith who once said, "The House of Glass" is the best play I have seen since "Uncle Vanya."

## The Attack on Sybil

Once again, Sybil was attacked. The "monotony" of her voice and "certain mannerisms" were pointed out. In fact, most of the critics dismissed the play with contempt.

Now, the meaning of this is, of course, that no decent endeavor is possible in the English theatre if, on the following day, it is to be sneered at by people who usually applaud alien effort of every kind.

True, the play comes from America, but it is designed and staged and musically accompanied and acted in the highest spirit of the English tradition.

Of all the English artists who should be encouraged, Sybil Thorneike is the most distinguished. She risks her own money. She follows her own style. Nothing frightens her. She dislikes publicity. She is a woman of noble character and a cultured mind. Yet there is now, obviously, a dead set against everything she does.

I despair of a theatre where such a thing is possible. It is a vulgar age, nasty and horrible.

For Heaven's sake, turn on that negro jazz and drown the sound of nightingales!

## American Author "Gets Ready"

Bayard Veiller, by the way, is thinking of getting ready for the first night of his play, "The Trial of Mary Dugan," by going to Paris.

He went to the other night to see Sir Gerald du Maurier's first night and now, he says "If that is how they treat authors, I shan't be there."

As my relations with St. James's management still continue in an unsettled condition, I was not present, but they tell me that du Maurier just got away with his speech by nerve. Interruption started, but he mastered it.

"S. O. S." I understand, is the sort of play that du Maurier likes to build up. He is very slick at putting right someone else's crude ideas. He has done it so often now with success that he seems to prefer that to buying a finished play.

"S. O. S." will not repeat "Interference."

## The Road Show Star

Gracie Fields, du Maurier's new leading lady, is really a touring revue actress, chosen by du Maurier when he saw her at the Alhambra, but yet full of indifference about a part that would turn most women's heads. She laughs at being a "posh actress," as she calls it, and still talks of the days, only a few months back, when she was in what you call a burlesque road show, helping to make her own dresses and moving her own scenery sometimes when there was a strike.

## Sex Appeal up to Date

James Rennie, the American-Canadian actor, who is to play the leads with Tallulah in "Blackmail" in a few days' time, has apparently created considerable excitement in the company.

Charles Bennett, the young actor who wrote "Blackmail," says that "Rennie has sex appeal in his voice," while Raymond Massey, the producer, says "He has a spiritual sex appeal."

The second remark will appeal to Cecil DeMille.

## The Ex-Premier's Son

While Lord Oxford, the greatest Liberal Prime Minister of our time, was lying on his death bed on the Thames, his youngest son, Anthony Asquith, had his first film, "Shooting Stars," shown in London. While hourly we were expecting news of the father's death, the young son was being criticized and praised in an extraordinary way.

Marshall Neilan, who went in to see "Shooting Stars" the other night, said it was almost the cleverest film he had seen for years. Even Jolo paid a second visit. Yet I learn that the greater part of the audience was left cold.

"If they call this a British picture," one woman was saying to another, give us American films all the time."

In adopting the films as a career, young Asquith has done what Americans cannot quite appreciate—risked the ridicule of half of the highly-placed people of England, and taken a highbrow, if half-decided, mind into circles which, in this country, are regarded as beneath consideration.

## Tony Gets a Bouquet

I will hand him this bouquet without having seen his picture. As the inventor of the film quota system which is now making British films possible, I consider that young Asquith has done more for the industry by showing that an English producer can think on original lines than he would by producing a mere box office success. That is the easiest thing to do. He has reversed most of the old film ideas, I am told, and been too daring in his elimination of titles. He is five years in advance of the intelligence of the ordinary film public.

## The Censor Listens to Reason

When Basil Dean came back from America, not long ago, he complained to me about "Young Woodley," which the censor had banned, saying that on your side educationists were praising the play and lauding its value, while over here the Lord Chamberlain would not let it be acted.

I read the play and thought it an ordinary adolescent sex story not worth worrying about, except that, like Basil Dean, I objected to the censor's ruling that it could not be produced because it exposed the English public school system. If that is true, of course, the English public school system should be altered, not the play.

However, Lord Cromer, who seems open to reason—as "Sauce for the



## WILL MAHONEY

Alan Will of the New York "American," in reviewing "Take the Air," said: "Will Mahoney, a limber, ludicrous fanatic, must be acclaimed a real discovery, lifted from vaudeville, to spring through reviews and musical comedy the rest of his dancing days."

## Direction

RALPH G. FARNUM, 1560 Broadway

## Shuberts Restricted in Majestic's "Rio" Date

Stanley Sharp, who negotiated the deal for Ziegfeld whereby "Rio Rita" moves to the Majestic, New York, put in plenty of jokers in the contract, it is said. Sharp is an ex-Shubert employee. He inserted clauses forbidding the Shubert auditing department putting a check-up man in the box office and another forbidding the Shubert press department supervising any lists. Though a Chaslin house, Shuberts boss and seem to dictate operation to quite an extent.

## CROESUS SONGSTER

(Continued from page 1)

commanded attention and publication despite his creative endeavors for self-edification primarily.

Porter is a millionaire 10 times over, and an International boulevardier with a penchant for showing people more so than society. He is in his 30's and the ditties he struts for his guests have won him worldwide attention, including the authoring of the new Irene Bordoni show, "Paris," now in Philadelphia.

Porter's "Let's Misbehave," a controversial rage of last summer which Irving Aaronson and his Commanders brought over this fall, Porter states that the torrid lyrics accredited to the song are improvisations from divers sources and not his original idea, which has the song spicy but not nutty.

## SAILINGS

April 23 (New York to Paris), Fred and Tom Waring, C. B. Seeds, Barnard A. McDevitt, Waring's Pennsylvanians and families (Isle de France).

April 4 (New York to London) Mr. and Mrs. Albert Warner (Beren-garia).

March 24 (New York to London), Max Scheck (Paris).

March 21 (Paris to New York), Philip Goodman (Hamburg).

March 19 (New York to London), Max Scheck (Olympic).

March 10 (New York to Naples), Mr. and Mrs. Truman Tally (Roma).

March 7 (Vancouver to Australia), Florrie Le Vere, Lou Handman (Oarangi).

March 6 (New York to Paris) Cole Porter (Laurentic).

March 6 (New York to London), Laurence Schwab (Laurentic).

March 2 (New York to London), Edna Hibbard, Lester Bryant, Holo Lloyd (Baren-garia).

Feb. 29 (New York to London), Adrian Romeish, Mr. and Mrs. George Romaine (George Washington).

Gander" prove—has now reversed his decision after seeing the play at a private show.

The truth is that in England censorship, invaluable to managers, usually moves with the times.

I could quote a lot of cases to prove this—and also some on the other side.

## Licenses for Lighters

Washington, March 6.

A special license is necessary to carry a cigarette lighter in Spain. This is according to a recent royal order published in the Gaceta de Madrid, and as received by the Department of Commerce.

Licenses cost 25 pesetas for gold lighters, 15 pesetas for silver lighters and five pesetas for all others. A peseta is now worth 17 cents.

## LONDON

A dramatization by Temple Thurston of his recent novel, "Jane Carroll," has been acquired by Thomas Warner for early production in the West End with Isabel Jeans in the title role. The action of the story takes place in Ireland during the Rebellion of 1916.

Another Strindberg play is due for production, namely, "Comrades," the author's only comedy, which will be staged by Malcolm Morley and Milton Rosmer at the Everyman. Sybil Arundale will share leading honors with Pamela Carme, a society girl who shows promise.

The cast of "Blackmail," the play by Charles Bennett, "discovered" by Al Woods, will be Tallulah Bankhead, Alfred Clark, George Curzon, James Ross, Frank Vosper, Henrietta Watson.

When "The Silent House" requires a successor at the moment there it will probably be supplied by "The Green Dragon," Jefferson Parson's dramatized version of his own novel.

Emil Conrad Koeber, an American revue producer who operates under the name of Floyd Dupont, was charged at Bow street police station, London, with having failed to register himself under the aliens act. Dupont attracted the attention of the police recently by advertising in local theatrical papers for talent for forthcoming productions. He was fined \$50 and the attention of the home office called to his case.

After having witnessed the private performance of "Young Woodley" by the Arts Club theatre, the censor has lifted his ban, and the play will have its public production in the West End shortly.

Gilbert Miller will present Leslie Howard, comparatively unknown here, in "Her Cardboard Lover," in which he appeared in New York, some time this coming season in the West End. Another production of his will be "The Play's the Thing" with Holbrook Blinn in the cast.

## DRUMMERS OFF ROAD

(Continued from page 1)

tossed several cigars into their mitts and bought a little something for the Mrs., has become a halved memory.

This boy was rated as a chump in the cabaret, he was but one of the world's most famous jokes, generally believed to have little or no moral aspirations, but he supported small town hotels and gave his money freely to show business in broad-minded appreciation of whatever sort of entertainment was thrown at him.

## Missed by Railroads

The railroads miss him, too. At one time travelling salesmen were first among users of transportation. With their passing, show business takes the lead, and its first rating isn't nearly approached by any other classification of business.

Small town hotels were fortunate. With almost the total loss of their salesman patronage came automobile tourists, who not only make up for loss of the former but are now five times as important.

Show business is the real loser. Even disregarding the financial end, it misses those Goodtime Charleys in a social way.

And what will vaudeville do for gags?

## Bootlegging Drummer

Danbury, Conn., March 6.

Now enters the bootleggers' drummer.

Danbury business men have been receiving calls from an agent for a bootleg firm in New York City.

The agent carries samples in small phials and made a canvass of the business houses.

## MIDLAND'S 53 HOUSES

Circuit Takes Over More Houses from Universal

Kansas City, Mar. 6.

Midland Circuit has purchased a half interest in a number of Iowa and Missouri houses from Universal and will have charge of operation. Houses secured are the Palace and Grand, Meadville, Ia.; Strand, Orpington, Columbia, Fort Madison, Ia.; Colonial, Orpington and Royal, St. Joseph, Mo., and the Gillioz, Springfield, Mo.

Acquisition of these houses gives Midland 53 theatres in Missouri, Kansas and Iowa territory. The circuit, which has been securing theatres until it has become the largest in the middle west, is under the personal direction of M. E. Shanberg, also managing director of Loew's Midland here.

## Canadian Film Making

Jimmy Savo is going with the Canadian government's film producing expedition to Europe to shoot scenes on "Carry On, Sergeant." Capt. Bruce Cairnsfater is directing it from his own story. The American vaude comedian is making his film debut in the comedy.

Savo and Frisco at the Winter Garden Sunday night were cross-firing, and Frisco wanted to know whether Savo was playing "The Unknown Soldier" role in the picture.

## NEW PARIS THEATRE

Paris, Feb. 27.

Another playhouse, of 1,200 seats, is under construction on the Champs Elysees, near Claridge's Hotel, on the site of the former residence of the Duke of Grammont, corner of the Rue Lincoln. It is being built by a real estate company, and will be leased at an annual rental of \$50,000 francs.

Future tenant is not designated yet, but there are several candidates.

## "CRIME" IN FRENCH

Paris, Feb. 27.

A French version of "Crime," now playing in London, is being made by Charles Méré for the Porte St. Martin, next fall.

Mrs. Auguste, divorced wife of Duflon, Comedie-Francaise actor is listed for a lead.

## BLINDING COCKTAIL

(Continued from page 1)

club and also meeting a more or less well known hostess. Then came the booze. Ten minutes later it began to grow dark. He described it as a "broix cocktail" far too ordinary for a \$3 tax.

Because he passed out in such an unusual way, or because the doctor happened to be about ready to bend his own elbow, a physician was hauling the young man into a taxi before that prodigal had even the opportunity to enjoy a good flop on the floor.

The driver was ordered to proceed to Bellevue. On the way the young man told his story and was even able to point out of the window at a cab close in the rear saying that it was the girl friend who was with him when he swallowed the liquor—a girl he had met on 46th street.

At Bellevue the lad's stomach was rolled and the next thing he knew he was on his way to Haverburg, Pa., to a nice private sanitarium. The out of town physicians knew just what to do with their out of town patient, and his name was kept off the Bellevue docket.

In the sanitarium just one week, the lad has found other excuses for the drink. He now says he did not get it with "Alice" in a night club; rather he purchased some denatured alcohol in a drug store.

Because of the shock which he sustained when he learned that he might be blind, the physicians in charge who are receiving the fat bankroll for their remarkable intuition as well as skill, are holding off recording the history of the case. The diagnosis clearly shows that the drink was a combination of xylol and alcohol, both forms of alcohol purposely denatured by the Federal Government.

The lad is expected to be up and around again before the week is ended. Until that time the place where you have to pay three bucks for a Bronx cocktail in a New York "speakeasy" will remain an unknown.

# EUROPE NEEDS ADVICE

## KELLERS' 3-ACT WOULDN'T QUIT AFTER OPENING AT COLISEUM

Appeared Tuesday's Matinee in Opening Spot After Announced by Management as Off Bill—Did Very Badly When Debutting Monday Night

London, March 6. Keller Sisters and Lynch, headlined and placed next to closing at the Coliseum (vaudeville), offered an incorrect song routine on their opening yesterday and were indifferently received. They neither justified billing or spot.

At the evening show the trio came to grief on their second number, the audience becoming restless, laughing derisively, whereupon the act ordered the curtain lowered.

At midnight, the act made its cabaret debut at the Cafe de Paris and scored legitimately. The trio will attempt a new song cycle for stage approval.

This morning the Coliseum sent out an announcement Keller Sisters and Lynch were off its bill with deputized acts for the remainder of week. The 3-act evidently refused to quit and appeared at the matinee today in the opening spot.

Other vaude openings included Walter Fuhl's orchestra, at the Victoria Palace, making its London debut after several provincial weeks. Band scored strongly and with slight modifications is an excellent proposition for England.

Following her first performance at the Alhambra, Jane Dillon was retained for a second week.

## Romantic Play, "Agor," Liked in Paris Premiere

Paris, March 6. "Agor," four-act psychological melodrama, produced Sat. day at the Odéon, had a promising start. The plot has to do with Philip, a student in chemistry at the university, falls in love with Irene, but the girl marries an aged professor. She presently becomes a widow, living near the frontier.

During a revolution years later Irene's former lover, Christian, comes upon the scene, a fugitive from the revolutionists. The girl still loves him, and when Philip, now a strong political leader, traces the refugee to her house, she tries to protect him. Irene intercedes and, stifling his desire for revenge, Philip facilitates the escape of his rival and his former sweetheart.

Richard Willon, a newcomer, plays Philip, and the role of Irene is in the capable hands of Germaine Rouer.

## "Chicago" English-Barred

London, March 6. The censor has slapped his ban on "Chicago," so it is likely Rex Hart will show up some Sunday in the form of a private play producing society.

The idea will be to invite the censor, in the hope that he may reverse his decision as he did on "Young Woodley."

## Lehar's "Paganini"

Paris, March 6. Franz Lehar's Vienna opera, "Paganini," adapted to the French by Andre Riviere and presented by Bravard at Gaite Saturday evening, scored unmistakably.

In the cast are Andre Bauge, star; Henri Julien, Robert Allard, Louise Phamarys and Rene Camla.

## HENRY AINLEY'S BREAKDOWN

London, March 6. Henry Ainley is in a nursing home here suffering from a nervous breakdown.

## In and Out of Paris

Paris, March 6. Arthur Hammerstein was in and out of Paris, remaining only a day or so. Now he has gone to Berlin to produce "Rose-Marie" there.

## Mussolini Making Event Of Constanzi's Reopening

London, March 6. The old Constanzi theatre in Rome is to be reconstructed and reopened shortly under the name of the Teatro Reale as an opera house.

Mussolini wants the best Italian artists on the theatre's opening bill. He has expressed a wish that all native talent hold themselves in readiness for this event, a request tantamount to royal command.

As consequence, Toti Delmonti and Maestro Bazagaly, who were to have opened in Australia in April, have notified the Willamsons: that they must postpone their booking awaiting the outcome of the Mussolini edict.

## Janney in London, Indef.

London, March 6. Russel Janney arrived here last week with the announced intention of settling in London and making a series of productions here.

The shows will include his "White Eagle," "Marjolaine" and another musical not yet fully prepared.

## "Revellers" Dates Abroad

Paris, March 6. Arnaud Latrigne has arranged extensive bookings for "The Revellers" on the Continent. Beginning with a month at the Empire in July, they will move to The Hague for a week at the Tivoli and then in August to the Kursaal at Ostend, opening there Aug. 17. Sayag is handling the feature.

## DORA MAUGHAM'S DATES

London, March 6. The new cinema corporation which took over the Gulliver circuit, cancelled some of the provincial dates pencilled in by Gulliver for Dora Maughan. The new booking committee declared it didn't like her.

Miss Maughan only played one out of town date for Gulliver, but he was so satisfied he gave her a bonus above salary.

## NO SET-UPS

(Continued from page 1)

pending hearing on padlock proceedings started by the United States against the cafe. It gave the federal prohibition authorities the first victory in their fight against the serving of the "set-ups."

The restraining order prohibits the cafe management from serving crack ice or ginger ale to "hip-pocket" drinkers, restrains waiters of the cafe from furnishing dishes, spoons or other service to patrons who "bring their own," and requires the cafe to file an answer to the order within 10 days.

The St. Paul night clubs already have closed voluntarily to await the decision of the federal court on abatement proceedings filed against them. Federal authorities now are seeking a temporary injunction against a third St. Paul cafe.

In the Nankin cafe six prohibition officers, in affidavits that patrons brought their own liquor in hip-pocket bottles to the establishment and that its employees made no effort to check drinking. On the other hand, several federal and city officials, testifying for the cafe, claimed no drinking was permitted there.

## BUT DOESN'T ASK, SAYS HAYS' OFFICE

Frederick Herron, Chief of Hays' Foreign Department, Speaks Frankly on Film Quotas Abroad and Possibilities—Advises Other Nations to Follow Germany's Lead Through First-Hand Observation in Hollywood

## WHAT SAPENE SAID

Declaring that the big American producers have "a lot of trump cards up their sleeves" and that if film quotas being put through by foreign powers precipitate an international film war it will result in the continental industry landing on the rocks, Frederick Herron, head of the Hays organization's foreign department, responded to queries about the possibility of a closer film inter-relationship between the two continents:

"There is no get-together at all. If they make real pictures we will take them, as we have in the past. We can never guarantee Europe a release for any specific number of pictures.

"Their continental block doesn't mean a thing. If they would quit burning us up every time they are unable to get a release here for one of their films; if they would follow Germany's stand and send representatives to Hollywood to familiarize themselves with our methods; if they would come out of their shell and take suggestions, why then they would really get down to a basis which would find them a comparatively ready market in this country."

Herron said press reports about France's quota law and its ratio of one French picture coming into this country for every nine released in France, is all wet.

Checking a copy of the decree at Washington, Herron said that it provided only for a directorate of 32 who would pass upon all incoming pictures.

If the Frenchmen can get together, Herron admitted, this legal phase might work far greater havoc on American film importations than the reported ratio. The quota system which for a time threatened to spread throughout entire Europe is now being placed on the ash heap by some of the countries which originally took the initiative, he stated.

## About Sapene

Belief that quotas and restrictions were the work of but a few irate foreign producers and far from being representative of European opinion, Herron cited France's Sapene, head of Societe des Cinemas Film de France.

"He told us in so many words: 'If you take my pictures you will have no trouble in France.' Well, we were able to use a few of his pictures, but far less than five per cent. of all the pictures made in France in 1922, so the fat is now in the fire."

Now that the French law is on the books Sapene has lost all interest and from what can be gleaned most powerful picture maker, John Sapene, head of Societe des Cinemas Film de France.

"He told us in so many words: 'If you take my pictures you will have no trouble in France.' Well, we were able to use a few of his pictures, but far less than five per cent. of all the pictures made in France in 1922, so the fat is now in the fire."

"Paramount tried it and lost several millions," it was stated.

Co-operation

"If Europe wants co-operation we are willing and always have been willing to co-operate," Herron added. "We do not, however, intend to transfer our business to Europe anymore than France modistes would divulge the styles for next season to our American dressmakers."

## Careless-Like

A story telltale with or without dialect is of a colored man marrying a cook with the 2:1 asking her mistress for a week off, to spend her honeymoon in New Orleans.

Week off granted, the mistress was surprised the day following the wedding to see her cook back on the kitchen job.

"I thought you were going to New Orleans on your honeymoon," said the head of the house. "Didn't you get married?"

"Oh, yes, main," replied the girl. "It's all right. I'm married but I'd been to New Orleans, so I let my cousin go with him."

## All-British Show in London

London, March 6. "Cradle Snatchers" is shortly to be succeeded by "Baby Cyclone," starring Joe Coyne. Coyne owns a race horse of the same name. Clayton and Waller will produce.

The next show at the Palace will be all-British in every department, indicating that C. & W. will depart from their previous system of buying American successes.

## Seized "Red" Films

London, March 6. Police seized Red films being brought into Ireland from Russia by James Larkin when the latter landed at Harwich Sunday. The pictures are believed to show revolution anniversary rejoicings and other Red propaganda.

Although the authorities are confiscating the films, it does not appear likely that Larkin will be prosecuted.

## ADAGIO TRIO IN SHOW

London, March 6. Myrio, Desha, and Barte, adagio trio, have been booked for the new "Whispering" Jack Smith show, but have accepted only six weeks. The act is due to play the Ambassadeurs, Paris, for a season beginning May 1.

During the Smith show date, the threesome will double into vaudeville.

## Hylton's "Jazzeries"

Paris, March 6. After three weeks at the Palace in special performance advertised with the intriguing title of "Jazzeries" Jack Hylton will go to the Capitol at Marseilles March 28. He will remain there a fortnight, returning to Paris to take up an engagement at the Empire, April 6.

English Comic in "G. V. F." Jack Stanford, English comedian, recently arrived, has joined the "Greenwich Village Follies."

## Ernest Truxex, American

London, March 6. There is no truth in the report of Ernest Truxex taking out naturalization papers here.

## Gil Miller in Budapest

London, March 6. Gilbert Miller has left here for his annual pilgrimage to Budapest.

ers. If Europe asks for American opinion on their stories and their pictures while in the making stage, we will certainly grant it. Up to the present Europe has gone ahead without seeking our advice."

As a further illustration of lack of cohesion in their home territory, Mr. Herron cited the English five per cent. law which went through after England had secured a 20 per cent. film representation in America last year.

Herron said that America has little fear of an international fracas, that while producers here would lose millions, the scarcity of marketable product in such an essentially exhibiting continent as Europe, would make the latter the disastrous loser.

## "4th Wall" of 3 New Plays, Possibility

London, March 6. Three openings with none a box-office certainty, but with "The Fourth Wall" holding possibilities for America.

"The latter play is at the Haymarket. It is an interesting murder mystery with a splendid first act. Although not sufficient variation to form suggestive interest to the finish, the script could easily be reinforced for New York presentation.

"The Spider" had a brilliant audience in attendance at its Winter Garden premiere and was well received. Its reception was even more enthusiastic the second night, but despite this its ultimate success still hangs in the balance.

Mr. Alfred Butt and Al Woods' British play, "Blackmail," is an interesting melodrama, but a little too much in one key to seem a surety. Opening night at the Gaiety there was some booing from the gallery at the finish by dissatisfied audience members who had waited in line all day for seats.

## "Young Woodley" Opens In London—Well Liked

London, March 6. "Young Woodley" finally broke through over here and was nicely received at the Savoy last night. The premiere audience failed to discern any reason for the original ban against the show.

## ELLA-HARRY GOING HOME

London, March 6. English acts returning from America to play vaudeville here are Ella Shields, opening April 9 at the Vic Palace, and Harry Lauder, who comes into the same house for a fortnight May 7.

## Mayer and Dean's Majesty

London, March 6. Daniel Mayer company, in association with Basil Dean company, assume the tenancy of His Majesty's in April when "Oh Kay" closes.

## "Monster" at Strand

London, March 6. Following Sybil Thorndike's allotted six weeks in "Judith, of Israel," Crane Wilbur's "The Monster" will come in at the Strand.

## Whiteman Boys in Cafe

London, March 6. Paul Whiteman's Rhythm Boys open at the Cafe de Paris April 9 for four weeks.

## INDEX

Foreign	2-3
Pictures	4-28
Picture Reviews	23
Film House Reviews	25
Vaudeville	29-36
New Acts	37
Eurlesque	43
Hills	40-11
Times Square	44-47
Editorial	48
Literati	27
Women's Page	42
Legitimate	49-54
Legit Reviews	52
Music	55-57
Outdoors	58
Sports	44-47
Obituary	58
Correspondence	59-63
Letter List	48
Inside Pictures	45
News of Deaths	58
Inside Legit	48
Inside Vaude	48

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# BOOTLEGGING TOPEKA SUNDAY SHOWS ON SCIENTIFIC LINES

"Silver Offering" for Free Gate—Box Office Open as Usual and Tickets Issued—Theatre Has Own Charity Fund for Donations—2 Refuse Chance

Topeka, March 6. Sunday amusements are being bootlegged in Topeka. Though there is a law prohibiting Sunday theatre openings the theatrical interests have found a way around the law by giving Sunday benefits. The latest to join the list of Sunday benefits is the new, owned by the L. M. Crawford interests and on a vaudeville policy. The first benefit show at this theatre was Sunday.

Under the law benefits can be given on Sundays if there is no admission charge. The amusement, Coney Island and Princess theatres have been giving Sunday picture bills for nearly two years. When the scheme was first evolved different charitable organizations' names were used in the announcements.

With the abandonment of this part of the scheme, the theatres began a new way of taking up the "silver offering," the patrons made their "offering" at the box office and received a ticket which passed them through the door. Officials of the National Theatre Co., owners of the Ophreum and part owner of the Novelty, have made statements that the profits from the Sunday benefits have been placed in the Charity Fund of the company, from which the donations of the company are made to charitable causes.

There are now only two theatres which will not open Sunday. They are the Jayhawk and the Grand, owned respectively by the Jayhawk Theatre Co. and National Co. The latter has a contract for the management of the Jayhawk.

## Friendly Argument Grew Into Fight With Cop

Washington, March 6. What started as a friendly argument as to who should put the ladies into a taxicab developed into a free-for-all fight, and a night in jail for Le Roy Sherman, manager of the Stanley-Crandall Barle (pets), who is a son-in-law of Harry Crandall. Affairs happened in front of a dancing place in Chevy Chase, residential suburb, with Mrs. Sherman included in the party. Friends claim the manager was not to blame. A 61-year-old policeman preferred the charges against Sherman after his badge had disappeared and he had opened a cut on the manager's head with his night stick. The copper lost his nightstick, too, and then attempted to hit Sherman, who, by this time, was reported fighting mad and held by two men, with his billy. In the melee the copper also drew his gun.

Charged with assault and larceny of District of Columbia property growing from the alleged theft of the cop's shield, the manager was refused that night with the result that he was next morning before the \$1,000 real estate bond could be raised.

Sherman also spent a day in the hospital with the hearing scheduled for Saturday.

In an attempt to prevent his picture from being taken, Sherman is said to have smashed a newsman's camera. To get out from under this charge he had to pose until the boys shot him from every angle.

## Mother Gets Children In Washburn Divorce

Los Angeles, March 6. Domestic difficulties in the family of Bryant Washburn culminated in Superior Judge Cook's court with a divorce decree from the actress. A divorce decree from the actress. Washburn was not in court to contest, and decree was granted by default.

Custody of their two children, Franklin B. Washburn, 13, and Dwight L. Washburn, eight, was given to the mother after a property settlement was submitted to the court. The Washburns were married in Chicago in 1914.

## Pure Reading Matter

Los Angeles, March 6. The Gideon Society is distributing more than 3,000 Bibles, to be placed in the dressing rooms of all coast motion picture studios.

## WEATHER FORECAST

Washington, March 6. Weather Bureau states in answer to queries that the outlook for the coming week, from March 7, east of the Mississippi, includes cloudy and warmer weather Wednesday (7th) with probability of light rains in upper Ohio valley and lower lake region that day, and in portions of the North Atlantic states and possibly Middle Atlantic states Wednesday night or Thursday.

Another period of rains except possibly snow along the northern border is indicated for the weekend.

Colder weather is indicated for northern sections Thursday, followed by rising temperature by Saturday.

## 3 Hollywood Divorces; 2 Actors 1 Too Many

Los Angeles, March 6. Tide of domestic troubles in Hollywood's film colony seems to be rising by leaps and bounds. Three feminine members of screen families have made up their minds to disentangle themselves from marital bonds and step out on their own.

First is Sue Carol, Wampas star, and daughter of a wealthy eastern family. She has started proceedings to obtain a divorce from Allan H. Kofer, a buyer in a Chicago stockyards concern, whom she married three years ago and separated from a year ago. Her grounds are desertion.

Louise Lorraine, active on the screen, too, besides being married to Art Acord, western flicker hero, has separated from her husband after two years of marriage and divorce proceedings are now pending. Two actors in one family are too much, according to Charlotte Merriam, who married Rex Lease, young leading man. Lease has gone to live at a hotel and his wife visited an attorney. She is the daughter of Col. Henry Clay Merriam, attached to the army general staff in Washington.

## Circuit in Switzerland Mentioned for Stanley

London, March 6. John McKeon is here with Senator Max Aron, of Philadelphia, and Joseph Cohen, president of Sentry Safety Control, to close contracts for the rights to Continental Europe over in connection with the taking over of a Swiss theatre circuit by First National, scheduled to go through some time ago and to have become a part of the Stanley chain.

It has been known here that this deal was called off by Stanley and that this same company was to have acquired a Great Britain chain, but since the presidency of the Stanley company was taken over by Irving Rosheim, it is understood his policy is to keep out of the European theatre market and confine Stanley's activities to the U. S.

## Wampas' Officers

Los Angeles, March 6. Annual election of officers by the Wampas makes Mark Larkin president. Harold Hurley and Barret Keating are vice-presidents; Charles West, secretary, and George Thomas, treasurer.

Board of directors include Hain Boas, Hal Hais, Joe Steele, Ilmy Arnold, Oliver, George, Charlie Kurtzman and E. O. Van Pelt.



## ROSCEE AILS

"Roscoe Ails scored the biggest comedy hit ever registered at the State, Harrisburg, Pa. 'What Lindy is to aviation, Roscoe's act is to vaudeville. The crowds waiting at the box office extended for blocks. Harrisburg will not forget this real artist in many a day.'"

(Signed) C. M. Gible, Mgr. State Theatre.

## BARRYMORE DENIES SLURS OR FIGHT

Phoned Attorney in New York After Report of Lawn Scrap With Myron Selznick

"Just feeling good and feeling around. Said, meant and did nothing," is the statement Jack Barrymore authorized to New York over long distance for his personal attorney, M. L. Malevinsky, to issue.

Barrymore's phone call resulted from a wire sent him by Variety, following the receipt by this paper of a report on a scrap indulged in between Barrymore, as the aggressor, and Myron Selznick on the lawn of the Ambassador Hotel, Los Angeles, as reported below. Mr. Barrymore was given the import of the story in the wire with the suggestion it might be advisable for him to make a statement in connection for publication as a report had been wired to eastern dailies on it.

In phoning to his counsel, Barrymore requested the latter to make a full statement in reply to the published stories which insinuated Barrymore in the Selznick unpleasantness had employed slurs. "Anything of that sort is emphatically refuted by Mr. Barrymore," said Mr. Malevinsky. "All of us who know him know him better and I say that also as his attorney. What the exact circumstances were I am not aware, neither is Jack. He says it was all playful during a pleasant evening, and I haven't read anything from Mr. Selznick to the contrary."

Los Angeles, March 6. With Oswald Moore acting as only witness, but with plenty of reports ensuing, although none of the direct parties has said a word, it is claimed that Jack Barrymore and Myron Selznick went to the mat or the lawn at the Hotel Ambassador following the closing of the WAMPAS ball there last week.

The stories give Barrymore all the worst of it as the instigator and the recipient of the hardest blows struck. Barrymore is said to have immediately disappeared after the fracas and refused to comment to reporters, if they located him.

### Talking Business

Lionel Barrymore was the other one present, with the affair starting in Lionel's bungalow adjacent to the hotel.

Selznick is assistant to R. F. Schullberg, production director for Paramount. He was invited by Moore to step over to the bungalow to see Lionel and talk business. As Selznick and Moore talked with Lionel, it is said that Jack, quiet until then, suddenly broke in upon the conversation.

Selznick, the story relates, passed up Jack's remark at first. When they were continued, he started to leave. Whereupon Jack grew antagonistic and invited Myron out on the lawn. The invitation was accepted by Selznick, who is said to have proven himself an amateur boxer of more skill than Barrymore. Moore, from the very, separated the combatants, but not until after

# ASK CENSORS TO GO EASY; PUBLIC FIRST, SAY PRODUCERS

Col. Joy for Hays Making Trip to Convince Scissors Workers They Often Are Film Butchers—Cost Film Makers \$3,500,000 Last Year

## HAYS SITTING IN

Washington, March 6. The Herbert Hoover campaign for head of the Republican ticket is being conducted by the same group of political tacticians who put Warren Harding in the White House, and this distinctly includes Will H. Hays.

Hays was national chairman in direct charge of the Harding campaign, and it was he who directed the strategy of the party. As a reward for this service he drew the postmaster generalship, from which he stepped into his present berth as producer and distributor chief.

In Washington Hays is regarded as the original Hoover booster. As far back as early fall he is reported to have decided that Hoover was the most promising presidential timber in sight, and from the moment of Coolidge's "Do not close the door" statement Hays has been busy drawing together the ablest and strongest party leaders to foster the Hoover boom.

Hays' sponsorship is valuable to Hoover, for the ex-national chairman probably knows more about Republican war chest promotion than any other man in the party, as indicated in his recent testimony before the Senate oil investigation.

## HERSHOLT'S HOLIDAY

Los Angeles, March 6. Jean Hersholt, character actor, is squawking to Universal officials for being forced to take a two-week lay-off immediately, without pay, as provided in his contract with the company. Hersholt contends Universal has made thousands of dollars from his contract by loaning him to other producers, and more consideration should be extended to him in the selection of the two-week lay-off period.

Hersholt wanted to have two weeks off at the time of the opening of "Able's Irish Rose" in New York in order to make the trip east. Hersholt has one of the principal parts in that picture. Hersholt figured it had no pictures coming up for some weeks in which the actor could be used, and it was impossible to farm him out to other producers at this time.

Hersholt goes into Griffith's "Battle of the Sexes" at the end of this month for at least six weeks.

## The LaRoques Co-Star

Rod LaRoque will make at least one picture for Samuel Goldwyn as co-star with his wife, Vilma Banky.

It is understood DeMille is releasing LaRoque who will first appear in a United Artists picture for John W. Considine, Jr., prior to the Goldwyn assignment.

## ELLINOR GLYN'S NEXT SCRIPT

Los Angeles, March 6. Ellinor Glyn will write an original screen story for M-G-M and start immediately.

The writer is still listed as a staff writer for Paramount, with a contract providing for delivery of two more originals for that company.

## FORMAN AGENCY SOLD

Los Angeles, March 6. Florence Humes has purchased the Fred Forman casting agency on beachwood drive, contemplating enlarging quarters for casting picture talent for independent companies. Fred Forman, former owner, will turn producer and make two-reel comedies.

Jack had been battered out quite a bit. Moore will say nothing either way, leaving the affair in the centre of a collection of unverified stories.

Col. J. Joy, of the Hays organization, has started on a tour to visit picture censors in states where censorship is in force with a view to determining whether the censors can not be easily won to limit the number of censorable sequences. There are, at present, 133 censorable sequences.

Up to and including last year, producers have been losing around \$3,500,000 annually in sequences which have been eliminated in the six states and 130 municipalities where censorship is enforced.

Fully 20 per cent. of the film territory in the United States has censorship. Abroad 64 per cent. of the territory has increased censorship restrictions. Last year 67 American-made pictures were banned entirely abroad of a total of 94 barred productions.

Cutting has often resulted in the ruin of a picture to an extent where grosses on these pictures, in the censorship states, have been negligible. A recent case was Harry Langdon's "The Chaser," from which five or six sequences were cut, spoiling the entire continuity.

### Moral Lessons

Col. Joy is asking for the allowance of sequences which are absolutely essential for the building of a moral lesson. A concrete example of the elimination of such sequences was in "The Angel of Broadway." The girl was first shown high-heeled the Salvation Army, then later incorporating the idea into a floor show. She finally saw the light and joined the S. A. on the level. The censors allowed the girl to join the S. A., but cut most of the continuity showing the depths to which she had fallen. Elimination of the contrast killed the picture.

On his visit to the coast, the one preceding his most recent trip, it is reported Will Hays established a system known as "studio censorship." He appointed an executive in each studio and later incorporating the idea into a floor show. She finally saw the light and joined the S. A. on the level. The censors allowed the girl to join the S. A., but cut most of the continuity showing the depths to which she had fallen. Elimination of the contrast killed the picture.

### Foreign Attention

Special attention is being given the foreign field by Major F. L. Hays, head of the Hays foreign department. With 64 per cent. of the continental field censored, close contact is being kept with the foreign government representatives in the United States. Stories with European locales are being referred to authorities.

In his meeting with the censors, Col. Joy will endeavor to show that as guardians of public morals the censors should give closer study to the demands of the public rather than attempt to inflict personal opinions in editing screen copy.

## Dorothy Cummings May Remarry Divorced Hubby

Through Cecil B. De Mille's machinations, Dorothy Cummings, who played the Madonna in "King of Kings" and who is under contract to De Mille, may remarry her husband, Frank Elliott, English picture man, whom she divorced in New York several months ago.

De Mille's contract with Miss Cummings specifically provides that she should not figure in divorce or other matrimonial proceedings for a period of seven years. Whether the prohibition with the Madonna role has anything to do with it or not, De Mille's personal and professional interest in reconciling the Elliotts is keen.

The couple are on speaking terms again and in New York, with a possible reunion whispered about.

## 2 DeMille Weddings

Los Angeles, March 6. From the DeMille wedding comes the announcement that one of its members are planning to get that "uncertain" step during the month. Garrett Ford, scenario writer, will be hitched to Mary Scott, screen actress, March 13, while Gordon Cooper, director, will be married to Pamela Kirkpatrick (sister) the 17th.

# GOV'T SCANNING INDUSTRY

## RUMBLING ECHOES OF DALLAS VERDICT AGAINST PARAMOUNT

**Elaborate Plans Reported Taken by Par to Appeal from Stinnett-Charninsky Judgment of \$337,500 in Anti-Trust Suit—Exhib's Suit to Hold Vita**

Dallas, March 6. Echoes of the judgment rendered last week against Paramount for \$337,500 in favor of Ray Stinnett and Cy Charninsky, local indie exhibitors, for oppression under the Anti-Trust Law, say that John Moroney, Dallas attorney who represented the exhibitors, have been approached by others from different localities to start similar actions against the big distributors.

As far as reported Mr. Moroney has not as yet reached any decision on the applications.

It's understood here that Paramount's entire legal department in New York is at work upon an elaborate appeal on the judgment. Local opinion and comment are against Paramount.

### Epstein's Injunction

William Epstein, owner and manager of the Atzec theatre, San Antonio, has filed an injunction action against Paramount and the Texas theatre of San Antonio, lessees of the Empire, San Antonio, against playing Al Jolson in "The Jazz Singer." Hearing came up Friday and adjourned.

Epstein alleges a 10-year contract with Warner Brothers for the Vita product for the Atzec. He started Vita subjects a year ago but discontinued, claiming lack of product and failure of Warners to deliver sufficient program pictures. He alleges to still hold the Vita franchise for San Antonio.

Warners' local manager, Wildman, has been subpoenaed and Claude Ezzel, of Warners' New York office, came south for the hearing.

### Barthelmess' Demand

Los Angeles, March 6. R. A. Rowland, Film National, is discussing a new contract with Richard Barthelmess, to continue after the present one expires in December.

Rowland is offering Barthelmess a salary increase of \$1,000 a week, with the star holding out for authority on selection of story, director and casts, and with his unit separate from executive supervision by studio officials.

### 1st National and Talkers

Los Angeles, March 6. Ralph I. Poucher, former general manager of the Consolidated Film laboratories and recently engaged by R. A. Rowland to make a complete survey and analysis of the talking picture situation for First National, accompanied Rowland to the coast and will leave with him this week for New York.

If Poucher's reports are favorable, First National will enter the talking picture field in competition with other producers now using the device.

### Detective as Advisor

Los Angeles, March 6. Paramount has hired a technical advisor for a bank robbery sequence in "Easy Come, Easy Go," Richard Dix's current picture. The "expert" on bank robberies is George Contreras, chief of detectives in the L. A. county district attorney's office.

### COLORED BRIDGE REELS

Los Angeles, March 6. A series of one-reel colored pictures on bridge will be produced by Samuel Freedman, with Milton C. Work, one of three national authorities on game, as technical supervisor. Freedman has a tie-up with the American Playing Card Co.

### Off Brylawski

Washington, March 6. Only time Julian Brylawski, local exhibitor tied in with the Stanley Co., was heard from during the Brookhart hearings, was following the Thursday afternoon session when he asked all to remain. He informed them an attempt was being made by the American Society to tighten up on the "music tax." He added that a hearing was scheduled for that afternoon and asked them to remain over to help get the "tax" off. None did.

### FOX IN ENGLAND

London, March 6. William Fox will extend his theatre holdings to this country. A site is believed to have been selected in Piccadilly Circus, and scouts are looking over locations in the provinces.

The idea is to erect theatres of 4,000 to 5,000 capacity. Fox previously having refused to buy existing houses as not of sufficient capacity.

At present Fox owns no theatres here.

### Al Kaufman Returning

London, March 6. Al Kaufman, over here for some time in the interest of Paramount, is returning shortly to the firm's studios at Hollywood, where, it is said, he will take over the duties formerly allocated there to Walter Wanger.

Walter Wanger is now specially attached to the New York headquarters of Paramount, having come east some weeks ago.

Last week Mr. Wanger passed through a cutting ordeal and successfully, from accounts, with a slight loss in weight. Variety printed it. One of his congratulatory wires was from Alexander Woolcott. It said:

"Dear Walter: Trust you are recovered, and with business as usual."

### Hays' French Asst.

Paris, March 6. Harold Smith, resigning today as American vice-consul, will act as assistant to Edward Lowry, Will Hays' French representative here.

### Loaning Ruth Taylor

Los Angeles, March 6. Paramount will not proceed with its plans for Ruth Taylor's future until all reports are in and analyzed on "Gentlemen Prefer Blondes." Meanwhile the company offers her to other companies willing to meet certain stipulations as to billing and handling.

Harry Beaumont made a test of Miss Taylor last week for an M-G-M picture.

### Stout's Created Title

Los Angeles, March 6. George Stout is assigned to position of operating superintendent for the First National Burbank studio. This is a title created to cover part of the duties formerly held by D. H. Thompson and Fred E. Pelton. Thompson has been promoted to assist in west coast production manager to Al Rockett, while Pelton is assigned to take charge of special studio construction work.

## FED. TRADE ON PAR AND OTHER CO.S

**Commission Intends Demanding Enforcement Cease and Desist Finding Against Paramount—Ready to Proceed Against Other Distributors Along Similar Grounds—Rejects Trade Conference Report**

### COMMISSION'S CAUTION

Washington, March 6. In refusing to accept the "results" of the trade conference last October in Manhattan as a code of business ethics for the picture industry, and possibly as a "let off" for both Paramount and the government, the Federal Trade Commission is now not only ready to take Paramount into court to enforce its cease and desist order, but it is also set to issue complaints against every producing and distributing company resorting to block booking to sell its product. In other words, to issue complaints against practically the entire industry. In all probability those complaints are already in the mail.

Announcement from the commission Monday that the trade conference agreement had been rejected, because no provisions had been included to kill block booking, did not come as a surprise. Following the conference nobody expected the business controlling body to approve the six or seven resolutions adopted, due to the failure to include in those resolutions a substitute for block booking the principal, and practically the only phase, the commission was interested in, and, at the same time, that it could reach.

Announcement from the commission places its refusal to approve the conference on Paramount's "report of compliance" in response to an order to cease and desist issued to the company last July.

Amplifying on that the commission stated, in the same announcement, that Paramount (Famous Players-Lasky before the commission) "in making its report of compliance" (Continued on page 24)

## Need Action to Protect U. S. Films in France

Paris, March 6. Abolition of American films in France is predicted here as the result of the decree regulating showing of pictures. There are 400 American films lying idle now and may not be seen. If they are it will not be before June 1.

The new French commission is composed of 17 city officials and 15 men representing private concerns. Eight of the latter are French picture producers. They have the sole right to grant permission of the showing of foreign films. There are only a few rules laid down that a picture must conform to with the commission having almost unlimited power.

To enforce showing of French pictures to exclusion of all others, every French picture must be shown before foreign pictures have a chance.

The first obstacle to be encountered from the commission is that it will not start to function before two months, to give it time to prepare by-laws and organize.

American producers are bound to suffer severe losses if authorities at Washington do not act.

## BARNSTORMERS WITH CONTEST AS BAIT CHECKED BY LETTER

**Producers' Ass'n Tells Members Not to Fall—Aimed at V. E. Meadows Who Talks on Make-Up With Contract Promised**

### Lads, It's the Nuts!

Los Angeles, March 6. Regina Crewe is on the coast demanding 48-hour exclusive on all news she is to accept from producers for her new International news service column, in opposition to Louella Parsons, who is conducting a similar column over Universal Service.

Both services are Hearst's.

### SMALL EXHIB'S ERROR

San Francisco, March 6. Joe Markowitz, owner of several small picture houses in this district, played the Hickman capture film at his Bijou in Fresno, with many protests reported.

West Coast turned the picture down.

### Polish Exhibitors Demand Woman Censor's Removal

Portland, Ore., March 6. Battle between local theatre interests and the Portland Censor Board has now reached the point where a radical change has been demanded by all 12 film exchanges. Neal East, branch manager of Paramount, representing film and theatre interests of the town, appeared before Acting Mayor Bigelow and demanded that the City Fathers immediately remove Mrs. Frank Northrup as chairman of the Censor Board.

East maintained that Mrs. Northrup's "antagonistic, objectionable, unadaptable, hard-boiled, lack of diplomacy," made her removal from the board a "boon and a blessing to the people associated with the picture industry of Portland."

Squawk for Mrs. Northrup's removal comes as a climax to years of grief which local theatre managers and film heads have experienced while she held the whip.

After listening to East's protests, Acting Mayor Bigelow assured the film representatives that he would take the matter up with the City Council.

### Henley Saves Time And Money on "Super"

Los Angeles, March 6. Hobart Henley, director of Adolphe Menjou in "The Super of the Galaxy" for Paramount, finished the picture nine days ahead of the original schedule and \$50,000 under the budget estimate.

Paramount bought picture rights for "The Gay Old Dog" from Hobart Henley, and will make a special of it for release next season. Henley, will direct "Gay Old Dog."

The picture was originally made by Henley in 1919 when he was producing independently, with Pathe releasing that time.

### London's Assets Lower

London, March 6. London Theatres of Varieties' distribution of assets, resulting from the sale to the Gibbons-Skyways syndicate, will bring around \$11.50 a share instead of the \$16 anticipated by the stock market.

As a result of this news the stock exchange price fell from \$12.50 to \$12.50.

Los Angeles, March 6.

The Producers Association has sent a circular letter to all members advising them to discourage contests of any kind that will aid anyone barnstorming the country seeking picture talent with a contract as bait.

This was brought about by V. E. Meadows, who claims to be a make-up expert and is touring the country giving lectures on how to make up for the screen, conducting at the same time a contest for the most talented girl in each of the 20 cities. There will be given a six weeks' contract at \$50 per week to act in pictures. Meadows alleges.

Upon investigating this man it was learned he is not a recognized member of the local Screen Make Up Artists Association, which consists of all people engaged in make up work for pictures.

## MET'S BARITONE IN GERMAN-MADE FILM

While on a vacation in Germany last summer, Michael Bohnen, baritone of the Metropolitan, made one picture on the quiet for Ufa. It will shortly be released through M-G-M or Paramount. The title is "Secret Power" and concerns Russian refugees in Germany.

Besides Bohnen, the cast includes Sisti Vernon, feminine lead, Walter Rilla, juvenile and Henry Stuart, English actor known on the continent.

Eric Waschneck directed.

## "Drums" Picked by British

Los Angeles, March 6. D. W. Griffith's "Drums of Love" will be entered for the Association of British Exhibitors when they convene in London March 12. This was selected by a commission appointed by the British exhibitor body as an honor picture, but they requested a happy ending, which Griffith has made and sent along.

## New Hour for Gross Pick-Ups by Banks

Arrangements are being made with local banks by the Theatre Owners' Chamber of Commerce in New York to pick-up house receipts after regular hours. This move has been adopted due to the increase in holdup attempts resulting from unemployment conditions.

In New Jersey the theatre owners recently put into force a similar plan.

### Jaydee's Case Starts

London, March 6. J. D. Williams' case against British National opened yesterday in King's Bench before Judge Horridge. Sir Patrick Hastings is counsel for Williams, and Stuart Bevan for the picture company.

Williams claims damages for breach of contract for 10 years at \$25,000 yearly salary. Defense is that he refused to obey reasonable orders and was extravagant.

Marshall Nellan, Claude Yearsley and James Abbe are expected to go on the stand for Williams.

### M-G-M's English-Made

Los Angeles, March 6. Syd Chaplin's "A Little Bit of Fluff," produced in England, has been shipped to the M-G-M studios for editing and titling.

M-G-M has contracts to release the picture in the United States.

**"Sorrell and Son" at Strand Led Town and Made  
Distinctive Record with \$11,000, Held Over—  
"Wife Savers" Very Bad at State, \$9,500**

Blue Mouse (Hamrick) (650; 25-50)—"Good Time Charlie" and Vita. (W. B.); \$2,800.  
Rialto (W. C.) (1,250; 25-40)—"Night of Love" (U. A.). Considered good; \$2,900.  
Colonial (W. C.) (850; 25)—"Life of Riley" (F. N.). This lame house is picking up; \$1,800.



# MET, AT \$26,600, AND STATE, \$11,850, TELL HOW BADLY L. A. FELL OFF

"Four Sons" Got \$12,000, Not Strong Money—Chinese Did \$27,000 With Prolog and "Circus"—"Blondes" Died at Million Dollar

Los Angeles, March 6. Annual bugaboo of Lent factor in business all around last week. Downtown houses felt the crimp most, while the Godfrey-Uzender heavy-weight fight Tuesday night took plenty of cash customers away. Metropolitopol had the ace picture from a draw viewpoint in "Chicago," while "Fanchon and Marco" provided a flash light in the stage, headed by Al Lyons. With all that, gross nose-dived about \$7,000, "way below normal."

"The Circus," considering conditions, held up okay for its fifth week, showing marginal difference from the week before. Grauman's prolog is attracting attention. Carly's circus is advertising free bus fares to the theatre. Three more weeks should be enough for this one.

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Despite exploitation angles for "Gentlemen Prefer Blondes," it proved the most distinctive flop the Million Dollar has had for a long while. One week was sufficient with Paramount's "Legion of the Condemned" Thursday.

Loew's State, with "Feel My Pulse" on the screen and Eddie Fawcett on the stage, failed to hold its head above water. "The Last Command," moved to the Egyptian, made a good showing for the house with \$10,000.

United Artists did a very quiet fadeout with "Sorrell and Son," and brought in "Sadie Thompson" Wednesday, without a cash opening to about \$7,000 on a steady turnover. The Jazz Singer, after its thirteen weeks at the Criterion, with the "Patent Leather Kid" opening Wednesday to \$2,500 top and \$2,500. Critics unananimous in praise. "French Dressing" at the Boulevard, with Gene Morgan cutting up on the stage, got away nicely to a better than average week at the Hilltop. It is still holding on in its seventh week, though rapidly declining.

**Estimates for Last Week**  
 Grauman's Chinese (U. A.)—"The Circus" (U. A.) (2,000; 30-40). Keeping to front, with exploitation stunts and out-of-town trade helping. Chaplin's name and talked-around prolog arousing interest; around \$27,000; still good.  
 Carthy Circle (Miller-W. C.)—"Four Sons" (Fox) (1,500; 30-40). Not much curiosity, gradually falling off. Night business only holding up; \$12,000, 3d week.  
 Criterion (W. C.)—"Jazz Singer" (W. B.) (1,000; 25-30). Tolson's Vita subject kept pace for final week; \$8,400.  
 Biltmore (Brilliant)—"Wings" (Par.) (1,655; 50-60). Still showing profit in its third week, but about ready to take to road.  
 Loew's State (W. C.-Loew)—"Feel My Pulse" (Par.) (2,100; 30-40). Sure no draw and little else to ret. em. Dropped about \$1,000 to \$18,850.  
 Metropolitopol (Pub.-W. C.)—"Chicago" (3,595; 25-35). Considered draw in picture and fairly good mats, house took it on "button" at \$26,600.  
 United Artists (U. A.)—"Sorrell and Son" (U. A.) (3,100; 25-30). Considered great picture by those in know, but couldn't click here. Final intake barely \$10,000.  
 Million Dollar (Pub.-W. C.)—"Gentlemen Prefer Blondes" (Par.) (2,800; 25-39). Anita Loos' story didn't catch on, with single week enough. Rapid dive to around \$10,000.  
 Boulevard (W. C.)—"French Dressing" (F. N.) (2; 25-50). Gene Morgan's strong fav; picture didn't mean much; gross at \$7,200.  
 Egyptian (U. A.-W. C.)—"The Last Command" (Par.) (1,800; 25-35). Film responsible for almost top figure for the house; \$9,900.

**"HELEN OF TROY" GOOD**  
 With Stage Unit Gave Met. Boston, Last Week \$43,700

Boston, March 6. The return of Gene Rodemich, house band leader to the Metropolitopol, after a stretch with the baton at the Paramount for a strong box-office for the week at the Public house. "Helen of Troy" (F. N.) Rodemich and band back home. Jack and Jack Partington's "Hula Hula Blues" grossed \$43,700 not so tough for a Lenten week.

The Loew houses, State uptown and Orpheum, stepped above for the State and good for the Orpheum. "The Divine Woman" and Jack Crawford's recording band, away at the State and "The Gauchon,"

## LENT AS ALIBI FOR LOW GROSSES IN WASH.

"Circus" on 2d Wk., \$13,000; Still Big—"Ironside" on Run at Met, \$15,000

Washington, March 6. (Estimated White Pop., 450,000) Weather last week fair. Managers doing business claim Lent means nothing here. Others, not doing business, say it does. Palace did above average, though dropping much below the record preceding week.

Fox was tumbling the entire week, seemingly never being able to get started with "The Circus." A card is on the down grade here. "The Serenade," doing about the same.

Metropolitopol getting an excellent start with "Old Ironsides," with some week constituting going on as to the actual takings on the week. Held over.

Chaplin, after giving his brother Syd a terrible run-around the week previously, while Syd was playing opposition in Vitaphone's "Missing Link," continued to pile them on eight times a day. Nice second week.

Keith's is doing more price cutting, now giving the ladies seats at all matinees for 25 cents. Also, for the first time is a freak act being presented in current circling of the 50-50 man-woman, Joseph-Josephine.

**Estimates for Last Week**  
 Columbia (Loew)—"The Circus" (U. A.) (2,325; 25-30). Second week to about \$13,000. Drop of \$4,000 under first week. Remarkable business for capacity and scale.  
 Earle (Loew)—"Serenade" (Par.) and presentation. Ushers had plenty of time to loaf around \$9,500.  
 Fox (Fox)—"Come to My House" (Fox) and presentation (3,432; 35-50). Good stage show, but much to counteract, but film meant nothing. Possibly nosed over \$20,000. Recovered and opened big with Warner's "Slightly Used," Met (Stanley-Brandall)—"Old Ironsides" (Par.) (1,518; 35-50). Excellent publicity for Rath could've held over, indicating above \$15,000.  
 Palace (Loew)—"Gentlemen Prefer Blondes" (Par.) and presentation (2,363; 35-50). Film caused interest; Public units also attracting which, coupled with fact house was coming, gives just above \$17,000.  
 Rialto (U.)—"Hunchback of Notre Dame" (U.) (1,978; 35-50). Second week to about \$9,000 over \$10,000.  
 Loew's State (W. C.)—"Chicago" (3,595; 25-35). Considered draw in picture and fairly good mats, house took it on "button" at \$26,600.  
 United Artists (U. A.)—"Sorrell and Son" (U. A.) (3,100; 25-30). Considered great picture by those in know, but couldn't click here. Final intake barely \$10,000.  
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 Egyptian (U. A.-W. C.)—"The Last Command" (Par.) (1,800; 25-35). Film responsible for almost top figure for the house; \$9,900.

vaude, at the Orpheum. Ruth Elder stepped into the State this Monday and the house is looking to a record. The audience publicity for Rath could've been stronger if she came by plane, as the papers were going hot on fliers after a week of Lindy, his mother and Charlie Levine. But Ruth's first visit to Boston must have been quite satisfactory from the clipping book standpoint.

Under the house at the vaude to average houses at the New Boston. Al Tolson in "The Jazz Singer" got its second big week at the Modern and Beacon and stays on. The Colons and Kolya in Paris at the South Square Olympia broke no records. "Ladies Night in a Turkish Bath" went well at the Washington St. Olympia. "The Patent Leather Kid" at the Fenway, big week.

**Estimates for Last Week**  
 Metropolitopol (Public) (4,000; 50-60). "Helen of Troy" (F. N.) Gene Rodemich and band back home. "Hula Hula Blues," stage unit grossed above average, \$43,700.  
 State (3,500; 35-50). "The Divine Woman" and Jack Crawford's Victor record band did not allow gross to fall down, but business average to \$22,600.  
 Orpheum (3,500; 35-50). "The Gauchon" (U. A.) and vaude. Good week.



THE PALM BEACH SEASON

There's a very little else after you've been to Whitehall, The Breakers, Everglades Club and the Patio Lamaze. At each place you'll hear a Meyer Davis Orchestra, but each so different that you quickly resolve that Meyer Davis builds his orchestras as Schubert, Dillingham, Bringer and Zigfeld produce their shows.

## LOEW'S STATE, N. O., AT \$21,300, TAKES RECORD

"Smart Set" Film and Freak Stage Act Did It—"Big City" Not Hot With \$18,600

New Orleans, March 6. The sensation of last week's local big box office, the tremendous draw of Loew's State, which established a money and attendance record for all time when it played to \$21,300, its main attraction was Fred La Selme's freak stage novelty, "A Night at Coney Island," but the picture, William Haines in "The Smart Set," was a keen contributing factor for also.

Saenger dropped materially from the previous week, with Lon Chaney in "The Big City." Chaney, as a card, is on the down grade here. "The Showdown" displayed a wisp of strength by sending the Strand above \$5,000. Film liked generally. "Let'er Go, Gallagher," as the film feature, A terrific drop noted at the Palace when "A Fool's Advice" fell by the wayside. Tudor has lapsed into quietude again.

**Estimates for Last Week**  
 Loew State (3,218; 50-). "The Smart Set." Aided freak stage act to break house record; \$21,300.  
 Saenger (3,568; 65-). "The Big City." Chaney not so popular here; \$18,600.  
 Strand (2,200; 50-). "The Showdown." Neat showing at \$6,400.  
 Liberty (Liberty)—"Honey-moon Hate." Never got started; \$2,800.  
 Orpheum (2,400; 50-). "Let'er Go, Gallagher." Film-vaude; \$3,600.  
 State (Loew)—"A Fool's Advice." Off again; \$4,300.  
 Tudor (800; 40-). "Chinese Parrot"; \$1,300.

## 2 Fashion Shows Same Week in Small Town

Topeka, March 6. (Drawing Pop., 85,000) First week of Lent was one of the good weeks of the season for the above-average looking in practically all cases got normal or better response from the public.

"Broadway," here for matinee and night show after a meager matinee. Fashion show at the Jayhawk first had a big draw, but didn't pull so heavily after the first day, though bolstered by "The Latest From Paris." The picture for the colored film fashion picture at the Orpheum with Chaney's "Big City."

**Estimates for Last Week**  
 Grand (1,400-75). (National) Waddell Players in "New Toys" on Wednesday. Make way for road "Broadway." About normal or \$2,200.  
 Jayhawk (1,500-40). (Jayhawk). Fashion show, with "Latest From Paris" good, but didn't pack them. "Gateway to Moon" as good draw as combination first half. Week just under \$2,000.  
 Novelty (1,100-40). (Crawford). Weak bill first half got same kind of business. Poor billing with only little better. Take below normal at \$2,300.  
 Orpheum (1,200-40). (National) Loew's Chaney's "Big City" big draw of week, with colored fashion picture added, above normal with \$1,900.  
 Conf. (400-25). (Lawrence). "Very Confidential" first half and "Sharpshooters" second half did bit better than ordinary; just under \$900.

# STRONG AGITATION AGAINST SUNDAY-KIDS BILL IN MONTREAL

Making It too Hot for Politicians to Monkey—Loew's With Herb Williams Headlining Beat Town Last Week at \$15,000—Good All Around

## "ENEMY" OFF IN BALTO; "DOVE" GOOD ON 2D RUN

Lent Hurt in Spots Last Week "Ironside" Made to Stand Up at Century

Baltimore, March 6. The reopening of the Embassy as a stock burlesque house Saturday ends all rumors of the probable return of this theatre to the movie fold.

The question of Sunday movies in Baltimore has been marking time for several weeks pending the trial of John G. Callan of the Liberty Defense League and two associates, who, after several attempts, were finally indicted by a grand jury. The case comes to trial this week. Upon the outcome rests the next move in the fight for an open Sunday in Baltimore.

Last week had some film ups and downs. The Stanley, with the most ambitious and expensive stage program since opening, was out in front, although the Century with "Old Ironside" was a close second. Valencia, second week of "The Enemy" way off, this picture not getting a b. o. response in this town. The combination Garden was also way down, "Silver Valley," the Mix film, being blamed. The cowboy stuff was on the toboggan at this house before it went K.-A. New, with "Leopard Lady," was also off. "The Dove" doing better at this uptown stand than it did at the downtown Valencia.

Metropolitopol, with the eighth week of "Jazz Singer," still is the endurance marvel of the town. Holding over for ninth. Lent undoubtedly hurt business generally. Weather ideal.

**Estimates for Last Week**  
 Century (Loew). "Old Ironside" (Par.) (2,074; 25-60). This nautical special had three fair weeks at left Port's last season at a higher top. Looked like a gamble for the return, but surprised by exceptional draw. Effective, but not intensive publicity campaign figured. Big average draw, but cut by staged with all road show effects. Stage show, "Flying High," liked. Ted Claire, new m. of c. coming. Well above average, up \$2,000.  
 Stanley (Stanley-Brandall). "Two Flaming Youths" (Par.) (3,600; 25-60). Spent plenty on stage last week. Stage show, "Patent Leather Kid," record non-holiday matinee crowd Monday. Matinees eased off somewhat after this, but nights built steadily. Leon Navaro, who scoring its stage band policy, returned on a new and more lucrative contract after two weeks away-off. "Patent Leather Kid" run. Navaro has built up big following here. Good week for early Lent probably, touching \$22,000.  
 Valencia (Loew-U. A.)—"The Enemy" (M.-G.-M.) (1,500; 25-60). Failed to click. Business up somewhat last few days, largely due to overflow from downtown Century. About \$6,500. Not good.  
 New (Whitehursts). "Leopard Lady" (2,800; 25-50). Business followed the season and downward. About \$5,000. Well below average.  
 Rivoli (Wilson Amusement Co.). "Two Flying Romances" (Par.) (2,500; 25-50). Business took sea. Ambitious stage show added. House not affected by Lent to extent of some others.  
 Garden (Schanberger). "Silver Valley" (Fox) and K.-A. vaude (3,200; 25-50). Management accumulating Tom Mixes on shelf. Finally took down what they considered a dud. Showing Westerns closely associated with the old Garden and apparently present clientele doesn't want them. Lent partly to blame for drop. About \$14,000.  
 Hippodrome (Pearce & Scheek). "Red Raiders" and K.-A. vaude (3,800; 25-50). Business took sea. Drop. Affected by general unemployment problem. This house caters to family trade now shopping for amusement or falling back on radios purchased on the installment plan.

Parkway (Loew-U. A.). "The Dove" (U. A.) (1,000; 15-35). Surpassed by drawing far better than expected due to indifferent business during two weeks downtown. About \$4,300.  
 Metropolitopol (Warners). "The

Montreal, March 6. Theatres, pool rooms, dance halls and hotels are promoting petitions to the provincial government against Sunday closing, while warnings from the screens of the 50-odd theatres of the city exhort the public to show their objection to the proposed change. Combined with resolutions from labor bodies, clubs and other organizations, not to mention half-page ads in the local press, there is working up an agitation that will make the politicians hesitate before endorsing a plan arousing popular indignation in increasing volume in this city and throughout the province.

Grosses last week showed a big jump. Loew's and the Capitol led with \$15,000 and \$14,500, the former more of its vaude than picture. Herb Williams' act crowded Loew's all week.

The Palace at the Palace fell below last week's gross, but was hardly in the same class as "Sorrell and Son."

Trunk of change in ownership in the Orpheum and Gayety, now running stock and burlesque under the Mutual Wheel, not verified. Looks as though something may be doing within the week.

"The Vagabond King" (stage) re-nested at the Princess to \$23,000, fair. Good advance sale for "The Count of Monte Cristo" with Lon Telleghen, Norman Hackett, Charlotte Walker and Emma Bunting.

**Estimates for Last Week**  
 Capitol (U. A.) (2,700; 40-85). "The Divine Woman" (M.-G.-M.). Filled theatre latter half of week. \$14,500.  
 Palace (F. P.) (2,700; 60-85). "The Dove" (U. A.). Not enough to overcome the Lent handicap. \$11,500.  
 Loew's (3,200; 45-75). "Atlas Lone Wolf" (A.). Made big attraction, but picture also drew. \$15,000. Average here, \$12,600.  
 Imperial (K.-A.) (1,900; 35-80). "Ladies Night in a Turkish Bath" vaude and picture. \$4,500.  
 Strand (U. A.) (800; 30-40). "Law of Range" (M.-G.-M.). "Stage Kisses" (Col.). "Stage Lover" (Warner). Micro for "Night" (U. A.). All together, \$4,500.

## Granada Beat Warfield By \$10,000 in Frisco

(Drawing Pop., 756,000) Market street was off from 10 to 15 grand last week, with the start of Lent (in a town that is figured to have a population of 100,000) excellent business, and some not so good.

Warfield took another drop below \$20,000 and the spots matter plenty of customers to see the Granada show, leading the town by hitting close to 30 grand.

It was the same old story as regarding the Granada and Warfield. A strong screen picture and a pleasing stage show at the former drew the pay customers, while a notably better screen picture and so-so stage offering proved disastrous for the Warfield. It still looks like the picture fans have cultivated the downtown Warfield, and the house that has the best is the one that cops.

California has a healthy week with its new feature, "The Legion of the Condemned," and satisfied all around. Embassy showed exceptional strength on third week of "The Jazz Singer," and though off about two grand over the second week, still was close to \$4,000 over the previous house record (before current record).

**Estimates for Last Week**  
 Granada—"Chicago" (Pathe) (2,785; 35-50-65-90). Picture gets a new lease on life with return of Owen Sweeten to stage with hand and pleasing specialty show helped. Passed \$29,000.  
 Condemned—"Legion of the Condemned" (Par.) (2,200; 35-65-90). War picture well liked. \$20,000 on opening week and no sign of weakening on second week.  
 Flying Romances (F. N.) (2,672; 35-50-65-90). "Weak Sister" and plenty of panning. Lucky to reach \$19,000.  
 Jazz Singer—"The Jazz Singer" and Vita (War. Bros.) (1,367; 50-65-90). Considering depression this one clicked importantly. Third week of in demand draw, though better than \$18,000, and should stick.  
 St. Francis—"The Gauchon" (U. A.) (1,375; 35-65-90). Grabbing off around \$7,500 on fourth and final week left nothing to be desired.  
 Jazz Singer and Vita. (Warners) (1,400; 25-50). Still amusements of town. Holding over for a ninth consecutive week. Over \$9,000.

# 50-50 ON BROOKHART BILL

## DE MILLE'S RELATION TO PATHE BECOMING KNOWN SHORTLY

**Declaration Expected During Kennedy's 3-Week Visit on Coast—Keith-Albee Bought Pat Powers' FBO Interest for \$600,000—Like Gen. El-R.C.A.**

A decision by Cecil B. DeMille is looked for during the current visit of three weeks in Hollywood by Joe Kennedy, in unofficial charge of Pathe. Kennedy left New York Saturday. While west he will decide as to the present FBO studios there and if to be sold to Paramount, with FBO moving into the Metropolitan studio (Pathe).

It's said that Kennedy will be most diplomatic in talking to DeMille. The latter is understood to be thoroughly independent in spirit and action. Many say there is no one in the Pathe organization, other than J. J. Murdoch, its president, whom DeMille will listen to.

DeMille senses Murdoch as a smart showman and prefers his conversation for that reason. They are reported to often speak on long distance, and DeMille may be guided to some extent, if remaining with the Pathe line-up, through Murdoch's expressed desires.

It is also said that it was Murdoch, active head of Keith-Albee-Orpheum, who directed the purchase last week of the stock held in FBO by Pat Powers for K-A and at a quoted price of \$600,000. This stock came to Powers as part of his Robertson-Cole connection, and is said to have consisted of 40,000 shares. R-C evolved into P. D. C. with the latter now merged with Pathe.

Before the present shifting about arrived in FBO, Kennedy, as reported at the time, secured its option on Powers' holdings. This option was turned over to K-A by Kennedy, from the account, and the sale consummated last week. Powers, from reports, offered to buy back the Kennedy option, but Kennedy preferred K-A as another stockholder in his firm firm.

**Message Transmission**

Murdoch wanted the FBO connection through FBO also, having General Electric and the Radio Corporation of America as a joint stockholder, to an amount of around \$600,000. This purchase was recently made and reported. A very confident feeling asserts itself in FBO ranks that television, along with other sound and sight devices being worked out between Gen. Elect. and RCA, will have a far-reaching effect upon the theatre exhibition business of the near future. These devices as they are perfected, with a G. E. sound device, already in operation will be handled through FBO's coast studios, distribution eventually, from reports, being taken care of by Keith-Albee.

A side aspect of the television principle being worked out by the engineers is reported as the transmission of written message on the radio principle and without delay, the transmission of moving picture sound. It is reported the men interested state that this may reach a state of perfection that will supersede either telegraph or cable.

Los Angeles, March 6.  
Cecil B. DeMille replied to a question as to leaving Pathe with the statement that he is making pictures and not playing politics.

## 4 Co.'s at Met Studios

Los Angeles, March 6.  
Metropolitan studios, leased by Pathe, have taken in four new independent companies.

They include Charles Bros. productions, First Division Pictures, Inc., Gold Seal Productions and Rayart. The combined productions to be made here by this group of independents total 52.

It will make this plant the most active leasing studio on the coast for the coming year.

## Laugh in Gag

The Chester Hale Girls at the Capitol, have formed a "Leap Year Club" as a publicity gag. Each girl promises to get herself a hubby during 1928. Companionate marriages out.

The laugh is that Johns and weddings are generally the bugaboo of all dancing troupes and the cause of breaking up many a good line.

## Margaret Mann's \$10,000 A Year Lady for Fox

Margaret Mann steps on the train tomorrow (Thursday) with a two-year contract guaranteeing her over \$10,000 each year from Fox coffers. This is not her reward for 10 years of extraling at \$7.50 per day when she could get it, but for running away with the Fox special, "Four Sons."

Following her schedule of personal appearances with the picture at the Gaitey, a schedule was arranged for her whereby she flew to the opening in Philadelphia on Monday night in the plane piloted by Casey Jones, with Colonel Lindberg's mother as her guest.

Reports that Miss Mann had been brought on to New York purely to ballyhoo the Broadway gate and that she would once more be relegated to the extra ranks, caused the contract to be presented.

"She was never setting prettier in her life than she has since 'Four Sons' got its reception," a Fox executive stated.

So good is Miss Mann in on the Fox payroll that a few days ago she was able to get a \$500 advance on her salary to finish her New York shopping. Besides that she occupied a \$14 a day suite at the Park Lane Hotel during her stay here.

## Fighters Quieted by Judge

Los Angeles, March 6.  
A near-fistic encounter between Eric von Stroheim, film director, and Lyndol Young, attorney, occurred in the courtroom of Superior Judge Warner where the suit of Pa' Wray, seven actress, was being tried against Edna Schley, her manager, for a rescission of contract.

Von Stroheim was on the stand for Miss Wray when the cross-examination of Young began to irk him. The director lost his temper. Young also made a break and it looked like fight was on but Judge Warner quieted the contestants with a warning of the county jail for both.

## Milking Contest Over And No Split With Cows

St. Catherine's, Ont., March 6.  
The Griffin, leading Famous Players house here, scored with "The First Stage Milk Maid Contest in the World."

Ted Adams, manager, arranged for eight cows to be milked on the stage, but 19 milk maids turned up and they had to take turns. Mrs. Stanley Wilcocks and Mrs. James Beresford carried off the first and second milk pail and PP carried off the third.

Houses didn't split with the cows.

## SMALL EXHIB TELL HIS INSIDE STUFF

**Hearing on Senatorial Measure to Regulate Film Industry Ended After Five Days—Independents at Last Place Their Side Before Congress—Hays, Pettijohn, Kent and Brecher Most Active Witnesses—Williams of Omaha, Small Indie Exhibit with 3 Houses, Praised Big Companies**

## HAYS HEAVILY BLAMED

Washington, March 6.  
If Congress does nothing to correct the alleged wrongs of the picture theatre independents in connection with the Brookhart bill, and the predictions here are about equally divided as to a favorable report from the interstate commerce committee of the Senate, the bill at least gave those independents something they have been trying to attain for a great many years: a chance to tell that body what they thought of the Hays organization.

In the telling they placed practically all of their troubles on the doorstep of that organization.

To make it doubly effective that same legislative body got Will Hays, himself, before another committee had succeeded in getting information from him in the oil investigation that four years ago he failed to reveal to that same committee. All of which gave Mr. Hays a very uncomfortable session during which he clearly indicated it.

That the Hays organization and Mr. Hays were both getting it at one and the same time was a break the exhibitors will probably recount to their children and down through posterity.

To get their story across to the committee was one thing, but to also get it across in such a manner as to have those members present leaning forward in their chairs and shooting questions from every angle at its climax is something else again.

Accomplished by what was claimed to be "an unorganized group of men who spoke for themselves and not through a high power attorney" made it just that much more effective with the committee.

The hearing extended over four and one-half days. It found the independents' presentation being torn to shreds by the very capable arguments of Charles C. Pettijohn, general counsel for the Hays organization, and Sidney S. Kent, sales manager for Paramount.

These two successfully brought out facts and figures that block

(Continued on page 19)

## Rebuilding Studios If "Talkers" Become Vogue

Los Angeles, March 6.  
Jesse Lasky is authority for the statement that film studios will have to be entirely reconstructed, so far as stages and sets are concerned, if synchronized pictures are to become common. Either heavy concrete or brick instead of present flimsy structures will have to be used.

Lasky believes that dialog is impractical for picture purposes, feeling that sub-titles are more effective and more economical.

Paramount still has Roy Pomeroy working on the sound device currently used in connection with "Winny." This will be made available to all producers to eliminate duplication of cost in installing several different sound devices in theatres.

## SINGLE HEADS FOR STANLEY DEPARTMENTS UNDER ROSSHEIM

**New President of Stanley Company Has Executive Reorganization Outlined—Group Committee for Final Decision on House Operation**

## Applause Plea

Chicago, March 6.  
Great States theatres (Public subsidiary) are running film trailers preceding Vitaphone bills, inviting applause for Vita subjects.

Managers reported that audiences have an instinctive desire to applaud but are undecided.

The trailers ask for applause, stating it will assist in the selection of subjects.

## Coogans and Bernsteins Start to Air Scandals

Los Angeles, March 6.  
The domestic uproar in the family of the Jack Coogans, parents of Jackie Coogan, and that of Arthur L. Bernstein, executive manager of the Coogan Pictures Corp., had its preliminary airings in Superior Judge Tuttle's court.

Mrs. Corabel Bernstein, who started the Hollywood film colony talking when she fled her sensational divorce and \$750,000 alimony from Bernstein pending further action in the divorce.

Mrs. Bernstein previously estranged from her husband, asked for \$1,000 a month, but the court, after listening to the account of her financial difficulties, decided she could get along on less.

Bernstein lost his composure when called to the stand to testify, and broke down completely when Attorney Charles Cradick began questioning him. Bernstein declared that the scandal was hurting him in his business and that he had offered to resign his position, but the Coogans wouldn't let him. He described his financial status before the court and declared that his total income for last year did not exceed \$16,000. Jack Coogan, Sr., was present in the courtroom sitting besides Bernstein and evidenced that all was right between them.

The next step to be taken by Bernstein will be a cross-complaint for divorce, denying all of his wife's charges and charging her with mental cruelty, causeless nagging, and neglect. It was affirmed by his attorney, M. B. Silverberg.

## Lion Hypnotizer!

Brahma, Algerian lion hypnotizer, tried out last week at the Central Jersey City, and may be used by Stanley-Fabian as a prolog with "Simba."

Conflicting reports were received as to the success of Brahma in putting the lions into a trance. The Algerian, who arrived in the country Feb. 13, is working with strange lions. Many bookers went over to Jersey to watch him work. Depending on the show they caught, the bookers reported Brahma as impressive or a flop.

Brahma's stunt lasts about three minutes. He enters the lions' cage naked except for a loin cloth and without a weapon.

If proving practical, Stanley-Fabian is interested in Brahma in connection with bookings of the Johnson picture.

## POLA FLIRTS WITH U

Some flirting was done this week between Pola Negri and Universal. It is said the star was submitted to U at \$10,000 per, with the producer having it under consideration.

Single heads for all of the executive departments of the Stanley Company of America have been declared for by Irving D. Rossheim, the new Stanley president. These heads will be solely responsible to Rossheim and will operate in unison with him.

Through this movement Rossheim will move his headquarters to New York City. A meeting of the Stanley heads was held in New York last week and its president's skeleton plans heard. There is no report upon their reception, although even the Stanley people themselves have conceded of late the need of a more compact working organization.

Included in the departmental heads, from understanding, are those for the general management of the theatres and of production for the Stanley deluxe theatres, about 10 of the latter amongst the 250 in all Stanley operates. In the general direction of the theatres, with Moe Silver mentioned for that position, will be a group committee for conferences whenever a drastic question of policy shall arise. This is reported to be thought requisite through the various Stanley subsidiaries, such as Stanley-Davis-Fabian-Mark-Crandall, etc.

Otherwise the heads of each department will have full sway subject to the president. In production it is said that stage units will be produced to rotate over the Stanley deluxe chain, this taking in all of the deluxes excepting where there are two in one city, such as Newark.

**Can Buy Brains**

Rossheim, who makes no pretense at showmanly knowledge from the accounts, is reported going after a built-up organization of his own under the belief it can be successfully co-ordinated if holding knowledge and brains, with the latter purchasable.

It is said that the changes in the Stanley's directorate at its last meeting in Philadelphia were through the Rossheim persuasion and to give the Stanley Company a more national complexion. Another strong idea he has in mind, from accounts, is to weld the subsidiaries more closely with the parent company, for mutual operation.

At present there are no negotiations on for a Stanley merger, although, as reported in Variety last week, if one is imminent, it would appear to be more favorable toward Public (Paramount) at present than elsewhere, through that same complexion of its board. The Stanley Company is not bank-tied in any manner.

**Take H. & B's Five**

Besides the financial announcement issued by the Stanley Company Monday through its press department, it announced the consummation of the Haring-Blumenthal five-house buy in New Jersey, they going on the Fabian string. The houses are the Central, Union and Rita, Jersey City; Lincoln and Roosevelt, Union City (H.H.). Both of the partners have disposed of all of their interest in the theatres, but Haring or Blumenthal or both may continue to operate them for a while. It has been reported that Jacob Fabian held a piece of the H. & B. interest, but that is not positive.

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# RETALIATORY MEASURES WILL GOVERN FRANCE'S 'VISAS' ON FOREIGN FILMS

New Decree's "Permanent Section of 10" Will Be Influenced by Handling of French Films in Examined Picture's Country—Commission of 32 Includes 2 Actors and 8 "for Their Knowledge of Trade"—Native Exhibs Oppose

Paris, Feb. 26. Following is a translation of the decree drawn up by the French government instead of the proposed quota system. It goes into force March 1, although it is probable the commission provided thereby will not be working until the middle of the month.

Articles one to three deal with the opening and exploitation of moving picture theatres. Starting with Article four the decree reads as follows:

Article 4.—The public showing of films is under the control of the Minister of Public Education and Fine Arts. With the exception of certain cases, to be determined by Ministerial Decision provided for in Article 5 of the present decree, no film, including titles and sub-titles, can be presented in public until granted a "visa" (special permit) by the Minister of Public Education. This visa will be given only on the recommendation of the commission mentioned in Article 5. A reproduction of the visa must be projected with each film. All foreign pictures must be submitted for the visa exactly the same as shown in the country of origin, without change, including the original titles and sub-titles, of which a French translation must be furnished.

Article 5. A commission of 32 members, named by the Minister of Public Education and Fine Arts, has been formed at his ministry for the control of films. This commission comprises the chief of the Office of Fine Arts and one of his assistants, three representatives of the Ministry of Public Education, five representatives of the Department of the Interior, a representative of the Minister of Foreign Affairs, a representative of the Minister of the Colonies, a representative of the Department of Justice, a representative of the Department of Commerce, a representative of the Navy, two representatives of French producers, two representatives of French exhibitors, two representatives of French picture actors, and eight persons chosen for their knowledge of the trade.

Members of the commission, other than the delegates from the Ministries, are appointed for three years and may be renewed. The Chief of the Office of Fine Arts is president of the commission. Two vice-presidents will be appointed by the Minister of Public Education (Ministre de l'Instruction Publique).

Article 6. The commission, having examined films presented, will prepare a list of the pictures considered susceptible of a "visa." In this connection national interests will be taken into consideration, particularly the preservation of national customs and traditions, as well as facilities given French films in the various countries of origin.

Article 7.—The Minister of Public Education and Fine Arts will designate annually 10 members of the commission, of which three represent the Ministry of the Interior, to constitute a permanent section to be presided over by one of the vice-presidents chosen by the minister. The said commission may delegate its powers to this permanent section for the examination of films and their subsequent admission on the list provided for in Article 6. The commission and its "Permanent Section" may allow authors and distributors interested to submit written or oral observations.

Article 8. The members of the commission, and of its Permanent Section, may be remunerated according to meetings attended, the value and means of payment being provided for by a decree countersigned by the Minister of Public Education and Fine Arts and by the Minister of Finance. The cost of examination and "visa" of films, including verification of the translations of titles and sub-titles, to be fixed by

a legal tariff, will be paid by those interested.

Article 9: The clause of the present decree will not change in any manner the measures taken by local authorities in applying Article 37 of the law of April 5, 1884, and (for Paris) the law of Aug. 16 and 24, 1790 (relative to public entertainments).

Article 10.—The present decree will become operative March 1.

## Exhibs Oppose Decree

This decree is aimed at protection of French pictures against foreign competition, particularly American, without putting a quota system into operation as was originally proposed. It was first intended to make 10 per cent. French films of all programs obligatory, but was dropped at the recent conference when exhibitors objected.

The present decree is opposed by many French exhibitors, but what action they will take remains to be seen. M. Breillon, president of the French Exhibitors' Syndicate, voted against it when the terms were discussed at the Conference. It is believed an understanding will be reached between the French and American governments by which the exports from the United States will not suffer to any marked degree.

M. E. Herriot, present Minister of Public Education, declared after the meeting of the cabinet, when the President of the Republic signed the decree, that three ideas governed the preparation, i.e., the necessity of estimating cinematographic shows with the legitimate theatre (hitherto controlled by different regulations, even to rates of taxation); the constitution of a commission for controlling pictures by the means of a "visa" in view of maintaining order, and for the protection of the local industry.

## France's 7 Per Cent. Production

As the French output of moving pictures is only about seven per cent. of the world's production, it cannot be a question of exclusively favoring French films to the detriment of foreign imports, as the latter are necessary for exhibitors' requirements. But while recognizing foreign interests the Government has in view the protection of French pictures, and it will take into account, when granting "visas" the facilities accorded to French films by foreign countries.

If it is learned a producer is releasing abroad a picture considered to be detrimental to France, the commission (in other words, the Government) will take retaliatory measures against it at the first opportunity.

It will be remarked by the wording of the Decree that the Government reserves the right to appoint the members of the commission. Likewise it would read that the ultimate examination of pictures will be undertaken, as a general rule, by the "Permanent Section" of 10 members named by the Minister of Public Instruction (see Article 7), and this Council of 10 will constitute the authority granting a visa for the public showing of any film in France and Algeria.

Expenses will be borne by the party presenting the picture for the visa, or license, but the tariff and control of the funds are not yet stipulated. However, the members of the commission, and its Permanent Section will be entitled to a fee for the examination of a film.

## Equity Branch Election

Los Angeles, March 6. The coast branch of Equity will hold a meeting on March 12 to elect 45 members of the advisory committee for the branch.

This committee will take the place of the former executive committee which was dissolved by Equity executive council when difficulties arose over negotiations for a standard contract with picture producers.

## U'S PROGRAM STORIES

Los Angeles, March 6.

Joseph Franklin Poland, supervisor of feature comedies for Universal, is preparing the following stories to go into production when the studio resumes operation:

"Navy Blue," original by Earl Snell, to feature Arthur Lake, with Nat Ross directing. "Heir to New York," another original by Earl Snell, for Reginald Denny, with Fred Newmeyer director. "The Husband Hunt," formerly known as "The Man Hunt," original by Harry Hoyt, Laura La Plante's next, with Wesley Ruggles directing. "Another Case," original by Gladys Lehman and now in continuity by the same writer, for Denny's second picture on the new Universal program.

The last to start on this series will be "Scandal," by Cosmo Hamilton, now being adapted by Nick Barrows. No director assigned.

## GUS EYSELL'S ELEVATION

Started With Frank Newman As Usher—Now Succeeds Him

Los Angeles, March 6.

Gus Eysell, house manager of the Metropolitan for the past three years, has been appointed managing director of the theatre, replacing Frank L. Newman. The latter recently resigned.

Eysell got his start in show business as an usher with Newman at the Royal, Kansas City. When Newman came to the coast he brought Eysell here as house manager. Now Eysell steps into his boss's shoes.

George Riley, temporarily assistant manager at Loew's State, returns to the Met as manager, which post he held prior to Eysell.

## Gondolphi's Stolen \$500

### Camera Is Recovered

Joseph Russo, 27, 170 West 48th street, was held in \$1,000 bail for a hearing Friday before Magistrate Silberman in Jefferson Market Court on a charge of grand larceny. He is charged with the theft of a movie camera valued at \$500.

Feb. 25, Adolph Gondolphi, 155 West 106th street, cameraman for Pathe, sailed on the "Parla" for a six-months' tour of Europe. A number of friends were on hand to bid Gondolphi bon voyage.

Among Gondolphi's effects was a DeVry camera. When the ship was out two days Gondolphi missed it. He notified the steward and a search was made without success. Realizing the camera had been stolen before the ship sailed Gondolphi wireless to S. Barrett McCormick, DeVry camera.

McCormick told Teddy Smith, of Pathe, and Smith got in touch with various camera exchanges. Late Tuesday afternoon a man came to the Ruby Camera Exchange, 727 7th avenue, and tried to sell a camera.

Joe Ruby, owner, told the man to bring the camera around. Smith was notified and when Russo produced the camera it was recognized as Gondolphi's. While he was held there in conversation, Detective James Leech, West 47th street station, was notified.

Russo was taken to the station house and questioned. He told the sleuth that a man whom he knew as John Casey gave him the camera in payment of a debt. The police were not satisfied with Russo's explanation and held him. Camera was recovered.

## FBO's Sound Effects

Los Angeles, March 6.

FBO will start production of pictures utilizing the sound synchronization devices recently acquired by the producing company from General Electric-Radio Corporation of America.

Joe Kennedy has informed studio officials he is to obtain stories that can be put into production after his arrival this week. An engineer from G. E. will arrive on the coast shortly with a recording apparatus, and the sound effects for the pictures will be made after completion of production.

## Bill Boyd Off the Sobs

William Boyd, who left last week for the Coast after having made the New York scenes of "The Cop," established a record while here by refusing to meet the sob sisters and sticking to it. The girls, in plique, passed up Bill, though he was on location all over town.

Nothing the Public publicity staff could do would change his decision that he had nothing to say to the distinguished ladies of the press.

Bill may have met them before.

## Big Time at A.M.P.A. Feed

From the present lineup it is estimated approximately 1,000 guests will attend the annual dinner of the American Motion Picture Advertisers, the A. M. P. A., March 31, at the Hotel Astor.

Victor Shapiro, advertising director for United Artists, is in charge of the newswell.

Jimmy McHugh has written lyrics for a special number called the A. M. P. A.

J. D. Trop and Dave Bader, together with a staff of contributing editors, are collaborating on the "Naked Truth Dinner Bulletin," to be issued for the night. As many photographs of A. M. P. A. members as are available will be included in the "Bulletin."

## Troyon's Stories

Los Angeles, March 6.

For the '28-'29 releasing program Universal has bought "Leave It to Me" story by Carl Kneass and "Making the Grade," by John Foley as starring productions for Glenn Tryon.

## MAY DENY PROTECTION TO NON-BERNE MEMBERS

French Writers Plan to Curtail Film Sales Abroad—U. S. Industry Concerned

Washington, March 6.

A new angle seeking to curtail motion picture sales abroad is being sponsored by the French writers, who propose to deny Berne Convention copyright protection to countries not members of that convention.

Reports on this proposal first came through last August, but were given little circulation. Fact that the U. S. is not a member of the Berne Union, and the only large distributor of pictures, is now attracting the attention of the industry as well as American officials abroad. Latter are beginning to forward reports on it, indicating substantial backing of the plan.

This would throw the copyright proposition wide open in several countries with which the U. S. does not have special treaties, and in many instances, where treaties are none too detailed, it would create pirating of films as a serious menace. Even under the present granting of Berne Union protection, out of courtesy to the U. S., it has proven none too secure.

Some writers are making abroad to counteract the new move by the forerunners, who, though having quota laws, etc., seem unable to keep American pictures out.

## Mankiewicz Renews Contract

Los Angeles, March 6.

Paramount has renewed contracts with Herman Mankiewicz, title writer, and Benjamin Glazer, writer-supervisor.

# STUDIOS LIGHTING UP AND PRODUCTIONS ARE UNDER WAY

Los Angeles, March 6.

A survey of studio activity on the coast brings out a slight increase over that of last week, accounted for by the expiration of the California state tax of 2 per cent. on all developed negative on hand on or before Feb. 28.

Forty-one features, 10 short comedies and four Vitaphone units are in work with nine of the 24 studios remaining dark.

Paramount studios head the list with nine features in production: "Easy Come, Easy Go," directed by Frank Tuttle; "Three Sinners," by Rowland V. Lee; "The 50-50 Girl," by Clarence Badger; "Quick Lunch," by Charles Reisner; "Super of the Gaiety," by Hobart Henley; untitled George Bancroft starring picture with Josef von Sternberg directing; "Gun Shy," by F. Richard Jones; "The Magnificent Flirt," by Harry D'Arrast; and "White Hands," featuring Esther Rialston with Gregory La Cava directing.

M-G-M studios at Culver City comes next with seven features in production: "The Dancing Girl," directed by Harry Beaumont; "The Marked Stranger," by Nick Grinde; "Man About Town," by Mal St. Clair; untitled Marlon Davies picture, directed by King Vidor; "Diamond Handcuffs," by John McCarthy; "Tide of Empire," by Alan Dwan; and "Detectives," by Chester Franklin.

Fox has five features and two short comedies, including "Four Devils," directed by F. W. Murnau; "Huangman's House," by John Ford; "Don't Mess with a Fox," by John Ford; "Plastered in Paris," by Benjamin Stollor. Two short comedies are directed by Clyde Griffith and Jasper Blystone.

## Others

First National has four features in work, including "The Boss of Little Arcady," directed by Eddie Clive; a Harry Langdon picture untitled with Langdon directing; "The Yellow Lily," by Alexander Korda; and "Night Birds," being directed by Benjamin Christensen.

Columbia has three features in production, including "Golf Widows," being directed by Eric Kenton; "Modern Mothers," by Phil Rosen; and "After the Storm," by George B. Seitz.

Warners have two features and

four Vitaphone units going: "Pay As You Enter," with Lloyd Bacon directing, and "Land of the Silver Fox," by Ray Enright. Vitaphone units are engaged in making short sketches for Vitaphone programs.

Pathe-DeMille studios have four in production, including the Donald Crisp company just returned from location in New York. Features are "The Goddess Girl," directed by C. B. DeMille; "The Cop," by Donald Crisp; "Tenth Avenue," by William DeMille, and "Man Made Woman," by Paul Stein.

## Indies

Tiffany-Stahl has but two features in production, "Ladies of the Night Club," directed by George Archainaud, and "Clothes Make the Woman," by Tom Terriss.

FBO with production curtailed for further reorganization has but one feature and one western in work, including "Notices," directed by Ralph Ince, and "The Eagle's Talons," by Robert DeLacey.

Universal is now in its second week of a two-month layoff, but is leasing space to Gotham productions and the Ken Maynard unit making westerns for First National. Gotham has "The Chorus Kid," directed by Howard Bretherton, and the Maynard western, directed by Joe Brown under the title, "Code of Scarlet."

United Artists resumes production after a dull period with Norma Talmadge in "The Woman Disputed," directed by Henry King. Two more productions are scheduled to start at this plant within the next 10 days.

Metropolitan studio has one feature in production, "Tell It to the Angels," directed by Howard Hughes for United Artists.

## Shorts

Studios engaged in making short comedies exclusively are the Roach plant with three units working, Sunset Studios leasing space to the Dourmour company making the fat man series, and G. I. M. Dallas studios have two units working while the Richard Thomas studio has one unit making shorts for state right release.

The nine studios remaining dark and inactive in production this week are Educational, Stern Bros., Mack Sennett, Christie, Fox-Art, Columbia, Mission, Chadwick and Charles Chaplin.

# DETROIT'S ZONING PLAN FOR PROTECTION WORKING WELL

Also for Michigan—Revised Plan Will Go to Vote for Adoption—Four Years in Effect—Covers All Runs—All Factors Figure in Plan

Detroit, March 6. The revised "uniform zoning plan," under which films are distributed and exhibited in Detroit and in Michigan, is complete. In mimeograph form it has been mailed to all theatre owners under jurisdiction.

The usual suggestions will be returned this week and a vote for an adoption will follow. It is expected the new "map" will be in effect by April 1.

The zoning plan was conceived four years ago and has since served as the ethical basis for the picture trade in Detroit and nearby cities. Periodical revisions are handled by committees representing the Detroit Film Board of Trade and the M. P. T. O. of Michigan.

The new plan differs little from the last one in basic rulings, but it lays out several of the difficulties that bobbed up under the one now in operation. New zones have been created with others geographically changed and reduced.

The keynote of the plan is protection on runs, though it insists explicit "protection clauses" shall be incorporated in all film contracts, with verbal agreement unenforceable.

To quote the forward in the published plan, "three parties are directly and financially interested in each situation: the exhibitor, demanding protection; the exhibitor, over whom protection is demanded, and the film exchange supplying the film service. The Uniform Zoning Plan endeavors to restrict protection on each theatre to the point where it begins to actually injure the theatre, and no further."

**Factors**  
In the arrangement of zones all factors are taken into consideration, such as natural barriers, i.e. railroad tracks; factory sections, etc.; traffic streets and the general direction of traffic; transportation facilities; seating capacity and location of theatres; admission prices and average film rentals; general character of the theatre; music presentation of pictures, class of patronage, volume of advertising and exploitation, vaudeville and stage attractions used, stability of policy, number of program changes weekly, etc.

Irregular, or "drop-in" patrons are not considered, with the explanation that this type of patronage may come to any theatre from any part of the city.

In specifying the maximum protection for each theatre in time and area, the plan divides the city into zones, with location counted in geographical classification and the above situation considered in deciding due preference.

Zone 1 encompasses the 12 first-run theatres in the downtown district and four neighborhood houses that frequently use first runs. Protection extended in this zone is effective only for initial showings, and does not apply to second or subsequent runs, and shows or extended runs is meant engagements of over two weeks.

This zone has protection over all others in the city, with a maximum of 28 days' protection after the last day of exhibition.

Zone 2 covers second-run houses, giving protection over all other zones on this run, and allowing a maximum of seven days' protection after last day of exhibition. Second-run contracts issued to more than one theatre must be for day and date, or consecutive day showings. For day and date second contracts must include a clause stating protection will begin 14 days after the available date.

After Zones 1 and 2 there are 12 leftover groups, each operating individually—with precedents stipulated. In each there are "key," or larger, houses, these with preference over the balance. In a way, the "key" theatres stand as the first or preferred run houses of the first or five zones, and they vie among themselves with the exchanges, unless the situation is cared for in rules in the zoning plan.

## Overlapping

The one question always provoca-

tive of argument is when a theatre in one zone interferes or clashes in run with another house otherwise zoned. This is called "overlapping."

In this event, the situation is handled by arrangement of one or the other with the distributor. It must be incorporated in the contract, with the stipulation the favored house is to receive exclusive over the "overlapping" stand in addition to the regular clause binding singular run in the favored theatre's zone.

These concessions are the only exceptions to the rule forbidding protection to one theatre over another theatre located in another zone.

A penalty is provided for subsequent-run houses that advertise outside the theatre before the last play day at the prior-run house when the latter is protected for seven days or more. "Unless advertising by written consent of the prior run house, the violator is penalized when the priority holder may demand protection over subsequent-run theatres 'that persist in this practice.'"

**Unavoidable**  
In its four years of operation, the zoning plan has been regarded as invaluable to the independent exhibitor of Detroit. It is no secret that exhibitors controlling strings of theatres would just as leave do without it, through their ability to buy films and demand preference for themselves.

For that reason it is believed hereabouts that the creation of such an arrangement under the plan, although impossible at the present time, due to the progress of circuits in Detroit since the adoption of the plan.

The circuit angle is also the local explanation as to why Detroit is the only city working under the plan, although the independents elsewhere are said to be anxious for a similar idea.

## U's "Symphony's" Suit

Los Angeles, March 6. Harold Fendler, young attorney, who studied law to help his mother fight her battle over the asserted theft of her plot of "The Bird of Paradise," won the first round in a similar action in Superior Court.

The complaint filed by Fendler for William K. James and Dorothea K. Martin charges that Universal, after rejecting their manuscript theft of her plot of "The Bird of Paradise," proceeded to use the basic idea in "My Symphony," made and released by Universal. James and Miss Martin demand an accounting of the profits of the picture.

Attorneys Loeb, Walker & Loeb filed a demurrer to the complaint on the ground that no proper cause of action had been shown. Judge Yankwich held Fendler had shown a proper cause of action for an accounting and an injunction and gave the defendant 10 days in which to answer the complaint.

## Caddo's Team

Los Angeles, March 6. Howard Hughes, oil millionaire, head of Caddo Productions, is planning to team Raymond Griffith and Louis Wolheim in feature comedies for United Artists release.

Griffith was recently signed by Hughes to a term contract, while Wolheim has been under contract to Hughes for a year.

## PATHE MEN CHANGING

Rutgers Nelson, formerly of the publicity department of Pathe P.D.C., is handling publicity for James A. Fitzpatrick's "Music Masters."

Bill Mack, another ex-attache of the Pathe publicity forces, goes to New Haven to manage the Pathe Exchange there.

## CLARENCE BROWN ON "JAVA"

Los Angeles, March 6. Clarence Brown will start production on "Java," his next for M-G-M, by April 1. Greta Garbo will play the lead. Willis Goldbeck is now writing adaptation.

## DETROIT NEARLY 100% BUSY, BUT SHOWS OFF

Expected Increase Theatre Trade Failed to Develop—One Reason Advanced

Detroit, March 6. Renewed activity in the automobile plants has failed to provide the expected influx in Detroit's theatre business.

Trade in the neighborhoods continues in a profound slump, while downtown is holding up, but showing meagre improvement.

The lack is particularly noticeable in sections inhabited mainly by auto employees. Those theatres looked for big advance, but they are still looking.

With the Ford plant gradually nearing maximum production, the cause for the apparent low aversion is extremely difficult to define. Last week there were 93,465 men employed in the three Ford plants here. The number is growing at an average of over 600 a week.

General Motors is also gathering full steam in man force.

That Ford workmen are paid off daily should be an advantage to theatres, yet there are no signs of aid from that quarter.

One theory advanced, and most generally accepted, is that the large number of car makers who have been idle until now are socking it away in an effort to recoup their finances.

## Par's Exec Committee

Los Angeles, March 6. Paramount has formed an executive committee composed of studio officials with Jesse Lasky as chairman. B. P. Schubert is vice-chairman.

Other members include Henry Herzbrun, J. J. Galin, H. M. Goetz and J. F. Fingert.

## LUPE VELEZ IN 'EMPIRE' LEAD

Los Angeles, March 6. M-G-M is negotiating with United Artists to borrow Lupe Velez for the lead in "Tide of Empire," to replace Joan Crawford, taken out of the picture when it was decided to change the story to eliminate possible objections of Latin-American countries.

The re-vamped continuity is being shaped up by Lucien Hubbard, with the picture slated to start next week with Allan Dwan directing.

## HENIGSON COMES EAST

Los Angeles, March 6. Henry M. Henigson, general manager for Universal, is in New York to spend a vacation and also hold an important conference with Universal's New York office. Both Carl Laemmle, Sr. and Jr., are expected to follow any day.

Paul Kohner, production supervisor for the same company, will also leave for New York, from where he will sail for Germany to spend a few weeks at his home town in Vienna before returning to Hollywood.

## BURR AFTER M-G-M'S PLAYS

Los Angeles, March 6. C. C. Burr, producing with Johnny Hines for First National, is negotiating with M-G-M for the purchase of two stage plays, "Stop Thief" and "Officer 666."

If deal is closed, "Stop Thief" will be the next and last Johnny Hines picture to be made under the present F. N. contract.

## EDWIN CAREWE IN HOSPITAL

Los Angeles, March 6. Edwin Carewe, United Artists' director, is recovering from a successful throat operation at the Good Samaritan Hospital here.

Carewe will undergo another operation for mastoid when regaining his strength.

## RAYART IN MET.

Los Angeles, March 6. Rayart Pictures Corp., headed by Ray Johnston, moves production headquarters from the California studios to Metropolitan studios.

## Beahan Moves to Fox

Charles Beahan, story editor for Cecil B. DeMille in the east for the past four years, has been appointed story editor in New York for Fox.

# STRIKE AVERTED OVER UNION'S DEMAND FOR IDLE ORCHESTRA

Week's Armistice in St. Louis—Want Pit Band for Vitaphoned "Jazz Singer" in Skouras House—Picture Now Running

## WARNING BY SCREEN

Houston, Tex., March 6. U. S. Revenue Department in Texas is using the screens to warn delinquent tax payers to either pay up or suffer accordingly.

## Exhib Out for Mayor Of Seattle—Woman Rival

Seattle, March 6. Frank Edwards, who operated three picture houses, including the Wintergarden, and quit with a heap of money, has strong possibilities of being the next Mayor of Seattle. Edwards was nominated at the primaries here to oppose the present Mayor, Bertha Landes, at the polls, March 13.

Mrs. Landes who has held the port for two years wants to stick on her job. When she found that a mere man was going to oppose her and a picture theatre operator, she did not like the idea. The day after the primaries she started to heave the mud at her opponent heavier than bill posters heave paste on a 24-sheet in a windy location to make it stick. She told the folks that Edwards was once a bartender. He replied and said, "So was Patrick Henry." Then she began to accuse him of spending around \$40,000 on his campaign while she was running on her record.

Edwards being a pretty smart showman has adapted showmen tactics in his battle. He is not slinging mud back but he will not debate any issues with the "Chief Magistrate" who can occupy a stage longer than the Rice Brothers. He is just jawing good in showman style and has the backing of the business as well as show interests for the job.

## Pathe Drops Releasing For Ind. Westerns

Los Angeles, March 6. Pathe has cancelled releasing contracts with Leo Maloney and all other western productions produced by independent producers.

Reason for this is attributed to reorganization of FBO-Pathe-DeMille.

## Pomeroy's Sound Patents

Los Angeles, March 6. Roy Pomeroy, who is perfecting Paramount's sound synchronization devices, has a number of patent applications on file with the U. S. Patent Office for improvements of synchronization recording.

Western Electric is sending a recording machine to Pomeroy at the Paramount studios and work will be started immediately on sound effects for specials to be released by Paramount.

## FBO'S LONE COMPANY

Los Angeles, March 6. While Pathe-DeMille studios are winding up production, preparing for reorganization, FBO studio has but one company working and are busy preparing stories for the 1928-29 program. All stories with titles selected will be written before any announcement of the new program is made.

In addition to a staff of writers now busy at the Hollywood plant, an equal number are engaged on the same work in New York.

## 3 TITLE CHANGES

Los Angeles, March 6. Paramount has changed titles on three pictures in production. "Quick Lunch," with W. C. Fields and Chester Conklin, changed to "Odd Fellows"; Adolph Menjou's "Supper of the Saints" is now "A Date With a Duchess"; and George Bancroft's next will be "The Dragnet."

St. Louis, March 6. A dispute over musicians which threatened to prevent Saturday's opening of the Skouras Brothers' Grand Central with the Vitaphoned "Old San Francisco," reached such a critical stage that advertising for the attractions was withdrawn from the afternoon papers of that day. It was temporarily patched up for a week. The picture opened for that length of time pending further conferences.

Musicians' union had demanded that a full orchestra be maintained in the theatre at every performance of the Vita film, even though the orchestra did not play a note. It is said that a "satisfactory temporary arrangement" has been made for this week.

The Skouras insist a full-sized orchestra is unnecessary and are up against the same thing as a year ago when playing the Vita, "Don Juan." At that time, and at the Capitol, the trouble was only straightened out after the management agreed to allow a full-sized orchestra to sit in the pit and twiddle its several thumbs during every performance.

When, 10 weeks ago, the question again arose, this time over "the Jazz Singer," it is understood the Skouras brothers agreed to increase their orchestras at the Ambassador and Missouri by the number of men who would have been employed at the Grand Central if the Jolson film had not Vitaphone accompaniment.

## Colleen Moore's 6 for F.N.

Los Angeles, March 6. Colleen Moore will make four more pictures for First National at expiration of her present contract with that organization which calls for two more after "Lilac Time," which has just been finished.

The new contract was signed after negotiations with R. A. Rowland, general manager of First National, now on the coast. John McCormick, husband of the star, continues as business manager and supervisor of the Colleen Moore unit.

## STILL REVISING KEATON'S

Los Angeles, March 6. Production on "Snatch" Buster Keaton's first picture for Metro-Goldwyn-Mayer under his new contract, is still being held up pending revision of the story.

Keaton was not satisfied with the initial version and turned the script back to Tod Morgan for rewriting. Keaton claims there was not enough comical angles to the story. Edward Sedgwick is slated to direct it.

## CHASE WINDING UP

Los Angeles, March 6. Charley Chase has started his last two-reel comedy for Hal Roach's '27-28 program. Two other comedy companies are also working at this studio on their last pictures for the old program. All should be completed by March 20 when the studio closes.

## DENNY REMARRYING

Los Angeles, March 6. Reginald Denny announces he will marry Isabel Stiffel, picture actress, after his divorce from Irene Itanman becomes final next November.

Miss Stiffel, who has done some "bits" at Universal, is known around the studios as "Bubbles."

## Leyser Joins Langdon

Los Angeles, March 6. Billy Leyser, director of publicity for Pathe, has resigned to take over a similar post for Harry Langdon. The move was for years at the head of Universal's publicity department.

## Wurtzel Starting Trip

Los Angeles, March 6. Sol Wurtzel, production manager of Fox west coast studios, leaves the coast for a week for New York, from where he will sail for Europe on a three months' vacation.

**"NAMELESS MEN"**

By E. MORTON LOUGH

WITH  
ANTONIO MORENO - CLAIRE WINDSOR  
EDDIE GRIBBON - SALLY RAND  
RAY HALLOR - STEPIN FETCHIT  
CAROLYNNE SNOWDEN  
DIRECTED BY  
CHRISTY CABANNE

AN UNDERWORLD STORY THAT IS DIFFERENT

ONE OF THE 24 GEMS FROM TIFFANY-STAHL

**TIFFANY-STAHL PRODUCTIONS, INC.**  
M. H. HOFFMAN VICE PRES  
1540 BROADWAY  
NEW YORK CITY

## FISHER'S MIDWEST SMALL TOWN CIRCUIT EXPANDING—FINANCED

**Expect to Add 50 Houses to Present Fisher Group of 60 in Wis., Ind., Ill., and Ohio—Playing Stage Attractions Where Available**

Chicago, March 6. An important theatrical expansion in the Midwest is seen in the announcement made by Frank Fisher, president and general manager of the Fisher Paramount Theatres, at presenting owning and controlling around 60 small theatres in various small towns of Wisconsin, Indiana, Illinois and Ohio.

Fisher states that his firm recently incorporated under the Delaware laws and will float \$2,500,000 in class A stock and \$750,000 in class B stock. Prior to the incorporation the firm was a common law trust.

Headlining the expansion plans and beside the stock issue, is a bond issue to be handled by G. A. Foreman Co., investment bankers, for \$1,400,000. This bond issue is to complete the financing of the Fisher theatre projects in Wisconsin, with houses being under construction in Monroe, Beloit, Appleton, Stevens Point and Watertown. The houses range from 1,800 to 1,000 seats.

At a get together meeting, held at the Congress Hotel here, with over 100 managers and stockholders in attendance, Fisher said their present plans include the acquisition

of 50 or more theatres in their present territories.

### Buy or Build

"Where we can't buy, we will build. We will try to give the smaller town the form of entertainment that they see in their visits to the larger cities. All our theatres will use either a presentation or vaudeville policy in connection with the regular picture policy. Through our buying power and present contract and affiliations, we can obtain the best in its individual field," Fisher said.

It was decided where the town and theatre could stand a stage band and master of ceremonies policy, it would be put into effect.

The Fisher-Paramount Circuit elected Billy Diamond of the Chicago Gus Sun office to supervise and oversee their own bookers, who will be located in the local Sun office. That agency at present is booking the majority of the houses, although the firm has several spot bookers of its own. The Fisher-Paramount main offices will be located in Chicago.

When present plans are completed it is stated the houses will represent a buying power of about 300 days per film and around 10 weeks for stage attractions.

## MERGER OF 2 FOX CO.S EXPECTED TO HAPPEN

The acquisition of the West Coast Theatres by Fox and the pending deal for 146 Finkelstein & Ruben houses which is set to be closed shortly is hastening the combination of the Fox Film Corporation with the Fox Theatres Corporation. It is understood the melding of the two companies is few days away for serious consideration again and that this move will be effected within six months.

The Fox Theatres Corp., banked by Halsey, Stuart & Co., has outgrown its original limitations. This corporation has had to take care of its own program. Fox has a theatre building program approximating \$100,000 to be carried out within the next two or three years. When the West Coast deal came up Fox Theatres could not handle it, and Hayden, Stone & Co., bankers for the Fox Film Corporation, also Wesco, are underwriting the venture.

Similarly, in order to facilitate the F. & R. merger with Fox it may be found advisable to merge the two Fox companies. It is reported that, if not for the time being, it will be necessary to carry the plan into effect before further expansion is planned following that.

## "Sunday" Advocates Pull Another Trick in Wash.

Washington, March 6. Sunday closing advocates backing the Lankford bill put across another one here quite on a par with the recent release to the press of a speech Congressman Lankford was scheduled to deliver—but didn't.

Latest was the securing of the ballroom of the Hotel Mayflower (biggest and newest hotelery in the capital) for what the management was told would be a continuation of the Prohibition Convention. Room was given free with understanding guests of hotel would be invited.

Five minutes before the scheduled meeting opened, Rev. H. L. Bowby, the \$25,000-a-year secretary of the Lord's Day Alliance, turned the management. It was to be a closed meeting on the Sunday law. Bowby immediately ordered the room cleared of all those opposed to such a measure.

Management caught napping let it go with the plans to force a hearing on the Lankford bill reported to have been discussed.

## Cruze on "Excess"

Los Angeles, March 6. Pending organization of his personal plans as an independent producer, James Cruze has signed to direct "Excess Baggage," starring William Haines for M-G-M. His contract is for one picture only and involves \$40,000.

## WARDROBE DEPT'S ONE

Los Angeles, March 6. Paramount studios have combined the men's and women's wardrobe departments under supervision of Peter Burke, formerly with Western Costume Company. Previously, each department was operated separately.

## CARLOS AT TEC-ART

Los Angeles, March 6. A. Carlos, producing for Quality Pictures, is moving production headquarters from Tec-Art studios to Chadwick studios.

First picture to go into production will be "Romance of a Rogue."

## "Mr. Romeo" Is Comedy

Los Angeles, March 6. Production started on "Mr. Romeo," farce comedy for Fox, featuring Ford Sterling, Nancy Carroll, Arthur Stone, Harold Holloway and George Meeker. Directed by Henry Lehrman, under supervision of William Counsellman.

## Letting Bartholomae Lapse

Los Angeles, March 6. Contract of Philip Bartholomae, F. N. scenario writer, will expire within the next few weeks. It will not be renewed by the company.

## STAND-IN 3 DISCHARGED

Ne Prosecution of Lincoln Theatre's Owner's Larceny Charge

A charge of petty larceny against Raymond Snyder, manager; Elsie Reid, cashier, and Elsie Burney, ticket taker, all formerly employed at the Lincoln, on West 135th street, was dismissed in Special Sessions on the recommendation of Assistant District Attorney Henry Alexander.

The three defendants were arrested Dec. 21 on the complaint of the owner of the theatre, Mrs. Maria C. Downs. She charged the trio with the theft of \$1 which had been paid by a customer for two admission tickets. In the complaint Mrs. Downs declared that for over five years the petty thefts had been going on through the connivance of the defendants. At the time of the arrest, according to the complaint, Miss Reid is said to have admitted she had resold admission tickets on the order of Snyder, and that Miss Burney was in on the scheme. Mr. Alexander recommended the discharge of the defendants on their own recognizance, it being understood that the theatre owner did not wish to press the charge.

## 1ST DIVISION TAKES

## CRUZE FILMS FOR N. Y.

Los Angeles, March 6. Harry H. Thomas, president of First Division Pictures, came to the coast to negotiate for a series of productions.

While looking for a deal he bought the New York franchise for the 20 James Cruze productions to be made by Cruze for the state rights market.

## Colored Manager for

## White's Circuit, Wash.

The Litchman (white) interests, which have taken over a string of houses in Washington and operating a new policy, have also acquired the Royal, Baltimore, which is running a similar policy.

All these houses are catering to negro audiences, with feature films the main draw.

The Litchman circuit is managed by Rufus J. Blum, colored. Houses managed by him include the Lincoln (built by Harry Crandall); Howard, now turning a profit after it was about to be converted into a garage; Rosalia, Jewell and Republic, and the Royal, Baltimore.

Litchman is now the biggest operator of colored houses in Washington.

## Leightons Europeanizing

Los Angeles, March 6. Louis Leighton, editorial supervisor at Paramount, and his wife, Hope Loring, Paramount scenarist, leave shortly for a three months vacation in Europe.

## Ufa's "Mysteries"

Another picture made in Germany by the Ufa Film Corp. shortly to be released through M. G. M. or Paramount, is called "Mysteries of the Orient."

## CIVIC BODIES APPEALED TO ON ARBITRATION

Minneapolis, March 6.

The mayor of Minneapolis or the local civic and commerce association will be asked to appoint arbitrators in film disputes if the Northwest Theatre Owners' Association persists in refusing to comply with the Minneapolis Film Board of Trade's demand to resume operations of the Joint Distributors and Exhibitors Board of Arbitration.

This was the notice served upon W. A. Steffes, president of the theatre owners' association, by W. R. Lockman, vice-president of the Film Board of Trade. The board intends to resume arbitration, and claims the right under a uniform contract to have business men appointed by the president of the local leading civic organization or the mayor to act with distributor members.

The present arbitration feud between the local exhibitors and the distributors has resulted from an appeal by Warner Brother to the district court to restrain the arbitration board from barring it from arbitration. The distributors have incurred the wrath of the exhibitors on the board by going into court to compel an exhibitor to carry out the terms of a contract after the board had upheld the exhibitor. When Warner Brothers sought the restraining order, the exhibitors withdrew from arbitration.

The court has not yet held the hearing on the application for the restraining order.

## DEAR AL JOLSON:

*I used your "Four Walls" last week. Got you a lot of publicity. Al Herman heard it, too. Love and kisses.*

# RUBE WOLF

WARFIELD THEATRE  
San Francisco

## Movieless Mass. Town Despite New 800-Seater

Milton, Mass., March 6.

This little city has a fine new theatre, but it doesn't mean a thing. The selectmen won't grant a license for the showing of motion pictures, having reached this decision with the theatre completed and ready for opening. A permit for construction had been granted by the department of inspector of buildings.

Questioned as to whether a demand existed for movies in Milton, Chairman Johnson said he was of the opinion there was none. He pointed out the city has no geographical center nor civic center. He also explained that pictures are presented in the Cunningham gymnasium once a week, sometimes on holidays, and that there is a movie theatre in Mattapan, just over the Milton city line.

The new house has been leased by H. L. Brown, builder, to Phillip Markel, who operates a chain in Massachusetts.

## Tab Show Added

Danbury, Conn., March 6. Strand, Norwich, has added a week stand tab show to its picture programs.

## THE JESSE CRAWFORD ORGAN CONCERT

WITH MRS. CRAWFORD AT THE STAGE CONSOLE

## PARAMOUNT THEATRE, N. Y.

Week Beginning Saturday, March 3, 1928

## "THE BEAUTIFUL BLUE DANUBE"

(STRAUSS)

INTERPOLATING

## "THE DANCE OF THE BLUE DANUBE"

(FRED FISHER'S NEW NOVELTY FOX TROT)

# VIZORKA

PRIMA DONNA

RETURN ENGAGEMENT AT THE METROPOLITAN, LOS ANGELES  
WITH DUE APPRECIATION TO FANCHON & MARCO



## FANCHON & MARCO IDEAS

The best that can be put on de  
lux motion picture theatre stages

In all West Coast Theatres, Inc.,  
first-run houses

A NEW IDEA IN PRESENTATION MUSIC

Versatility Showmanship Real Music

## HOWARD EMERSON

and His ORCHESTRA

17th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

# ROSE and ARTHUR BOYLAN

NOW SECOND WEEK (MARCH 3)  
MARK STRAND, NEW YORK

NEXT WEEK (MARCH 10)  
ANNIVERSARY WEEK, ROXY, NEW YORK

**WARNER BROS.**  
Announce a  
**TALKING PICTURE**  
That Will Be the  
**TALK OF NEW YORK**



you will see  
and  
you will hear

**Dolores Costello**  
in  
**“TENDERLOIN”**  
with  
**Conrad Nagel**

Talking on the  
**VITAPHONE**

GALA WORLD PREMIERE  
**WARNER THEATRE**

Broadway at 52nd Street

**WED. NIGHT, MARCH 14, 8:30 PROMPT**

*Seats Now at the Box Office*

## INDIES DESPERATE FOR BIZ; CAN'T GET DRAWING PICTURES

**Competitive Situation Around New York Leaving  
Indie Exhibs in Precarious Condition—Changing  
Policies in New Attempts**

Failure to obtain features each week considered sufficiently strong to keep the box office tension to the point where either the houses break even or register profit has sent the panic-stricken feeling among the neighborhood houses in New York and Brooklyn. The competitive aspect has whammed such a broadside that the theatres unable to maintain a fair average of pictures have badly slumped off.

This comes at a time when the indie exhibs, known as the Motion Picture Exhibitors' Association in Greater New York, comprising approximately 250 theatres, under the guidance of Aaron Sapro, industrial organizer, specifies as one of its main purposes that no theatre will be built for three years in districts where an association independent theatre is supplied with pictures by the producers concerned.

This is the handwriting on the wall that something quick and drastic must be done to head off the building stampede and over-theatre of neighborhoods now crying the b. o. blues.

In face of this reported slump by the indies, Loew's has decided to proceed with four new de luxe theatres in neighborhoods.

The Bronx is understood to have

more movie houses than any other New York section and they embrace the circuits as well as numerous indie propositions.

### Dramatic Stock

One way out for some of the houses on Long Island was the changing of policies, one set adding vaude and another using bands with acts on the week-ends only.

In the sections where Loew and Fox have established themselves with pictures and vaudeville, the competing theatre relying on pictures is having an undeniably tough time to weather the storms.

Already one film circuit that several years looked about as formidable as any of the lesser chains, has bowed out, forced by lack of patronage plus inability to keep up a continual line of worthwhile screen attractions.

Another theatre concern has decided to try dramatic stock, first doing it on a half week's basis to get a line on its b. o. draw.

Even the 2-for-1 price of admission has not held up consistently, this due also to the class of screen subjects. In several neighborhoods where double feature days have been installed the business is appreciably better where the pictures

hold up, but none has caused any b. o. stampedes.

Neighborhoods are going in for ballyhoo, even the Loew houses using them where considered absolutely necessary and billboard rentals are considered prohibitive. And some of the boards are already scown up on long-term national contracts.

## 1st Division Merger

Los Angeles, March 6.

First Division Pictures of California have consolidated with the First Division Distributors of New York, with Jesse J. Goldberg as president, Robert S. Furst secretary and treasurer, and Raymond Wells in charge of production.

Goldberg will have charge of distribution, with headquarters in New York. Furst will remain in Hollywood in charge of finances. The combine was effected by Robert S. Furst, formerly a brick and steel manufacturer of the middle west.

The new organization intends to release other independent product as well as produce 21 of its own features at the Metropolitan studios in Hollywood. Work on the first will go into production March 15, with Raymond Wells supervising.

Gertrude Turchin of the New York office is now on the coast to take charge of exploitation and production publicity.

### 30,000 Feet From Tahiti

Los Angeles, March 6.

Negative amounting to 30,000 feet was received at M-G studios from Tahiti where John Flaherty and W. S. Van Dyke are making "Under Southern Skies."

This is the first film received since they left.

## Special Units Expected For Some P-L Houses

Chicago, March 6.

With none of the Publix-Loew stage band units constructed for adaptation to theatres where the master of ceremonies is the heavy drawing power and takes up a big part of the stage show's running time, it seems that special units for these houses, totalling eight to 12 weeks, will have to be produced, probably here.

The Oriental, Senate and Harding in Chicago, Ambassador in St. Louis and the Circle in Indianapolis are instances where the flash units with fancy settings and limited talent have meant nothing. In many instances they have proved a hindrance, with the favorite m. c. given just a few minor spots and the audiences dissatisfied.

## Dailey's State Righters

Los Angeles, March 6.

U. M. Dailey productions have completed plans for an extensive 28-29 production of state right pictures to be distributed by Wm. M. Pizor of New York.

Program calls for eight features. One has been just completed, with Alan Forrest, Wheeler Oakman, Maurice Costello, Sally Rand and Dot Farley in the cast. John Ince directed.

There are also 24 two-reel comedies, featuring George Towne Hall, Jack Dailey and Johnny Sinclair. Sixteen westerns and four serials are planned, with Al Hoxie and Montana Bill featured in the westerns and serials.

All production will be under the supervision of John E. Ince, with headquarters at the U. M. Dailey studios.

Dailey is en route to New York, where he will confer with Wm. M. Pizor on matters of distribution for his new season's product.

## UPSTATE ECONOMY

**Schenectady's General Manager Up  
Against It On Salary Cuts**

Schenectady, N. Y., March 6. The economy efforts of William M. Shirley, general manager of the recently formed Foxhush Theatres Corp., came a cropper when he attempted to slash the wages of employees. Following the dismissal of three cleaning women who refused to accept a 50 per cent cut and notice that the salaries of other employees would likewise be knifed, 65 employees went on a strike and picketed the four houses controlled by the corporation.

The Schenectady Trades Assembly voted moral support, and a committee was appointed to consider the advisability of calling out musicians, stage hands and motion picture operators.

Shirley and the theatrical employees' union got together and reached a settlement. Union claimed a victory, alleging employees were to return on an eight-hour basis, six days a week, without change in wages. Wage cuts asked by Shirley were said to be: Cleaning women, from \$17.50 to \$9 per week; door-men, from \$21 to \$25 per week; ushers, from 35 cents to 30 cents an hour; part-time ushers, from 50 to 30 cents an hour. He managed to get non-union cleaners at the reduced scale, there being considerable unemployment here.

Shirley's first move on assuming general management of Foxhush corporation was to discharge assistant managers.

## Orpheum, Omaha, Cuts And Strand Reopens

Omaha, March 6.

A new theatre fight is opening in an already battle-scarred town.

Strand, after being dark for a year, is reopening, making three Publix houses. August Herman will manage. The policy will be low prices and pictures the Rialto and Riviera don't want.

The Orpheum has gone into a three-a-day grind and slashed prices. 25-35 at matinees and 50c at night. Sunday nights, 60c. Formerly 25c matinees and 50-75 evenings.

## MARCUS ADDING HOUSES

Salt Lake, March 6.

Expansion of its theatres in the inter-mountain country is planned by L. Marcus Enterprises.

Details are not yet ready, but it will be understood the first expansion will be made in southern Idaho, where the establishment of theatres in Boise, Pocatello, Idaho Falls and Blackfoot is being contemplated. Company is also considering operating a second theatre in Twin Falls.

## FOX'S NEW LINE-UP OF 8 BIG DE LUXES

**Philadelphia and Newark With  
Locations—2 in Manhattan  
and 1 in Brooklyn**

Eight theatres of the de luxe class are being erected by William Fox. All of the houses, east of the Mississippi, will be in operation before New Year's.

The line-up, which may be augmented by four other big seats, has two in Manhattan and one in Brooklyn. These houses were first announced as a part of the Roxy chain which that theatre man had hoped to establish before the ownership of his first house changed hands. The Roxy prefix will be abandoned and the houses will be called Fox Midway and Fox Madison. The first is under way at 75th street and Broadway, while the Madison is up in steel on the 58th and Madison corner.

In Brooklyn on the Flatbush and Nevins intersection the Brooklyn is a 12-story office building under way. In Detroit, on Woodward and Montcalm, the Detroit and a 19-story office building are in the work. St. Louis' Fox is at Grand and Washington.

In the Stanley strongholds in Philadelphia and Newark, N. J., contractors have received the word to excavate. In Philly it is on 17th and Market, while the south end of Broad street will see the Newark house.

The steel frame for the de luxe house in San Francisco is already up. In the layout, Pittsburgh is omitted.

## West Coast Motion Picture Directory of Players, Directors and Writers

Titles by  
**MALCOLM  
STUART  
BOYLAN**  
FOX



**JOSEPH  
FRANKLIN  
POLAND**  
Supervising Editor  
UNIVERSAL  
FEATURE  
COMEDIES



**LLOYD  
CORRIGAN**  
Staff Writer  
8th Year with  
Paramount-  
Famous-  
Lasky

**Pictures that the press  
recommend and that the  
public like**

**Always Include**

**ALFRED E.  
GREEN**

**PRODUCTIONS**

**Distributed by**

**FOX**

**"THE HALF-PINT OF BLUES"**  
**NORA  
SCHILLER**  
Headlining for Foxhush and Marco  
Indefinitely

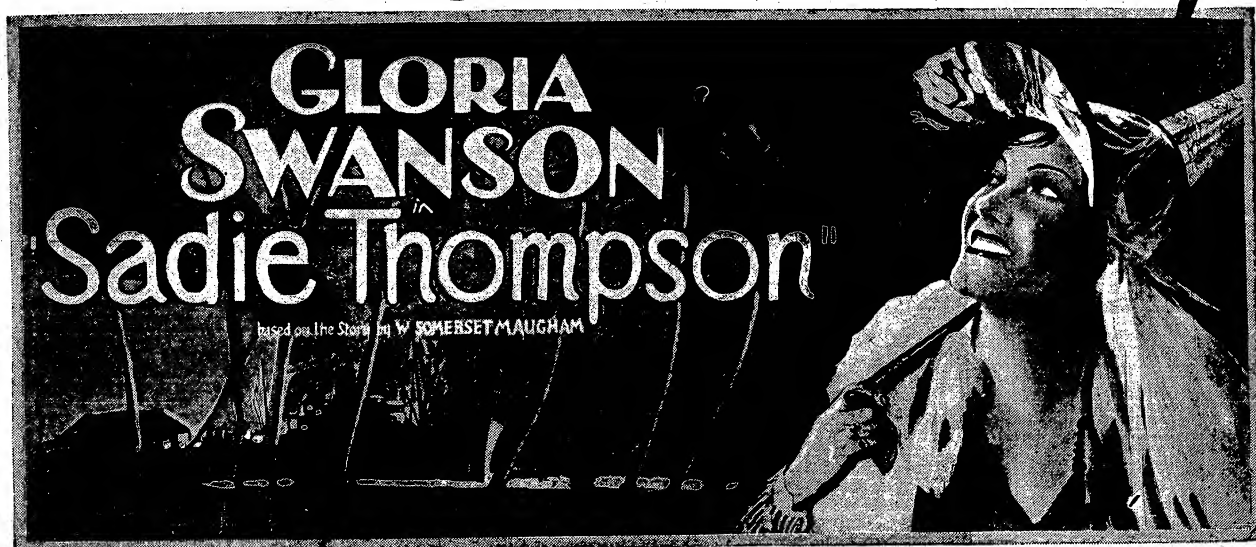
*For your  
Protection*

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.

# LOS ANGELES joins in singing praise of this big screen hit/



"One of the finest, most glowingly human pictures the screen has ever seen. What a triumph for Gloria Swanson. Great Drama." *Los Angeles Times.*

"Gloria's Best Film. One of the best pictures ever filmed."

*Los Angeles Record.*

"'Sadie' hailed as triumph for photoplay art. Is excellent entertainment and I subscribe most heartily to its merits."

*Los Angeles Examiner.*

"A fine picture. The best, in fact, that Gloria Swanson has made in years."

*Los Angeles Herald.*

**Broke**  
**4 weeks record at Rivoli-U.A. New York**  
**NOW in its 5<sup>th</sup> big week**

United Artists  Picture  
SOLD INDIVIDUALLY ON MERIT

# "HAROLD LLOYD leads the stars of all companies" —Variety Check-up



¶ Soon you'll have a new reason why "Lloyd leads all the stars." Lloyd's latest picture "Speedy" is finished and on the way. ¶ National release date, April 8th. Coast reports following preview label it the equal of Lloyd's best. That means 100% at the box office. ¶ "Speedy" is 1928's Big Picture Event! Get set for it!

# HAROLD LLOYD

in "Speedy"

Produced by Harold  
Lloyd Corporation  
A Paramount Release

# 50-50 ON BROOKHART BILL

(Continued from page 9)

booking was nothing more than wholesale buying. That when they did not sell to an independent they only refused to do so because of being able to make one sale to a chain that brought them more money than they could possibly realize, were they successful in selling every independent event at higher price per picture.

## A Different Sid Kent

In this same connection it was a different Sidney Kent now addressing the Senate committee than the Sidney Kent who appeared before the trade conference last October in New York city. Then it was the man who had something he frankly would not part with except on his own terms. Often he bluntness stated, "No, I will not do that." Here, before the Senatorial committee, he was the high powered salesman selling as he had never sold before. He was selling the business methods of an industry to a committee of Congress after that committee had been told by Pettijohn that "this is the most serious situation the industry has ever faced."

Trend of the questioning from the committee clearly indicated they wanted information on the Hays organization. Every road seem-

ingly led to that same point.

Senator Couzens, Mich., wanted Pettijohn to give the committee the amount of Will Hays' salary for one thing. Pettijohn, then testifying, stalled.

They did get Pettijohn's yearly earnings, however, as \$18,000 from the Hays organization, and \$18,000 from the film boards of trade, a total of \$36,000.

Committee also got Kent's salary which the Paramount sales manager said started at \$100,000, but was reduced to \$75,000 (this when all Paramount executives took a cut). He added that it went back to \$100,000 the first of the year with a "cut" on some sort of sales which he offered to "sell for 30 cents."

## Little Exhibitor

Pettijohn told the committee the Brookhart bill would wipe out the little theatres in the country. That caused interest from the committee. They immediately wanted to hear from "a little independent country exhibitor." Pettijohn produced one such later.

Pettijohn informed the committee that he had never spoken to Mr. Hays in reference to the Brookhart bill. He added that he had never even spoken to a member of the committee concerning it.

Senator Brookhart answered that with the statement that possibly Pettijohn hadn't but that he had certainly "done plenty of talking out in the country." The Pettijohn visit to the senator's own state of Iowa was brought in from many angles with those references getting hotter with each utterance. It climaxed with the introduction of a telegram to the effect that exhibitors were supporting the Brookhart bill until "after Pettijohn's oily speech and his offer to help organize the independents for the film board in Iowa."

Pettijohn told the committee that there was no agitation against block booking and that the federal trade commission had not gotten into that, at least as far as the final order was concerned, until the passage of the British film quota bill banning that method of selling. He answered the charge of news suppression by the trade journals, as made by the independents, by stating that Variety had published the British bill in full and had, in addition, given details of the bill's development from its first introduction.

Pettijohn attacked Senator Brookhart's stand on non-theatrical competition, stating that he doubted if it was legal to withhold films from such competition, but as the Hays organization had been convinced of the unfairness of such competition they were withholding the films anyhow.

In answer to the charges of sex stressing in the films, and other objectionable features mentioned by association women testifying, he cited that the news reels had kept everything like the sashweight murder, the "Peaches" Brownings, etc., from their releases.

## Standard Price Puzzle

The committee wanted to know why a standard price couldn't be set on a film. Pettijohn took much time to explain the difference in towns, house capacities, etc., with the committee still wondering why a standard price couldn't be set at least for like houses.

Committee wanted to get definitions of the various classes of producers and exhibitors.

Pettijohn informed them that "an independent producer was a man who has an idea, a list of actors he would like to get—but no money."

On top of that he characterized Irving Thalberg as a genius, citing him as an example of what "youth and brains could do in the industry."

He stated that "any independent that actually made a good picture" (and the committee wanted to know what a good picture really was) could get it distributed.

Pettijohn also stressed the value of local running of theatres. He said that a man couldn't be sent from New York city to run a house in the country.

Arbitration boards, though admittedly not affected in the bill under consideration, occupied much attention, with Senator Brookhart stating, along with other offers to change the bill if it affected anything it should not reach, to amend his bill to make them, as operated, illegal.

The Senator stated he was for arbitration but "not by a hand-picked board."

## Block Booking

Kent said he would be willing to tear down block booking at once if any other method could be made to stand up. He cited Paramount's experience in endeavoring to sell pictures by the selective method and the consequent failure. Senator Brookhart got into the record that the failure was due to the fact that the others block booked Paramount out at that time.

He told the committee that the independents wanted to throw out all bad pictures. That if such were done then the producers should be permitted to get all they could for the good pictures. "If we could make all good pictures there would be no hearing today," added Kent.

"Art cannot walk alone without the commercial aspect," he said, and to prove the statement added that "old insiders" would probably lose \$1,500,000, with Leo Brecher getting the admission that before that particular picture had played itself out it would get back all production costs.

Kent pointed out later that only 15 per cent of their revenue was derived from their own theatres, the remaining 85 per cent coming from outside sales.

He stressed "Chang" as a great picture for the advancement of the industry and told of the fight he had had to get the exhibitors to play it. Brecher, who claims to have developed the liking in New York for such pictures, had never been able to get "Chang" for his Plaza (New York) theatre.

As to "blind" booking, Kent said there was no such thing and that the bill was aimed for something in this respect that was a myth. "Exhibitors buy the good name of a picture and the other companies that have been built up over 20 years," the witness stated.

## Percentage Buying

Competition between the various producers was characterized as "crazy competition" by Kent, who later admitted that coercion had been resorted to in many instances by exhibitors, but without the company's sanction. He added that he had only received five complaints of such methods in nine years.

Playing pictures on percentage was stated by Kent to be the present trend of the industry which would ultimately solve all problems within the industry.

"It will do away with the exhibitor that always wants the best pictures at his own price," said Kent.

The story supply had been exhausted within 20 years and the industry, as the witness sees it, now faced the problem of building up new writers.

He said that there was a picture and a half for every play data. Kent added, during the Thursday afternoon session, that out of the 20,000 accounts in the country Paramount served 8,500. Of those 8,500, 1,250 had delivered 75 per cent of Paramount's revenue.

Brecher's Tense Questioning Mr. Brecher, at the conclusion of Kent's statement, was permitted to question the witness, the highlight of which questioning centered around the new organization of in-

dependents forming in New York City, to be headed by Aaron Sapiro. Brecher asked if when that organization was perfected Kent would deal with them. This developed into a tense situation, with Pettijohn breaking in to save Kent from answering, following which the Senatorial official stated that "after he looked into it he would be glad to give it consideration."

This, said Brecher, satisfied him for an answer.

Getting into figures again, led by Brecher's questioning, Mr. Kent stated that \$20,000,000 was invested by Paramount in producing negatives which brought a revenue of \$12,000,000. This was cut by \$6,100,000 in distribution costs with the final profit, after other costs were deducted, being set at \$8,000,000 covering both theatre operation (Publix) and film sales (Paramount).

## Williams of Omaha

All of which lead up to the "little independent country exhibitor" Pettijohn promised to produce. He is C. E. Williams, of Omaha, with two or three small houses in that city. His statements in glowing praise of the "big companies" was such that one committee member wanted to know who paid his expenses to Washington. Williams stated himself. The witness also gave the committee a new experience. He answered Senator Brookhart's questioning with what could be termed, a command to wait until he finished what he had to say.

Robert Cochran, of the Universal, followed and praised everything with his description of what the Hays organization did for his company, being later characterized by one of the independents as "the functions of a Y. M. C. A."

## Fire Works

Getting into the final session the fireworks started with a letter to Senator Brookhart from Frank Rembusch, read into the record by Rembusch wherein credit was taken by the independents for some of the development of the good things in the industry. This letter also went after the "little independent producer" Pettijohn had presented, disclosing that he (Williams of Omaha) had brought with him an attorney, and was occupying rooms at the rate of \$16 daily at the Hotel Mayflower.

It attempted to show that the \$9 weekly service plan of Universal, presented to the committee to show how well the small-town exhibitor was being taken care of, actually cost more than that to deliver, according to Rembusch's analysis of figures on distribution, etc., presented by Pettijohn.

With the opening of the rebuttal from Senator Brookhart the independents worked toward their "final curtain as few final curtains have been reached before a Senate committee. The Senator first stated that figures submitted disclosed that to sell 5,000 accounts the industry employed 2,500 salesmen. One to each two accounts "whose spare time was evidently being used to spread propaganda against his bill." He also introduced into the record Variety's account of the Dallas action against Paramount. (This is the Stimetx Chamisley indie ex-

hibits, given jury verdict for \$337,200 against Paramount, under Anti-Trust law.)

Senator Brookhart said it was illegal to sign a contract to arbitrate to be able to get pictures, adding that he would incorporate something on that practice into the bill.

Senator Gooding, Idaho, summed up the situation as hinging on whether or not 1,800 houses "wagged the tail" of the remaining 18,000.

To prove this Joseph Dondis, Rockland, Me., was put on the stand as a "surprise witness" and the committee began to move forward in their claims.

## A Bombshell

Dondis recalled how he was assured of product if he would built a theatre. That when it was built he could not secure pictures. He told of trying to get it from other producers that Famous Players tied in with the chain houses, already, in the town, and that after signing for them and giving them his check in full payment in advance, he could not get them. He said they had cut prices against him. Had walked in front of his theatre with signs of the other houses and given out passes. Asked if he was holding out he said yes and successfully unfilled the last year—now he had bought a clothing business but is still running his house.

Senator Watson promised some action on the bill when the committee could reach it "in the crowded condition fronting the group."

## ED LOWRY

Master of Ceremonies



SKOURAS BROTHERS  
AMBAADOR  
ST. LOUIS, MO

## HELENE HUGHES ROY SMOOT

Featured with  
FANCHON and MARCO

## HENRI C. LeBEL

FEATURED ORGANIST  
Pantages, San Francisco

## BERNARDO DE PACE

MANDOLIN VIRTUOSO  
PLAYING PUBLIX CIRCUIT  
Direction WILLIAM MORRIS

## ARMANDA CHIROT SOPRANO AND JOSE MERCADO BARITONE

THE BEST SINGERS ON THE PACIFIC COAST  
18 MONTHS WITH FANCHON AND MARCO

## ALEX HYDE

"The Joy Boy"

PORTLAND, ORE.  
PUBLIX  
Theatre



Master of Ceremonies  
and  
Stage Band Leader  
Direction MY BROTHER JOHN  
(WM. MORRIS AGENCY)

## MAURICE

SOLO ORGANIST  
Indiana Theatre, Indianapolis  
A Publix Theatre

FATTI

SAMMY

## MOORE AND LEWIS

Featured with DORIS PETROFF'S "LEAF YEA FANCIES"  
TOURING PUBLIX CIRCUIT OF THEATRES  
Direction: WILLIAM MORRIS OFFICE

THIS WEEK AT METROPOLITAN

LOS ANGELES

## CARLOS and DOROTHY

DANCING PAR VERSATILITY  
4TH CONSECUTIVE YEAR WITH FANCHON AND MARCO

## THE FOURSOME QUARTETTE

Featured by FANCHON and MARCO

# MILDRED LaSALLE

THE BLUE STREAK OF SONGLAND

With "HAPPY GO LUCKY" Unit

Touring PUBLIX CIRCUIT of THEATRES

Direction: WILLIAM MORRIS OFFICE

## \$301,896 NET PROFIT FOR SCHINE CHAIN, '27

Up N. Y. State Circuit Operating 77 Theatres—Did Gross of \$2,173,665

Gloversville, N. Y., March 6. Schine Chain Theatres, Inc., which extended its field into Ohio last year, increased the 1927 profits nearly 100 per cent over 1926, according to the annual report. The gross income was \$2,173,665, and operating expenses, \$1,750,533. The earned surplus, after depreciation and federal income tax, is \$301,896. Total assets are \$3,694,080, and liabilities \$1,476,100. Net income for 1927 represents \$8.62 per share of preferred stock.

This compares with \$7.63 a share in 1926. Normal dividend rate on Schine preferred stock has been increased from \$2 to \$3 a share. The corporation acquired in January, 1927, half interest in eight theatres in Syracuse, Utica and Watertown. These houses have proved

### THE CHEER LEADERS

Featured in West Coast Theatres  
Personal Director **WALTER MEYERS**  
William Morris Agency

"MARCO-MADE"

### Michigan Vaude Mgrs. Ass'n Charlie MACK

Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago  
Michigan Theatre Bldg.  
DETROIT  
Standard Arts Write or Wire

WORLD'S FANTEST RUSSIAN  
DANCER  
ALRED

### BROWER

WITH FANCHON AND MARCO  
IDEAS  
Direction **WALTER MEYERS** of  
WILLIAM MORRIS, Inc.

valuable to the chain. New theatres were opened or the operation of existing theatres assumed during the year in Buffalo, Fairport, Lockport, Rochester and Saranac Lake. Two houses were discontinued.

Schine now owns, controls, operates or is interested in, directly or through subsidiaries, 74 picture houses in New York state. In Ohio the corporation now owns theatres in Lima, Massillon and Sidney.

### Restricting Main St., L. A.

Los Angeles, March 6. City Council has put a curb on all future places of amusement on Main street. They will be allowed to operate only after 70 per cent of the property owners in the near vicinity consent.

All applications for permits, whether for theatres or similar places, will have to be accompanied by petitions with signatures of the property owners.

### Vocafilm's 1st of 52

Vocafilm has completed the first of 52 "talking" productions. In all productions the picture value of the story will be the primary consideration and music and dialogue subsidiary.

"A Bit of Erin," title of the completed film, is a story of East Side New York Irish. Allan McQuade is featured; Jack Noble, director, and Jacques Byrne co-director.

A New York showing of the Vocafilm pictures may soon be given.

### Met., L. A., Opening

Los Angeles, March 6. Metropolitan will change its opening day from Thursday to Saturday, beginning March 24, when the first of Publix units will go in there. This will be Frank Cambric's "Merry Widow" unit, followed by those of Boris Petroff, John Murray Anderson, Paul Osgood and Jack Partington.

Dave Brill in Ufa  
Tiffany-Stahl has appointed Phil Meyer to succeed Dave Brill as New York exchange manager. Brill is with the newly formed Ufa exchanges in New York.

### Execs on Full Pay

Washington, March 6. Paramount's much heralded cut in executive salaries apparently did not stick, at least Congress got that impression from the testimony of Sidney S. Kent, sales manager of that company, during the hearings on the Brookhart bill. Mr. Kent stated that his salary was \$100,000 annually but was cut to \$75,000. He added that on the "first of the year" it went back to \$100,000.

### Franklin Awards Prizes

San Francisco, March 6. Harold B. Franklin, head of West Coast Theatres Circuit, was in town Sunday and awarded prizes to managers of the northern California division, leading division of the entire circuit, and under the direction of Arch Bowles.

Herman Kersken, of San Jose, and Nick Turner, of Stockton, both house managers, received \$250 each, while George Sharp, of Fresno, got a bonus of \$125.

Franklin slipped a silver jug to Bowles as a testimonial.

### BLVD.'S FULL WEEK STOCK

Boulevard, Jackson Heights, after giving both pictures and vaude a tryout, installed dramatic stock on a half week's basis, playing it the first half and vaude-film programs the last half. Last week the house put in stock on a full week. Theatre is operated by Groh & Noble, who have a film chain in New York and Long Island.

Charles Cook is looking after the stock company for G. & N.

### Korda in Car Crash

Los Angeles, March 6. Alexander Korda, directing "The Yellow Lily" for First National, is incapacitated as the result of his automobile skidding into another car.

John Dillon is pinch-hitting at the megaphone until Korda returns

### Arson Charge Against Theatre Man Dismissed

Detroit, March 6. Arson charges against Joseph Cosco, owner, and Emilio Tork, manager, of the bombed Tivoli theatre, were dismissed by Justice Fulton. Decision prompted by non-appearance of Clyde Rose, state's witness, and at the suggestion of Assistant Prosecutor Seward Nichols.

Cosco and Tork had been under bond of \$3,000 each since their arrest shortly after the Tivoli's destruction last November. Frank Montesano, burned to death in the fire, was identified as a professional firebug and original charges were that Cosco and Tork engaged him to do the job in order to obtain \$25,000 in insurance.

Tork is a nephew of Cosco.

### Matron Bill Cold

Albany, N. Y., March 6. The Frieberg bill providing for admittance to theatres of minors unaccompanied by adults where the house provides for a matron to care for the children has been reported as unfavorable by the committee. It has been indicated the measure will be killed.

A hearing was called for Feb. 23. After a brief session, at which only a few interested attended, it was reported that the bill would die a natural death.

### ROXY GRANTED TRADE MARK

Washington, March 6. After innumerable firms had lifted the name, S. L. Rothafel has been granted a trade mark on his "Roxy," the lettering done in fan shape.

Under "Particular description of goods," it is stated: Weekly periodicals used in connection with musical, theatrical and motion picture enterprises. Use is claimed since April 15, 1922. Serial number 254,207.

### STANLEY, J. C., MARCH 17

March 17 is set for the opening of the new 5,000-seat Stanley (Fabian) on Hudson boulevard, Jersey City.

It will start with "The Dove," United Artists.

### Milwaukee Competition Bringing Out Stunts

Milwaukee, March 6. Two competitors for top honors in movie houses, Wisconsin and Alhambra, owned respectively by Fox and Universal, are trying new stunts to drag them in.

To bolster the slow Monday, the Wisconsin has started a "personality" night. Any local talent can try to get in on the show. The promise held out is booking over the Mid-west route if the talent rates it. The Alhambra not only billed Chaplin's "Circus" in every manner conceivable, but threw a big party for newsmen, and in this manner got the newspaper to distribute 20,000 fliers, 22 by 9 subbed in the sheets. Some red tape had to be snipped to put this across. Anne McDonough, p. a. for Universal here, did the trick.

Alhambra also has trick mirror under marquee and gets people to stop, look and laugh. Mirror draws attention to signs.

### EDDIE WEAVER

ORGANIST  
PUBLIX OLYMPIA  
NEW HAVEN, CONN.

### HERBIE

### KOCH

SOLO ORGANIST  
Publix Capitol Theatre  
Des Moines, Iowa  
Broadcasting Daily Concerts  
Through Station WHIO

### BARNETT AND CLARK

Original Modern Tap Dancers  
2nd Year for Fanchon and Marco  
Coming East Soon  
Personal Direction Walter Meyers  
WM. MORRIS AGENCY

# FANCHON AND MARCO'S

BIGGEST LITTLE "IDEA" IS

# BEE

# STARR

(THE PRINCESS OF CIRCUS-LAND)

NOW PLAYING WEST COAST THEATRES

P. S.—"WAY BETTER THAN LAST YEAR," WITH THANKS TO HERSCHEL STUART

# Everything is Along Old Broadway

John Ford's  
**FOUR SONS**

Try and get in at the  
**GAIETY THEATRE**  
B'way at 46th St.

*S. R. O. at 46 Performances Since Opening*

John Ford's  
**MOTHER  
MACHREE**

The long-awaited screen success  
which opened Monday night at the  
**GLOBE THEATRE**  
B'way at 46th St.

F. W. Murnau's  
**SUNRISE**

"The most important picture in the  
history of the movies." — *Life*

**25th Week**  
**TIMES SQ. THEATRE**  
B'way & 42nd St.

**Coming This Month**

Frank Borzage's  
exquisite love lyric

with **JANET GAYNOR & CHARLES FARRELL**

## **STREET ANGEL**

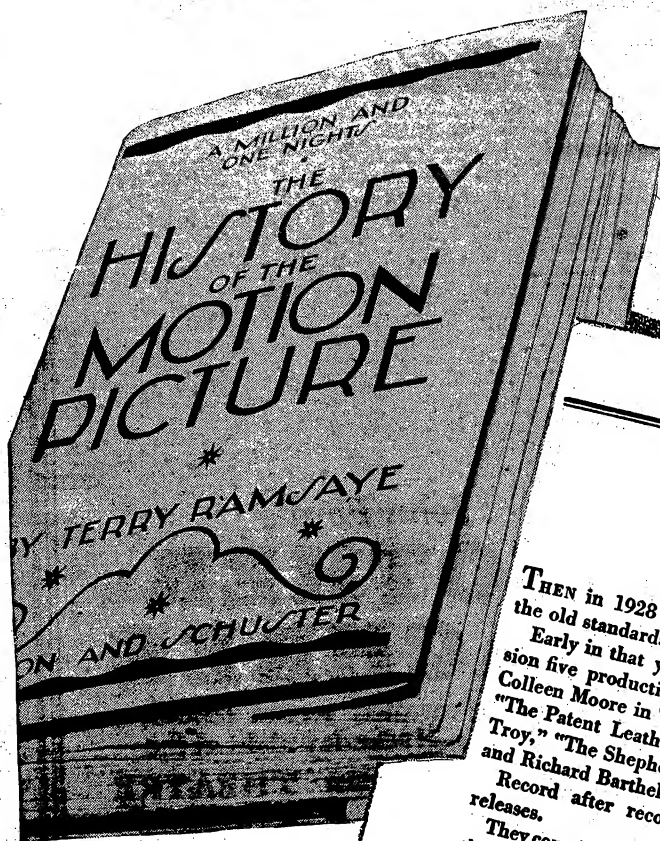
At Another Broadway Theatre



THE ONE GREAT INDEPENDENT

# Now go on with the story Mr. Ramsaye!

*Your book needs this new  
chapter to bring it up to date*



## CHAPTER EIGHTY-TWO

THEN in 1928 First National suddenly revolutionized all the old standards of the picture industry.

Early in that year this company released in rapid succession five productions, every one of which made history:—Colleen Moore in "Her Wild Oat," Richard Barthelmess in "The Patent Leather Kid," "The Private Life of Helen of Troy," "The Shepherd of the Hills" by Harold Bell Wright, and Richard Barthelmess in "The Noose."

Record after record was broken by these remarkable releases.

They constituted the greatest mass production achievement the industry had ever known.

The exhibitor's standard of profit was doubled overnight, and never since that date have showmen been content with the incomes they had been accustomed to in the period from 1900 to 1927.

Phenomenal as these successes were, however, they were quickly followed by others quite as remarkable in drawing power, including:—Colleen Moore in "Lilac Time," Richard Barthelmess in "The Little Shepherd of Kingdom Come," "Vamping Venus" with Charlie Murray, Harry Langdon in "The Chaser," Elinor Glyn's "Mad Hour," Milton Sills in "Burning Daylight," and Johnny Hines in "Chinatown Charlie."

This season of brilliant achievement brought a radical readjustment in the ranking of producing companies and dispelled any existing doubt as to First National's leadership. The dominant position of First National in this year of grace,

—835—



## First National Pictures

*Making Good and Making History*

# MOTHER MACHREE

Fox production and release, synchronized with Movietone. Based upon the song of the same name. Directed by John Ford from Brian McHugh's story. Belle Bennett, Victor McLaglen and Neil Hamilton featured. Titled and edited by Katharine Hilliker and H. R. Caldwell. Chester Lyons, cameraman. At Globe, New York, for twice daily run starting March 6. Running time, 75 minutes. \$1.50 top. Ellen McHugh (Mother Machree)..... Belle Bennett  
Brian McHugh (in later years)..... Victor McLaglen  
Terrence O'Dowd..... Neil Hamilton  
Harriet of Wexford..... Ted McNamara  
Rachel Van Studdford..... Eulalie Jensen  
Edith Cutting..... Constance Howard  
Mrs. Cutting..... Ethel Clayton

The first half hour of "Mother Machree" is as bad as the last half hour is good. That, in itself, is enough to establish its status as a \$2 picture. However, it's not a \$2 picture in value or price. This latest Fox entry is at the Globe for \$1.55 top. If it stays any length of time it'll take some forcing, but there's not much question on its capabilities as program material.

And it may serve to put the quilts on the Irish societies which have been up in arms against Hollywood of late.

Preceded by a full 38 minutes of Movietone, in a mixed news and talent unfolding, it's not a bad evening at the Globe, starting at 8.40 and out by 10.45. A brief intermission divides the two halves, with Movietone bringing back some shots it has previously used, such as the B. & O. railroad demonstration of

progress and Gertrude Lawrence. Another Charlott Revue luminary also makes her appearance, Beatrice Lillie. Both good, with Miss Lawrence still the highlight of any performance yet recorded by this device. Miss Lillie, before a film audience, is a study for her enthusiasts.

In the main feature, and in the title role Belle Bennett is a fixture. That is to say, this former stock actress has become identified with these characterizations. Although not surrounded with the power of "Stella Dallas," her latest effort will cost her nothing in prestige. She is ably foiled by Neil Hamilton, who plays her grown son, and Victor McLaglen, as the Irish carnival strong man who follows her to America, becomes a New York cop and then joins the 69th to keep an eye on young Brian for her.

Rida Johnson Young has evolved an effective mother story which John Ford, directing, gets under way in top local manner. It opens in 1899 in an Irish village on a night when Ellen McHugh's husband is killed during a storm. Convinced that in America lies the best future for her boy, Ellen makes the crossing to meet discouragement until Terrence arrives and induces her to join a side show of freaks disguised as the "half woman."

Placing of the boy, Brian, in a fashionable school comes about through the principal taking a fancy to the youngster. Ultimate discovery of the mother's occupation leads the principal to offer Ellen the proposition of either letting her adopt the boy or dropping him as a student.

The youngster's innocent desire to be with his companions decides Ellen, whence she becomes employed as a cabaret singer in a 5th avenue residence. Her ability to handle a baby leads to the position of housekeeper.

Story jumps years to show the girl Ellen has practically raised, in love with Brian, now a lawyer but believing his mother dead. Revelations are made all around the night war is declared. Brian and Terrence depart, come back, and the picture quickly draws to a close.

It's for the mob, and they'll like it. Ford has an uncanny knack in handling babies. In "Four Sons" his mite in a bathtub is a standout sequence, and here Miss Bennett's handling of the babe nobody can make stop crying will hop off the screen to effect both sexes. There's a tear in Brian discovering who his mother really is, but no basic and sustained heart as in previous big mother films.

The flash of war stuff looks like over matter from "Glory," and is just an incident without even a closeup of the principals involved. Production is always to the point without any attempt to cheat, and Lyons' photography loses none of it.

As to cast, it's all Miss Bennett Hamilton and McLaglen, the former naturally taking precedence and especially in the late passages under a gray wig. Also a word for the late and unlamented McNamara, who covered his assignment adequately and draws many a giggle when it is both necessary and welcome, a matter of editing as well as playing.

And not the least of "Mother Machree" is the score. The song, of course, is the basis, and there's an interlude where Hamilton sits down at a piano to play and sing it to per-

fect synchronization. Doubtful if the actor, actually vocalized, but just as good as if he did, and if he did, give him a great big hand. Movietone reproduction in this house sounded faulty, dominated by tonal vibration. Not even that, however, can offset the merit of the assembling of selections. It was inevitable that the score would delve into Victor Herbert's "Eileen." It does—and how! The scene wherein Brian and Edith become engaged is musically as effective as anything of the kind any picture score has ever had. Switching from the lovers to the ballroom, the melody is retained but a waltz rhythm is interwoven by cellos as the camera pans from the dancers to the principals in another room.

The basic doctrine of drums to catch the pulse of the first war hysteria is also excellent, while the weird shriek of bagpipes and drums also figures to cause a single. Rothafel and Erno Rapee are credited with the orchestration.

Houses with or without Movietone don't have to worry about "Mother Machree." It's substantial program material. It has enough of all the ingredients except, perhaps, excitement to carry it. *Sid.*

## THE SHOWDOWN

Paramount production and release. Directed by Victor Scherzinger, starring George Bancroft. From Houston Branch's novel, "Wildcat," adapted by Hope Loring. Continuity by Ethel Doberty. At the Paramount, New York, week March 3. Running time, 77 minutes. George Bancroft.....George Bancroft  
Chief Sheriff.....Eddie Phillips  
Winter Shelton.....Neil Hamilton  
Winter.....Neil Hamilton  
Goldie.....Fred Kelsey  
Goldie.....Fred Kelsey  
Hugh Pickrell.....Armed Lynch  
Winter Shelton.....Armed Lynch  
Willie.....George Kawa

A picture of considerable dramatic vitality, cynical in some of its phases and a little weary about the screen formula of romantic story. Anything that follows lines away from the stereotyped takes a chance on results, and for that reason "The Showdown" is a gamble. Logically, women ought to shy away from its rather brutal romantic import, and they probably won't like the subject. Which puts it in the class of good pictures that don't make money in proportion to high literary and production quality.

Here is the romantic situation that raises the question mark: "Car-dan" (played to the hilt by George Bancroft) is a globe-trotting rough-neck oil prospector. He breaks through this to strange places in search of oil, always pursued by one Winter, field scout for a big oil corporation. The two are bitter but admiring enemies, living a sort of Capt. Plac-Sergeant Quirt relation. Their life and death rivalry in oil and women is the essence of the story.

Car-dan is first in a new tropical oil field and drilling when Winter arrives intent upon taking away his well if it comes in. Car-dan's dance hall sweetheart from many settlements makes a visit, and Winter tries to cop her, but fails. A second woman comes into the district, an aristocrat following her husband into the desperate wilderness. Car-dan ignores her at first, while Winter stands by shrewdly waiting for the tropics to break the woman so he can step in and grab her.

The crooked oil scout's purpose is a challenge to Car-dan, his ancient enemy, and Car-dan devotes himself to the defeat of his rival as he lies two brutal men set themselves out to the conquest of a woman, not because they love her, but because each desires to defeat the other and satisfy a long-standing grudge.

Upon this theme the picture evolves much keen and tricky drama, craftily working up to the climax clash of the two men. The play of other characters upon the central situation is cleverly managed for fascinating minor incident. Such is the passage where the dance hall girl and harassed aristocrat meet; where a foppish duddessays to try his hand at the conquest of the proud wife and is unconsciously disposed of by the impatient main contenders.

The kick comes when Winter tries brutally to take the woman by force

and he and Cardan go into a rough and tumble. Cardan wins the fight, and the exhausted woman, broken by hardship and terror, recognizes that she is the winning man's property and admits herself ready to accept the situation in those terms. Husband returns at this juncture. Cardan could eliminate him if he wanted to, but doesn't. Instead he agrees to play cards with the husband for the oil well—and presumably the woman also. They play and Cardan relinquishes oil and woman by throwing down winning cards in order that the woman may escape back to civilization.

On the surface, of course, it is an act of nobility, but the inference is plain, that once won, Cardan didn't want the woman at all. It was the defeat of his hated antagonist that inspired him from the first. Which from a romantic angle is considerably zero minus from the feminine point.

The picture is played with exquisite irony. Except for the very graphic fist fight, done in true Rialto elaboration, the tension is always present but under the surface. The two principal men characters are always ostensibly in polite relation, but each with a knife up his sleeve, figuratively speaking and this play of acting one thing and indicating another is carried out with utmost finesse. It's a subtle treatment and it does carry with it the penalty of slow surface action. But the picture is rich in suspense in spite of its seeming slow progress.

Bancroft makes Cardan a memorable screen creation. This reviewer does not recall any characterization of quite the same flavor and tang. Cardan's a tough egg without any of the graces or the noble virtues that go with screen heroes, but a first-class fighting hater, richly true and human.

The action of the whole cast is admirable, especially admirable in its simplicity. Even Evelyn Brent's heroine in distress isn't overdone while the brazen dance hall girl of Helen Lynch is a nice balance between no-better-than-she-ought-to-be and pity-the- or-girl, which alone is a triumph for the silent drama.

Picture has good comedy values for contrast, low comedy bits being supplied by a Chinese servant, who roots for Cardan when he bets on the cards or engages in fights. *Rush.*

## FINDERS KEEPERS

Universal comedy, directed by Wesley Ruggles. Adapted from Mary Roberts Rinehart's story, Laura La Plante starred. Titles by Tom Riser. At Colony, New York, week of March 4. Running time, 70 minutes. Laura La Plante.....Laura La Plante  
Archibald.....John Herron  
Carter.....John Herron  
Percy.....Arthur Rankin  
Boze.....Bill Gorman  
Chaplain.....Joe Mack

One of Mrs. Rinehart's always amusing stories has here been turned into a hoke comedy film of feature length, plentifully gagged-up and clowned for the mass fan trade into a fair program picture. It should do business and please the

element for which it was out and measured.

It has rather tedious passages, all leading up to the point where the heroine crashes into a wartime training camp to be married to one of the citizen-soldiers by the regimental chaplain. To this end she disguises herself in a regulation uniform borrowed from the hero's pal and arrives just in time to be thrown into a hasty line-up of the regiment for review.

As the reviewing officer goes down the files examining each soldier's equipment, the girl's trousers break loose and begin to drop. This sequence is played upon and built up for much slapstick and it tells the story of the picture. It's all laboriously forged fun, not particularly well done, but obvious enough so that nobody can fail to perceive that it's funny, and behave accordingly. At the Colony Sunday evening they laughed uproariously, putting the stamp of approval upon the picture, which ends all argument. Nevertheless, it would have been just as amusing if Miss La Plante had not worked the coquettish young thing so hard. It isn't within reason that a regular army colonel's daughter would regard army routine with wide-eyed ignorance, nor snub a lieutenant on the principle that the commission

(Continued on page 28)

## "VARIETY," FEB. 22

Reesner, billed as guest conductor and at the Capitol now for some weeks, is a distinct type as an m. c. His personality is most pleasant; he holds to an even tone, and though standing outside the spot when a performer is getting the light, he sways with the music and gets the tempo over in front, silently assisting the act and the show.

He's a very nice combo of the class sort. That may be why the Capitol grudge audiences like him so well.

WALT  
ROESNER

MASTER OF CEREMONIES

AT THE  
CAPITOL  
NEW YORK

PUBLIC!  
DAILY PRESS!  
VARIETY!  
Unanimous

"ACCLAIMED BY PRESS AND PUBLIC AS CHICAGO'S OUTSTANDING MASTER OF CEREMONIES"

JACK WALDRON

After Nine Consecutive Months at Frolics Cafe, Chicago

WEEK MARCH 6, GRANADA CHICAGO  
WEEK MARCH 13, MARBRO

Permanent Address: VARIETY, Chicago

TRAILERS SELL SEATS  
NATIONAL SCREEN SERVICE  
YOUR MOST EFFECTIVE SALESMAN

UZIA "FIDDLER" BERMANI  
SYNCO-SYMPHONIC ORCHESTRA  
NEW MILLION-DOLLAR ALHAMBRA THEATRE  
SACRAMENTO, CAL.  
CONTINUING HIS BIG SUCCESS

PARAMOUNT, NEW YORK, NOW  
RAY FEAL

PERSONALITY LEADER

Direction Jerry Cargill (LYONS & LYONS)

# BRITISH FILM FIELD

By Frank Tilley

Lately there has been an invasion of the Savoy Grill by film folk. So there's figuring on the tablecloth. An average crowd includes Bruce Woolfe, whose company has just fixed to make the quota requirements for Fox, the Wilcozes, Herbert and Charles; Charles Whitaker, Louis Blumstein, Sidney Olcott, Arthur Maude, Al Woods, Archie Selwyn and Swaffer, from whose pocket Al Woods tried to pick a cigar one day.

Best and shortest caption for the daily scene is "Promotion and Commotion." Everybody's selling stock and buying stock and asking and handing out sub-underwriting arrangements. Kick-backs on commission here and here.

**Quota—And Who Gets There**

Shaping out a bit more now is the quota situation with regard to the American release houses here. Famous has added the equivalent of two features to its quota needs by giving a British release to a series of six two-reelers being made by British Filmcraft. These are screen versions of some of the "Sexton Blake" stories, published as 10-cent weekly paper-backs here for the mass of the great unread. Langhorne Burton is to play the name part, direction by George Cooper. Meantime British Filmcraft has

not sorted itself out about Marshall Nolan and his story set for him or any figure of production cost agreed.

Fox is to get the four features it needs for its quota from British Instructional Films. These will be made at Welwyn Garden City studios, the building of which starts Monday, and will be additional to British Instructional's already scheduled own product. This is not the first connection A. B. Bundy (who fixed the quota deal in New York while arranging the showing of the Naval Battles film) has had with Fox, as it is creditably understood he was guaranteed by them over his stage productions here of "The Seventh Heaven" a few months back at the Strand theatre.

## Commission Splitting

A lot of artists are feeling sore at the kicking-back-commission ramp which is being developed here lately more than ever.

At least two film-casting agents have arrangements on the side with directors or executives for all casting to go through the agent, who kicks back half the commission.

One American director over here, under contract, was told last week by the managing director he would get all his casting done by a certain

agent. He objected, with the remark: "This picture is to be a This-Agent-Production, not a That-Agent-Production, and I'll cast who I want from where I want."

Now the managing director—its one of these new fictions—is wondering how he is going to carry out his arrangements with the casting agent without uncovering his graft. In another case, with the same agent concerned, a British director is taking half the commission on every artist he "lets" with the result the casts in his films are costing more than they should, as he jacks up salaries so as to increase his share of the plunder.

And if any society or league or circle declares I am basely defaming a noble profession, I will give them the names if they will undertake to publish them after indemnifying me.

## "Dawn" in America

Never has the press here fallen for anything like it has for the German "objection" to the Nurse Cavell film. On the eve of the flotation of the British and dominions company by the Wilcox-Keys crowd, the press is full of arguments and counter-arguments, with all sorts of folk, from Sybil Thordike to Harold Owen, writing articles on the ethical, social, psychological, economic, international and blah-blah angles of the case for saving or forgetting the Cavell execution.

As a publicity stunt it beats anything, leaving out questions of taste. It appears to have helped sell the

film to America, too, for Archie Selwyn has signed a contract to read show the film through the States on a guarantee basis, which looks like he may have to pay Wilcox real money some time.

## Wants More Money

With an existing capital of \$3,750,000, British International is about to ask the public for a further \$3,000,000 in ordinary stock, to be issued at 50 cents premium. As the present ordinary stock of the company stands, it is hard to see why this premium is justified. It seems likely the Dupont "Moulin Rouge" as well as Syd Chaplin's "Little Bit of Pluff" have cost so much to make, and outside "The Ring" the product so far has only been so good, they need more cash to carry on, especially as they are to build more studios and rent them to other producers.

## Circuit a Battle

The Ostrer Brothers' banking firm are still buying all the houses looking good they can get. I hear they recently over-bid the Mutual Cine (Continued on page 41)

## SCANNING INDUSTRY

(Continued from page 5)

plance announced that it had caused to be prepared a set of instructions which were sent to the district and branch managers of the corporation. The instructions were a discussion of block booking in which it was stated that no adequate substitute for block booking had been proposed in the trade conference and that all branch and district managers of the company were instructed to co-operate in enforcing the recommendations of the industry adopted at the trade practice conference. The present action of the commission followed the failure of the trade practice conference to provide for a final elimination of block booking.

Commissioner's announcement went one step further and stated that "it proposes to proceed immediately to enforce its order unless a satisfactory compliance is offered by the motion picture concern."

In this connection those familiar with the case here are predicting the case will go to the courts and that Paramount will not attempt to temporize with the commission to avoid the court issue.

The question came up in the Brookhart hearings last week before the Senate committee. Sidney Kent, Paramount's sales manager, was asked why his company was not complying with the order to cease and desist block booking. Kent answered the commission was not attempting to enforce it.

## Coming to Life

That the trade body should finally get together and take action immediately after the closing of the Brookhart hearings is a phase that is causing discussion here. Surprise is expressed that after many months of sitting on the situation, the commission should come "to life" at this time.

This is partially explained by the fact that the members of the commission have, except on rare occasions, never been in Washington at one and the same time. Even when all were here they were not gung enough together to discuss the picture case, let alone come to a vote on it.

Discussion during the Monday meeting of the commission is said to have found a minority willing to forget the case and let it take its course in Congress. One commissioner is quoted as stated "that to forget it would make the commission look foolish." Then came the announcement of disapproval with its far reaching effect as to the balance of the industry.

Complaints to be issued against the other companies resorting to block booking opens up a question that will hinge entirely on the outcome of the court proceedings against Paramount. However, the commission is understood to have all plans set to go ahead with these complaints and consequent hearings without waiting for the court action to be settled.

## Companies to Appear

This will be brought out, by calling the other companies and offering them a chance to appear before the recently created "board of re-

view" within the commission. Before that board but one question is scheduled to be asked of the others, "Do you resort to block booking?" If the answer is in the affirmative, then formal proceedings will get under way leading to more "cease and desist" orders.

But little time is expected to elapse waiting for Paramount to file "the satisfactory compliance" to the cease and desist order of July.

Commission will shortly take the record, totalling some thousands of pages, and its order to the Circuit Court of Appeals at New York city and ask for an order of enforcement. After that court has reached its decision, either will have the privilege of applying for a writ of certiorari of the U. S. Supreme Court to review the lower court's decision. If that application is made and refused, then the decision of the Circuit Court will stand. Incidentally the U. S. Supreme Court grants these writs only in exceptional cases.

No one can tell how long this procedure will take. If the commission wins, then Paramount may be punished as in contempt of court.

Briefness of the announcement issued by the commission yesterday (Monday) without detail of any nature is taken here as indicating that the commission is going to move with caution from this point on.

A request put to Commissioner Myers for comment on the announcement met with refusal.

# FORBES RANDOLPH'S Kentucky Jubilee Choir

## CHICAGO "DAILY NEWS"

"Half hour entirely too short."—N. Y. "EVENING TELEGRAM."

"Harmony unexcelled."—Philadelphia "RECORD."

"A musical treat."—Buffalo "COURIER-EXPRESS."

## AMERICAN MUSIC ON BILL AT TIVOLI

Advocates of the pure and elastic in music may shudder slightly when the Inimitable Sophie Tucker does her stuff at the Tivoli this week. But they are advised by Balaban & Katz to refrain from rushing forth and passing resolutions against jazz.

For on the same program is Forbes Randolph's Kentucky Jubilee choir.

Like Miss Tucker, the Jubilee singers deal with native American music. Like Miss Tucker, they are artists. But their art is that from which the Tucker songs draw inspiration—the Negro spirituals that experts claim are the basis of 1927 jazz. When these trained Negro singers shout "That Great Gittin'-Up Mornin'" with all their rich harmony and fine voices, they are indulging the purer and more classic jazz that delights the so-called highbrows.

And it's a sound for the sore ears of the classicists the way the Tivoli echoes with applause when the Jubilee choir has concluded its offering.



"Inspiring ensemble work."—Buffalo "EVENING NEWS."

"Beautiful and emotionally exciting. One of the finest numbers that has reached the Indiana theatre."—Indianapolis "NEWS."

"Two numbers of this group were programmed, unfortunately but one was sung. They should have sung half a dozen spirituals at least."—N. Y. "EVENING TELEGRAM"

"GREATEST VOCAL ENSEMBLE IN THE WORLD" ! HELD OVER FOR SIX WEEKS—A NEW RECORD !

AT THE ROXY THEATRE NEW YORK CITY

Also Singing in 2 Numbers in Movietone Prelude at Gaiety Theatre, Broadway, with "Four Sons" Picture For Future Bookings, Write, Phone or Wire

FORBES RANDOLPH, President Hotel, West 48th St., N. Y.

Phone 7904 Chickering

**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

NOW It's

**AL LYONS**

With MUSICAL BUNCH

Now at the METROPOLITAN LOS ANGELES

# AL AND RAY SAMUELS

CAPITOL, NEW YORK, THIS WEEK (MARCH 3)

FEATURED DANCERS

Direction—WILLIAM MORRIS

# WHEN "40,000 MILES WITH LINDBERGH" COMES TO YOUR THEATRE

—blooie goes the bridge game!



## IT'S COLD OUTDOORS!

You've got to have real attractions to drag them out of cozy homes these nights. M-G-M's Short Subject Special, telling Lindy's whole thrilling story from obscurity to world fame, is a smart showmanship idea for right now. Get in touch with your nearest M-G-M exchange. Act quick for quick profits. It is now playing as an added attraction at the \$2 Astor, New York.

**NEWS OF THE WEEK . . .** The Film Daily spills a front page editorial on M-G-M Short Subjects . . . . Isn't it great the way M-G-M has shown the whole industry how Shorts can be made to bring real cash to box-offices . . . . instead of just filling time on a program? . . . . heh! heh! we're still laughing over Bill Haines in "The Smart Set" . . . . a shriek hit at the Capitol . . . . get behind it for record business . . . . an exhibitor writes that "with every release, whether it be feature, newsreel or Short Subject, I get sold harder and harder on M-G-M" . . . . ain't it the truth, boys!



# METRO-GOLDWYN-MAYER

*The Top of the Industry*

# BEHOLD, HE COMETH!

DIRECT FROM HIS UNUSUAL WINTER VACATION AMONG  
THE ORANGE BLOSSOMS AND ALLIGATORS OF FLORIDA

# WALTER C. KELLY

## The Virginia Judge

OF WHOM IT HAS BEEN WRITTEN

"The Shuberts were wise to secure this aristocrat of vaudeville.  
In this revue he stands out like a good deed in a naughty world."

**PERCY HAMMOND**

Chicago "Tribune."

"The audience rocked with laughter as of yore. He should  
never change his act. As for me, I hope to be hearing him in  
1940."

**ARCHIE BELL**

Cleveland "News."

"Next to closing came Walter C. Kelly. His engagements with  
the Shuberts and abroad have kept him from the Palace for  
several seasons, but they remembered him, and he whammed them  
to a fare-you-well."

**SIME**

"Variety."

"By long odds the best thing America has sent us since the visit  
of his country's fleet."

Melbourne (Australia) "Argus."

"The cleanest and most delightful artist America has yet con-  
tributed to the London halls. Needless to say, the Palace will be  
a popular rendezvous during his engagement."

**GEORGE BULL**

London "Morning Globe."

"To my mind, the greatest story-teller in America is Walter  
C. Kelly."

**GEORGE ADE**

Cosmopolitan Magazine.

"The big flat building on Farrell Street shook with the impact  
of his hit. The best act in a month of Sundays."

**ASHTON STEVENS**

San Francisco "Examiner."

"There were seven other acts on the bill, mostly all good; but  
for the audience and myself, Kelly alone was worth the admis-  
sion."

**J. C.**

Boston "Traveller."

"Seldom has an Empire audience indulged in such riotous  
laughter as was provoked by Walter C. Kelly, the Virginia Judge.  
He fully sustained the great reputation which preceded him."

Transvaal (S. Africa) "Daily Mail."

"The Orpheum Road Show opened here last night, with Walter  
C. Kelly as the headliner, and of all the lousy -?æææ%\$/&3/8—

**PLUTO CALOMEL**

"The Physic"

(Lincoln, Neb.)

NOW OPEN FOR A LIMITED TOUR OF THE BETTER CLASS MOVING PICTURE  
AND VAUDEVILLE THEATRES OF AMERICA AND CANADA

Sole Representative for Theatrical Bookings

**LEW GOLDBERGER, Palace Theatre Bldg., New York City**

Radio, Club and Banquet Representative

**LEO MORRISON, 156 West 44th Street, New York City**

# LITERATI

## Jack MacMahon Passes Out

Jack (John) MacMahon was found dead on the flagging in the areaway beneath the ninth story window of his apartment at West End avenue and 88th street between 10:30 and 11 Wednesday evening, Feb. 29. A police report said the screen from the window had been removed and was found upon the bed in Mac-



## COSCIA AND VERDI

AND

"MUSIC"

IN

"Glorified—Classified—Mortified"

NOW PLAYING  
CAPITOL, DETROIT

DIE. WM. MORRIS

Mahon's room. He lived there with his wife and 19-months-old son.

Friends were shudderingly amazed Thursday morning when reading that Jack MacMahon had gone out of a window to his death. No solution of the why could be advanced; if a suicidal act. As late as 3 Wednesday afternoon Jack had been at the Hunting room of the Hotel Astor, evidencing not one whiff of despondency nor expressing any grief or trouble. Within the previous two days he had visited around the Square and outwardly at least in a cheerful mental state.

Since leaving the Hearst organization MacMahon had indulged in some legit stage producing ventures, being general manager for James W. Elliott and Donald Gallagher in the production of "The Godlike" and "Castles in the Air." Some months ago a suit for monies due him from Elliott were decided in MacMahon's favor. Later he had accepted no regular position, but spoke optimistically of deals pending.

He apparently held hopes of returning to Hearst's. In the report by the New York dailies of MacMahon's death, it was stated that the present Mrs. MacMahon had coincided with a suggestion that her husband's death may have been due to financial troubles.

MacMahon is reputed to have carried between \$100,000 and \$250,000 in life insurance, all in force on Feb. 29. Several premiums on the policies are said to have been due on March 1. The \$100,000 life insurance figure is mostly favored by those who best knew MacMahon. It is said that the policies in the main carried double indemnity in the event of death through accident. Suicide, say attorneys, is not accidental death, with the same point arising some years ago through the death of Nat. Wills, the tramp monologist.

Mrs. MacMahon was in another room when her husband went through the window. It was some time before identification was made, the superintendent of the apartment house notifying the police. Later when asked if Jack was in, she replied he was, but upon going to his room found the bed unoccupied.

Services were held Saturday,

March 3 at Campbell's Funeral Church, with the remains cremated, according to the reported wish of the deceased as expressed in a will said to have been made three years ago when he married for the second time, leaving everything to his wife.

Jack MacMahon was about 50, unusually well liked, of striking personality with an admitted ability of high order. He had a combined knowledge of the show and newspaper business that thoroughly equipped him for a spot in either. Some years ago he was an advance man with legit shows and was then known as "The Beau Brummel of the road." Always immaculately dressed, Jack was an attractive and welcome figure anywhere on Broadway.

Leaving theatricals, he went with the Hearst papers in New York. For quite some period Mr. MacMahon was looked upon as W. R. Hearst's confidential man in New York. Later he became regularly attached to the staff of the New York Evening Journal, in charge of its advertising staff. He retired from that daily and the Hearst employ following some differences with the Shuberts over their advertising, which was withdrawn from "The Journal."

A Broadwayite in the fullest sense, with all that that implies, the reasons other than those which present themselves as the cause for Jack MacMahon's suicide, if that, are inconceivable. His first marriage was some years ago, with a daughter resulting from it. She is now in the chorus of a Broadway show. MacMahon for a time paid alimony to his first wife and had been involved legally to some measure, off and on through it, in the customary way.

"Times" and L. I.

March 1 saw the New York "Times" launch a four-page daily Brooklyn supplement covering that borough and Queens. These special four pages will not be included in the paper's run for New York and out of town.

"Mercury's" Great Gain

"American Mercury" is now said to be running close to 150,000 monthly, with a steady increase all the time. This magazine, published with a green cover and edited by Henry L. Menckens, is one of the wonders of its line. It has aroused plenty of copyists, all of whom seem to be doing more copying than anything else. Most recent of the current reviews to change its style and get close to the "Mercury" idea was "Scribner's," which came out the first of the year in new cover and typography.

Another remarkable thing about the "Mercury" is that though every hack writer in the country has copied something of Menckens' style, he still keeps about seven miles ahead, this being due in part, perhaps, to the broad shoes he wears.

Where's "Life"?

Robert Benchley, dramatic critic of "Life" and "The Bookman," is on a European tour, while Robert E. Sherwood, editor of "Life," is on a rest trip.

After Woolcott's Job

Latest candidate, according to rumor, for the critical post on "The World," which will be left vacant when Alec Woolcott steps out May 1, is Elmer Davis. Mr. Davis is well known as a book reviewer, and he is one of several rumored for the post, the others being Charles Brackett,

"New Yorker"; Robert Benchley, "Life"; Dudley Nichols, of the "World" editorial staff; Joseph Wood Krutch, "National," and Pierre de Rohan, the crack critic of the Camden "Courier."

Woolcott, when his term is up, will take a trip to Italy over the summer.

Hearst and "Graphic"

Despite W. R. Hearst disposing of a couple of his tabs to A. P. Moore this week, a report is in circulation that Hearst has an idea that taking over MacMahon's tab, "Graphic," wouldn't do his "Evening Journal" any harm.

Racketeer Pinched

Jack Brooks, racketeer, was arrested in the Wrigley, Chicago, building on complaint of Phillip K. Wrigley who charged that Brooks, ex-newspaper man, was falsely representing himself as a member of the advertising staff of "Town Topics," New York. Brooks collected several cash payments on advertising.

N. Y. "Times" Falling

Nobody has yet explained why the New York "Times" has, within the past eight months, merged Keith Albee and Orpheum about 10 times. And always on a Monday morning. Nor where the continuous publicity reports come from about the Dolly sisters winning so much: Monte Carlo, generally on page one.

Masked Baseball Reporters

A new sports weekly, "The Baseball World," is to make its appearance March 19. It sponsors aim to make it free of influence by leagues, and the identity of the correspondents will be kept secret. The weekly will be published by the Baseball World Publishing Corporation, which has offices at 300 West Adams street, Chicago. R. F. W. Wilson is secretary and a Mr. Kessler will be editor. The "Sporting News," a St. Louis publication, had the baseball field almost entirely to itself for years, but in the past four or five years, "Baseball," a New York magazine, has been giving it opposition.

Caesar's Omnia Gallia

The 15 suburban newspapers which Al Kayton handles for the national advertising, will carry a Broadway column by Arthur Caesar titled Caesar's Commentaries—All Gaul. The sheets will contribute \$10 per week for six daily columns by Caesar, grossing \$150 to Caesar and Kayton, his business manager. The latter has the writer signed up for three years.

HAVE YOU SEEN

AL

MARKELL

and

GAY

FAUN

THEY DO FUNNY DANCES  
HONEST, THEY DO

For Full Particulars See

MAX TURNER

WM. MORRIS OFFICE

Many Thanks to

EARL SANDERS

for Past Favors

# JOE PENNER

Just Completed First Year With Publix

OPENING MARCH 17, OLYMPIA, NEW HAVEN

MARCH 24, PARAMOUNT, NEW YORK

With Entire Circuit to Follow

Press comment "A group of real artists this week, headed by Joe Penner, a real comic who almost needed police protection to make the crowd let him go Monday afternoon."

A CALL!!

To the Managers and Producers

JOSEF

CHERNIAVSKY



"THE NEW JAZZ KING"

10TH WEEK AT THE COLONY, NEW YORK  
HELD OVER INDEFINITELY

"We think Josef Cherniavsky has the best orchestra in New York. Long may he wave."—HARRIET UNDERHILL, N. Y. "TRIBUNE."

"Josef Cherniavsky's Jazz Band is a riot! Applauded eleven solid minutes of scenic."—B. J. N. Y. "MIRROR."

"As it is, he has a great bet in Josef Cherniavsky and his Colonials. Each week Cherniavsky is managing to put on at least one number of extremely high rating, and if he keeps it up it won't be long before the multitude will be beating a path to his door."—"EVENING WORLD."

NOW AT THE COLONY, NEW YORK, WEEK MARCH 3

# MURRAY and ALAN

"JESTERS OF 3000 YEARS AGO"

Just Completed a Tour of the Publix, Fox and the Loew De Luxe Picture Theatres

Personal Representative, JACK FAUER, DICK HENRY OFFICE

Picture House Direction, WILLIAM MORRIS OFFICE



P. S.—Enjoying a perfect week with Josef Cherniavsky, the new Jazz Director. Have you seen him?

Ralph Ince, a capable actor and director, officiates in both capacities as usual. He has a very unsympathetic role. Whatever the girls in the tank towns may think of him for love interest, from the masculine viewpoint he seems a much more plausible romantic lead than the wisly-washy youth who promised to do right by Jola Mendez. This was just one of several points

# KEITH'S SCHEME OF CHEAPENED BILLS—NON-COST AFTERPIECES

Six Acts With Three Comedy Turns—Comedians to Provide Finale Hodge-Podge—Newer Comedy Turns Must Be Secured

A cheapened vaudeville bill is the intention of the Keith-Albee-Orpheum circuit, in the cost of acts, and an attempt to make the show stand up through an afterpiece. There will be no extra salary for those who appear in the finale.

K-A booking is reported proceeding on a basis of at least three comedy turns to each program for the split week and three or four-day houses, those taking in the entire circuit excepting two or three houses, where two-day still clings with a finger-nail hold. The comedy turns will be expected to provide the hodge-podge hot fun finish as best they can.

No producer will be provided for the afterpieces, with the acts left to their own knowledge or device to make the audience feel happy as they pass out.

By reason of nearly all standard comedy acts being out of vaudeville, it is said the bookers are driven to desperation to secure the talent required by the new order. Comedy acts procurable will be of the small time classification, mostly, it is said, and with artists inexperienced in the former days of variety or with sufficient versatility to do more than their current act.

A limit placed on a six-act vaudeville bill of this composition in a K-A house is said to be \$2,000. That amount for six acts precludes the engagement of a recognized headliner or a production (ensemble) act.

## 2-Ounce Costume on Stag Dancer—\$25 or Else

Lynn, Mass., March 6.

Eva A. Simmons, of Augusta, Me., who was dancing in a costume which Mayor Bauer of this city described as "about the weight of a handkerchief needed to wipe away a mosquito's tears," paid a \$25 fine in district court after the "stag" party at which she appeared was raided by peeping policemen.

Pleading guilty she saved the faces of 35 men, mostly lawyers, who were present and whom Mayor Bauer threatened to hale into court. The Mayor appeared in court to assist the police but the dancer refused to divulge names of her audience. "I was not guilty of any impropriety," she said, "but the judge found me guilty on the testimony of the police who broke up the party. Rather than appeal and cause a lot of trouble for others who were no more guilty than I was, I decided to take the rap."

Mayor Bauer ordered her costume weighed. It tipped the scale at less than two ounces.

## "Haunted" Disbanded

Unable to get any further time, so the agent, J. Gordon Boston, avers, the members of the vaude "old timers" turn, "Haunted," received their two weeks' notice when the act played the Jefferson, New York.

In the cast were William Wilson, Florence Crowley and the Four Kibbys.

Boston claims that he may reassemble the troupe next fall for another tour. He denied another group is rehearsing to pick up the time to follow.

## CINCY FOR MORE CLOTHES

Cincinnati, March 6.

City Manager Sherrill has notified theatre managers that no more liberties are to be taken with his original regulations regarding the dress of choristers and dancers. This permits bareness of legs up to four inches below the thighs and bare arms and shoulders.

## MATERIAL DID NOT SUIT

Whether Eugene Conrad's vaudeville material was "satisfactory" must be threshed out in court, following Evelyn Cummings' suit to recover the \$500 advance royalty she paid the author.

Conrad submitted some material which Miss Cunningham did not approve and she now wants her five

## 2D HUBBY O. K.'S WIFE'S REMARRIAGE WITH NO. 1

Eileen Downey Will Become Mrs. Frank Hamilton Again—More Chicago Divorces

Chicago, March 6.

"There's no love like the first love, but who ever marries a first love?" Who said that?

Once Eileen Downey was married to Frank Hamilton, vaude single. The affair broke up and Eileen pledged fidelity to Pat Downey, also of vaude. That was last November.

Imagine her embarrassment when she discovered she still loved Hamilton, her first hubby. Downey, being a good sport, took her to see Judge Immenhauser, who had married them, and agreed to the judge's decision. "I'm not sure it was the logical way out." So, as soon as the necessary court action is taken, Mrs. Downey will again become Mrs. Hamilton.

Estelle Mills, radio singer, secured a divorce from George Schlissel on charges of extreme cruelty. Miss Mills was married to George Schlissel in 1917. According to her petition there was no trouble until two years ago, when Schlissel started to get rough. She was granted custody of an eight-year-old daughter. Atty. L. A. Weisskoff acted for Miss Mills.

Two Similar Charges

Agnes Thompson, chorine, married Lewis Thompson, sculptor, in March, 1926. For the next 18 months she was the object of fitful fits every time her husband milled home with liquor in him, according to her suit for divorce filed by Atty. P. R. Davis.

Violet Harker, who quit show business a few years ago to marry Theodore Harker, has made similar charges against Ted, saying he had a habit of massaging her by fist. They separated last month and have one child. Atty. Davis is also representing Mrs. Harker.

Charging he was deserted in 1926 by his wife Marie, William Bruman, electrician at the Elvenger theatre, has filed suit for divorce through Atty. Weisskoff. The Brumans were married in 1923.

Each getting rid of former mates before hooking up in 1924, Mary Robbins Douglas, former "Follies" girl, and Norval C. Douglas, advertising man, apparently weren't made for each other, either. Mrs. Douglas, once the wife of Cutler H. Robbins, millionaire, has filed suit for divorce on cruelty.

Gertrude Natelson Cummings, 17, grandniece of the late Joseph Trinz (Dubliner & Trinz), was granted a divorce from Cecil Cummings, drummer, on charges of cruelty.

Mrs. Cummings declared her husband scratched, slapped, and at one time threatened her with a revolver. They were married in 1926 and left the city hurriedly when it was found the girl's mother was attempting to have the marriage annulled. Mrs. Cummings was left a legacy of \$50,000 by Trinz.

## \$2,500 FOR "INGENUES"

Los Angeles, March 6.

"The Ingenuettes," girl band, opening here at Loew's State tomorrow (March 8) are set for 14 weeks at \$2,500 the first seven weeks and \$2,000 a week for the remainder of the contract.

The girls jumped 3,000 miles across the continent after closing with the Ziegfeld "Follies" to open for Fanchon & Marco here in picture houses.

## Denies Death Report

Jack Boyle (Kramer and Boyle) was reported having died last week. Wires and inquiries have kept him busy pulling Mark Twain's gag.

Boyle and Kramer are at Loew's Grand the first half of this week.



## GERALD GRIFFIN

LONDON "DAILY TELEGRAPH," September 11, 1927, said: "Another American singer, Gerald Griffin, makes his first appearance at this house (Alhambra) and makes an excellent impression. His is an exceptionally fine tenor voice, clear as a bell, and produced with unusual ease. One would gladly have heard this singer in songs of more aesthetic value."

## TAB PIANIST'S STUNT

Girl Offers Herself for \$5,000 and Marriage—Milwaukee Falls

Milwaukee, March 6.

Stealing the stuff that some of the publicity hunters have been getting in other towns, Caroline Brown, 23, pianist for one of the tabs playing neighborhoods here, got herself beaucoup space and had her picture on the front pages.

Writing a letter to one of the sob sisters, Caroline said she wanted to marry any "man who is decent, clean and moral and who has \$5,000 with which to aid my folks out of debt. And I will marry him and make him a good wife."

The sheet fell. It ran her picture and told the story of the folks in Missouri and the mortgage on the farm.

Caroline has been getting about 20 proposals a day, and the theatre men, in the neighborhoods where the tab plays, are getting a run for their dough.

## "Peaches" at \$35,000 Breaks Hip's Record

With \$35,000 the gross last week at the Keith-Albee Hippodrome, New York, "Peaches" Browning gets the credit for drawing the biggest top gross there since that house went pop policy.

Other than the surprising gross, Peaches surprised the theatre staff from accounts by drawing a considerable quantity of car trade. Elderly women especially seemed curious over the girl.

Peaches, booked by Marvin Welt, played the house on a guarantee and percentage. Customary average at the Hip so far this season from \$19,000 to \$21,000.

Boston, March 6.

One sheets of the local subway blossomed out with an attack by the Lidio-Venice, night club, against the Boston Licensing board for barring Peaches Browning from playing here.

The posters stated that Peaches had been kept out of town by the board and that a substitute program had to be offered the public with regrets.

## Even China

Chicago, March 6.

Long Tack Sam and his troupe have started a tour of picture houses in China. It will open at the Carlton, Shanghai.

## NAMES FOR FOX

Buck Jones, cowboy film star, opens for Fox in vaudeville at the Jamaica, L. I., next week, booked by Edwin Meyers of the William Morris office. Meyers also has Ted Lewis and band set for Fox at the Academy, New York, starting Monday.

Ann Pennington, Filmhouse

Among the returning picture stage attractions expected is Ann Pennington, lately closing with "Scan-

## Cuff Eaters Close Woman's Restaurant

Just next door to the Orpheum, Newark, N. J., which has played colored shows and acts for some time, was a little restaurant conducted by Mrs. Rainey. Many professionals playing the Orph dropped in to eat. Many had Mrs. Rainey put the charges on the cuff.

And then the acts left town and forgot to pay. The cuff mounted so rapidly that Mrs. Rainey was finally forced to close her eatery. As the acts play there, word is sent that Mrs. Rainey expects those who forgot to liquidate will send the money to her, care of the theatre.

## PHONE GIRL'S SUIT AGAINST ROBERTSON

Says Detroit Theatre Owner Attacked Her—Asks \$50,000—Marriage Kept Secret

Detroit, March 6.

James N. Robertson, local theatre owner, is defendant in a suit for \$50,000 damages filed in Circuit Court by Emma Pollack, phone operator, who charges Robertson attacked her.

According to the woman's complaint, the attack occurred May 12, 1927, in Robertson's apartment in the Alden Park Manor, where she was employed as an operator. After filing suit, Miss Pollack revealed that she married the following December, but refused to divulge her husband's name.

Robertson denies knowledge of the action. He is head of the James N. Robertson Enterprises, controlling the Cinderella, Roosevelt and DeLuxe theatres in Detroit.

## Roy Cummings Loading Up With Alimony

Los Angeles, March 6.

Roy Cummings, vaudeville actor, is satisfied to pay Irene Cummings, his second wife, \$230 a month alimony. It's okay with him, too, he says, to lay out \$45 a month more for the support of his two police dogs.

Can't go wrong paying alimony dogs, is the way Cummings figures it. He was brought into court by Mrs. Cummings to settle these questions, and promptly did without argument. He is already paying \$100 a week alimony to his first wife.

## Denny Asking \$5,000

Reginald Denny will go into vaudeville with two girls. His versatile ace is reported asking \$5,000 for his stage appearances in the east.

Denny is due to open for Pan-tages March 12, to play three weeks, after which he will move toward the Atlantic if his salary is met.

Lyons and Lyons are handling Denny. His vaude run is only for eight weeks.

## ROMANCE IN NITE CLUB

A school day romance is in progress between 17-year-old Lillian Roth, of Delmar's "Revels" and the Little Club, and Leo Fox, now a senior at Fordham Law School. The couple's romance dates back several years when both studied at the Clark School, at 72d street and West End avenue.

Fox, the son of Charles Fox, Fifth avenue art dealer, has been seeing his fiancée home from the nite club nightly.

## SMALL-WASHBURN'S SKETCH

Los Angeles, March 6.

Bryant Washburn, film actor, will soon go to work for the Orpheum Circuit with a sketch by Frederick and Fanny Hatton, which Edward Small will produce. It is called "The Divorce Night." Washburn will be supported by Helen Bolton and Phillips Smalley.

Joe Jackson in Unit

Joe Jackson, tramp bollywood, opened for Publix at New Haven last Friday.

It's a John Murray Anderson unit.

## FRANCIS LENNIE DIES FOLLOWING COLLAPSE

Entered Hospital After Monday Matinee—Died Wednesday of Concussion of Brain

Francis H. B. Lennie, 44, after lying unconscious in Polyclinic Hospital, New York, where he had been removed following his collapse after the Monday matinee (Feb. 27) at Loew's State, New York, died Feb. 29 of concussion of the brain. All efforts to revive the vaudeville failed. His wife was with him during the entire time he was in the hospital.

Harry Lennie, as he was best known, died as he said he wanted to when he heard of the death of Eddie Foy, in vaude harness. He had worked through the Monday afternoon show and he and Ed Clayton (Clayton and Lennie) made them laugh but for the last time as a team.

Lennie's death is traced to an injury he received Feb. 18 when riding home after playing Loew's Metropolitan, Brooklyn. He got a bump on the head but paid no attention to it, thinking it was just a slight injury.

Lennie lived with his wife and eight-year-old son, Francis, Jr. (Buddy), at 400 Lincoln place.

Sunday morning, Feb. 19, his wife discovered a clot of blood on the pillow and later a nephew, dropping in for a visit, found another blood clot on the stairs.

Mr. Lennie was seemingly all right when he got up and Monday reported at Loew's State, to start the new week there with his partner.

Right after the matinee he remarked to Clayton he felt badly. He and his partner then went out to get some air, hoping it would make him better. On the return to the theatre his condition became worse and suddenly collapsed into unconsciousness.

Clayton and Lennie had been teammates for 17 years. Their style of funmaking remained much the same although the last two years they had been using new material.

## Studied for Ministry

Francis Lennie was born in Loches, Scotland, where he studied for the ministry. He attended Dundee College and was ordained as an Episcopalian clergyman. In school Lennie was such a capital entertainer that the professors even admitted that he would be a success were he to adopt the stage. Their suggestion was followed when Lennie's father, a canon in the church, left the son to choose his own career. He selected the stage and stuck to it.

He came to the United States in 1910, settling in the Caledonia, Dec. 25. Soon after arrival here he teamed up with Ed. Clayton and the partnership was never broken.

The funeral was held from the family residence at 2 p. m., March 2, with interment in Evergreen cemetery, Brooklyn.

## Earl Davis Collapses

Milwaukee, March 6. Collapsing just before the curtain rose on the home talent play, "The Little Clothop," Earl Davis, 27, producer of church and other amateur attractions, was revived sufficiently to carry on through the performance at Burlington last week. Immediately after the show he was rushed to a hospital for an operation.

In addition to staging, Davis plays the leads. The play was booked for small-town churches for three weeks, but cancelled until Davis, who makes Milwaukee his headquarters, recovers.

William Morris  
CALL BOARD

WANTED

Good Musical Comedy Books

See BILLY GRADY

NEW YORK, 1840 BROADWAY



## K-A-O ADOPTING REAL "TAKA CHANCE" WEEKS

Keith-Albee-Orpheum theatres are to be given carte blanche in pulling ballyhoos and special stunts, these matters coming under the new publicity campaign. The K-A-O houses are also going to give the "Take a Chance" week bill a plug. The "Take a Chance" thing is new in the middle west or south, but only had its second Broadway fling when the Paramount used it two weeks ago. The Rivoli had previously given it a try.

One of the first eastern K-A-O houses going in for the "Take a Chance" gag is Keith's Portland, Me., using it this week.

## BEN PIAZZA GETS IN

Ben Piazza reached New York Monday, reporting at the Keith-Albee-Orpheum offices. He is reported due to leave tomorrow (Thursday) for Chicago.

## Pict. House's Opposish Claim on Browns

After considerable ballyhooin', even to the extent of using 24-sheets for the appearance of Tom Brown and his band of musical brothers at Fox's Savoy, the first half of last week that date was voluntarily cancelled by the Fox booking heads when Edward Hyman, managing director of the Mark Strand (pictures), Brooklyn, threatened the Brown turn with cancellation of its three weeks at the Strand, which started last Saturday.

The Brown Brothers did not cancel as the Savoy date preceded the Strand booking in point of actual contractual agreement. It was the Hyman contention that their appearance in Brooklyn ahead of the Strand engagement would affect the b. o. returns when the Browns opened there. When the attention of the Fox office was called to the Hyman complaint the Fox people agreed to abrogate its Savoy date if okeh with the Browns.

The Savoy in Brooklyn is considered so far away from the Strand that its territory is not even encroached, the former house being several miles out from the Strand section.

The Browns have three weeks which they will play out for Hyman.

## Great States 57th

Decatur, Ill., March 6. Empire, owned by Mrs. Katherine Moran and her son, Louis A. Moran, has been acquired by the Great States Theatres, Inc., the 57th house in the Great States chain.

Jules J. Rubens, vice-president and general manager of the Great States, announced immediate plans for the expenditure of \$15,000 upon the theatre, including installation of Vitaphone, new organ and interior refurbishing.

Purchase of this house has settled rumors of various building activities in the city, including the Great States' projected \$1,000,000 theatre. Mr. Rubens, however, said that the corporation will retain title to the site and may eventually build. Jim Wallace, manager of the Lincoln Square, another Great States house in the city, will have general supervisory jurisdiction over the Decatur group of Great States theatres. The houses play combined vaudeville and pictures and it is announced will retain its Orpheum franchise.

## Simon in Philly March 19

Los Angeles, March 6. Larry Simon, booked with the Stanley Circuit for six weeks by the William Morris office, opens in Philadelphia March 19.

## Godfrey on Trip

The first thorough inspection trip of Orpheum cities by George Godfrey since with that circuit as a booker is about to be undertaken by him.

## EARLIEST CLOSING

Savannah Dropping K-A Vaude March 10—indicative of Fla., Too

Savannah, Ga., March 6.

Bljou theatre is to present the last K-A vaude of the season March 8-10. It has been presenting vaudeville the last half during the past four or five weeks, having abandoned the six-day week programs because of inability to get acts. Macon, Ga.; Jacksonville, Fla., and other points from which acts came here, closed and this cut off the supply.

This is the earliest that Savannah has ever abandoned vaudeville and is a tip off on Florida conditions.

Bljou announces a series of films for the early spring, playing "Ben-Hur" for week beginning March 12.

## \$350 to \$1,000 for B.&K.; Orph Thought \$200 High

Chicago, March 6. Playing the Balaban & Katz houses a year ago for \$350 a week, Ruth Etting has returned to the same houses at \$1,000 weekly.

Following her 30 weeks for B. & K. last year Miss Etting played one week at the Palace, Chicago, but was refused an Orpheum route by Sam Kuhl at \$200 a week. She has now been offered \$1,250 weekly by Max Gordon to play the same time.

## "Flash" Disbands

After assembling a flash act of 25 people, Cliff Bragdon and Howard Morrissey have been unable to obtain any contracts for the time at the salary asked and have disbanded it. Bragdon and Morrissey are now doing their own act.

## CHATTER NUISANCE

(Continued from page 1)

parison to what some of the self-appointed correspondents and freelance skirts demand from picture people after securing an introduction or interview.

It appears the first meeting qualifies this type of writer to be on an equal footing and sometimes above that of the more fortunate celebrity. The result of this self-imposed importance develops a visionary friendship that generally winds up in the writer asking many favors in return for what she can do for the humble publicity seeking studio worker.

There are many instances of potty graft indulged in by the fraternity of movie chatters, but because such practices are negotiated in a manner of confidence and the mark that falls for the racket is too proud to confess, it is figured a legitimate charge for services rendered.

## Important Birthday

There is one free lance fan publication writer, who thinks her birthday should be printed in red on every movie star's calendar as a reminder to send her a birthday present. Since this can not be accomplished, she takes the next best step by conducting a systematic campaign of letter writing. The letter is very carefully worded in the most endearing chummy style informing the receiver that her birthday is approaching and that she will expect to hear from them on this great natal occasion.

Another type of panhandling scribe requests the producers to furnish transportation to and from the studios and as long as the car is in their possession, they take in a tour of the shops and markets. Then there is the flapper type of

interviewer who aspires to act before the camera.

They gain access to studios for the purpose of writing their impressions and eventually succeed in getting a screen test, but there is only one who has ever made a success by this particular method of pursuit.

The more advanced and established scribes of the femmy caliber who generally receive a fair salary for their work, deal with the higher-ups in a more diplomatic fashion, and every so often Mr. Producer announces purchase of one of the writer's screen stories. These yarns are seldom transferred to the screen, but are charged off to advertising, which, after all, only shows a selfish motive on the part of the producer who makes a fall guy out of the publisher.

## "Syndicating"

In spite of the eligible list of publisher's correspondents compiled by the Wampas and available to all studio press agents, she is dined and fêted by these same agents who think she might do them some good. This is an incentive for the new writer and increases her ego, with the result she gets down to harder work, writes copiously and at random, shooting stuff to a string of publications on speculation, which is the only qualification necessary to become a syndicate writer in the eyes of the chatters who make the publicity seekers see it in the same light.

Writers conducting columns for some of the larger syndicates are forever reminding studio publicity seekers of their power to dominate the press.

But the mill goes on, fostered and encouraged by publicity seekers, who are now looking for a remedy of a nature pestilence propagated by their own desires.

## ASSN'S \$6 TAP ON LOBBY PHOTO ORDERS

Chicago, March 6. The Association has developed a new source of revenue through the press department. When an act is booked, it is notified that if reproductions of photographs are needed the press department will have full authority to order them and charge this against the act's salary.

In a recent survey of Western vaudeville and Orpheum Junior houses, it was found that most of the lobby photos are those made for acts in accordance with the new ruling. However, the blowoff came when it was found the press department was double-billing the acts through the Theatrical Studio photographers. Prices at this studio run \$12 a hundred for reproductions, but W. V. M. took \$18, a clear profit of \$6 on every 100. It is said most acts are in need of photos.

## BILLY HIBBITT and MARIE HARTMAN Laugh Locaters



## BILLY HIBBITT and MARIE HARTMAN

with World's Champion Comedienne MARIE HARTMAN A CHICKEN

But She's Not "LAYING AN EGG" at the Broadway, New York This Week (March 5)

She'll FEATHER YOUR NEST with COMEDY

## MARION SUNSHINE

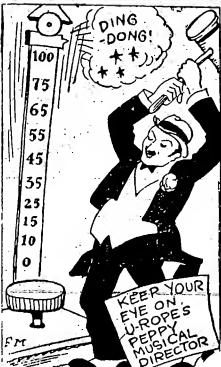


"... evidently hit the collegiate contingent hard. Miss Sunshine offers a typically musical comedy act, entertaining, but without the slightest trace of the vulgarity that seems so in vogue in musical plays today." New Haven "Journal-Courier"

## A SURE FIRE HEADLINE ATTRACTION



Meet the Wife . . . but not too often?



ANOTHER -- HARRY ROGERS -- SUCCESS

NOW PLAYING ORPHEUM CIRCUIT

The Best Of All Mother Songs

# "BABY YOUR MOTHER"

by  
Dolly Morse,  
Andrew  
Donnelly, and  
Joe Burke

# "MY OHIO"

GUS KAHN'S AND WALTER

## "A SHADY TREE"

*A Charming Waltz Song!*

by WALTER DONALDSON

## "WHAT'LL YOU DO?"

*Hot 'n Breezy!*

by NED MILLER &amp; CHESTER COHN

## "CHANGES!"

Another "Sam—The Old Accordion Man!"

by Walter Donaldson

## "MY HEART IS IN THE ROSES"

*"Better Than 'When You Look In The Heart Of A Rose'!"*

by ALFRED BRYAN &amp; FRED FISHER

## "I FELL— HEAD OVER HEELS"

*The European Hit!**The American Hit!*

—IN LOVE

THERE MUST BE—

# "A Silver"

WALTER DONALDSON'S New "Blue He"

"You can't go wrong  
with any **FELT** song!"

711 SEVENTH AVE.,

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PHILADELPHIA  
1228 Market St.  
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1020 Randolph St.

# 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

*A Fast Stepping Fox Trot Song!*

# DOLORES

by ART KASSEL and MARTY BLOOM

# Lining

Lyric by Dolly Morse

What  
Are You  
Waiting  
For—

M  
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WALTER  
DONALDSON'S  
Greatest  
Novelty!

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Orchestrations

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FROM YOUR  
DEALER  
OR DIRECT!

# COQUETTE

**GUS KAHN,  
CARMEN  
LOMBARDO,  
and  
JOHN W. GREEN**  
*have startled  
Chicago with  
this splendid  
song that is  
already an  
outstanding  
hit in  
Chicago*

Here's An Advance  
— Tip Off —  
"DO IT NOW"

## Coquette

Fox-Trot Song

Lyric by  
GUS KAHN

Music by  
CARMEN LOMBARDO  
& JOHN GREEN

*Moderato*

*L.H.*

You love to flirt and you don't mean to hurt, But you leave those who love you to  
I had a heart, but I gave you my heart, And you left me a - lone here to  
sigh, Each heart's a flower that you want for an hour, Then for - get like a gay but - ter -  
sigh, You nev - er thought of the sor - row you brought, When you wear - ied and whis - pered 'Good -  
bye, But - ter - flies play in the summersun, But are they gay when their day is done?  
You go your way, just a gay co - quette, I still re - mem - ber tho' you for - get.

**CHORUS**

Tell me why you keep fool - ing Lit - tle co - quette

Mak - ing fun of the ones who love you, Breaking  
hearts you are rul - ing Lit - tle co - quette True hearts ten - der - ly dream - ing  
of you Some - day you'll fall in love as I fell in love with  
you, May - be some one you love will just be fool - ing,  
And when you're all a - lone with on - ly re - gret You'll know  
Lit - tle coquette I loved you. loved you.

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Growing by Leaps and Bounds!  
"I FELL HEAD OVER HEELS IN LOVE"

"You Can't Go Wrong  
With Any FEIST Song"

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 PHILADELPHIA 1228 Market St. 0 KANSAS CITY 433 Loeb Ay-Cade  
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Dance  
Orchestrations

50¢

FROM YOUR DEALER  
OR DIRECT!

# "Walter Donaldson Hits It Again!" "IF I CAN'T HAVE YOU"

(I WANT TO BE LONESOME ~ I WANT TO BE BLUE)

*A Lonesome  
Song With A  
New Twist!*

*Great either  
as a slow  
rhythm or  
rag ballad!*

*A sure-fire  
dance tune  
that spells-*  
**"HIT!"**

*Here's  
Your  
Copy*

**If I Can't Have You**  
I Want To Be Lonesome-I Want To Be Blue)  
Fox-Trot Song By  
WALTER DONALDSON

Modto

Im blue so blue, And brok-en heart-ed,  
Some day you may Re-call the night, dear,  
Be-cause we part-ed, And since we part-ed, The sun has lost it,  
We said good-night, dear, That sum-mer night, dear, The stars were in their  
glo-ry. I wish I hope, That you'll for-give, dear,  
That kiss that bliss, Just made me miss you,  
That you'll for-get, dear, I want you to lis-ten to my sto-ry.  
And long to kiss you, Re-mem-ber, it's just the same old sto-ry.  
**CHORUS**  
If I can't have you, No-bod-y but you - oo, I want to be  
lone-some, I want to be blue. Where-ev-er I go,  
What-ev-er I do - oo, oo, I'm all by my own - some Just think-ing of  
you I'm miss-ing that sweet em-brace, That feel-ing of bliss,  
No-bod-y can take your place, When I'm feel-ing like this.  
So if I can't have you, No-bod-y but you - oo, oo, I want to be  
lone-some, I want to be blue. If I can't have blue.

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*America's Biggest Dance Hit!*

**"I FELL HEAD OVER HEELS IN LOVE!"**

*"You Can't Go Wrong  
With Any FEIST Song"*

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SAN FRANCISCO 935 Market St.  
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125 Charing Cross Road  
AUSTRALIA, MELBOURNE  
276 Collins St.

**Dance  
Orchestrations**  
**50¢** FROM YOUR DEALER  
OR DIRECT!

## MARRIAGES

Martha Atwood, Metropolitan contractor, and Alessandro Albertini, of Boston Opera Co., in Municipal building, New York, Feb. 29.

Richard Taylor, stage manager, Globe, Cleveland, to Lina Coleman.

Charlotte Burton Russell, daughter of William Russell, picture actor, to Dale Wilton (non-pro), March 1 at Santa Barbara, Cal.

Mae Falls (Falls, Reading and Boyce) to Eugene Pompilio, with Henry Sautrey's Band, in New Orleans, March 2.

Nathan Zatklin, press agent for the Civic Repertory theatre, and Marie Antoinette Otto, show girl in "Funny Face" at the Municipal building, New York, March 4.

## Damage Suit Started

## By Foster on 'Copy Act'

Because of the Amalgamated's booking this week of Leo Post's act, Post Orange Blossom Girls, at Wilkes-Barre and Seranton, Pa., Allen K. Foster has started suit against the Amalgamated Vaudeville Exchange for \$1,000 damages. The suit is a result of Post, formerly employed by Foster at \$100 a week as a stager, producing his own acts, including this one which Foster charges is an infringement of his "web act," a Foster dance creation.

Foster notified Sidney M. Anschell, the burlesque producer, and the Fox Vaudeville Agency among others, that Post's act was an infringement. Both bookers respected Foster's warning. The Amalgamated contracted a booking date regardless of formal notification by Kendler & Goldstein on behalf of Foster that they would hold the circuit responsible for damages.

## Pan After New Houses

Seattle, March 6.

Alexander Pantages is negotiating for a site in Vanover to erect a theatre. His present house there seats 1,500, and he's after one that'll hold 3,000.

Pan is also nibbling at the uncompleted Mayflower in this city, capacity of 2,500. His present house here is off location and can only take care of 1,500. The Mayflower was originally intended for Tiffany Stahl, but when that deal fell through, construction stopped pending disposition of the lease.

## JUDGMENTS

Artward Productions Corp.; E. A. Everett; \$6,133.

Ben Edwards; A. Hall; costs, \$110.

Fortune Gallo; Tito Ruffo; costs, \$144.

Irving Lesser, Irving Theatre Corp. and Rockeent Realty Corp.; Daily Review Corp.; \$163.

G. Wm. Morgantner; E. I. Realty Co., Inc.; \$31,600.

Chas. A. Goldreyer; Sugarman & Leon, Inc.; \$231.

True Story Films, Inc.; H. C. Tietjen; \$3,463.

## Judgment Vacated

Walter K. Abel; C. E. Knight; \$1,404; Dec. 14, 1927.



## YES!

## ANDY WRIGHT

1500 Broadway  
New York  
Is Placing Talent  
Everywhere  
A 5% Agency with NO 10%  
Favoritism.

## Mainstreet's Robber?

Kansas City, March 6.

A young Italian, arrested in a roundup of bank robber suspects, has been identified by Taylor Myers, manager of the Mainstreet theatre, as one of the bandits who robbed him on two occasions and kidnapped him once.

The last robbery was in December, 1927, when some \$10,000 was taken from the treasurer's office while the show was on, the robbers compelling Myers and two of the theatre staff to watch them take it.

When Myers was kidnapped and brought to the theatre in the night he stalled his captors and made them believe an attempt to open the safe would call the police.

## Eddie Foy's Will

## And All Adjusted

With the departure of the Foy family last Saturday for the Coast, it came to light that the late comedian had left a will with Surrogate Slater at White Plains, N. Y., last November.

Mrs. Foy said everything had been satisfactorily adjusted before the children left for the Coast. Mrs. Foy will remain in the boy home at New Rochelle, which became the property of the children when the comedian's first wife died. Some two years ago Foy deposited an earlier will at the Surrogate's office, but this later was withdrawn. Foy, at one time, was legally represented by O'Brien, Malivinsky & Driscoll.

## Pan Out of Atlanta

Pantages vaudeville will be withdrawn from the Capitol, Atlanta, after this week.

The Pan shows of five acts have failed to do the biz anticipated. House will try musical stock with a company headed by Jimmie Hodges, opening March 12.

The Capitol is owned by Universal (pictures). With Atlanta now off the Pan books the shows will wind up the Pan tour in Memphis.

## NEW ACTS

Ada Kaufman's troupe of 12 girls. Cissie Hayden's troupe of 10 girls. Ben Benson and Co., new dancing act.

Billy Batchelor's five-people revue. Yates and O'Neill, flash act with 13 "Indians."

Keller and Shannon's five-people act.

Riley Bros.' four-people act.

Frank Finney to head a production act "The Clown Prince," Jack Curtis producing.

Walter Howard of Five Harmonies, in cowboy single, material by Allen Spencer Tenny. Opens Commodore, March 12.

Mme. Bessie Thomashevsky, in Edgar Allan Woolf sketch, "An Actor's Wife."

Leon (Lasses) Brown, single, late of "Georgia Minstrels."

Bob Davis, formerly with Joe Sheffelt Co., new colored turn, with tom chorus.

## F. &amp; M. Rerouting

St. Louis, March 6.  
New Fanchon & Marco shows hit this city Tuesdays instead of Thursdays as in the past.

Rerouting comes from the Coast in order to show at Bolse and Ogden without layoffs.

## St. Louis Neighborhood Opens

St. Louis, March 6.  
Redmen's new Majestic Theatre in East St. Louis was opened last week at Collinsville and St. Louis avenues, with special inaugural performances. Mayor Frank Doyle presided.

## NEW HOTEL ANNAPOLIS



Washington, D. C.  
Single, \$17.50  
Double, \$28.00  
In the heart of the Theatre District  
11-12 and H Sts.

## Musicians Refuse Atlanta

## Benefit—Called Off

Atlanta, March 6.

Local musicians' union refused to participate in a benefit show for Lions club better babies fund, which resulted in cancellation of show.

Bills from the Georgia, Capitol, Loew's and Howard had agreed to donate their services. Union was miffed because officials were not called into preliminary conferences.

## McLarnin for Loew?

A matter of \$500 Tuesday was all that stood between Jimmy McLarnin, fighter, and a week at Loew's State, New York. J. H. Lubin admitted negotiations were on.

McLarnin, if booked, would go in the State for St. Patrick's Day week. Loew is understood to have offered McLarnin \$2,500, the fighter asking \$3,900.

McLarnin made his vaude debut last week at Fox's Academy and is on the movie tone reel at the Globe preceding "Mother Machree."

## BOREO AT CAPITOL, \$1,500

Emile Boreo opens at the Capitol, New York this Saturday at \$1,500 on a new Loew tour, marking a \$900 wage rise within a season.

When Boreo was at the K-A Palace, New York, it was E. F. Albee's letter to house managers, urging freak exploitation methods, that brought Boreo to vaudeville's general attention.

Loew immediately annexed Boreo at \$1,000 a week as against K-A's \$600.

## Frances Upton Owes

Lyons & Lyons is suing Frances Upton for \$495 commissions alleged due for the Ziegfeld's "Follies" booking. The agents placed the comedienne in the revue at \$400 a week, according to complaint.

## SIDARE

DANCER EXTRAORDINARY  
Featured by FANCHON and MARCO

## FOR SENSATIONAL ADAGIO SEE

## VINA and ARTHUR

In JACK LAUGHLIN'S Monster Prologue to  
"FOUR SONS," NOW AT CARTHAY CIRCLE, Los Angeles  
Also featured with Will Morrissey's Revue  
Permanent Address, Variety, Los Angeles

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KEITH-ALBEE CIRCUIT

## BEN BARTON?

AND HIS

## ORCHESTRA

PLAYING

KEITH-ALBEE-ORPHEUM

Direction WILLIAM JACOBS



A good act with original ideas, properly presented, will invariably do one of two things—succeed or fail.

WHO SAYS SO?

## BEN BARTON?

## Marcus Loew BOOKING AGENCY

General Executive Offices

## LOEW BUILDING ANNEX

160 WEST 46TH ST.

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THE ORIGINAL

## MARY JAYNE

SONGS PLUS PERSONALITY  
MILLION DOLLAR THEATRE, LOS ANGELES

**DONALD BRIAN** with Harry DeCosta and Fred Santley Songs, Talk and Comedy Two Palace (St. V.)

Spasmodic are the return visits of Donald Brian to the Palace or vaude. Each time though Mr. Brian is a bit different and with an always pleasing stage presence, so he's guaranteed for the variety audiences.

Harry DeCosta, as previously, is his pianist, but rather his comedian. Mr. DeCosta opens nicely as a substitute pianist. He indulges in crossfire with Brian, the latter informing the audience that Mr. DeCosta is his regular pianist, and also the arranger of many of his musical show songs hits.

After the opening gagging talk, Mr. Brian proceeded to a medley of his song hits, mentioning George M. Cohan as his introducer to the success he has achieved upon the legit stage, and singing "Give My Regards to Broadway," from Cohan's "Little Johnny Jones" show, then going down the line, concluding the medley with the "Merry Widow Waltz" and using an introductory to each remembrance. Mr. Brian lightly stepped during the singing and waltzed but slightly.

After telling a couple of stories, he mentioned a song written for him by "my pal and club mate, Walter Donaldson" for the Palace act. It was called "Mary," and Walter can tell anyone to go after it, with a slight touching up. Then Mr. Brian said he would sing Mr. Donaldson's latest hit song, one, he stated, that would rival if not better Donaldson's "Blue Heaven." It was "There Must Be a Silver Lining," and Brian does not appear far off in his estimate of that number—it's very catchy.

The act could have ended there and would have gotten anyone's OK. But DeCosta said at this juncture that the management had requested the repetition of a bit done by Mr. Brian with Fred Santley at a Lamb's Gambol. Messrs. Brian and Santley in costume then sang "The Broadway Swell and the Bowery Bum." The number Mr. Brian is dressed in a covert topcoat and cream colored derby. Santley makes his bum quite genteel, but it's a surefire bit in this day and closed a very pleasant turn very pleasantly.

**SOL GOULD and Co. (2)** "Spain" (Skit) One (Special Drop) 5th Ave. (V-P)

Most noticeable in the Sol Gould act is the young woman playing the straight. Gould's character's wife. She's a dandy straight and comely, somewhat taller than Gould. The other doing a Spanish girl not bad either in a bright looking way and an odd attractive make up.

Sol Gould is a Hebe with a red nose scheme. What the red nose is for he probably doesn't know himself, unless someone told him it was used in England and liberally years ago.

Gould helps himself but little in the comedy way. It's the girls who do the most for him. His talking line is the retort on cross-fire with a tiny thread to hold the skit together.

Billed as Sol Gould at the 5th Avenue, there's a chance this is the Sol Gould who came out of burlesque some time ago, first doing a single and then a double time. Now he's nicely set with these girls and had better hang onto them, for with this present three-act he can go into any vaude house.

Here the turn was next to closing and fitted into the position.

**TOMMY CHRISTIAN'S Band (11)** 16 Mins., Full American Roof (V-P)

Tommy Christian and band have been playing hereabouts but for some reason have not hit Variety's New Acts files. Christian was at a Brooklyn house for longer than a split week and acted as master of ceremonies.

Band consists of piano, drums, three trumpets, bass tuba, three saxes, banjo, trombone and Christian doing a musical nite.

There is a short try for comedy through the introduction of the drummer, for a character bit, in which he imitates both male and feminine voices. Band does a few topical numbers and acquires itself admirably. Not great, but good. Plenty of brass handled expertly by Christian who seems to know his direction.

Can hold its own in present company. Mark.

**MANNING and CLASS** Full Stage Palace (St. V.)

1923 Variety's New Acts files disclose a wire act called Manning and Class, with the notice referring to two girls. Speed Manning and Alotta Class, of the present turn, may be the same. In those days it was nothing unusual for a wire performer to don skirts for effectiveness. It is still being done by circus and foreign aerial turns.

Here, however, there is no need for disguise, for Mr. Manning makes the strong hit of the turn with his leg work on the wire. Program claims he is the only man to do a Russian ballet on the thread. He does so extremely well, also the hard and fast wire work, with and without an umbrella.

Miss Winthrop is a neat wire walker, using the parasol, and featuring a forward split. The featuring is accomplished through an easel card. Cards also mention other acts as performed.

Lively novelty opening turn, so much so here they held up the show through bows.

**MAY JOYCE and Co. (3)** Hawaiian Revue Full Stage (Special Sets) 5th Ave. (V-P)

"I'll introduce you to my little brown piano player, Mr. Nainain," said the girl on the 5th Avenue stage. She had to be May Joyce as no other girl is in the act. Miss Joyce had entered alone at the opening, walking from the first entrance into the act, and banging an ukulele. It looked black even that early and it was early, as this was the opening turn.

The manner in which May sings and uses her hands looked Hawaiian, it all seemed and sounded so simple, but when and later, Miss Joyce came out in straw skirt looking very new to do a hooch, either the straw, May or the hooch didn't seem Honolulu or even the beach. So that let in a suspicion that May Joyce is no Hawaiian, though she thinks she's playing the uke.

Mr. Nainain, if that's near his name, played the piano very good, even a steel guitar, and later on a piccolo.

In between were two dancing boys. On their first entrance and doing a buck dance, they were dressed in the Spanish tango style and another suspicion arose—that someone had slipped them the wrong costume. Later they did a step dance in close formation much better and were dressed more becomingly.

Miss Joyce came out again and in darker clothes but with a string skirt also looking new, but she must have left the coach in her dressing room. Always remembering, of course, that perhaps the management asked her to keep the hooch in its place.

And earlier in the turn Miss Joyce sang "Dear Heart," still using her hands as gestures.

And really if they like this kind of a turn in Hawaii, it also seems an error to leave there.

**MALIA, BART CO (3)** Comedy Novelty 9 Mins.; Full (Special) Academy (V-P)

Two men, with a woman figuring incidentally, in a knockabout acrobatic turn, spotted fourth at the Academy and strong for similar spotting on any bill where there are more than five acts. Number three would be okay for a five-act lineup.

Use a small express wagon drawn by a trick horse. Crates marked "eggs" and "glass" are carelessly tossed about in an infectious and easily recognized burlesque of the baggage smashers. Bits of business are ingeniously dovetailed and executed with remarkable timing. The turn clicks every minute with plenty of laughs.

**MARIE WELLS** Songs 13 Mins.; One American Roof (V-P)

Marie Wells on general appearance does not indicate that she has been in vaude very long. Her manner of taking a bow and layout of routine is proof.

Miss Wells has a voice of high range power and she knows how to use it. But at the American she had a hard time trying to convince the audience.

Miss Wells did well in a way, but her songs are not balanced for this grade of house. Mark.

**SOLLY WARD and CO. (2)** "Off to Maine" (Comedy) Four (Parlor) Palace (St. V.)

Solly Ward carries this, his latest act-skit, to its laughing success, through his Dutch mannerisms and accent, along with the splendid aid of his support.

One of the latter Marion Murray, of course, shines. She has been a vaudeville associate of Ward's so often, she works as a straight to his very best advantage and that means a great deal where the straight is a woman.

Estelle Wood, playing a simple maid, made up well, carried a dead pan as well as any of the male comics, perhaps just a bit better. Miss Wood looks good as a picture comic, of the Polly Moran kind without Polly's agility perhaps.

Mr. Ward works hard in this act, written by Gus C. Weinberg. It's about the family taking a trip to Maine for a vacation, with everything holding them back, including the Dutchman having been gipped for his tickets. In the mees, grips are packed and unpacked. Ward loses his golf sticks, the maid wants to phone her man and pines for Miss Murray, as the wife, becomes grief-stricken.

In the choice No. 3 spot at the Palace for a comedy sketch, the Ward group slammed over a homer: They will do it any other place where they like to laugh.

**AL VAN and GANG (10)** Jazz Band 20 Mins.; Full Stage Academy (V-P)

Group of 10 jazzists, orchestration strong on brasses with four saxes and two cornets. No strings, so the soft effects are out, but the brasses are handled with discretion. Excellent syncopated results, running consistently to pops. Nice looking lot of boys in tuxedos.

They fall down hard on conducting the leader and one of the saxophonists who does a sort of polite Milt Gross, missing due to the terrible material they use rather than the method of getting it across. With the right line of gags this could be a Hebe comic probably would register. Leader's feeding not so forte.

Routine of talk and number further broken up with the introduction of two specialists, pair of dancing boys, introduced as Leonard and Albert, and girl contortionist. Both appear briefly and do well.

Act looks as though it comes from dance assignment and is trying to find itself on the stage. Not well knitted and probably nothing will smooth it out except experimenting and playing. With intelligent guidance it has promise. With the material presented on this showing as a start, there is no reason why Van and his outfit should not build up to a music and comedy unit that would be valuable for the picture houses.

Al stands they have a lively finish for applause getaway in a black bottom medley, with the boy hoofers, the girl bender and the leader footing it hotly and the boys getting with wriggles as they play. Hoke, of course, but sure fire. Turn faced well here, No. 6 on an air fact bill.

**CARNIVAL CAPERS (6)** Dance Revue 14 Mins.; Full Academy (V-P)

Four girls and two boys, all youthful and spirited workers. Led by girl-principal dancer who is exceptional performer and captivating slip of girl. Ensemble work is no better than fair, but the youth of the sextette and the bright dressing gets them over.

Setting is a drape arrangement in yellow satin representing circus tent, walls decorated with bunches of red, yellow and blue inflated balloons. At start all six are in motion, the crowd blowing boys in grotesque white face, girls as piercettes. Two girls do dance routine and boys stall while change is being made. Principal girl does pretty Gypsy solo dance in red boots and parti-colored dress of ribbons. Boy and girl do ball hop number and principal dancer returns for a pretty bit of tap dancing on her toes.

Finish is one of those elaborate illuminated effects that makes one wonder whether it's worth while on dark-stage-girls go into ensemble dance, lights coming up on the strings of lights are lowered from above. Costume, designed to carry batteries for the toe and head lights, are rather ugly in pattern. However, small time audiences seem to love the spectacle. Rush.

# VAUDEVILLE REVIEWS

## PALACE

It's a big-time vaudeville bill at the Palace, even if the change comes too late and temporarily. On the program are names, comedy acts, talent, class and variety, with but one black speck.

Name palist have drawn quite unusual Monday evening, as the orchestra was near-capacity or else the new treasurers are commencing to know their spreads. Will Wyffe, the Scotch funnyfeller, when speaking on a curtain, said he noticed some friends in the house, looking into the front rows of the orchestra. Since he's one of the names, Wyffe must have made some American friends since over here.

Another of the big shots came in Clark and McLaughlin, who very soon may say they have played everything, since but recently they handled also at the picture Capitol. While the minor turns can tell the bunch that at last they are out of right field, as Jack Cogan would say.

Still there is Donald Brian (New Acts), with Brian seemingly undecided whether to amuse the audience or plug the Lamb's Club and his friends. The first square was mentioning that Jack Norworth, at the club that noon, had suggested that since audiences knew all of the new gags, he'd better tell them old one, which Brian did. Very good story. Then he mentioned Walter Donaldson twice, and maybe Walter's his poker mark.

Yet Mr. Brian said nothing about the "Poison Ivy-Mother-in-Law" gag told by Harry De Costa, his comical pianist. It's Clark and McLaughlin, even so, the C&M team must have said yes, since they didn't need it in their old Music Box Revue routine of the girl reporter.

Another former big comedian on the Palace bill is Solly Ward, with a new skit (New Acts). Ward making it laughable and trying to be himself all of the time in his "Dutch" role.

The class turn is the Ledova ballet-production bit, with the Four Manhattans as a good-looking quartet. The first square was mentioning that Jack Norworth, at the club that noon, had suggested that since audiences knew all of the new gags, he'd better tell them old one, which Brian did. Very good story. Then he mentioned Walter Donaldson twice, and maybe Walter's his poker mark.

Van Lutman is Ledova's handler, doing but little, as he, however, for Ledova on her toes handles herself to the terrific satisfaction of everyone. As dancer.

**YORKE and O'BRIEN** Comedy 17 Mins.; One American Roof (V-P)

Hokum fits this routine of odds and ends. Frameup comprises two men and a woman. It's blowing in an end working rough comedy these days with any mossier treatment than the one in this act.

She is singing and going into the high notes when one of the men douses her with water from a seltzer bottle. The yelp of delight this brought was only a mild smother compared to the one that came when she was slammed full in the face with a pie. And there you are.

Men build up some funny situations with one posing as the great picture lover and the other acting as his secretary. Exaggerated make-ups help. Before the turn is over the men have worked in some other comedy costume changes, all for laughs.

Any bill that can get a load of this hoke need not worry about the laffs; the messing around of the woman can't miss.

Not in many years has an act scored such a complete hit as this one did at the American Monday night.

A few acrobatic tricks are tossed in for good measure, both men doing a little of this with the smaller male a neat ground tumbler.

**FREEBORN'S "FOLLIES" (12)** Revue 28 Mins.; Full (Special) State (V-P)

Packs its biggest punch in its adagio team, Gorm and Winona. Pair do more than their share in the turn, which has more of a revue pattern than most of 'em.

There is a diversified aspect due to the series of scenes. One moment there is a dance and the next a skit, or a bit of travesty. Splendid entertainment, although the act in its present shape appears to be too long.

Could fit in the picture houses, as must as it stands.

Six girls, known as the Dancing Rockets, who show unusual skill in their ensemble work. Act made a fine impression here. Elaborately staged and continued above the average. Hard working aggregation that delivers. Mark.

a class classical dancing turn with vaudeville entertainment on the side and without a single Scotch. Ledova turns out to be something that only needs a question now as to where she shall play it—in picture or vaudeville houses? Leddy should go with the money.

Wyffe did three character numbers, again stamping himself, even on a holdover week, as a vaudeville star of the brightest glare. In a certain talk the Scotchman explained that through his recent illness and the removal of a piece of bone from his left leg, he could not would prefer, since moving about as required in some other numbers would hamper him. But he made a Scotch laugh, too.

His biggest laugh, though, was nearly 60 seconds long. It was in his old man role, far from his best, but a couple of the grass, including the marathon anchor, saved it. Since no one could do it as Mr. Wyffe does and then it would have to be done in character, and Mr. Wyffe can not traverse the country, it's pretty certain that his mid-section laugh wrecker may be repeated here without his objection. Show business should hear it.

As the "oldest Scotchman in Scotland," Wyffe is made up heavily for age, and trundles in with the aid of two canes. Tells that he's 100 years old and the townfolk have given him a dinner. He is thinking them, using the audience as the townfolk.

"They asked me how I have lived so long," said Mr. Wyffe, "and I'll tell you. I never smoked, took a drink or went out with a girl until I was 99."

He then proceeds to thank the people for their kindness and dinner, concluding with:

"I've done a great regret. My wife is not here. She died at 86. Poor girl. How she would have enjoyed this. And what she had to go through. But the baby I lost. She was standing there, a panic. There may be other Scotch comedians, but there's only one Will Wyffe, and for this reason I'll install him as the only Scotch comedian who drops the burr when out of character on the stage."

Opening the second part was Adela Verma, the pianiste who will play on nothing but a Steinway. A little tough on some of the current K-A split towns where the radio is the only entertainment instrument in the village outside of autos. Miss Verma is playing a "special limited engagement" on the program, probably meaning that she will be leaving no surprising nowadays in vaude. She easily romped away as a success, proven by her breaking the three, and the other did, with Mr. Ward doing a recitation to permit of the set being made for Ledova. But had Wyffe been No. 4, where he should have been, he is the only Scotch comedian who drops the burr when out of character on the stage.

Lucas and Lillian in "An Act Classic," billed to close, with Manning and Class, and a double time. In a lively wire turn opening. No. 2 had Mickey Lewis and Jimmy Winthrop, hoofers, with a tapping waltz, a show of waltz, and a double time. Now that they are in, a little attention to dressing won't hurt. At present they looked clothed as through a screen of gauze. If they haven't heard of Ben Kocke and his fashionable clothes, at Broadway and 51st street, there is no time like the present to find out.

## ACADEMY

(Vaude-Pets)

Academy bill first half had heavy expenditure, but that was only half the story. It had also first class blending of material, as indicated by a review's headline in Sophie Tucker, who was made to order for location and clientele. She did 24 minutes in a fast moving and entertaining show, and in the closing making a speech and leaving them asking for more.

Ben Bard, presiding through the evening as master of ceremonies, was an asset to this movie fan crowd. Show ran like clockwork, with the laughs running through it like a ticking of grandfather's timepiece.

Film feature was "Casey Jones," starring Ralph Lewis in a railroad comedy. Master of the disheveled "Trem" Carr production. Not very strong for general run of film palaces, but served here. With Sophie Tucker presiding it didn't need a film of capacity downstairs Monday night.

Gaudy Trio (New Acts) opened as master of ceremonies, a vaudeville mix-up of gags and stunts, with a better position in ordinarily good small time company. The Trio, where they were well, especially with man's dramatic and cross talk, helped by a smooth woman leader, stable and well class. (Continued on page 39)



Chinese, enlisting two men, woman and kid, closed with acrobatics, contortion and plate spinning. Nothing new, but everything handled expertly. "Rose-Marie" (M-G) screen feature. **Fdda.**



**Gilbes 2**  
**U.S.A. OKLA.**  
Orpheum (12)  
Bracha  
Jerome & Ryan  
Carmichael  
Carmichael  
WICHITA, KAN.  
1st half (12-14)

**Kokin & Galetti**  
Reynolds & White  
1st half (12-14)  
Shurton & Duvries  
(One to fill)  
Curtis & Cantor  
Smith & Farrar & Mc

**NEW YORK CITY**  
Prospect  
2nd half (12-14)  
Gilbert & French  
Rogers & Smith  
(One to fill)

**ALBANY, N.Y.**  
Palace  
2nd half (12-14)  
Gilbert & French  
Rogers & Smith  
(One to fill)

**ALBANY, N.Y.**  
Palace  
2nd half (12-14)  
Gilbert & French  
Rogers & Smith  
(One to fill)

**ALBANY, N.Y.**  
Palace  
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Rogers & Smith  
(One to fill)

**ALBANY, N.Y.**  
Palace  
2nd half (12-14)  
Gilbert & French  
Rogers & Smith  
(One to fill)

# Orpheum

**CHICAGO, ILL.**  
Palace (12)  
Murphy & Maye  
Fanny Brice  
The Stephens  
O & A Pals  
Brennan & Rogers  
John Steel  
(Two to fill)  
State-Lake  
DeWitt & Brown  
G & A Bline  
Monograms  
Coe & Snyder  
J. Barry Co  
Coe & Snyder  
J. Barry Co  
Coe & Snyder  
J. Barry Co  
(Two to fill)  
1st half (12-14)  
Walter Nelson  
West Lake & Hane  
Morgan & Sheldon  
(Three to fill)  
1st half (12-14)  
Walter Nelson  
West Lake & Hane  
Morgan & Sheldon  
(Three to fill)  
1st half (12-14)  
Walter Nelson  
West Lake & Hane  
Morgan & Sheldon  
(Three to fill)  
1st half (12-14)  
Walter Nelson  
West Lake & Hane  
Morgan & Sheldon  
(Three to fill)

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Murphy & Maye  
Fanny Brice  
The Stephens  
O & A Pals  
Brennan & Rogers  
John Steel  
(Two to fill)  
State-Lake  
DeWitt & Brown  
G & A Bline  
Monograms  
Coe & Snyder  
J. Barry Co  
Coe & Snyder  
J. Barry Co  
Coe & Snyder  
J. Barry Co  
(Two to fill)  
1st half (12-14)  
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West Lake & Hane  
Morgan & Sheldon  
(Three to fill)  
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**ALG GROSSMAN**  
100 West 46th Street, Bryant 4573  
BOOKING LOEW'S HEADLINERS  
THIS WEEK  
**GOSS AND BARROWS**  
GUY AND PEARL MACKAY  
Can Do the Same for YOU

**KANSAS CITY**  
Orpheum (12)  
Vagrants  
Johnny Marvin  
O'Neill Co  
Shadows  
Cravens & Brod'k  
Ballet Caruso  
LOS ANGELES  
Hilffred (12)  
M & C Brown  
Pallas & M  
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Coe & Rochelle  
M Montgomery  
Murray & Oakland  
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4 Readings  
Art Henry

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NEW YORK CITY  
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2nd half (12-14)  
Gilbert & French  
Rogers & Smith  
(One to fill)

**ALBANY, N.Y.**  
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**BRITISH FILM FIELD**  
(Continued from page 24)  
matograph Theatres by \$300,000 on a deal for one small independent circuit. The National Electric Theatre group, their latest buy, includes the Lytham Pavilion, Grand Hall, Finchley, New Bohemia, ditto, all in London, and National Electric Theatres, Halifax, York, Burnley, and Bolton. The present Ormby move, operated as the Deman Trust, aims at having at least three first-run houses. It is believed that there is no truth in the published statement they have bought the Bernstein halls. Sidney Bernstein, who has some 11, pretty good picture and vaudeville houses, mostly in town, has no intention of selling to anyone at any price. So he says.

**Things**  
One of the recently promoted production companies has been offering the whole of its stock issue not subscribed to a film promoter for 3 cents a share, minus exchange 20 cents. And he would not buy.

The Giffons-Sarnway crowd are expected to go to the public next week for \$15,000,000 for theatres and theatre buildings. Some of it they're going to run some of the houses they've bought as movie theatres!

The Provincial Cinematograph Theatre's new issue of stock this week was heavily oversubscribed almost as soon as the lists opened. The British and Dominion Companies, which have been in the City, has not been quite so fortunate.

Another British picture, "Huntingtower," going to the Giffons-Sarnway crowd, is making this, and Alfred Hitchcock started on the first sequence of "Chatterbox" for the "Theatricals." Both for British International.

The Shaftesbury Estates Company is to build 4,500 flats in Manchester at a cost of \$9,000,000. The Exhibitors Trading Scheme is now dead. Taking the branches generally, they were against it.

Cook and Vernon are back from Australia after away for a year.

## Among the Women

By the Skirt

The Best Dressed Woman of the Week

LEDOVA

The Palace

That Palace Orchestra! If Bert Kalmar were to stroll into the Palace this week and hear the overture, he would never recognize that the orchestra was playing "The Five O'Clock Girl." What a pity Mr. Albee, who must hear splendid music in his churches, doesn't concentrate upon a real orchestra at the only remaining real vaudeville house in the U. S. A. With two rows of seats taken out what a whale of an orchestra could be placed there.

The show is one act too long this week. Take your choice for the out. Manning and Class opened with the girl draped in a yellow shawl. A hooped dress was of white with many colored rosettes. Also a diamond tunic.

In the Solly Ward act, Marion Murray wore an ensemble of tan and green. The green jumper had a tan skirt and a double belt of tan. Coat had caped sleeves. Green hat also.

Ledova, with two pianos, nearly had her music ruined by the orchestra. Her clothes are beautiful, with Paris all over them. A Russian dress was of green taffeta with an overdress of a painted silk; in futurist design. It was trimmed with white fur. A black ballet costume of net was carried out with a brilliant yoke and huge flower design on the skirt.

Becoming headress and with the short sleeves tiny black gloves covered the hands. White gloves might strike an even daintier note. A ballet dress made of solid sequins of gold had the under ruffles of green.

Adela Verna shows individuality in dressing as she does. Miss Verna at the piano was in a plum colored satin skirt, pleated with a loose jacket of velvet. The vestee was of white satin with diamond buttons. The girl of Lucas and Lillian was in a one-piece bathing suit with a beach robe.

### A Spotless "Funny Face"

Few productions can boast as spotless a wardrobe at this time of the season as Aaron and Freidley's "Funny Face." At the Alhambra. All the principal women are dressed with care and distinction, while the chorus looks unusually dainty in soft pastel chiffons that still retain their freshness.

Adele Astaire is enchantingly boyish in a white motor coat with green buttons and a pink crepe ensemble trimmed in pink braid having the coat lined in blue, worn with a pink hat strikingly becoming. More sophisticated was her white bolero evening frock, completely covered in silver bugles and beads. But, after all, what does it really matter what this delightful little artist's has on?

Betty Compton's clothes are, properly speaking, the last word. She displays a white velvet street gown trimmed in sable with embroidered shoes and purse to match, topped off by a white velvet turban, to distinct advantage. Her white gown of beaded fringe worn with red shoes and corsage is quite alluring. A gold sequin with which she carried a huge black feather fan was a distinct departure and she carried it well.

Gertrude MacDonald is a lovely blonde, who looks especially well in a chattruene velvet gown, carrying a circular founce of apple green feathers and another two toned green sport model. She runs perhaps a bit too much to green, but it is becoming and that may be the good reason.

The wardrobe throughout is still immaculate. This is one of the real \$5.50 shows.

### At the Paramount

Evelyn Brent in "The Show Down" with George Bancroft at the Paramount this week, goes into the tropics with a wardrobe made up mostly of chiffon negligees. Miss Brent arrived in the swampy place all decked out in chiffon and fur. One flowered dress was made up of circular ruffles.

Mrs. Jesse Crawford at the Paramount organ, was in black velvet with a lace top and silver slippers. Anna Chang wore a coolie coat and pants of pink with green border and was allowed to sing three songs. Too many for any presentation.

Drena Beach, late of "Padlocks," is doing the dance from that show even to the music. Four years ago this miss was discovered in a candy factory by Fanchon and Marco and today is our best bending lady. Following her snake dance was one done in white fringe with a lovely rose-pink fan.

The 10 called the Felicia Sorel Girls are Hula dancers in the familiar beaded fringe costumes. The wigs were gold. Coke feathers figured prominently in another costume worn by this group of girls. The finale tableau of the Paramount presentation was very sightful with the girls in niches around a huge guitar, from which danced a hula dancer in silver fringe.

### Haines' Clowning vs. Clever Captions

Picture at the Capitol this week, "The Smart Set," starring William Haines, is full of innuendoes and a little excitement. The clowning of Mr. Haines grows a bit tiresome at times, but the clever captions make up for any deficiencies and were hugely enjoyed by a large two to four audience.

Alice Day playing opposite the star is a nice looking girl with hair demurely parted in the center. She wore several sport dresses and small hats, all with turned up brim. An evening frock was of white satin with crystal fringe. A velvet wrap was collared with fox. A snake skin coat was also shown.

Capitol's presentation is called Pagoda Land. Walt Roesser and his men wear coolie coats of black satin trimmed in blue and red and mandarin hats. Al and Ray Samuels, two clever hoofers, were in black velvet trousers and white satin blouses. Irene Taylor did one song in a mauve chiffon dress.

The Chester Hale girls, 24 in a line, formed a dragon in costumes made up of innuendoes, white and green scallops. For the grand finale with the upper stage a huge Chinese tableau, the girls in blue topped bodices and yellow fringed skirts, carried lighted lanterns.

### "Bachelor Father" Perfect for London

Another hit in town, "The Bachelor Father" at the Belasco. Not since the London production of "The Constant Nymph" has there been so interesting a bunch of children on the stage.

June Walker is now June Walker, which she was not in "Gentlemen Prefer Blondes." A distinct find is Adriana Dori, clever little actress with an unusual voice. The third child is Rex O'Malley, who should go far in the theatre.

Mr. Belasco has taken the frothiest of plays and made of it a classic. London should grab this play quickly. It is made to order for the big city.

Miss Walker as a fresh bit of New York wears, first a top coat of tweed with a small hat. A sand colored coat and red figured dress make a lovely ensemble. The hat, purse and umbrellas were red. A white buffante was of taffeta with a wide lace hem. Miss Walker also appeared in tan-leather coat and cloth breeches for an aviation outfit. Miss Adriana wore three chiffon dresses and affected large loop hats.

There was a tea scene with real cake and jam, worthy only of a Belasco.

## A TIMES SQUARE GAL WRITES BACK HOME

(Another letter sent by Adelaide Smithson, of 46th street, to her chum, Louise Chesterbrook, of Cumborsome, Idaho.)

New York, March 2.

Dearest Louise:

Oh, I'm so thrilled! Must tell you, but don't tell Ma.

You remember that man I said asked me for a stamp and lived in the next room? He's my thrill. I'm not crazy about him or anything like that, although he's nicer than the man in the train, but the man next door knows so much. He's wonderful.

We see a lot of each other and I don't go out so much now. Anyway, there's nothing to see anymore in this Times Square. I'd rather sit in my room and look out of the window waiting for the man next door to come in or call me. Either he's in here with me or I'm in his room nearly all of the time.

He knows so much and talks so funny. Half of the time I can't understand him, but I know he isn't saying anything bad for he never gets fussy. But he talks like this:

"Babe, you'd be a beaut if you had scenery, and I'll show these muggs around this dump a real meat ticket. I'm going to take you along and bring you through, honey, for regular dough."

His "honey," Louise, doesn't mean a thing, but don't tell Ma. He just says, "Honey" all the time, naturally I guess.

### Thinking for Her

I asked him what that sweet smell is I smell all of the time. He only laughed and said, "Hop, kid. You'll get it in it." I didn't say anything but I don't know yet what it is.

Sometimes I can't understand him. He seems to be thinking of me and always for my good. Yesterday he told me I'd make a great looker on the stage, and that I'm there but the best way to start is at the bottom, and he thinks I should take a job as a waitress in a cafeteria.

I never thought I'd come to New York to be a waitress, but he says to be one in a cafeteria is a mark of distinction in Times Square. I must listen, he says, to the conversation of the men at the tables, and if I hear anything important, repeat it to him. I asked him how I would know what was important, and he said I'd soon find it. He wanted to know if he got a tip on the market could I wire home for money? When I asked him what market, he made me memorize a long list of names with figures like 76 1/2 and 103 1/2 after them.

Then he said when I heard one of those names to tell him and what the people said about them.

"What has that got to do with waiting on table?" I asked him, and he only said: "The bigger bubble the bigger dumb. Just a side line, honey, that waiting game," and it left me knowin' as much as I did before.

But I'm going to a cafeteria with him in the morning. He says the job is yelling for me and he thinks it's best I go there first because to go anywhere else, he says, looking for work, would mean that I would have to buy some clothes.

### Teaching Her

He's so funny. Says I mustn't make dates, but let the men talk to me, and he is teaching me how to smile. Don't tell Ma.

And to walk, too. It's hard to follow him when he starts. He says, "Loosen up your pan, honey, and open that trap more," or "Put the swingalong over, Babe," when I'm walking. I finally found out that he meant by swingalong that I have to walk half sideways, with something of a swing to my hips. Wish I could see myself doing it, but he says that "stuff like that cops the money guys."

I asked the landlady who he was, but I can't get any satisfaction. All she said was:

"Better shy off that bird, bimbo, or you'll land with the nut."

So you see it's not so easy when you get away from your own home town set.

But I like the idea of going to work, even if it is only waiting. And he says that many a big shot started lame.

Will write again about the job.

Lots of love, A.D.M.

P.S.—He says I'll have to wear a uniform showing my name and that that will do the trick. Can't imagine the uniform, but don't tell Ma.

## GRAY MATTER

By MOLLIE GRAY  
(TOMMY GRAY'S SISTER)

At the State

Frederick's "Follies," at the State, is a show in itself, the attractive songstress being the only weak point. The dancers are dolls, awakened by a court jester, and their costumes of blue taffeta with their ruffles are a study in prettiness.

In a sketch that burlesques audiences know well, the girl wore a smart figured satin suit, the coat tied at the neck and showing a white blouse. A gondola naturally brought on a tambourine dance by the girls after some adagio work by the team. The girls did especially well in it. The Follies ceased against a woodland scene where the singer had arrived in a flower-draped swing. All costumes for this were of many founces, the soloist matching the pink edge of her ruffles by a similar lining of crepe in the very full skirt. Each of the girls was a different color on white and all wore large drooping hats, pretty finale.

Mary Haynes is singing the same songs in a different gown. Of toast color taffeta, the skirt trimmed with two lace rungs in a darker shade, one narrow and the other wide and making the uneven hemline; her gown used blue flowers for contrast. On her left shoulder and hip and down the right side of the skirt, matching her slippers and becoming to her Auburn hair.

A person by Chaplin himself couldn't have brought a bigger crowd Monday afternoon than "The Circus," the theatre wouldn't hold it.

### June Collyer's Danger

"Womanwise," picture, is more of a satire than a comedy, even to the announcement of June Collyer that she got her position as assistant to the American consul by "beating 200 men in a civil service examination." She was more likely that she swung the appointment after seeing a picture of Walter Pidgeon.

Hollywood has a very active KKK that has no reference to sheets and pillow cases—Kathleen Key Kostume.

For June Collyer she designed a light color silk frock with tiny button trimmed white vestee and white insets on the tight sleeves. A black georgette frock was silk fringed around the neck and skirt but not a continuous line in either place. The plain tiers on another silk frock met in the front of the skirt. Miss Collyer has pretty hands, but if she lets herself get any thinner the dimples in her cheeks will meet.

### Those Movie Husbands

"If I Were Single" is another unsolved movie mystery. It has May McAvoy. One scene with Conrad Nagel making May for Myrna Loy, who is a full head taller than May, was the only laugh. Only a movie husband could be so stupid. A silk lace frock that May wore had the two ruffles that made the skirt shifred onto a long bodice. Double rope of pearls and a shoulder flower of crepe trimmed it. Light color velvet negligee coat was ermine trimmed, a black velvet wrap with gray fox.

Myrna dressed her orientalism in metal brocade with wide collar and deep cuffs of cloth of gold, a matching turban having black tulle veil and bow at the side.

### A Small Town Treat

Why such an attractive girl as Bubble Johnstone should choose to assault an xylophone is a mystery. It has even less audience appeal than a musical saw. Miss Johnstone's pretty little voice doesn't need the protection of that cumbersome instrument. She looked sweet in a white taffeta frock whose skirt was a mass of crepe ruffles. Her shoulder decoration was of small blue silk leaves on white stems, pearls her only jewels.

The small towns are due for a treat when Haven MacQuarrie and company arrive with their movie sketch. A screen introduction and at the end an appeal for applause proved the company knew they couldn't get it otherwise. The girl referred to as Miss Marion wore a pearl embroidered white satin gown with orchids on the right of company. A later blue satin dress was the Reno style. It seemed. An awfully pretty young man stood around with a far away expression on his face. He couldn't have been

thinking of eternity or the rest of the week at the 5th Avenue, which must seem the same.

### Santa Claus Admirals

A descriptive overture at the Cameo, according to the program, "reaches a finale full of majesty and pomp, expressing our jubilation at the triumph of peace and good will among men." And since they thought of peace and good will, why show "The Battles of Coronel and Falkland Islands"? The only ones to get an ovation at the time of the English. It is thrilling at times.

If the two admirals didn't look so much like Salvation Army Santa Clauses the battles might have seemed even more real.

### 25 Years Late

After 50 years the people celebrated the silver anniversary of the settlement of the town, according to "Open Range." Whether because of so many halfbreeds or half-wits, or maybe they were Scotch. It was all so amateurish, even for a western, that Betty Bronson seemed a novice, too. Quite appropriately she wore a horsehair hat to the rodeo and a flowered dress to the floor, as all her dresses were.

Nice country, anyway.

## TROY'S HOTEL SHEIK INDICTED FOR MURDER

Troy, N. Y., March 6.

An indictment charging second degree manslaughter for the killing of Loretta Graber, 22-year-old usher at the Lincoln picture theatre here, was returned against David P. Ormsby, young hotel proprietor and sportsman.

He was arraigned in Supreme Court and released in \$15,000 bail. An application for the inspection of the grand jury minutes will be argued this week. Feeling has been running high against him here. It being alleged that the authorities had showed favoritism toward him and that, but for the prodding of newspapers, the case would have been dropped entirely.

At the coroner's inquest and at the grand jury inquisition on a number of employees of the Lincoln were heard, among them Mary Graber, sister, who ushers in the balcony; Benjamin Stern, manager; Edward Westfall, ticket taker; Dorothy Bennett and Margaret Ackery, attaches, and the theatre watchman, who saw Miss Graber leave by a back door at 11 o'clock, supposedly to keep her rendezvous with Ormsby.

About two hours and a half later police responded to a call from Ormsby's hotel and found the usher, still in her uniform, dead in a back alley. Ormsby claimed the shoot was an accident. Miss Graber's sister testified she knew Loretta had a date with Ormsby (whose known fiancée was a local school teacher) and that early in the evening the girl appeared depressed and unhappy.

## HOUSES OPENING

Putnam, Brooklyn, N. Y., has reopened after a hectic time with the Fire Department, which refused to let him start on account of a frozen pump in the house.

George W. Gillman, manager of the Princess, Fort Dodge, Ia., returned to pictures with a five-act stage bill playing seven shows over Saturday and Sunday. The house during the winter has been playing Augier Brothers stock.

## HOUSE CHANGES

Cameo, Brewster, N. Y., adds five acts this week, booked by Jack Linder Agency.

## HOUSES CLOSING

Waco theatre, Rivington street, New York, operated by Meyer & Schneider, has reverted to its owner who will operate it until the lease is sold.

Another M. & S. houses, the Atlantic, closed several weeks ago.

Geo. M's Daughter Wayburning Helen Cohan, youngest daughter of George M. Cohan, is studying ballet at Ned Wayburn's Dancing School.

It is not known if she has professional ambitions.



# GREENWICH VILLAGE AS IS

By LEW NEY  
(Self-Designated Mayor of G. V.)

If this development should continue unabated for 10 or 15 years the artists will eventually go elsewhere to find rooms that are rooms and not sleeping closets, fireplaces that draw and coal stoves that give the healthful heat. Perhaps America's Bohemia 20 years from now will be in Hoboken or Toledo.

## Anything for \$5

The Independent Artists are exhibiting again for a fortnight at the Waldorf-Astoria, on the enclosed roof. Any artist anywhere with a \$5 fee can have his daubings or moldings hung or placed alphabetically without being passed on by judges or jury in this all-inclusive, cosmopolitan exhibition. The fee, however, is so high that many of the best artists and more of the worst don't have the five—and there is no free list.

Vladimir Stefanoff, the intrepid Arctic explorer who discovered the blonde Eskimo, is having his alimentary tract treated to a diet of raw meat at Bellevue Hospital. "Stef" is trying to prove that eating animal food does not cause scurvy. He has lived for years through our mild blizzards on Bedford street.

Hugo Sachs, who has designed many a silk pattern, has returned after seven years absence in Germany and France. Shortly before

going abroad Hugo married Emily, the sabbid-smiling girl who passed out the appetizing puddings at Three Steps Down, where Louis Weltzokorn furnished atmosphere by exchanging meals for indolent tobacco smoking in the street window. Little Emily passed away in Germany, and Hugo is back to live again near the memory of his happiest days.

## A Fearless Cat

Neighborhood is not unknown in the Village, albeit even Bohemians breathe easier and live longer with out sugar-borrowing and fire-escaped sleeping. But when the city-infested rats discovered my larder and five traps failed to fool them, a neighbor made me the loan for a week of a fearless cat.

"Cyclonals," the name of the purring beast, fought all corners the first night. Bout after bout went to him on points. With a bleeding eye and muzzed up hair he continued to give blow and battle. Too bad he did not score a knockout. Never a rat returned after that night.

## Calling F. P. A.

Helene Mullins, who won F. P. A.'s timely prize the past year, has moved with her mother and sister from 9th to 14th street, which may

(Continued on page 47)

# 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 blemish is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

## PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

## NEW FEATURE PICTURES OF WEEK

Capitol—"The Smart Set" (Haines).  
Colony—"Finders Keepers" (La Plante).  
Paramount—"The Showdown" (Geo. Bancroft).  
Columbia—"The Last Command" (Jean Renoir).  
Rialto—"Saddle Thompson" (Swanson) (run).  
Strand—"Chicago" (De Mille) (2d week).  
Rox—"If I Were Single".

## 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.  
Innocent 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) Biltmore (Bernie Cummins) 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; Ambassadeurs, former Le Perroquet, is a roomy club with new black-and-tan revue.  
George Olsen at the Club Richman is the sensation of the night clubs, with turnaway business.

The class spots are the Montmartre, Mirador and Lido, the latter with the unique Fowler and Barnara as the dance features.  
The Everglades is faring mildly; the Frivoly is continuing its usual healthy trade, and the 54th St. Club introduces new show starring Dan Healy opening tonight (Wednesday).

For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the Salon Royal, now has Texas Guinan as co-star.  
Up in Harlem the Cotton Club has a whale of a hot-acting brown-skin revue.  
Helen Morgan is big at her new Chex Helen Morgan.

## RECOMMENDED DISK RECORDS

Victor No. 21172—Johnny Marvin and Ed Smalle are a new combination for their versions of a tear-jerker, "After My Laughter Came Tears" and "Rain," the latter a popular polynesian fox-trot song.  
Columbia No. 12109—"Dawn" (The Columbia disks with a pair of novelty comedy pianolinos on "The Dempsey-Tunney Fight" and "How to Write a Popular Song." Both are done engagingly in excellent diction, Senna's technique as a showman and ability as a song creator being jointly evidenced.  
Brunswick No. 3719—"Anything" by Al Jolson is an event, "canned" or in the flesh. "Mother of Mine, I Still Have You" from "The Jazz Singer" and "Blue River" are the couplet, backed up by William F. Virgess orchestra. The mother song is the theme of Jolson's Vitaphone feature.  
Edison No. 52167—"Heedily Players and Singers are a new Edison organization, headed by Melville Morris, Paul Whiteman's orchestra leader. They debut with the torrid "Someday Sweetheart" with novel instrumental and vocal treatment. The Orquesta Queensland Orchestra playing a companion fox-trot, "The Walkin' On Air," are backed up.  
Victor No. 12109—"Dawn" and "We Two" from "Golden Dawn" as this season, are excellently handled by The Troubadours. They are individual compositions and individually handled.  
Brunswick No. 3706—Belle Baker is now an exclusive Brunswick artist. The crack songstress does "There Must Be Somebody Else" and "Baby Your Mother" in her own style.

## RECOMMENDED SHEET MUSIC

"What'll You Do?" "Fascination"  
"Dawn of Tomorrow" "Keep Sweeping Cobwebs"  
"Let's Misbehave" "My Stormy Weather Pal"

## LAZY DAMES

Lazy dames in Brooklyn call the phone operator at the Strand, who sits by the window, to ask her what's playing at the Orpheum, across the street.

# YOUNG DOBBYN JAMMED BY HONEYMOON COIN

Eloped With Patsy Cline After Cashing Some Bad 'Uns on Strand Roof

Patsy Cline, said to have been a member of the "Greenwich Village Follies" and now the wife of John Dobbyn, Jr., 32, former cashier in the brokerage house of Harris, Mooney & Company, 111 Broadway, cried in court when her husband of a little more than a week was arraigned before Magistrate Thomas McAndrews in West Side Court on the charge of issuing worthless cashier checks.

The Dobbyns reside at 107 West 75th street. John Dobbyn, Jr., was arrested in his richly furnished three-room apartment at 3 a. m. by detectives Joseph Conerton and John Wick in West Side quarters. When the slouches explained who they were, Miss Cline became hysterical. Dobbyn assured his bride everything would come out all right.

He was locked up all night in the West 30th street station and capped police headquarters for the "lineup" before masked detectives. He was thankful for that. "I never want to spend another night in jail," said young Dobbyn when in court, after unsuccessful in obtaining \$2,000 bail.

He was arraigned the following day and his brother, who came to bail him, said he had been reduced to \$1,000. Assistant District Attorney Gene McAuliffe is prosecuting the case for Larry Woods, manager of the Strand Roof, 1679 Broadway, who alleges he was "kyped" \$250 by Dobbyn by means of worthless cashier checks.

Liked Broadway Larry has known Dobbyn for years. They were both in the show racket years ago. Larry came to the Strand while young Dobbyn entered Wall street.

Dobbyn said he was getting \$50 a week. He liked Broadway, the detectives said, making commission money downtown and able to romp along the Lane at night. Patsy Cline is appearing at the Strand Roof, according to her husband.

The former cashier put the bee on Larry for \$250 by two worthless checks. Not satisfied, assistant district attorney McAuliffe said, Dobbyn went to Jack Greenfield, manager of the Strand Roof, friend of Woods, and ran up a bill for \$23. Dobbyn gave him a check for \$100. Greenfield phoned Woods to find out if Dobbyn was o. k. "100 per cent," Woods replied to Greenfield.

Woods thus far has not received the return of the money cashier's check from the brokerage firm where he suddenly quit three weeks before. Woods learned the sad news from the brokers as did Greenfield. Conerton and Wick were notified and located the apartment of Dobbyn.

It was only when he was arrested it became known, the assistant district attorney said, that Patsy Cline and Dobbyn had eloped to Greenwich, Conn., and were married. The money from the checks, said McAuliffe, served as honeymoon money.

It was only when he was arrested it became known, the assistant district attorney said, that Patsy Cline and Dobbyn had eloped to Greenwich, Conn., and were married. The money from the checks, said McAuliffe, served as honeymoon money.

When informed of his son's arrest the father is quoted as saying, "He made his bed. He must sleep in it." Dobbyn's brother came to court the next day and endeavored to quash the court proceedings.

Patsy was in the first row, her eyes red from continually sobbing. "Gene" McAuliffe stated to the Court, "Your honor, yesterday the complainant was anxious to prosecute. Now he wants to withdraw. I am opposed to this," roared McAuliffe. This court is no collecting agency.

Magistrate McAndrews agreed and refused to permit the complainant to withdraw. He said if Woods wanted to withdraw he could do so before the Grand Jury.

# PALM BEACH

Palm Beach, March 3. Before leaving for New York after a month's vacation here Al Jolson stated that his next picture with Vitaphone for Warner Bros. will be "The Small Timer," an original by John B. Hymer. A modern version of the opera "Pagliacci" had been announced as the comedian's second picture. "The Small Timer," similar in theme to the stage play "Boulevard," was written by Hymer previous to the current Broadway success, but production was deferred by Al Woods, who held the stage rights.

Jolson left for the north Wednesday by steamer from Miami, taking his new Ford sport roadster with him.

Al was given a great send off Tuesday night when a special "Al Jolson Night" was put on by John Steinberg and John Wagner at the Venetian Gardens. A capacity crowd. Late in the evening Jolson did 20 minutes of song and patter that won cheers from the wiseguy and a scattering of native sons and daughters, and incidentally plugging his latest songs "Four Walls" and "Back in Your Own Back Yard."

On his arrival in New York Jolson will record "Old Man River" from "Show Boat" for Brunswick. It is likely that he will return here for the third time this season about March 15, with Mayor Jimmy Walker, who has been invited down as a guest of Mr. and Mrs. Harry Frazee who are occupying the Duke's suite in the Alhambra Hotel.

Morton Downey, youthful lyric tenor, who was the night club and private party hit of the season, closed at the Venetian Gardens Sunday, a special season being put on for the farewell, marking the completion of a highly successful five weeks engagement for the singer here. It's a cinch the engagement netted Downey five grand, as he got \$350 an hour at house parties.

Before sailing for London March 24, Downey has several private party engagements to fill in New York.

The Rose Room of the Venetian Hotel is getting a late season break. Ted Lewis and Helen Menken, appearing there several times last week and putting on impromptu entertainment, Benny Fields continues as master of ceremonies and pop song artist, while the Marvellous Millers, whirlwind dancers, are featured.

Dave Bernie's orchestra and Marco d'Abreu and Polly Day, ballroom dancers, closed at the Muletter Grill, Alhambra Hotel, after a poor season, despite the hotel, under Ambassador chain management, is enjoying its most prosperous year.

Lee Shubert has offered George

Lamaze, chief factotum, of the Patio Lamaze, class dining place down here, the room in the Century Theatre for a spot between seasons. Lamaze claims he has backing for a place similar to his patio here spotted at Southampton, L. I. Specializing in pompano, hot plates and food served from the frying pan, Lamaze will show a big profit at the end of season.

## Change and Rest

Ted Lewis' gag: "I came down here for a change and a rest. The bell-hops took the change and Bradley took the rest." And what's more Ted meant that last part, having been thrown by the wheel for a loss of six gigs.

Mel Jensen orchestra closed at the Chez Bouche Jungle Saturday after an argument over salary with Albert Bouche, night club operator, who invaded Palm Beach for the first time this season. The room is running in the red, Bouche claiming he holds a flock of checks on which payments has been stopped by prominent people who objected to his charges. The "Masked Countess," operatic singer, featured at the Jungle, switched to Le Montmartre.

## Repeaters

Repeaters here returned this week are Dave Loew, Al Lichtman, Edgar Selwyn and Max Hart.

Evelyn Law, dancer, was booked into the Venetian Garden for the balance of the season by John Steinberg following her appearance at a private party last week. A sprained ankle, the first she has suffered in 10 years of dancing, made her return to New York imperative.

Jean Ackerman, Ziegfeld's first line aid, is spending two weeks' vacation here and is already sporting a tan that will undoubtedly burn up all the chorines when she rejoins "Rosalie" next week.

Mrs. Ed Strong, wife of the Cleveland theatre manager, wintering at her Miami Beach home, was a Palm Beach visitor this week, as was also Helen Menken.

Jack Hobby, assistant manager of the Royal Poinciana, has made an advantageous summer connection with the Equitable Trust company of New York, heading the travel service department of the bank in Paris. He sails early in April.

## Exhibiting Air Mail Plane

On the Times Square "Island" Monday was placed an air mail plane. It is to remain on exhibit for a week or more.

# LOOPING THE LOOP

(IN CHICAGO)

## A Fair Question

A Loop store handling a line of pop-bottle diamonds has, as its chief selling argument, a large placard reading: "Why be in Chicago with real jewelry?"

## From the Neck Up—Only

As result of a freak accident, Al Brown, solo organist alternating between the Maraca and Granada theatres, was laid up in a hospital several days with a severe case of blood poisoning.

Brown was taking bows after a solo and brushed his hand against the rough coating on his organ, causing a slight scratch. After having his arm drained several times he's out again, but battling out his solos with one hand.

His bows are now from the neck up.

## Bulletin Boards Tip Off

Pathos on paper. You find it on the professional bulletin board of the Revere House, Chicago's oldest and largest smalltime theatrical hotel, on North Clark street.

When things are slow and intervals between meals increase, the old bulletin board is in its glory. Four wardrobe trunks, to be had dirt cheap, compete with notices offering a performing dog, dancing lessons, soubrette dresses, portable Coronas and a one-man circus truck.

Someone wants Oriental dancing girls over 19, and there's a vacancy for a buck dancer who can do soft shoe and tap work. A talking act requires a partner, whilst another company requires a top-tenor to do dance comedy. Some performer seeks to refinance by offering a "crushing yacht for sale, with accommodations for six people, and—seaworthy."

Harmon Gave Mae Murray a Bouncer Marigold Gardens, Chicago pop dance hall, needed a drawing card. Mae Murray, playing Chicago picture houses at the time, had demonstrated that she drew "em. B. & K. had been spending lots of Jack for newspaper space advertising the dancing movie star. Frank E. Harmon, manager of the dance hall is strong for "name acts."

So Harmon booked Mae in for a personal appearance. When the time for the pay-off came along Harmon issued a cheque for a grand and it bounced. He is scheduled to appear in the Town Hall court on March 14 to tell why.

# BATTLE ON AMONG BROADWAY ELITE OF THE "THIRD SEX"

Select Circle of "Drag" Votaries Snub Intruding New-comers and Reprisals Are Taken Which Threaten Old Coterie of "Queer 'Uns"

New York's sex abnormal make have developed caste and it threatens to break up this, the biggest colony of its kind, in the world. It is because of its increasing numbers that the trouble has arisen, the old guard refusing to recognize newcomers, with the new arrivals causing trouble by supplying information to the police, false as often as not.

The first unpleasantness occurred about a month ago at a "drag" scheduled at Rockland Casino, situated alongside the Polo Grounds and preferred to the other dance hall in the city, its locality is unfrequented at night and the queerly dressed men attract little attention.

Permit had been secured from the police department as usual, by those sponsoring the affair, and who, when appearing in the newer recruits for tickets, hinted that new recruits were not welcome. These went to the local police precinct captain and tipped off the affair. Police were posted at the door the same night with orders to refuse admittance to any men in feminine costume. A drag man's drag without wig, so the affair blew up, only a few returning later in regulation clothes. Another affair of the same sort scheduled for the same spot more recently, also fared badly, and war is on between the old guard and the newcomers.

The unofficial leaders of this peculiar sect in New York are two men of good families and some social connections, both of whom, through a coincidence, are regularly employed as private secretaries to national politicians. Because of their connections and wealth they are looked up to as the heads of the order.

It is these two who arrange for the occasional drags. As the "boys" have no organization, these two personally attend to all the details of renting the hall, ticket distribution and other arrangements, the outlay coming from their own pockets. It is non-profit making for them, the affairs more than often resulting in a financial loss made necessary by a king of the line.

These drags have all the appointments of gala society events. Beautiful cars of the most expensive makes roll up to the doors and deposit the "boys" in the most gorgeous feminine creations. They are nearly all men, of course, but the keenest eye would be deceived in most of them.

Like the extremely wealthy society woman, the well-to-do votaries of the "drags," or the one who is being supported by a man of means will plan weeks in advance on a gown to wear, and will spend hundreds of dollars on the creation. The gowns are for the most part created by themselves, as few lack ability in this direction. Many leading New York dress houses are aware of this and often send their

(Continued on page 47)

## Owners, Lessees and Signs

A decision of interest to midtown building lessees, particularly the Broadway vantage points suitable for outdoor electric sign displays, is Justice Valentine's conclusions in an injunction suit against the Bethlehem Engineering Corp., lessees of what is commonly known as the Bond Building, 1560 Broadway.

The real owners objected to a proposed 40-foot high sign atop the Bethlehem Building, which is 15 stories high, but Justice Valentine held that a lessee of real property is entitled to the exclusive use of the demised premises for any purpose not prohibited by the lease.

Since the lease merely restricts any structural alterations or additions, Justice Valentine opines that the erection of a sign, held in place by steel beams and bolts attached to the girders is not a radical structural alteration or addition to a building, and that the lessee is entitled to exact the fullest benefits from his property.

The motion to enjoin the Bethlehem Engineering Corp. was, accordingly, denied and the complaint dismissed.

## ABIE'S BRAVERY COST \$100

Judge McAndrews Slipped Works to Cabaret Owner Without License

Magistrate Thomas F. McAndrews, the nemesis of the cabaret owners, presided in West Side Court last week. Hence the few defendants arraigned charged with operating a cabaret without a license. The owners "pass up" Judge McAndrews by seeking adjournments.

Those taking a chance find he is a costly magistrate. One brave man, Abe Stein, who operates the Capitol Club, 133 West 52d street, according to the police, took a chance. Able pleaded guilty. Judge McAndrews said, "One hundred dollars fine." Able almost fainted.

Not having the requisite cash, Abe sought money from friends in court. The season of unemployment had apparently hit them all. They were unable to help. Other friends hurried out and soon Stein paid his fine.

## ADOPTS MORAL—NEVER FOLLOW A TAXI DRIVER

Salesman Has Bartender Arrested—Out \$376 After Trail Driver

Anthony DeLuca, 29, 406 Eighth avenue, bartender in the Sunrise Club, West 31st street, was held in \$1,500 bail for further examination when arraigned before Magistrate Silbermann in Jefferson Market Court on a charge of robbery.

Chris Coyne, a salesman, told the magistrate he engaged a taxi and when he alighted handed the chauffeur a \$5 bill. The driver entered the Sunrise Club to get change. Coyne stated he followed and while there bought a drink, tendering \$100 bill. He said DeLuca failed to return his change, but kept telling him he would get it later. In a short time several girls gathered around him and he was induced to buy them drinks, Coyne said. When he again made a squawk for his change the bartender bought him a drink. And that's the last thing he remembers, according to Coyne.

When he came to Coyne declared that \$376 was gone from his pockets. He said he made a demand for his money but was pulled out of the place. Coyne notified police who took him to the place where he identified DeLuca as the man who took the money.

DeLuca denied taking the money and said Coyne had spent it purchasing drinks for the hostesses and members of the orchestra. Police records show that on Jan. 27, 1920, DeLuca was sentenced to Elmira Reformatory for assault.

## Tampa Bolita Gambling Mad; Everybody Plays

Tampa, Fla., March 6. More money is currently being flung into the bolita pots of this city than in the gambling history of the town. Players admit it; the police know it. The game has reached a point here where it is being called an industrial menace. A year ago Billy Sunday, as of the bolita turn, exceeded \$1,000,000. Estimates today put the daily amount far ahead of last year's total.

The bolita craze has spread to the homes of the "best families." Children using stray dimes pick and buy the bolita, turning in four leading number. There are four leading numbers in Tampa, each with a nightly drawing, and there is a double-header drawing every Sunday. A man has one chance in 100 to win. If he wins he is paid at the rate of 80 to 1. It used to be 90 to 1, but a 10 per cent out was recently made. They put 100 balls in a bag. One is taken out each night. This is bolita.

Everyone plays. Most all the players keep a chart playing their own system. But no winning system has ever been devised.

## 5 NABBED IN SQUARE ROUND-UP ON DRUGS

Former Jockey, Chief Usher, Property Man, Hotel Clerk and Elevator Operator Held

Detective Billy Hyde, narcotic division of police headquarters, with federal narcotic agents Russell and McCarthy, rounded up a gang of drug peddlers and addicts in Times Square.

The alleged peddlers arrested, gave their names as John Larose, 30, elevator operator, of 312 8th street, Jersey City; George Osborn, 50, former jockey, of 312 8th avenue, and Harry Davis, 41, hotel clerk, of 312 8th avenue. Osborn and Davis, Hyde said, share the same room at the 8th avenue address. Larose, Hyde said, is the brains of the outfit.

Hyde, Russell and McCarthy had the trio under surveillance for almost two weeks. The gleiters passed as victims of the contraband. Osborn and Davis are lookouts, or outside men, for Larose, the sleuths said. Osborn and Davis met Hyde recently and told him where they could get him a load of "junk."

Hyde was to pay \$200. An appointment was made in front of a theatre at 50th street and 7th avenue. Hyde told Osborn and Davis he would bring the money. Osborn and Davis were to bring the "Kink" with the dope.

The appointment was kept and Hyde said he was introduced to Larose, who had the stuff. Russell and McCarthy were secreted nearby. Hyde said he passed the money and was handed the "junk." He signalled the federal agents and they closed in on the trio, covering them with guns. The alleged heroin was seized by Hyde. The men were taken to Police Headquarters and placed in the "hucup." Later they were taken before United States Commissioner Francis O'Neill. They were held in \$2,000 bail for the action of the Federal Grand Jury.

Hyde said that Larose was only released from Atlanta after serving a year for peddling drugs and that Osborn and Davis have served sentences on Welfare Island for using drugs. The sleuths stated that Osborn and Davis cut in on the sale of the drugs, or were given a quantity for their own use.

### Other Arrests

Cabarets and speakies have been their stamping grounds, the sleuths declared. After this roundup, the detectives arrested Harry Drescher, 35, said to have formerly been an usher at the Capitol theatre, and living at 1016 Bryant avenue, and Louis Karp, 45, one-time property man at a show house, and residing at 246 Fulton street.

Drescher and Karp were arrested by Hyde at 47th street and sixth avenue. They were charged with possessing a small quantity of heroin. Hyde told Assistant District Attorney McAuliffe that the pair were drug addicts, and also said the pair had been arrested before for being drug addicts.

Court held them without bail for trial in Special Sessions.

## N. J. Treanor Held as Embezzler of \$2,500

Stating to detectives that he embezzled from the New York Yacht Club, 47 West 44th street, for whom he worked as a bookkeeper, Nicholas J. Treanor, 32, of 4055 Junction avenue, Woodhaven, L. I., was in West Side Court before Magistrate Thomas McAndrews on the charge of grand larceny.

Treanor was arrested by detectives Joseph Fitzgerald and Patrick Harby of the West 47th street station. They saw the earthy bookkeeper at 47th street and the West 47th street station, and is alleged to have admitted stealing \$2,500 from the club.

Treanor, according to Assistant District Attorney Eugene McAuliffe, abstracted the funds in the course of his work. Discrepancies were noted and an investigation showed that he had appropriated the money to his own use. He fled to Louisville, to perfect an electrical device, he told Fitzgerald.

The bookkeeper is married. He had been employed at the club for almost a year. He pleaded guilty, and was held for further examination.

## 2 ARRESTS OVER \$8

Lively Scrap Between Women in Clare's Dress Shop

A nifty little scrap was staged in the Clare Creations Dress Shop at 146 West 46th street Friday night. It resulted in the arrest of two employees on charges of disorderly conduct. The battle centered around the payment of an \$8 debt.

The girls arrested were Lillian Smith, 24, 317 East 17th street, and Pearly Schwartz, 22, 1869 Walton avenue, both saleswomen. They were accused by Caroline Black, 24, bookkeeper, 1146 Nelson avenue, of assaulting her. After Magistrate McAndrews in West Side Court heard it he dismissed the case.

From the testimony, Misses Smith and Black have been quarreling for weeks. Thursday Miss Smith decided to resign. Friday she came for her salary but Miss Black was not there. She left without her money.

When returning for her money Miss Smith said Black attempted to deduct \$8 which the Smith girl owed to Benny Elias, store manager. Miss Smith said she felt competent to pay her own debts and insisted upon her full salary.

### Battle Started

It was not forthcoming and the battle was on. Miss Black said Miss Smith pulled her hair, slapped her and scratched her face and neck. Miss Schwartz tried to separate them but did a poor job as the referee.

Meantime the store was in a turmoil. Policemen Temper was called. On Miss Black's complaint the two girls were arrested. The bookkeeper insisted Miss Schwartz had pounded her on the back while seemingly effecting a cessation of hostilities.

Miss Smith admitted the scratching and showed her neck and said it was she who was attacked first and acted in self defense. Her friend Pearly corroborated.

Magistrate McAndrews found the evidence did not warrant holding the two girls.

## KNAUER BROUGHT BACK; GUILTY OF FORGERY

Isidore Knauer, who said that he lost \$40,000 in the production of "The Right to Dream," a short-lived play, in 1925, was brought back from Vienna by Detective Jimmy Leech of the West 47th street station and John Donlon, secretary to District Attorney Job Banton. Knauer is to be sentenced next Monday in General Sessions by Judge Donellan, after he has been convicted of forgery. Knauer gave his address as 1117 Fulton avenue, Bronx.

Donlon, a former newspaper publisher in Saratoga and one time editor of the "Herald," accompanied Leech to bring back Knauer. They were gone two months. Knauer had been accused of forgery.

He was convicted of forging a check for \$10,666 and passing it on the Chase National Bank. He was indicted and awaiting trial. Released on \$15,000 furnished by a surety company, he soon after fled to this country. When word was received that he had been arrested in Vienna, Leech and Donlon started after him.

Knauer at one time owned a novelty store at Broadway and 43d street. He told Leech and Donlon that he and his brother produced "The Right to Dream."

## Petty Larceny Charge

Margaret Allen, 19, a model, 232 Riverside Drive, was held in \$500 bail for further examination when arraigned before Magistrate McAndrews in West Side Court on the charge of petty larceny. The young woman is accused of stealing a pocketbook containing \$3.65.

According to Mrs. Margaret Hobson, 20 Morningside avenue, Miss Allen and a man came to her home to engage a furnished room. Mrs. Hobson was called to the telephone, and when she returned the couple said they were not satisfied and left. A few minutes later she discovered her purse gone.

Summoning Policeman Armstrong, West 122nd street station, the cop caught the girl, but her companion escaped. Purse was found and the possession was returned to her. The man had taken it, but when he saw that the chase was on, he handed it to her and ran.

## SARDI'S SQUAWK ON \$16 TOUCH CAUGHT FAKIRS

3 Grifters Selling \$2 Tickets for "Gov. Smith's Benefit Ball at Tammany Hall"

A sweet racket that has netted a crowd of sharpshooters plenty of dough is believed to have been broken up by Detectives Kane and Dobson of police headquarters. They arrested three men who were held for the grand jury.

The defendants gave their names as John Kirk, 45, one-time private detective and residing at the Hudson Hotel; John C. Williams, 30, salesman, of the Byron Hotel, 49th street and 8th avenue; and Edmund Kisen, 34, salesman, who was arrested in room 416 of 154 Broadway. The latter is known as Ross Manning, Kane said. Williams is known as "Tracy," the sleuths stated.

Kane and Dobson had been assigned to run down a gang of cheap cabaret speakies and restaurants in Times Square. The complainant against Kirk and Williams is Vincent Sardi, restaurateur (Sardi's), of 234 West 44th street.

Recently a voice called Sardi on the phone and said that the "Judge" had been talking. The speaker said that he was sending one of his men over to talk to Sardi.

Kirk entered and stated that he was selling tickets for the last ball at Tammany Hall and that the proceeds were going to the campaign fund of Governor Smith to make the latter President. Kirk was doubtful. He told Kirk to come back later in the day.

### \$16 Grift

Sardi notified police headquarters. Kane and Dobson secreted themselves in an adjoining dining booth in Sardi's restaurant. When Kirk entered, he handed Sardi eight tickets for the alleged ball that cost \$16. Sardi gave him marked bills, and the detectives placed Kirk under arrest.

Kirk told the sleuths that "Williams" was "gray" with the order waiting for him. The latter was then arrested. They found a slip of paper in Williams' pocket that led them to Kisen or Ross Manning at the Broadway address.

A coterie have been operating on Broadway for some time. They have become known as "the matter" was brought to the attention of Governor Smith. The Governor urged that the gang be run down.

Magistrate Dodge, in holding the three, paid a tribute to Governor Smith by saying that he had to overcome narrow views of certain persons without having a scheme of this nature thrown across his path. The fakirs have realized about \$1,000 in the theatrical district, Kane and Dobson said.

## 'Scarface' Spencer's Death From Alcohol—Autopsy

Despite the New York dailies' attempt to sensationalize the death of "Scarface" John Henry Spencer, gambler, found on the ground in the Red Hook section of Brooklyn, N. Y., early Sunday morning, an autopsy Monday disclosed no suspicion of murder, but rather of death from alcoholism.

With the report of the autopsy the New York police removed the Spencer case from the homicide bureau. While the dailies are said to have known of the result of the autopsy Monday, they continued to "murder" the case, and may tell the truth today or when "circulation interest" dies down.

Exactly how Spencer met his death is problematical. It is believed that either a taxi driver or some one in the cab was pushing a drunken man out, he striking on his head, leaving a first-hand cursory opinion that he had been struck. Spencer died on the way to the hospital. He was faintly breathing when discovered.

The side line on the case was that he won \$75,000 cash in a card game at Times Square Saturday night and had been followed to be robbed. Spencer lived in the Bronx and was not on his way home. Nor is it likely he was en route the night before. His car was a 1925 Buick sedan, and if carrying away their get in each, do not leave a car. The house provides protection if requested or "bought" necessary.

# AROUND THE SQUARE

## Hunting Wild Animals

The American Museum of Natural History having backed the Martin Johnsons in their quest in Africa for wild animal pictures, some of which are seen in "Simba" at the Carroll, New York, holds all rights to all of the pictures taken by the Johnsons, for the purpose of preserving them. That purpose is for the day when the African wild animal will have become extinct.

Some say that within 25 or 30 years, there will be no wild animals of the ferocious species, such as lions, tigers, leopards, rhinos and elephants found this side of the Kongo in Africa, perhaps 3,000 miles inland. At present none of these is seen within 1,000 miles of the coast. The semi-domestic animal, zebra, giraffe, etc., may be seen inside the 1,000-mile limit now as the train passes and will probably remain.

Other wild animal haunts of this day are in the Kongo, Borneo, Siam and India of the Eastern Hemisphere and South America over here. The first three the hunter may find anything in the wild animal line he likes to hunt, but in India about the only animal left that gives the marksmen as thrill is the tiger. That is being pushed far to the rear through fast advancing settlements of farmers. The Indian elephant is mostly a ranch worker. In South America the jaguar is the worst to be encountered and quite fierce enough.

The Johnsons are back in Africa, plotting as hunters, the George Eastman party. Mr. Eastman, about 72, said he was going over to get a white rhino. According to an A. P. article the other day he had gotten it. Eastman, at the age of 72, is on his trip, will finance the Johnsons up to \$100,000 to make a thorough film study of the gorilla, from babyhood to death. Mr. and Mrs. Johnson have made several pictured studies of that character of other wild animals.

In the sponsoring of "Simba" at the Carroll, it is said the American Museum lent its full support. Addressing letters to 9,000 names on the Museum's list, advocating the picture be seen. It is reported that almost immediately was received \$10,000 in response for tickets. To this goes the value of the verbal publicity the film will receive from such an influential list of patrons.

When "Simba" plays Boston and Chicago it will likely be given the same support from the natural museum history in each city.

## Oakland's Two Spots

In the midst of dying night clubs and the present "yellow peril" (Chinese restaurants), the success of Will Oakland's Terrace on 51st street and Broadway, and its relations to the radio, is theoretically noteworthy. Oakland has made the restaurant a big winner almost from the start. strictly on the radio proposition, after William J. Gallagher, a veteran cafe man, had been forced into bankruptcy by the Monte Carlo, as the Terrace was formerly known. Even the Chinese couldn't turn the trick after Gallagher's financial demise, and Oakland was faced with a doubly difficult task.

Oakland has made his Chateau Shanley, West 97th street, a big draw on the radio thing and more than repeated with the Terrace further downtown in Times Square.

The dope was against the tenor because of the divided interest, plugging two places via the ether instead of concentrating on one spot, and raking back and forth between the restaurants to sing songs.

An Oakland trick may be the unusual enthusiasm that percolates through the microphone, the ether transmitting the idea of gay revelry and crowded attendance.

## Not Always So Smart

One of the Broadway lookers considered about the wisest of the bunch isn't always so smart. Once in a while the beaut gets a picture job, as star. Of late her staunch advocate is a screen attraction and also the producer of the film has so impressed the young woman it is said her generous stock of presented gems are in hock, with the proceeds from Uncle going to the producer to finish her six-reeler.

The handsome young woman doesn't appear to be aware that it's not so long ago the producer received \$400,000 in cash for his share in a business concern.

Presented gems are not so expensive to the receiving end and there are more for a limited time for lookers, such as from those who buy with care on credit and pay when caught up with. Strange, too, those loose players usually purchase pearls—genuine, so they think.

## Ga. Papers and Ruth Elder

Georgia dailies do not sound over-friendly toward Ruth Elder, the filer and show attraction, nor did the people of that state seem that way when the former Georgian was held under bail at Clayton, Ga., on the charge of improper conduct with a preacher about five years ago. Miss Elder was placed under bail after she had done her famed flight and returned to Georgia as a theatre star. The bail was \$500 and forfeited last week when her trial was called. Miss Elder failed to appear.

She lived in Clayton with her first husband, school teacher, C. E. Moody. The minister was a Baptist evangelist, Shuford Jenkins. He could also have shown for trial but didn't. The Atlanta papers went after Miss Elder again upon the forfeiture as they had when the charge was revived some weeks ago.

## Holding Up Doctors for Coke

A few New York doctors are becoming wary of carrying their medical cases on late night or early a. m. calls. One M. D. recently received a bedtime summons, rushed into his clothes and flew. On the way to the patient, via taxi, and driver, spotting the case, turned around and snarled, "How about some 'stunt' Doc?"

As the cab was in Central Park at the time, the physician didn't feel any too comfortable despite his denial, and was tickled to reach his destination.

He's now figuring on something else besides the trade mark case for similar calls.

## Wide Commercial Use of "Roxy"

S. L. Rothafel's nickname, "Roxy," is being used on all sorts of merchandise and by merchandise companies. Roxy Clothes Shop, chain affair, was the first to pick the familiar cognomen. Since then there has been a regular stream of "Roxy" companies incorporated in New York state.

A multi concern, perfume corporation and a corset company are a few of the recent ones to adopt "Roxy."

In several cases where Roxy clothes shops have been opened, a teaser ad line "Roxy Is Coming" has lead some people to believe it presaged the personal appearance of the movie mestro.

## Rough Enough for a Wife

"The End of Most Things" was recently announced for the Mayfair, but it went off before it went on. It was to have been co-operative. During casting an agent sent a cute little actress to the manager, who said she was the type needed. "You will have a big name with the lead," he explained. "It is to be a fight, a real one, knock-down and drag out affair."

Interviewed but careful, the actress asked: "And what is the salary?" "Why, it's commonwealth," replied the manager; "didn't you know?" "For what you want," answered the retreating girl, "it should be rather a proposal of marriage."

## Good Sport on Boozie Deadhead List

A Southampton (Long Island) matron is on the free list of a big liquor operator because of a kindness she extended the run-runners when they used her estate as a cache spot in landing the stuff during her absence. When returning after away for some weeks, she found the

lawns and hedges piled high with crated goods but took it like a good sport, as a result of which she was presented then and there with a portion of the haul, valued at about \$5,000, with the booze importer's promise to keep her supplied gratis indefinitely.

Because of her sportsmanship in not raising a howl; this with the condition they will otherwise never molest her premises again for cache-ing.

## Posts Lose Hang-Out

The Troubadour, Greenwich Village cabaret, was completely destroyed by fire recently. As the owners were not insured it is unlikely the place will be rebuilt. The fire started after closing time with cause unknown, but the fire department claiming it might have been due to a faulty electrical insulation.

The Troubadour, one of the new places in the Greenwich Village cabaret belt; was on 8th street near Macdougall. It had been an official rendezvous for artists and writers through the management's liberality of permitting them to take possession each Tuesday night for readings and possible sale of their wares to slummers.

With the pass out of the Troubadour the poets are homeless as far as a selling and playground center is concerned. Most of the other places in Greenwich Village have done their best to discourage the poet-artist patronage.

## Gullible Doormen

It is a sad sight to see the gorgeous doormen of the Broadway movie theatres sweeping up the lobby, in their flowing capes and military caps. The other evening one striking doorman, with embarrassment, chased some elusive cigarette butts with a broom, considerably hampered in his movements by his long cape.

Finally in a disgusted tone, he said to a buddy near by, "I bet they don't have to do this at the Roxy." "Sure they do," the other replied, "stop squawking. Your commencing to believe your clothes."

## Sauerkraut for Prisoners

Looks like it may be tough for those now doing stretches at San Quentin, Calif. The State Department of Social Welfare, which recently visited the institution, has recommended to the prison board that prisoners be fed liberally with sauerkraut. The dietitian, who made the investigation, said the prisoners were being fed too much starch. Stuffing so much energy (starch) into the prisoners will cause them to blow up, he reported, and recommended the old German kraut as a proper substitute. So far the prison board has taken no action.

## Phone Girl in Demand

For 10 years or more Marie Smith was the chief operator of the hello calls at the Pathe offices, 35 West 45th street. When the recent deluge of mergers and combinations enveloped Pathe the popular Marie was given about 15 minutes' notice that her services were no longer required. The next day Miss Smith received as many as 32 calls from offices and companies desiring her immediate services.

It is understood that Miss Smith is now with the banking firm of Merrill-Lynch.

## Canadians and Chicago

Around the Square tips off to Looping the Loop that Chicagoans when visiting Canada needn't brag about it. What Mayor Thompson had to say about British propaganda seems to have considerably peeved the people across the northern border. Should anyone breeze into a Canadian hotel and register from Chicago, he can expect to get one of the least desirable rooms, if not the least. They've been that way up there all winter long and winters are long up there.

Nora Bayes from accounts was the first headliner penciled in for this week at the Keith-Palace, New York. It would have been Miss Bayes' seventh return date there, in between her headlining engagements at 50c at Loew's State, a block away from the Palace, besides the Capitol (pictures), also on Broadway.

Following a question of advisability, it is said, the Bayes name was rubbed, with Clark and McCullough substituted.

## EUGENIC ACTOR-POP

(Continued from page 1)

one did have an eugenic baby left by the stork. He doesn't recall what stork, lady, baby or city.

Mrs. Burnham is quoted as asking if Roscoe Ails was the name of a patent medicine, when a New York reporter submitted the question. After that, the reporter, with the daily, picking up a punch that Mrs. Burnham's patent medicine was a patent medicine, in Reading at the request of the daily, the downtown reporters not understanding eugenic babies, their mothers or actors.

Roscoe stuck to his story, even when informed the daily had the goods on him as a new and undisclosed papa. Mr. Ails answered by asking if the Heeey-Delany stork was on the level, and what did Variety think of Harrisburg as a last hint. Informed that probably Variety would record him as the perfect man for lonesome matrons and eugenic babes, Mr. Ails said he had had a perfect date the first time he was Reading, a really big time, he stated. But he didn't know Mrs. Burnham, at short or long distance, so he said.

Qualifications

The daily was curious as to whether Roscoe Ails was the reputed non-husband of Mrs. Burnham, but her other half as a parent was of the physical qualifications that Mrs. Burnham alleged she had ascertained before starting in the plan to have an eugenic babe 100 per cent. her own. The newspaper was informed that Mr. Ails enjoys a good standing in the show business, although with no record as a father and without being a member of the N. V. A. That he is the star and head of a vaude production set called Roscoe Ails, Kate Pullman and Company; that he is paid a salary of \$2,250 a week by Keith-Albee, and that he is again working for K-A after virtually having told that circuit to go to several months ago.

That a vaude actor could talk like that to Keith-Albee and yet go back to work for them was cited to the "American" as indicative of Mr. Ails' principles and stamina. Whether they placed him in the perfect male class Variety didn't know, but they made him perfect as a performer. It was added.

Mrs. Burnham's husband, Lee S.

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# JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Is there a shortage of good managers? Here's a new subject. According to the conversation which flew about at a recent informal meeting of several executives of a great theatrical corporation good managers are mighty hard to find and bad ones are a nickel a dozen.

"I'd give \$1,000 right now," said one man, "for a couple of good managers."

With the advent of the colossal picture theatre, bringing with it a new era in theatre management, a new scheme of things is required from the managerial standpoint. Young college men, newspaper men, ushers of a few years ago, are now our best theatre executives. To be a manager in a tremendous movie house out of town, miles away from the home office, requires not only a thorough knowledge of theatre management, but infinite patience, tact and capacity to make friends. One rarely finds the ideal combination.

## Rapid Improvement

She was a cuckoo little kid, rather bedraggled and poor-looking, but pretty. She wanted a job, so she said. Had to have one. No place to live, broke and must work. We couldn't help her. Pleading did no good. Not our line. Sorry. Told her to come back next day and we'd help her. That night we wandered into the Texas Club. A lovely lady, all dressed up in evening gown, expensive wrap, ditto slippers, was leaving with a man in evening dress.

"Hello," said the vision.

We looked up. It was the bedraggled little waif of the afternoon. "You've done pretty well for yourself in a few hours," we told her. "Not so bad," said the kid, "but give me time. I'll do better."

## M. C. With Copped Gags

He was a master of ceremonies in an out of town cafe, and got by because he had a flock of great gags. A party was to be given for a certain big musical show in town. The M. C. went up to the owner of the joint and said:

"I'd better not tell any of my gags tonight, for the comics in this show will cop them. I'd better just do straight announcing."

The low down is that he'd been to the show, copped every good gag and was afraid he'd be found out.

## Dating Back When?

A veteran movie man from the Coast swears it's true that some 10 years ago Charlie Chaplin entered a Chaplin imitation contest, then all the rage, and came out second.

Which reminds us that we once presented the real Eva Tanguay on the stage at the National Theatre as an imitation of Tanguay, and some of the audience said she wasn't anything like the original Eva.

## Better!

We heard another wild yarn from Hollywood. It stated that a director was making a scene of the villain and hero in a shooting episode. Somehow a real bullet got into the hero's revolver and the villain, wounded, fell.

The director strode over and said:

"That's no way to fall when you're shot. Take that scene over again."

## Girl Financier

A kid in "Rio Rita" became ill. She sent for a doctor. He advised a rest, the south, sunshine, fresh air, particularly sunshine. Couldn't afford it, said the kid. Had saved a few hundred dollars and remembered this when doctor told her she should have light treatments, artificial sunlight, at \$50 for 12 treatments.

That night she met another doctor, a specialist. Doctor arranged for her to buy a light machine for \$200. A treatment of from one to three minutes a day supplies her with all the sunshine she needs. Kid is getting well.

Here's the story: She's getting her investment back by having all the other kids in the show up to her apartment to get light treatments and gives them a cut rate of \$1 a treatment. She'll soon have all her dough back, the machine and a lot of health for nothing.

P. S.—No, you're wrong. The kid is not Scotch. She's a Ziegfeld girl. Smart, those kids.

Texas was on her usual two chairs, directing the revels. A guy wandered in from the outer air and started spinning around the room. "Did anybody lose this?" asked Texas.

It happened he belonged at the table of one of the most important railway executives in the country.

## Roscoe Speaking

We sat in Lindy's with Roscoe Arbuckle, who sails Friday for France. Thinks Buster Keaton is the funniest comic in the world when rightly directed. Believes present combination of stories and direction will make his next picture best he has ever made. Remembered that one leading lady in a Keaton picture gained 20 pounds while it was being filmed. Says actors never get any encouragement from managers, that actors must develop themselves and fight for a chance to show what they can do, that managers never give them a helping hand. Actors deserve all the credit for their own success, says Roscoe. Had a great season in vaudeville, tremendous receptions, not one razz. Is taking Olive McClure and Frankie James to Paris, and expects to be a hit with them. Reminded us of some eight years ago, when he invited us to go on his first trip to Europe and we couldn't make it.

Good luck, Roscoe.

# GREENWICH VILLAGE

(Continued from page 44)

account for the fact that the Communist has not as yet given up the coveted watch.

Pauline Gross, of Universal Service, has established herself comfortably with a grand piano and radio at One Sheridan Square, the new number for the old factory building facing Washington place recently remodelled for lovers of large rooms and high ceilings.

Not only Mayor Walker but his secretary, Charles S. Hand, live in the Village. Hand's home is on 8th street. So is Henrik van Loon's and Tony Sarg's and L. Mortimer Block's and Ernest Hamlin Baker's and the Ryans, Douglas and Edward.

## Dolly Humbert's Atmosphere

Dolly Humbert, our irrepressible optimist, gives monthly recitals in the studio of Deborah Byrnes, 247 Bleecker street, for the old factory days she sang in "Mikado" and otherwise. Dolly also sells fudge and coffee, but she gives too much atmosphere with her wares to ever make a business of it.

Louise Lafitte, whose Ivory Tower (I am not facetious) at 23 Minetta Lane is a secluded and somewhat exclusive rendezvous for the intelligentsia, announces a series of Saturday night readings of poetry, satire and such during March.

Ernest Brewer, who suddenly gave up the promotion of beauty contests and editing last summer, is more prosperous superintending a Harlem apartment house. Brewer visited in the Village for a few hours last week and declares he hopes to be jarred out of his job and return here to live again.

## A Prayer from Texas

A Variety reader waxes poetic to me in a purely personal letter. One particular paragraph is her stimulating reaction to everything in general and this column in particular. She lives at present in far away Texas. I do not know her and can not take the liberty of mentioning her name.

But here is a prayer that she pours out passionately to me: Thank God who ever arranges things that there is a Greenwich Village and new little groups at University Village.

Who are outcast from the respectable. . . . and for murderers and colorful women and dope fiends. . . . for perverts and inverts and the others. . . . for music that has no sentiment. . . . for poetry that has no form. . . . for the few honest minds who realize the small partition between all that is ridiculous and all that is beautiful. . . . for lovers. . . . for bootleg. . . . for whatever comes out of all these things. . . . fervently, amen.

Which reminds me that "New Masses," the protagonist for the worked classes, celebrates its need for support by giving another ball at Webster Hall next Friday. And as its former balls have been anti-social successes, so this one is bound to be, with what everybody there from Barney Gallant to Hypolite Havel.

## Buying Hi-Li Players

Chicago, March 6. That Jai-Lai favorites are in as much demand in their field of sport as the baseball stars are in theirs, is evinced by occasional expensive bids being made for their services. Senior Ugaldo, one of the trickiest players now handling a jai-lai basket, has been purchased from the management of the New Orleans fronton, by Fred Mann of the local Rainbo fronton, at a reported figure of \$7,500.

## MORE 'MARCHETA' ROYALTIES

Los Angeles, March 6. Victor Schertzinger has filed suit in superior court for additional royalties against Frank Sheridan on his song hit, "Marcheta." Schertzinger alleged he had only received \$4,000 in royalties. He asked for an accounting, expressing the belief that he is entitled to more money.

## Grab Track Followers

Salt Lake City, March 6. Nine alleged race horse owners, rounders and agents for bookmakers, were taken to headquarters and released on \$100 bail. Police are trying to keep down race track betting.

# Election Issue Hinges

## On Whippet Racing

St. Louis, March 6. The dog track issue is the predominant feature around in the week's election of a new state's attorney in Missouri County, Ill. In across the Mississippi here and the scene of the first whippet race in this part of the country.

The people of Madison, Ill., and the surrounding countryside are going to choose a state's attorney on the basis of whether he is for or against the Madison dog track. The Whippet track's fate is now with the Supreme Court of Missouri in outer proceedings filed by the Missouri attorney-general.

In the Madison County fight, J. P. Streuber of Alton is opposed to dog racing and A. C. Boim of Edwardsville, has refused to take any such stand against the whippet. Both are Republicans, and there is no Democrat against them. Special election is called by the advancement of State's Attorney, J. R. Brown to the Circuit bench.

# CURLEY AND KEARNS IN ON BRONX STADIUM

Jack Kearns, formerly manager of Jack Dempsey, and Jack Curley, wrestling impresario, are reported behind the 35,000-seat indoor stadium being constructed at Starlight Park, in the Bronx.

Curley has an idea that low-priced boxing bouts can pay, and has made Kearns believe it.

Kearns and Curley are also said to be trying to interest Alfred Goulet, cyclist, in the venture. Goulet is known to be looking for a site in which to build a cyclotron track. Kearns and Curley want him to use their arena for that purpose.

Besides boxing and cycling, the arena will be used for general exhibition purposes, as in the case of Madison Square Garden.

# Saratoga Track Increases Stock—New Club House

Saratoga Springs, N. Y., March 6. To finance the cost of a new clubhouse, make changes in the grandstand and carry out other repairs, directors of the Saratoga Association for the Improvement of Thoroughbred Horses has increased its stock from 50,000 to 75,000 shares, each share having a par value of \$100. This represents an increase of \$250,000 in capital, believed to be the amount the work will cost.

The old clubhouse has been razed and work on the new one is under way. The various ring will be 100 feet long, 90 more than the old one; will be three stories high and will be equipped with elevators; tier of 130 boxes on second floor and the third will be arranged in three levels, so that all diners can see the races.

Track officials are confident all will be ready by Aug. 1.

## BATTLE OUTSIDE OF RING

Sioux City, Ia., March 6. Conflict of authority over free tickets to the various ring and exhibitions in this city has caused an uproar in the matter of a boxing commission. T. L. Taggart, commissioner of public safety, last week announced three selections on the body, but Mayor Gilman rejoined by questioning Taggart's authority and suggestion that the ticket question was settled thereby. The trio resigned immediately.

Taggart, non-plussed, said he would ask the group selected by his predecessor to act for the next bout, "or we might have the Mayor appoint one."

Looks like the best battles of the spring will be fought outside the ring.

# Mex. Gov't Switches

## Tia Juana Concession

San Diego, Cal., March 6. Gambling concession at Tia Juana, held by the A-B-W syndicate, has been taken away from that group by the Mexican Government, which has turned it over to Wirt G. Bowman, owner of a string of concessions around the track.

With the cancellation of the A-B-W concern, Frank Byers and Joseph Ziminsky are out of operation at the horse resort with the new clique, Barnum Long and James Coffroth are associated with Bowman in a proper pasting up to them.

# HEENEY GETS DECISION IN CLINCHING MATCH

## 15 Rounds of Grips—Delaney Looked Winner—One of Those Things

By JACK PULASKI

How did you like the decision? That's the way the fellows greeted me after another capacity crowd had cut of the Garden Thursday night.

I wasn't so hot, I have me, only to the guys betting on the winner, Tom Heenev of New Zealand. It was even money and he took his pick at Heenev. Odds for my race 1 to 5 on Jack Delaney.

The men were matched in an exhibition test to decide the contender for Gene Tunney's title. The men were matched in an exhibition test to decide the contender for Gene Tunney's title. The men were matched in an exhibition test to decide the contender for Gene Tunney's title.

Up in the Connecticut city the fight was reported in the bag for Delaney. If these local birds bet on Jack last week they must be off the French Canuck for life. They did it when he lost to Jim Maloney and half the town is said to be at him, rated the sharpshooters of the heavens.

Delaney had one disadvantage, 20 pounds in weight less than that of Heenev, who tipped 195. Another handicap was Jack's propensity to train in road houses.

## Possibilities

It was a good enough fight to watch because anything could have happened. People knew that Delaney packs a great right hand, sometimes anyhow, while Heenev is not set up. Jack rarely shot his right and few times did it land on Tom's bearded face. The belting beaut specialized in inside uppercut and left hooks.

Delaney missed so many left-handed attempts in any match around these parts. And he did plenty of holding. So did Thomas. The latter held with the right. Jack held with both hands, about the only difference.

## Last Round Savior

Heenev looked dejected, waiting for the final round to start. He figured he was licked and that's about the way it impressed many others. But the iron man from the Antipodes put up a spirited finale, copping the 15th round. That may have swung the decision. The crowd was taken by surprise. It might have been a draw, and for a few seconds there was quiet. Then the raspberries started. Few paid attention to Heenev as he elbowed from the ring, while Delaney was cheered.

About \$150,000 was in the house, with the ringside \$22 top. Nice piece of change for the boys and the Garden. One thing was that Delaney put up a better exhibition than he did against Maloney. And Jack showed he can take it. Many of Tom's punches found Jack's face and many more went to the body. His ability to take it around the stomach sort of belied the road house reports.

The demand for tickets was heavy. Broadway ticket men were asking up to \$30 for ringside, but the demand dropped on the day of the match when the boys pulled out the pasteboards. They just will save 'em for the last minute. Not a few figured the match was one of those things and perhaps that was about right.

## No Tunney Contender

Interesting in a way. Most punches by either man were blocked or knocked down. Heenev collected a scraped nose late in the going, but there was no other claret. Neither man impressed as being a real opponent for Tunney. Delaney never did look good against a big man, so his performance was true to form. But if he saves his right hand he might as well pack it in camp, because one arm boxing never won a world's heavyweight title.

Perhaps they're counting on re-matching the boys. Nothing doing at 22 bucks around here, though on a repeat.

The semi-final was a lust. It lasted two minutes and 10 seconds out. The referee stopped it with Jack McCann on the floor. It was only the fifth time he was down. Pierre Charles, of Belgium, was the winner. Charles looked very good, while McCann looked tough. He wasn't. In another eight rounds Sammy Vogel was to have a rematch with the referee. He came up in the sixth round. Jackie Brady had been giving him a proper pasting up to them.

# "THIRD SEX" BATTLE

(Continued from page 45)

designers to attend these affairs for ideas.

The drags are for the most part orderly affairs and intended solely for social purposes. The orgies are, as they have to be, extremely private, and are at their wildest in certain retreats after the drag proper has come to a close.

Members of the circle are from all walks of life, but chorus boys are few in number.

Also present at these drags are certain women on also of their own queer class.

The trouble with the old guard of male abnormalists in New York and the newcomers and some of the undesirable characters first broke because of the increasing number of the entire group which lately began taking the capacity of the hall which they frequent. The two leaders cut down the list of eligibles, together with the announcement that newcomers to the

ranks must go it on their own if they cared to.

This was objected to strenuously, with a group of barred ones gaining admittance to a recent drag and starting a rumpus. Police warning followed to the two leaders and they made attendance more limited. Realization was made by the left wing and there is now open war between them, with the left wing harassing the other at every opportunity.

It has left the homo-sexuals in a panic, with discussions nightly over the matter in a Fifth Avenue restaurant near the park. Sometimes one of them even faints in excitement.

The subject of sex aberration has attracted much public attention recently. First there was the outcry against "The Captive," French importation at the New York Empire. Then came Mae West's "The Drag," which was squelched before it had a Broadway showing. Not long ago a well known film man obtained from abroad a scientific picture subject dealing with reputed surgical treatment of sex abnormalists, but it was denied exhibition privilege.

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## 50 YEARS AGO

From "Clipper"

Columbia University was housed in mid-town Manhattan and the student body seems to have had more spirit than the modern institution. At this time a group of undergraduates were arrested for throwing eggs on the stage of the Lyceum during the performance of Count Johannes.

"The Molly Maguires" or "The Black Diamond of Hazleton," was the name of a typical melodrama, playing this week at the Museum, Philadelphia. Jerry Cohan and Co. played the same house the following week. Molly Maguires was a secret society of great strength in the coal regions.

"Gunga Din" hadn't been written yet, but Thomson Baker Aldrich had composed many verses, and his poem, "The Face Against the Pane," was much affected by entertainers.

The National Trotting Association held its annual meeting at the Fifth Avenue hotel, reporting that the total paid out in purses during the previous season was \$720,000.

Sol Smith Russell, afterward leading exponent of sympathetic "rube" types, was engaged for E. E. Rice's "Evangeline" Co. for five weeks, after which he proposed to go to California.

The Philadelphia Arch Street stock was appraised at \$600 a share at which price a block changed hands. Mrs. John Drew was lessee of the house.

Cardinal Gioacchino Pecci became Pope Leo XIII.

Iceboat races were being held just like the lake of Prospect Park, Brooklyn.

## 15 YEARS AGO

(From Variety and "Clipper")

Amid considerable uproar preparations were completed for the production of "Damaged Goods," with Klothar Bennett starred. Piece staged under the auspices of medical publication. It had been played before for invited audiences, but this was a public presentation. Jane Cowell, Wilton Lackaye and Mary Shaw were in the cast.

Nora Bayes and Jack Norworth, stage's lovinest couple, were divorced.

Burlesque was still an entertainment. Dave Marion made a bona fide offer of \$1,000 a week to Nat Willis to head a troupe over the Columbia wheel.

You could never forecast what the Hammerstein audience would do. This week Fay Templeton was a flop on her return to vaudeville, while Dainty Marile, disrobing troupe act from burlesque, was a riot.

Ten licensees of Patents Co., who made up the General Film Co., had each received \$100,000 in a split of profits in a year on an investment of \$10,000. This was in addition to 12 per cent on the principal of the investment. Facts were brought out in Richard Rowland's suit to restrain a division of surplus.

Jack Rose's play, "Code of the Underworld" (first called "Gunnen"), closed after a dozen when backer refused further financing. Rose was involved in the Rosenthal murder, and the play dealt with that case.

Harry Lauder was ill for nine performances, and a yell went up on the announcement that he had returned to William Morris the \$3,000 salary tendered for that time.

## INSIDE STUFF

### ON PICTURES

Pete Harrison was mentioned during the Brookhart Bill hearings last week in Washington. Pete publishes "Harrison's Reports," a picture weekly issue of comment and reviews. The Harrison sheet, four-page pamphlet size, carries no advertising. Pete refusing any to gain the confidence of the independent exhibitors who are his principal subscribers. Pete religiously asserts that "Harrison's Reports" is printed for and in the interest of indie exhibitors. Subscription price is \$10 annually.

During the hearings Leo Brocher, an exhibitor in charge of Plaza theatre at Madison avenue and 58th street, New York, and Charles C. Pettitjohn, chief of the legal staff of the Hays organization, stated, for the record, that "Pete Harrison's reports are controlled by the producers."

This statement was contained in the story received of the hearing and printed in this issue of Variety. It was deleted from the regular news story, for substitution here, in order that Mr. Harrison might get the full import, since he was not present at the hearing when that statement was made.

Such a statement might call for a reply from Mr. Harrison, who can make it in his own paper.

Testimony before the Senatorial Committee in Washington on the Brookhart Bill last week by Joseph Dondis, the "little exhibitor from the coast, Me," as reported in this issue reads very much like the tactics alleged in his complaint against Famous-Players-Paramount by Jos. Boss of Oklahoma. Both exhibitors stated that Paramount caused sandwich men to parade in front of their theatres, advertising the Public opposition houses, and giving away free passes.

The other "Little exhibitor from the country," Williams, of Omaha, dug up by Charlie Pettitjohn, evidently, should get quite a laugh from the entire trade on his statement that he operates three small houses and loves the big distributors. Mr. Williams is very lonely.

Reports east and west are agreed that Paramount is confident it has a \$2 road show picture in "Abie's Irish Rose," screen adapted from Anne Nichols's wonder comedy. As it is due to exhibit on Broadway around April 1st, from present intention, Paramount's road show department must be in search of a Broadway front theatre for that purpose. They seem scarce just now between 42nd and 53rd streets.

At 42nd is Cohan's, now housing "Rain or Shine" and doing around \$88,000 weekly. That may be enough for Joe Leblang-Jones & Green, despite their smash musical no doubt could fill a much larger theatre. "The only point there is if the Joe Cook show will move. Unlikely."

At 53rd is the Colony, the B. S. Moss house Universal is paying \$225,000 a year rental and playing a weekly change of film in it. That's not an impossible \$2 picture house by any means. Warner's, just across the street, has been \$2 since it opened, playing Warners' super, and the Winter Garden on the block below thinks nothing of charging \$5.50 for a musical.

In between are the other theatres, but all appear to be dated up.

Jack McKeon has not severed his association with the Stanley Company of America; he merely resigned as its presentation booking manager. McKeon has gone to Europe in the interest of the Sentinel Safety Control, in which several of the Stanley group are interested. When McKeon departed as booking manager for the Stanley presentation houses, about 10 in all, Willie Goldenberg returned to the Acme agency as agent. McKeon expected back New York in a couple of months. He is known as of the Mastbaum faction in the Stanley Company.

The owner of a lion farm near Los Angeles, who supplies tame lions for pictures, lets the public view the animals for so much a head. In his descriptions of the various lions to the customers, he names what pictures each one played in during the past year. He explains the lions rarely work with the film actors, and the shots are not made by means of double exposure.

A scenario writer, who recently visited the lion farm is still wondering just what the lion tamer meant by the statement, "very few people give the animals credit for working with the film stars."

### ON LEGIT

Theatre Guild's booking tie-up with the Erlanger office is said to have been a terrific disappointment to the Shuberts. From accounts the latter were so confident that the Guild would book its road shows with them for the next season, they likely including the Erlanger, signing up with that office within 48 hours, and not giving the Shuberts another opportunity. No difference in terms, from the story, with both "syndicates" eager for the Guild, allowing liberal concessions in sharing and otherwise.

Erlanger with the Guild has a solid base for its next season's road operations. As reported in Variety last week the Guild will place all of its road shows with Erlanger, thus likely including the Erlanger, signing up with that office within 48 hours, and not giving the Shuberts another opportunity. No difference in terms, from the story, with both "syndicates" eager for the Guild, allowing liberal concessions in sharing and otherwise.

Equity has gone up against the stalling or red tape methods in England, on its query on the American player situation there.

Equity says it will wait a reasonable length of time for developments. So far its letter to the American consul, prompted by the Arien Gay matter has been given the runaround with the chief of the Division of Western European Affairs telling of the Equity inquiry being referred to Washington, D. C. He in turn has referred the matter to the American Embassy and the Consul General in London. They will report back and then he will pass on the word, which Equity considers may reach New York by July 4.

Meantime Equity can rest on the answers to its questions in Variety Feb. 22. They were received by cable from Variety in New York and wired its London office, Equity's list of five questions.

Ned Wayburn plants a monthly art spread and feature story with between 1,400-1,500 newspapers. The feature service is conducted by Paul Yawitz as a plug for Wayburn's dancing school.

Quoting Wayburn on pertinent topics is the angle. For instance the dance man is placed in juxtaposition with Henry Ford, for and against the old type dances. Or, with a lay-out of fancy feminine forms. Wayburn argues that vulgarity, not nudity, is the evil in the modern theatre. The small town eds like the stuff, particularly the art.

In a 36-page brochure just issued the Drama League, with headquarters in Chicago, paints a colorful picture of the drama in America as incidental to discussing its proposal to seek a \$1,000,000 endowment trust fund to be known as "The Drama League Fund to Save the Drama in America." The publication does not go into the methods to be pursued to realize the fund, but does declare proposed extensions to its present budget of \$74,000.

Proposed expansion of effort is in three directions (1) establish a clearing house for maintaining standards and solving problems, (2) personalizing the work—i. e. doing work now handled by correspondence done by new executives in person, and (3) professionalizing the work—

## THAT PADLOCK LAW

Saturday "Maya" was taken off at the Comedy after a simple warning from the district attorney that if the play were continued, he would make arrests and prosecute on the grounds that it was immoral. Whether the d. a. saw the performance isn't clear. He accepted the word of a police official.

That looks like one man censorship in New York.

The Wales Padlock law was signed by Governor Smith last season when the managers didn't take the trouble to find another way out of the dirt play tangle.

The Wales bill provides for the padlocking of any theatre, cabaret, hall, etc., if a conviction is secured that an immoral performance has been given. The law provides that if a single line, situation or bit of business is salacious, that is sufficient to close the troupe and the house.

The managers didn't take the Wales bill seriously. They thought state censorship has been warned off. Instead the closing of "Maya" has proved otherwise. The Actors-Managers, who produced the play, didn't care to go to bat in court. Nor did the Shuberts, who as bookers of the Comedy were about equally interested. Conviction would have meant the closing of the house for a year, in addition to other penalties. Perhaps the Shuberts figured it would not be good business to oppose the district attorney because of their many other theatres and enterprises.

However, the Shuberts appeared interested to seek the editorial support of the dailies suggesting the latter advocate the continuance of the show. The dailies didn't care about it and there seemed a difference of opinion about the merit of "Maya." Plenty of auditors rated it rather dull stuff. But the atmosphere of a bawdy house was regarded by those interested, as good box office.

Had the managers gone through with the sincerely conceived and formulated plan of the Committee of Nine last year, the Wales bill might never have become a law. It was a committee of managers, authors and actors (Equity) and it proposed to pass on scripts where there was doubt as to immorality. That was only part of the committee's plan to clean house from within and to work for the general welfare of the suffering legitimate theatre. The idea looked set.

But Lee Shubert stepped in at the last minute and declared he wouldn't have anything to do with the Committee of Nine's proposed activities. That meant curtains for the plan and it resulted in the creation of the padlock law.

Managerial stupidity, or laxness, or both, was further indicated by the way the showmen "opposed" the Wales bill. Instead of a representative body going to the executive mansion at Albany, just two comparative unknowns went to protest. One spoke his piece crudely and incorrectly, stating the managers' case. The Governor was annoyed. So much so he signed the bill forthwith.

And now there is a movement proposed to file down the teeth of the padlock law. That's not so easy to do.

retaining specialists for expert service, instead of asking well known authorities on the drama to contribute their services.

More specifically the plan lays down the proposal to "rehabilitate the road by organizing subscription audiences" for professional companies, citing the fact that Equity "offers to provide three first class companies presenting the Drama League's choice of 50 of the best plays of the New York season, providing the League will organize the subscription audience."

Another department of proposed activity is sending a secretary into communities that have no theatre, to stage sample performances and encourage growth of a Little theatre.

### ON VAUDEVILLE

Frescott, with Carroll's "Vanities," current at the Illinois, Chicago, recently placed an attractive page advertisement, with Frescott receiving the following letter regarding it from his boss:

New York, Feb. 24, 1928.

Dear Norman Frescott:

Everybody is talking about your splendid ad in "Variety." It always pleases me when I see someone putting something back into the business in order to enhance the possibilities of increasing their success.

We are all so prone to take everything out and put nothing back—and in every other line of endeavor, they are always taking some small portion of their income and devoting it towards some means of furthering their ends.

With every kind wish to Mrs. Frescott and you, believe me to be, as ever,

Your sincere  
EARL CARROLL

Salary costs of the Fox vaudeville bills around New York are bringing attention. They are running beyond what the Keith-Albee Palace, New York, pays. An \$8,000 bill (full week with the houses playing splits) looks common, especially at the Fox Academy on 14th street.

These high cost stage shows (besides the pictures) in the Fox vaudeville theatres are permissible because of the flexibility of the gross through seating capacity. Fox bookers must have decided that to fill the theatres, attractions on stage and screen must be made important. At the Academy there seems to be no doubt it has done the h. o. trick. With a \$30,000 full gross possible and the former \$12,000 or \$14,000 the house did, the gross there has been jumped to anywhere from \$20,000 to capacity weekly.

This same condition is reported in the other Fox theatres playing the big bills. At the same time it is said to have badly bumped competing theatres, especially the K-A vaudeville houses wherever in a Fox section.

A cut down order is said to have been broadcast throughout the Keith-Albee-Orpheum offices. It takes in the cost of stage bills. One immediate result from reports was a rule that no flash act be booked at over \$550 a week. A flash act (girls with scenery and perhaps a comedian) of any merit can not be operated at that figure. One or two producers holding contracts with K-A are said to have been settled with the producers cancelling the contracts upon receipt of their profit for unplayed weeks—K-A preferred to pay off rather than play the turns at the contract amount, \$1,300 or more a week.

Refusal of the editors of Detroit dailies to run picture house reading notices to concur with the amount of paid lineage has had an even more depressing effect on the vaudeville funds. While Scotch enough with the film places, the papers have seemingly forgotten the vaudeville theatres almost altogether. All contributory to the increase in volume of squawks.

Just as tough on the dramatic writers, and making the strong will attitude of the vaudeville men ridiculous for the show scrivener and finding their pet writings omitted to make room for increased advertising. Funny to hear the newspaper men yelling louder than the p. a.'s, if that can be imagined as possible, because their stuff has been left out.

# ORIGINAL PICTURE STORIES

## KILL FILM MARKET FOR PLAYS

**Play Brokers' Dull Times Now—Hollywood Producers Engaging Dramatists Direct—Very Few Plays Sold for Films of Late**

Never were times so dull in the New York play brokers' sanctuaries as at present where the competitive bidding for plays is concerned for screen production.

With most of the big Broadway successes, plays like "Broadway," "Burlesque," "Excess Baggage" and "Show Boat" have been sold for screen versions, but the others indicate that the market lags to beat the band.

One brokerage chief, while lamenting the terrible slump, ascribed it all to "original stories." He opined the picture makers have turned lock, stock and barrel to original scenarios, so much so that they are engaging dramatists direct, taking them from their Broadway haunts to Hollywood.

In the commission for originals, the broker declared that in acquiring legit pieces or any known stage material the film men will not adhere to script. In a number of instances they have just about broken a playwright's heart when the completed screen version was flashed.

He said that for every play produced a thousand "originals" were written, while the chosen few made into screen form far outnumbered those taken from recently produced plays.

Of a big number of plays, some withdrawn, on the road or current in New York, that have been offered to the big producers, there has been no response, the film makers not even deigning to reply.

## JESSEL FEELS VICTIM OF FILM "JAZZ SINGER"

**In St. Louis on Heels of Ten Weeks of Film and Feels Engagement**

St. Louis, March 6. George Jessel, creator of the title role in "The Jazz Singer," is a case of stage piece being destroyed by a film version in ahead in the big stands. In the same play at the same house (Shubert-Rialto) Jessel packed 'em in last season. This time on the repeat there was nothing but a splash of red ink.

The Grand Central theatre, a block away from the Rialto, finished a ten weeks' engagement of "The Jazz Singer," starring Al Jolson and made with Vitaphone accompaniment on Saturday evening. It was running in competition with the stage performance, but closed Saturday, the same evening Jessel departed from the town.

The Jessel management exhibited a physician's written statement that he had ordered Jessel to bed for 24 hours. That caused the Wednesday matinee to be called off. But the badness of Jessel's business was told in Saturday night's gross, under \$800.

Chicago, March 6. George Jessel has been signed by Balaban & Katz to join the "Dancing Feet" (Publix) unit while it plays the B. & K. three big houses here. Jessel is to get \$5,000 a week.

Harry Rose, also of the unit, will be used elsewhere while Jessel is featured with it.

## "Bunko" Never Started

After rehearsals in New York for several weeks the proposed road tour and subsequent Broadway engagement of "Bunko Brown" was abandoned when the necessary kale to move the show failed to appear. Three men were said to be back of the proposed production, Don Mullally, Lowell King and Thomas H. McElhenny.

Among the principals were John Nicholson, Lyon Wickland, "the Humphreys and Donovan" Sisters. The show had been booked to open in Patterson, N. J., last week.

## Say Smith Will O. K. Legislation on "Specs"

Albany, March 6. The first definite indication that the New York state legislature will put a real curb on ticket speculators in the state came last week when, without a dissenting vote, the assembly passed the bill of Assemblyman Maurice Bloch, Democratic leader, designed to curb speculators generally and to stamp out entirely the type who have no office but who circulate outside of gates of theatres and major events such as prize fights, world series baseball contests, districts for which are in great demand. The bill is aimed chiefly at the ticket speculator who has his office in his hat.

At the same time Senator Seabury C. Mastick introduced in the upper house an identical bill for the same purpose. This bill has the support of the Republican majority. If the measure is passed it has been taken as a foregone conclusion that the governor will sign it.

## Jealous Woman Just Missed Edna Leedom

A jealous woman is reported having attempted throwing vitriol at Edna Leedom as the actress lay abed in the Park West hospital recovering from appendicitis. Miss Leedom's attending physician declared the story untrue but it is insisted she acid throwing attempt was made.

From the account going the Broadway rounds, Miss Leedom's caller was formerly friendly with a beau who walked out. A nurse is credited with deflecting the woman's arm and the acid failed of its mark.

While Miss Leedom's beauty is reported yelling, "All right, but I'll get you the next time."

## "Happy's" B'way Return; Lack of Attractions

"Happy" is due back at the Earl Carroll March 19. The musical comedy has changed management, laid off, changed theatres, gone out of town and now seems persistent enough to make another try of it on Broadway.

Scarcity of attractions explains the willingness of the Carroll theatre to again accept the show, pending the new Carroll musical.

"Happy" was presented by Murray Phillips after an eight weeks' date. It closed for two weeks and resumed at Daly's. A trip out of town followed and the show returned to the City theatre this week. Phillips severed connection with the outfit, with Frank Gray, who is concerned with "Happy's" authorship, in control.

Gray has applied to Equity Council for permission to lay off next week, in light of the Carroll repeat date.

The company waived a salary bond some time ago, although there are several runs of the play contracts not affected by that general agreement. In such cases of lay-off the chorus must be paid.

## OVER TO SEE NUMBER

Anita Nelson was due in yesterday on the "Berenaria." She will remain but from boats from report with her object in New York to see "The Varsity Drag" number in "Good News."

That show will be done in London with Miss Nelson in it.

## Wm. H. Crane III

Los Angeles, March 6. William H. Crane, 38, veteran actor of stage and screen, is critically ill at the Hollywood Hotel following a general breakdown. His wife, Ella Crane, is with him.

## Shows in Rehearsal

"Here's Howe" (Aarons & Freedley).  
"Divorce A la Carte" (Samuel R. Golding).  
"Volpone" (Theatre Guild).  
"Martine" (American Laboratory Theatre).  
"Hedda Gabler" (Civic Repertory Theatre).  
"The Echo" (Walter Lindsay).  
"Alabaster" (Empire Producing Company).  
"The Scarlet Fox" (James W. Elliott).  
"High-Lo" (Murray Phillips).

## HARRY BRAY'S RUBBER CHECK SYSTEM HALTED

**Stopped in St. Louis by Police—Claims Portland, Ore., Soft Town**

St. Louis, March 6. Harry Bray, who says he played in "The Vagabond King" in New York for seven months and until illness sent him west, sat in a police cell Sunday telling how his trick-one-city has caused him to make a checkbook double for cash since Feb. 17.

Bray confessed to around \$300 worth of rubbers and admitted there may have been more than that had bounced also out of his memory.

"I wish I knew how much it was," he said. "When in Portland, Ore., alone I plastered the town with what you call wall paper." He made fictitious deposits in banks and then drew against them. Bank presidents shook his hand, took him to lunch and acted as though he were doing them a favor, he alleged.

He was arrested here Saturday, having arrived by bus from Chicago the day before. Bray had made a deposit of a check for \$1,600 in the Franklin bank, leased offices in the Arcade Building (tendering his check for \$112 for rent), bought a \$45 overcoat on a check, rented an auto with a \$10 check and cashed a \$20 check at the American Annex hotel, where he was staying.

## Squaring

But he believes he will not have to answer for his local pecculations. The company where he bought the overcoat will get the coat back, he never used the suit of offices, the bank hasn't cashed any of his checks yet and he gave the hotel clerk \$12 of the \$20 the latter cashed for him.

Bray stated he was a London player originally and that the last real bank account he had was seven years ago in Australia, where and when his wife divorced him. He admits to 42 years.

He cashed checks here and there, but poker got the most of it. Further explanation was that with a suite of offices here, and supposedly a silk importer by Monday, he could have cashed a \$100 check and then given St. Louis air.

## "Revels" in Wage Jam; Shuberts Keep Out

Harry Delmar's "Revels" concluded the engagement at the Shubert Saturday and departed for Philadelphia for an indefinite date there. The departure was accompanied by a salary jam that nearly brought about the revue's abrupt closing.

Without enough money to pay salaries and make the jump, Sam Baerwald, interested with Delmar and others, sought a loan from Lee Shubert. The latter informed Equity he would advance \$5,000 necessary provided Equity agreed to refund that sum when the surety bond of \$10,000 was converted into cash.

That was agreed to, although there was some question about the matter in Equity's offices. Early this week liquidation of the bond was sought. Equity took the position had not the money been advanced by Shubert, the bonding people would have been called on to come across anyway.

While but one week's salary provision remains. It is understood the cast agrees to waive the required two weeks' bond at this time.

## FIELD'S PEOPLE

People so far engaged for Lew Fields' new musical "Present Arms," in rehearsal with no opening date set, are Charlie King, Frank Wood, Joyce Barbour, Billy Sully and Gail Beverly.

# 20 YEARS FROM NOW

By David Sturgis

Twenty years from now you will not recognize the present theatre. The men who run the general show business will be doing a Joe Galtes in the theatre that I control.

That is, I will be Shubert—and Shubert will be Galtes—with Al Woods for the office boy.

Jules Verne left me his aeroplane. I can hear them talking in my office now 20 years away.

Shubert (scowling at A. Woods): "Take that letter to the boss."

Woods (snitching the letter): "Sturgis! He's a hell of a boss! Do you remember when I produced 'The Shanghai Gesture'? And when you—"

Shubert (rumpling his white hair): "Beat it!"

Woods (whining through the door): "You're rotten to me, Lee. I wish Sturgis had hired Jake."

Shubert: "Woods!"

Woods (menially): "Yes, sir."

Shubert: "Cut out your cigars in this office."

Woods: "Why, sir."

Shubert: "The boss says they make you look like a monkey—and you're frightening the leading men away."

Woods (disappearing): "I wish I could die."

(Shubert pulls out three white hairs. Arch Selwyn enters. He is a ticket-taker for Sturgis' theatre on Park avenue.)

Shubert: "Were you announced?"

Selwyn: "No. But—hell—Lee—"

Shubert: "Why not?"

Selwyn: "Why—hure you forgotten? I was a manager, the same as you."

Shubert: "Look here, Selwyn, are you trying to insult me?"

Selwyn: "I respect your white hairs."

Shubert: "And now you're a ticket-taker—at 40 a week?"

Selwyn: "Where's your brother, Edgar?"

Selwyn: "He's a collar model in Troy."

Shubert: "Won't he lend you any money?"

Selwyn: "You know how hard it is now."

Shubert (foaming at the mouth): "There's the door!"

(Selwyn flies in terror. Arthur Hopkins passes him at the door. He is a bartender in a Sturgis theatre. Prohibition has come back.)

Hopkins: "Good afternoon, Lee."

May I see Mr. Sturgis, if you please?"

Shubert (gravely): "What about?"

Hopkins: "I have thought of a way to make more money during the intermissions."

Shubert: "But the boss doesn't need any money."

Hopkins: "I know—but I have concocted a new drink."

Shubert: "What do you call it?"

Hopkins: "What Price Glory?"

Shubert: "Wasn't that a Corps Dayton show?"

Hopkins: "Don't, Lee. My heart is broken. None of us will live long. Have you heard about Russell Janney?"

Shubert: "Was he ever a manager?"

Hopkins: "And David Belasco?"

Shubert: "Don't recall."

Hopkins: "You still fight on, don't you, Lee? (Shaking his head.) You are the only one. I was over to the Ushers' Fall the other night. There was Abe Erlanger, George Tyler, Will Harris, Gilbert Miller and Winthrop Ames."

Shubert: "Never heard of any of 'em."

Hopkins: "They are all ailing."

Shubert (with the tenderness of a lion): "Get the hell out of here!"

(The bartender disappears.)

(Mr. Sturgis enters. He is a tall, handsome man, with a high, noble brow and deep blue eyes that pierce the magic of the future. He likes his general manager. He pats Shubert on the back.)

Sturgis: "Shubert?"

Shubert: "Yes—Mr. Sturgis."

Sturgis: "Where is your brother, Jake?"

Shubert: "Down in the jewelry store."

Sturgis: "My wife is having a little trouble with her rings. They need to be cleaned."

Shubert: "Jake is just the man. He'll appreciate the trade."

Sturgis: "Tell him to call at my residence for the rings."

Shubert: "Yes, sir."

Sturgis: "Be careful with the ruby."

Shubert: "Yes, sir."

Sturgis: "Not to shift the stones. My butler was a former lapidary."

Shubert: "Jake is an honorable man."

Sturgis: "So were you all—all honorable men."

Shubert: "Thank you, sir."

Sturgis: "Not at all."

The boss takes an easy gait in his waiting motor. Shubert pulls out six more white hairs.

## "Napoleon" Argument And Milton Walked Out

A friendly discussion that wound up bitterly resulted in Robert Milton walking out on the staging of "Napoleon," slated for premiere tomorrow (Thursday) night at the Empire, New York, under James W. Elliott's direction. It happened in Providence last week when Milton was raging B. Harrison Orkow, author of "Napoleon," that, as for he (Milton) was concerned, only Dr. Emil Ludwig, the eminent German biographer, could treat with the great warrior-statesman to his satisfaction.

Orkow, the playwright, came back that if he thought the way Milton did, he knew he couldn't do a staging job justice. Milton opined that it was a matter of revenue only with him and he didn't let personal belief get the better of his business judgment. From that, it became a wordy affair and Milton walked.

"Napoleon" was slated originally for Monday night and postponed late last week until tomorrow. It may not be ready by then.

## "CAPTIVE" AT MAYAN

Los Angeles, March 6. Picture work will keep Norman Trevor out of the coast production of "The Captive," to be presented at the Mayan.

Kun Thomson, Laurence Grant and Charles Muller have been added to the cast. Sam Selwyn has the house under lease.

## Zieggy's C. & McC. Option

An option until April 1 is reported held by Flo Ziegfeld upon Clark and McCullough, the comedians.

## Guild's Engagements With Lunt and Miss Fontanne

The Theatre Guild, which last week announced plans for touring its acting company in the major eastern stands next year, is enlarging that troupe. Ernest Cossart has been signed, and Tom Powers, Eliot Cabot and Glenn Anders were placed under contracts running several years.

Alfred Lunt and Lynn Fontanne, leading man and woman (husband and wife) of the company, were engaged for a three-year period beginning at the expiration of their present contract, which has another year to run.

The other present members of the Acting Company were re-signed last year, for a term, all of which insures the present strength of the group for several years to come.

McKay Morris was also engaged by the Guild this week for a role in their forthcoming "Volpone," while Paul Robeson, the Negro concert singer, succeeded Jack Carter in "Porgy" this week, giving his first performance Monday night.

## Shuberts' European Houses

J. J. Shubert leaves for Europe in three or four weeks, presumably on a vacation, but in reality to buy theatres on the continent. It is said. They have recently completed negotiations for the purchase of two theatres in London. It is reported.

The Shuberts are following in the wake of the American film producers who have already mapped out extensive building programs on the Continent.

## SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities with the varying overhead. Also the size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

**"A Connecticut Yankee"** Vanderbilt (19th week) (M-\$32-\$50). Complaints about slipping business continued to prevail along Broadway; musicals as much as \$7,000 last week under previous week; very few sell-outs; "Yankee" held up rather well; around \$3,500.

**"A Free Soul"** Klaw (9th week) (C-\$30-\$33). Somewhat affected; strongly supported by cut rates and at \$7,500 last week, regarded satisfactory.

**"And So To Bed"** Bijou (19th week) (C-\$65-\$30). James B. Fagan with authorized Pepsa comedy, presenting "The Cherry Orchard" for off day matinee afternoons; it started Monday; and so to bed estimated around \$2,000.

**"Artists and Models"** Winter Garden (17th week) (R-\$1,492-\$50). Due for road soon with house getting "Village Follies." "Artists and Models" revenue estimated \$24,000.

**"Bridegroom"** Majestic (11th week) (CD-\$1,776-\$30). Final week unless switched again to another house; Majestic will get "Rio Rita" next week; Monday; \$3,500 last week for "Bridegroom."

**"Burlesque"** Plymouth (28th week) (CD-\$1,041-\$35). Off like most of all others last week; looks for all balance of season.

**"Cock Robin"** 48th St. (9th week) (CD-\$60-\$33). Doing moderate trade but apparently has made some money; last week around \$7,000 or bit over.

**"Coquette"** Maxine Elliott's (18th week) (D-\$42-\$35). Except for slight deflection Monday, balance of week capacity around \$10,000.

**"Diversion"** 49th St. (C-\$74-\$30). Taken off Saturday; got little trade, mostly lower floor and dipped under \$5,000; played eight weeks; house dark.

**"Dracula"** Fulton (23rd week) (D-\$14-\$33). Based off to about \$5,000; about \$10,000 in week opening; ought to hold above top limit and last out spring.

**"Escape"** Booth (20th week) (D-\$74-\$30). Several English plays to rate at least moderate success; along to fair money; about \$5,000 estimated.

**"Excess Baggage"** Ritz (11th week) (C-\$95-\$33). While never attained hit proportions first indicated, strong enough to make run; off bit last week but \$12,000 claimed.

**"Five O'Clock Ring"** 44th St. (22d week) (M-\$1,490-\$50). One of musical leaders this week; considerably last week; approximately \$30,000.

**"Funny Faces"** 45th St. (16th week) (M-\$1,400-\$50). While not dropping off as much, depression marked here too; about \$32,000.

**"Good News"** Chinnin's (48th St. (27th week) (M-\$1,412-\$55). Ranked among attractions that named agencies dumped early last week; gross hardly affected and quoted \$30,000.

**"Her Unborn Child"** Eltinge (D-\$92-\$33). Presented by Majestic Productions, Inc., on road for years, getting the market nearly on strength of title; a freak for Broadway, if wanted.

**"Interference"** Lyceum (21st week) (D-\$97-\$40). A 19th melodrama well liked through very good performance; trade not up to earlier months but probably a k; last week \$10,000.

**"Jimmie's Women"** Frollo (24th week) (C-\$62-\$30). Roof theatre would probably be untenanted but for this attraction, which gets by at modest grosses; lately \$5,000 or more.

**"Keep Shufflin'"** Daly's (2nd week) (M-\$97-\$30). Colored show looks to be in the market for \$13,500 first week, excellent trade for this house; good agency call developing.

**"Lovely Lady"** Sam H. Harris (11th week) (M-\$1,051-\$55). Not among musical leaders, but claimed good getting by; cast changes may have affected recent pace, especially in agencies; last week estimated around \$18,000.

**"Manhattan Mary"** Apollo (24th week) (M-\$1,188-\$50). Reported slipping markedly last week with approximate gross around \$32,000; low mark for this musical, which was among leaders.

**"Marco Millions"** Guild (5th week) (C-\$14-\$35). Under alternating system O'Neil play current this week; "The Doctor's Dilemma" last week to about \$11,000; due off soon; "The Volpone" which, too, will alternate.

**"Marriage on Approval"** Wallack's (2d week) (CD-\$92-\$33). Opened late last week and drew uniform critical paning; does not figure to stick.

**"Maya"** Comedy (C-\$62-\$30). Taken off last week under district

attorney warned sponsors and theatre that arrests would be made; played two weeks.

**"My Maryland"** Johnson's (23th week) (O-\$1,777-\$50). Principally cut-rates, two for one tickets causing box office line; would have passed on but for that, \$20,000 claimed.

**"Napoleon"** Empire (1st week) (CD-\$57-\$35). Presented by James W. Elliott; written by B. Harrison Orlow; opens Thursday (March 8).

**"Our Betters"** Henry Miller's (3d week) (C-\$49-\$40). Lined up as most successful revival of season, barring "The Doctor's Dilemma"; business held to excellent money; \$18,000 estimated.

**"Paris Bound"** Music Box (11th week) (C-\$1,000-\$35). Somewhat affected early last week, probably slipping \$2,000, getting a bit under \$20,000 of outstanding winter successes.

**"Porgy"** Republic (22d week) (C-\$95-\$30). Due out this month, but still making good money; under normal; house mentioned to get picture version of "Able's Irish Rose."

**"Rain or Shine"** George M. Cohan (1st week) (M-\$1,111-\$50). Newest musical heavyweight; on form is summer holdover cinch; business last week quoted around \$4,000.

**"Rio Rita"** Lyric (58th week) (M-\$1,395-\$50). Will move to Majestic Monday; scale dropping to \$3,500; but hideover musical can make plenty even then; last week around \$28,000; "The Three Musketeers" next week.

**"Rope"** 42nd St. (2d week) (C-\$1,000-\$30). Word of mouth may make for better business; to date moderate trade; last week, first all week, \$5,000.

**"Roscoe"** Amsterdam (9th week) (M-\$1,702-\$60). This attraction and "Show Boat" reported only musical attractions affected by depression.

**"Shi"** Octopus, Royale (3d week) (C-\$1,117-\$30). Has a chance to improve; but needs agency support to stick; last week takings \$6,500, cut rates counting materially.

**"Show Boat"** Ziegfeld (11th week) (M-\$1,750-\$50). Musical leader; first call in agencies for musicals; normal gross since scale raised nearly \$5,000; that figure goes to \$10,000.

**"Spring 1907"** Little (4th week) (D-\$30-\$33). Still in doubt, but light gross show from indications; last week estimated around \$4,500.

**"Strange Interlude"** Golden (6th week) (D-\$90-\$40). Capacity for all six performances; no business; performance starts at 5:30 daily; about \$11,500 weekly during subscription period, which has another week to go.

**"Sue"** 45th St. (5th week) (M-\$1,446-\$50). Hasn't started anything; appears to be in-between musical comedy; started agency support and not reported improving.

**"Take the Air"** Waldorf (16th week) (M-\$1,111-\$40). Claimed satisfactory; business steady; rated good entertainment and averaging over \$20,000.

**"The Bachelor Father"** Belasco (2nd week) (C-\$1,000-\$35). Belasco landed in big money with new comedy; \$19,000 in first seven performances; capacity from opening on; can do about \$20,000 weekly.

**"The Clutching Claw"** Forrest (D-\$1,015-\$30). Taken off Saturday after three weeks. House dark.

**"The Commodore"** Love Lane (25th week) (C-\$1,019-\$40). Around \$10,500 last week; lowest figure since opening; ought to keep above stop and go into spring.

**"The Furies"** Shubert (1st week) (C-\$1,396-\$33). Presented by John Turk; Laurette Taylor starred; written by Zoe Atkins; opens tonight (March 7).

**"The Golden Dawn"** Hammerstein's (16th week) (O-\$1,266-\$50). Will probably drop off; business under \$30,000 of late, but okay with house and show pooled.

**"The Great Necker"** Ambassadors (1st week) (C-\$1,067-\$30). Presented independently; written by Blum Harris; Taylor Holmes featured; opened Tuesday.

**"The Ladder"** Belmont (74th week) (C-\$1,067-\$30). And all seats still given away free; backer seems determined to drop an even million and he will if not changing.

**"The Madcap"** Casino (6th week) (M-\$1,477-\$40). Where cut rating specialized, as with this one and several others, little differ-

## LOS ANGELES GROSSES

Los Angeles, March 6. "Chauve-Souris" made it seven weeks and called it quits this week. The Russian troupe had an excellent run here to good money. Another last week (8th) was Kenneth Harlan's personally sponsored production, "The Triumphant Bachelor," which reported a farewell gross of \$6,000 at the downtown Playhouse. "Excess Baggage" follows.

The series of operettas at the Shrine Auditorium closed with "Firefly" quite a flop at \$7,000. "Interference" opened at the Hollywood Playhouse with \$7,200, break in prices. Around the corner the El Capitan quoted \$5,700 for the fifth week of "Two Girls Wanted." "Kongo" has piled up ten weeks at the Orange Grove. Small house and \$4,000, no squawks. The even smaller Egan, with "The Married Virgin," found a profit in a modest gross of \$2,000.

The Morocco, which has been on the sag for some time, found "Service for Two" worth just two weeks at \$2,000.

The central downtown location in its favor and ought to do better.

## Minneapolis Business

Minneapolis, March 6. Business continued off at the local legitimate houses. The critics praised "Sure Fire" and Shubert audiences apparently liked it. Yet the gross for the Bainbridge Players (dramatic stock) barely hit \$4,000.

McCauley Players (musical comedy) presenting a musical comedy version of "The Cat and the Canary," did about \$5,000.

The Palace, which houses this organization, was hurt by the reduction of prices at the Hennepin-Orpheum.

"Girls from the Follies" (United) brought close to \$4,000 into the Gayety. The Metropolitan (touring legit) continued dark with no fortunes announced.

once last week; approximately \$15,000.

"The Merry Malones" Brainerd's (24th week) (M-\$1,500-\$50). Final week going on tour and should fare well; one of season's most popular musicals; house dark next week.

"The Mystery Man" Bayes (7th week) (D-\$60-\$30). Break in main idea; probably between \$4,000 and \$5,000; maybe slightly profitable.

"The Queen's Husband" Playhouse (7th week) (C-\$79-\$35). Agency support provided fair money for satire of which more was expected; last week between \$5,000 and \$10,000.

"The Royal Family" Selwyn (11th week) (O-\$1,037-\$35). While somewhat off early last week, business claimed thereafter and \$24,000.

"The Shannons of Broadway" Martin Beck (24th week) (C-\$1,106-\$50). Final week; with recent slump may not last through spring; around \$9,000 lately.

"The Sun House" Morocco (5th week) (D-\$93-\$30). Like most others trade off last week, pace affected about \$2,000 and gross around \$19,000; big for show of this kind.

"The Trial of Mary Dugan" National (25th week) (D-\$1,164-\$35). Last week; still getting big money; last week estimated at \$20,000.

"These Modern Women" Although reported moving, was taken off at last week Saturday; played but three weeks.

"The Wrecker" Cort (3d week) (CD-\$1,048-\$30). English mystery piece with imported company; cast changes made immediately after opening; but little indication it is there; \$5,000.

"The Young Man" Hudson (3d week) (C-\$1,094-\$30). In face of adverse conditions improvement noted last week and ought to show up this week.

Outside Times Sq.—Little Special Sir Harry Lauder, Knickerbocker (6th week). Final week; tour around \$19,000.

"The Merchant of Venice" Broadhurst (8th week). Final week; also tonight; followed by "The Buzzer" next week.

"Caponiche" Walter Hampden's final week.

"The Spider," two-week repeat date at Century; trade off and "Chicago" playing last week can be called; house will go dark.

"12 Thousand" due at Garrick expected next Monday with "Taming of the Shrew" playing the last half (20th week).

"The Ivory Door" Charles Hopkins. Civic Repertory, 14th Street Repertory; also playing at the American Laboratory; repertory.

"Meek Moss" Princess; taken off Saturday.

"Hoboken Blues" New Playwrights; also playing at the Provincetown; closed last Saturday.

"Ten Nights in a Barroom" Triangle.

"Parisiana" Edyth Totton.

## "EXCESS BAGGAGE" DOES \$13,000 IN CHICAGO DESPITE BAD SPOT

"Good News" Gets Spec Play—Does \$28,000 and Makes Inroads on "Spain" and "Vanities"—Barrymore Off, Overstayed

Chicago, March 6. "Cardboard Lover's" departure with an approximate total gross of \$105,000 for six weeks' engagement; "Constant Wife's" sharp slipping after a phenomenal high figure mark denoting 12 weeks instead of 17; the concentrating of "Specs" legit and the gyps combined on "Good News," cutting demand for "Night in Spain" and "Vanities" and these three coupled with the general depression for everything, except "Good News," created the spots of interest.

Down at the Princess "Excess Baggage" stands out the threshold of local popularity. There's real coin in this town for "Excess Baggage," but to obtain it the attraction has to overcome the paralytic of location. Toward week-end sales for "Baggage" spurred, indicating one of the best uphills fights of the whole season. Moves to Garrick next week.

"Good News" has drawn the full army of "specs" to its high prosperity at the Selwyn line up for an attraction is always the tipoff as to its merit in call. For weeks the street gyps made merry around the Selwyn getting and call returns from the call for "Night in Spain." They dropped "Spain" like a hot cake last week, centering their efforts on "Good News."

"Oh Kay" was punctured by the critics with a lot of wonderment why the piece landed on Broadway. Changes were mentioned, yet the critics made allowances. Hard to figure where "Oh Kay" will get business. A hurry call for the Shubert special was sent out after the Sunday opening.

Irish Players' "The Plough and the Stars"—Irish Players—secured a valuable ad placed in the local newspapers, but trade was low even with renewed interest created with the switch to "Juno and the Paycock."

"Just Fancy" remained two weeks too long at the Olympic, but it departs with profits because of the high ticket rate of the first four weeks. It's getting so that the moment cut rates, such as they are, are tossed into an attraction, the lower ticket rate is a disadvantage.

"The Desert Song" left the town's general sorrow, and it was to be expected that Great Northern will ease off gradually in the remaining weeks of the Lenten season. "Vanities" is through the Illinois, with the ads specifying "there are plenty of cheap seats, etc." at the box office. This is always a tip-off.

Estimated for Last Week (Central, last week)—"Kongo" spent its force so quick try with this one. Outlying stock companies plying their wares in the market, anything O. K. here, however, when \$4,000 gross mark is reached.

"The Constant Wife" (Harris, 11th week) is the only one of the lower full call of the early weeks, holding moderate at present but no exceptions to the capacity matinee.

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night. Checked with others for the slump to \$25,000.

"Night in Spain" (Four Cohans, 15th week)—"Good News" has dented this one and only hope for return to sensational figures will be the approach of several conventions. Capacity in week-end sales should hold \$25,000 grosses unless bottom falls out entirely with the town's downward trend of the last fortnight.

"Oh, Kay" (Garrick, 2d week)—A juicy flop with an unprofitable opening night. Last week's ticket went into personalities in a heap of colorless reviews and the length of engagement is a matter of conjecture. Harris figure stronger than \$15,000, if that.

"Desert Song" (Great Northern, 27th week)—Good musical lovers must be staunch Lenten season supporters. Still pegging along high at \$24,000, with five or six weeks to go.

"Just Fancy" (Olympic, 9th and final week)—Five out of the nine weeks classed as profitable in real coin. Cutrates in final weeks helped to hold up balcony. Farewell gross \$10,000.

"Excess Baggage" (Princess, 2d week)—In another theatre around the bright lights would be a sensation. Last week's ticket went into personalities in a heap of colorless reviews. Special parcels have been sent out to the crowd out a maiden gross of \$13,000. Goes to Garrick.

## "MUSKETEERS," \$42,000 ON ITS BOSTON START

Boston, March 6. Ziegfeld's "The Three Musketeers" in its opening week at the Colonial theatre knocked the box office for the proverbial goofing and grossed within \$2,000 of house capacity. At \$42,000 the first week's gross surpassed figures of the "Follies."

Return engagement of Grant Mitchell in "The Baby Cyclone" at the Colonial theatre, which grossed \$23,000 of the previous week, when "Grimaldi" was in and quickly out to the storehouse up to \$11,000. This is not near capacity, but the crowd has been having one tough year and \$11,000 looks like a lot of money.

"Gay Paree" left the Shubert with a gross of \$20,000, \$10,000 under previous weeks, but not bad.

Jane Cowi in "The Road to Rome" had been dropping about \$600 a week until she had reached \$17,000, which would be big for any other show at this little house this season. Miss Cowi moves out on March 17 after one of the most successful runs in the history of the theatre.

"Straight Through the Door" closed at the Plymouth and moved to the Majestic over the week-end. Last week's ticket went into personalities in a heap of colorless reviews. About the best picture bet since the "Birth of a Nation" in Beantown.

Last Week's Estimates

"Countess Maritza" Shubert (first week). "Gay Paree" in two weeks made money, but fell under previous receipts. Final week gross \$20,000.

"The Road to Rome" Wilbur (seventh week). Jane Cowi has been breaking records. At her best was within \$400 of capacity and last week did \$17,500.

"Straight Through the Door" Moved first week here after five at Plymouth. "Yours Truly" ran along between \$20,000 and \$25,000 for a five-week stretch. Closed at \$25,000.

"Saturday's Children" Plymouth (first week). "Straight Through the Door" moved to the Majestic after five at Plymouth. "Yours Truly" ran along between \$20,000 and \$25,000 for a five-week stretch. Closed at \$25,000.

"Wings" Tremont (12th week). Has knocked them dead for three months. Last week \$17,000.

"The Three Musketeers" Colonial (second week). Headed for the house record. Started off with a bang, \$42,000.

"The Baby Cyclone" Hollis (second visit, same place, brought the house out of the doldrums for a gross of \$11,000).

Coming attractions: March 12. "Hit the Deck" Tremont; American Opera in repertory; Hollis; "The Road to Rome" Majestic; "Just Fancy" Wilbur.

Ethel Waters in Chicago. Ethel Waters is reported set for Chicago with her troupe in "Africana," playing the Adelphi. She has been playing T. O. B. A. house with her own troupe.

# COURT DECISION FIRMLY SETS DRAMATISTS' TRUSTEE CLAUSE

**Appellate Division Unanimously Agrees for Caesar-Freedman in "Betsy" Case—Refuse Ziegfeld Permission to Go Higher**

As a result of differences with authors, a suit by one set of writers against Florenz Ziegfeld has established the validity of a clause in the Dramatists' Guild Minimum Basic Agreement, whereby royalties due authors by managers shall be regarded as being held in trust until paid. The court ruling, of unpaid royalties as a trust fund is regarded as the most important development since the agreement came into force.

The test case was the action of Irving Caesar and David Freedman, authors of "Betsy." Having received no royalties, the authors sought for an accounting and judgment on the agreement made Ziegfeld a trustee of the royalties. Justice Bijur ruled against that contention, but the Appellate Division of the Supreme Court unanimously reversed it. The manager sought to appeal to the Court of Appeals but that has been denied. The majority fixes the status of all royalties.

## Opinion

Justice Poskauer, writing the opinion of the Appellate Court, said: "Plaintiffs allege that they were the authors of a play and contracted with the defendant to produce it. The contract provided that the manager was to pay the authors 'a sum equal to three per cent of the gross weekly box office receipts' to be paid and computed as provided in the Minimum Basic Agreement."

"That agreement contains this clause: 'Any portion of gross receipts due the authors for royalties, if not paid immediately on the receipt thereof by the manager, shall be held in trust for the author until payment; and the ownership of said trust fund by the author shall not be questioned, whether the moneys are physically segregated or not.'"

"The effect of this clause was to constitute the defendant a trustee for the plaintiffs and upon the acquisition by the manager of gross receipts which were not immediately paid the authors. We cannot isolate the clause of the main agreement providing that the royalty was a sum equal to three per cent of the gross weekly box office receipts, from the context contained in the Minimum Basic agreement. Reading the contract together with the fourth clause of the Minimum Basic Agreement, we hold that the intention of the parties was to create a trust relationship and to confer upon the plaintiffs at least against the defendant the status and the rights of cestui que trust."

## Romborg's Complaint

The complaint of Sigmund Romborg against Ziegfeld has assumed a double barreled action. There are actually two complaints against the manager, one by Romborg for Ziegfeld's failure to pay him royalties for his contribution to the score of "Rosalie," and that of the Dramatists Guild, the Council of which at a meeting voted to file charges that Ziegfeld willfully breached the Minimum Basic Agreement.

Both complaints are to be decided by arbitration. In the event the Guild's charges are upheld, the matter will be referred back to the Council, which may then declare Ziegfeld not in good standing. In such case no member of the Guild would be permitted to submit plays or scores until reinstatement. George Gerawin and Romborg had a dual contract to do "Rosalie," and while Gerawin had been getting his, Ziegfeld has been holding out on Romborg.

After being acquainted of Romborg's complaint, Ziegfeld answered that he would file counter charges against the composer. He has failed to do so to date.

Immediately on being informed that the Guild had taken separate action, Ziegfeld filed a bond to cover royalties due Romborg. This it was considered might mitigate the Guild's charges of willful breach. The Caesar-Freedman decision may have led the manager to act.

Caesar and Freedman were represented by Philip Adler; the Dramatists Guild, by John Schul-

# 12 SHOWS OUT INCLUDING "MAYA"

New York is losing a flock of legitimate attractions, 12 counted up to Tuesday.

"Maya," which attracted the district attorney's attention, was voluntarily removed Saturday, the Shuberts' Comedy going dark again. Neither the house management nor the show's sponsors would take issue with the authorities and a chance of going to trial on a charge of presenting a salacious play.

A special matinee was given for professionals. Afterwards Helen Arthur, speaking for the actors-managers, formerly of Grand street, stated a committee would work for a change in the provisions of the New York Wales padlock law which permits the closing of any play having one offside line.

Neither the Shuberts, who operate the Comedy, nor the actors group was willing to take a chance at further continuance. An offer to leave to the Provincetown Playhouse in the Village was turned down for the same reason. A suggestion to tour was likewise rejected.

## MAYA

Opened Feb. 21. There was no voice raised in its honor. Hall ("Telegram") found a "neatly successful series of interesting scenes." Anderson ("Journal") said: "a repetitious and threadbare play." Variety (Abel) said: "pretty dull stuff."

"Diversion," presented by Adolf Klabner, was taken off Saturday at the 49th Street after eight weeks to slim trade after the first week.

## DIVERSION

Opened Jan. 11. Osborn ("Evening World") found "A strongly and vividly written drama, while Hall ("Telegram") was "sorry to report 'Diversion' isn't."

"The Clutching Claw," presented by Barbour & Bryant, dropped out Saturday, playing three weeks. Too much mystery play competition was indicated.

## THE CLUTCHING CLAW

Opened Feb. 14. Atkinson ("Times") wrote "below the standards of the shudders." Mantle ("News") believed it a moderate mystery yarn. Variety (Land) wrote: "should enjoy a measure of popularity."

"The Merry Malones," presented by George M. Cohan at Erlanger's, will go to the road after 24 weeks. Show drew very well, getting \$30,000 and over up to New Year's. Recent takings are over \$25,000. "Meek Mose," all-colored drama, dropped out at the Princess Saturday. It opened about four weeks ago and could get little trade.

## MEEK MOSE

Opened Feb. 6. Woolcott ("World") decreed: "feeble and faltering." Mostly a second stringer. Variety (Ibee) said: "For \$330 the average playgoer demands more."

Sir Harry Lauder is in his final week at the Knickerbocker; "The Merchant of Venice" likewise in the final week at the Broadhurst, both attractions touring. "Caponsacci" repeating at Walter Hampden's, leaves Saturday. "The Spider," in for two weeks repeat at the Century, departs at the same time. "Behold the Bridegroom," which moved from the Cort to the Majestic, may be moved to another house. "These Modern Women," reported moving from the Eltinge to another berth, dropped out Saturday.

"Hot Pan," a Village product that opened recently and was generally

## HOT PAN

Opened Feb. 15. Atkinson ("Times") expressed majority sentiment when writing: "shapeless, crude, and sophomoric."

planned, was withdrawn after Sunday night's performance at the Provincetown.

## Colored "No. 2" Baby

"Oh, Baby" (No. 2) has gone into rehearsal in Chicago with "Hard-Task" Johnson as its principal comedian. This is an all-colored troupe which will play T. O. B. A. houses.

# SALARY SLICING TOO EARLY IN BWA'S HEALTHY ATTRactions

**Bad Signs While Winter Still On—Drops of \$7,000 in Grosses Last Week—Seats Much Lessened in Demand—Seven Houses Still Dark**

They have started cutting salaries already on Broadway.

That may happen at any time with a weak show, but that it should apply to major money getters is surprising before the winter is over.

Drop in trade for some of the musicals last week over Washington's Birthday figures brought declines as much as \$7,000. Dramatic and musical leaders "checked in some degree under the generally slowing box office pace. Early in the week empty seats were in evidence. The drop among non-musicals was "Good News," and no full recovery claimed until late in the week.

Even where the loss in gross was not spectacular, it was pointed out the demand had dropped sharply. Tickets for shows which have been hard to secure were easy to obtain. Squawks along Broadway were given out among managers with many houses filled with mediocre attractions are worrying plenty how to get business back to at least some sort of profitable margin.

Six theatres were dark on Broadway again this week. Next week will find at least seven untenanted. Several are to be filled the following week (March 19), but it is likely the number of showless theatres will increase rather than decrease.

Only four of the musicals held to form. "Show Boat" got almost \$44,000, "Rosalie," \$47,600; "Rain or Shine" \$40,000 and "Good News" around \$39,000, although some chairs were reported empty early last week. "Fanny Face" and "Manhattan Mary" about \$32,000; "Five O'Clock Girl" approximately \$30,000; "Rio Rita" and "Golden Day" \$23,000; "Connecticut Yankee" \$23,000; "Artists and Models" \$23,000; "Merry Malones" (leaving) about the same; "My Maryland" \$20,000; "Lovely Lady" \$18,000; "The Madcap" \$15,000.

## Last Week's Hit

"The Bachelor Father" stands out among last week's entrants. In seven performances it grossed \$19,000, meaning capacity the show can get over \$20,000 normally. "Keep Shuffling," new color show, also did well, a winner, grossing over \$13,500 the first week; "The Wrecker," English mystery play, has little chance at the Cort; \$2,500 the indicated first week's takings; "Improvements in June" added to the Clive Repertory doesn't mean a thing to Broadway; "Marriage on Approval" at Wallack's, no more.

"The Royal Family" kept the leadership of the non-musicals, off a little early in the week but claiming around \$24,000, no full capacity at the Selwyn, a large house for a comedy.

More material drops were noted among the other leaders. "Paris Bound" and "Trial of Mary Dugan" went to \$20,000 or a bit under; "The Silent House," eased off to \$19,000; "Good News" dropped over \$18,000, virtual capacity; "Our Bitters" figured the same pace with "Dunstable" that much or a bit more; "Excess Baggage" around \$17,500, but selling out still on subscription basis; "Command to Love" \$16,500; same for "Dramatic Friends"; "Porgy" \$16,000; "Shannons of Broadway" and "The Queen's Husband" both around \$9,000; "Behold the Bridegroom" and "Escape" \$8,500; "Free Soul" and "And So To Bed" \$7,500; "Cock Robin" \$7,000; "Sh, the Octopus" \$6,500; "Romance" \$6,000; "Spring" \$5,500, about the same for "Jimmie's Women."

## Moves

"The Merry Malones" leaves Erlanger's this week, the house being taken over by the "Cort" and the behavior of Mrs. Crane (March 19). "The Clutching Claw" stopped last Saturday at the Forrest, dark now, but to get "One A. M." next week. "Diversion" stopped at the 49th Street, also dark, but to get "Killer" next week; "Behold the Bridegroom" due to close at the Knickerbocker, unless shifted again that house getting "Rio Rita" from the Lyric, which will offer "The Three Musketeers"; "12 Thousand" will be secured by the Columbia to alternate their Bi-weekly with "Taming of the Shrew," also taken off last Saturday were "Maya," chased by the police, the Comedy went dark; "The Blue Bird" in the Village; "The Modern Women," Eltinge; "Abek Mose," Pines. Going off this week are Sir Harry Lauder, Knickerbocker, and "The Merchant of Venice," Broadhurst, which goes "The Buzzard" next week; "Caponsacci," Walter Hampden's, which "The Merry Malones" will be offered.

"The Spider," which leaves the Century dark.

Number of attractions in the agencies on a "buy" basis dropped to 21 this week. The flock of closings last Saturday accounted for that, partially. Thirty-five of the better productions have been accepted other than as regulars. "Rio Rita," despite its long run and the switch from the Lyric to the Majestic, will be the last to leave from \$5.50 to \$3.55, extended its buy another eight weeks. "The Bachelor Father" was a natural addition last week, the only premiere then to be taken on as a buy. The list: "Fanny Face" (Alvin), "Manhattan Mary" (Apollo), "Good News" (Columbia 46th St.), "The Bachelor Father" (Eltinge), "The Five O'Clock Girl" (44th St.), "Rain or Shine" (Geo. M. Cohan), "Golden Day" (Hammersteins), "Our Bitters" (Henry Miller), "Sunny Day" (Imperial), "Rio Rita" (Lyric), "Coquette" (Maxine Elliott), "The Silent House" (Morosco), "Rosalie" (New Amsterdam), "Paris Bound" (Music Box), "The Queen's Husband" (Playhouse), "Excess Baggage" (Ritz), "The Royal Family" (Selwyn), "Dunstable" (Majestic), "A Connecticut Yankee" (Vanderbilt), "Artists and Models" (Winter Garden), "Show Boat" (Ziegfeld).

## In Cut Rates

The bargain ticket list totaled \$2 on Tuesday, a goodly number, considering the many departures. Business none too good with opposition from the one-tickets and party promotions. The list:

"My Maryland" (Jolson), "Take the Air" (Waldorf), "Lovely Lady" (Harris), "The Madcap" (Cort), "Sunny Day" (Imperial), "Artists and Models" (Winter Garden), "Parlous" (Edith Totten), "The Merry Malones" (Erlanger), "Keep Shuffling" (Cort), "Cherry Orchard" (Blou), "Jimmie's Women" (Froile), "The Shannons of Broadway" (Martin Beck), "The Ivory Tower" (Cort), "The Shrew" (Garrick), "And So To Bed" (Blou), "Spring 3100" (Little), "The Queen's Husband" (Playhouse), "Whispering" (Hudson), "Marriage on Approval" (Wallack's), "Hoboken Blues" (Playwright), "Interference" (Lyceum), "Cock Robin" (44th St.), "A Free Soul" (Cort), "The Mat. Man" (Bayer), "Behold the Bridegroom" (Majestic), "Escape" (Booth), "The Spider" (Century), "Excess Baggage" (Ritz), "Eltinge" (Eltinge), "The Octopus" (Royale), "Within the Law" (Cosmopolitan), "The Wrecker" (Cort).

# FRISCO GROSSES

San Francisco, March 6.

First week of new Broadway legions and everything in town was off. But at that the "run attractions" fared well. Considering length of stay, and there was squawking about arrivals during the week. Henry Duff opened "Shannons of Broadway" at his President while Walker Whiteside inaugurated a two-week stay at the Columbia with "Sakuri."

Duff's "New Brooms" continues strong at the Alcazar, with nothing as yet in sight to indicate it will be out in about three more weeks—more likely more than that.

Estimates for Last Week  
Curran — "Broadway" slipped gradually to around \$10,000 on seventh week. Should do equally good on final week.

Geary — "The Scarlet Woman" making big business, with fair night business. Fourth and final week, \$10,000. Nice profit.

Columbia — "Sakuri." Walker Whiteside has good following here, and did fairly well on opening week. Revenue first Sunday near \$10,000.

Alcazar — "New Brooms" wound up its first week with \$5,400. Still most popular attraction in town.

President — "Shannons of Broadway" checked a two-week initial week, \$4,900, exceptional in Lent.

## Washington B. O.

Washington, March 6. With field to himself Winthrop Ames opened his "Gibber-Shillan" opera company to a good start, but was a big disappointment over last year when playing the large capacity Polls. Excellent notes with much attention given to each change of bill and a final count of close to \$10,000.

Current week both the Shubert houses are dark, while National has "Tahiti Bells" with Lenore Erie and parking them in.

# "Clutching Claw" Co. Paid Off on Equity's Bond

"The Clutching Claw," play by Ralph T. Kettering, closed at the Forrest, New York, Saturday. Salaries were paid by Equity through a surety bond filed by Barbour, Crimmins & Bryant.

While the show was rated good enough mystery stuff, over-competition in that line on Broadway is blamed for its failure. A group of persons in the Broadway Theatre Ticket Agency were reported having a piece of "Claw." Charles Levy and Joe Neuman are said to have invested \$1,500 each, while a third \$1,500 was split among eight other employees in the ticket agency.

The three-firm lost the arbitration in the case of "It is to Laugh," the Fanny Hurst play which closed and reopened at the Forrest some weeks ago. An east side group was supposed to take over the show. Barbour, Crimmins and Bryant retaining 50 per cent of the profits. The East Siders denied responsibility when the show suddenly closed on the first Friday at the Forrest, stage hands refusing to raise the curtain when a check came bouncing back. The rubber came from the East Siders.

By arbitration it was ruled that the original producers were responsible for the company's salaries and they were ordered to pay five-eighths of a week, totaling \$550. The decision set forth that the firm failed to apprise the players the day of the abrupt closing; William Morris gave the decision.

Lester Bryant of the firm sailed last Friday for London to present "Excess Baggage" there. It is the firm's most successful try to date. Bryant accompanied his wife, Edna Hibbard, who is to appear in London in "Gentlemen Prefer Blondes." The London "Baggage" presentation will be made by the three-firm, Gilbert Miller and the Shuberts. Rollo Lloyd, who will star the show there, also sailed with Bryant.

# Lillian Albertson Owe Rent

Los Angeles, March 6. Lillian Albertson (Mrs. Louis Macdonald), who presented the "Desert Song" on the coast at the Windsor Square theatre, still owes \$2,500 for rental of the house, according to the Ebbl Club, owner of the property. That organization has started attachment on Miss Albertson through its attorney, Mortimer Kline.

It is said that Miss Albertson leased the theatre for three months at a total rental of \$5,525. When her show failed to do business in the exclusive Wilshire district, the producer moved to a downtown house.

The amount claimed by the Ebbl Club is for four installments at \$625 each, balance due under agreement of the lease.

# Claire Luce with Shuberts

Claire Luce, returning to New York this week on the "Benaragalia," comes back with a two-year contract with the Shuberts.

Under it she is guaranteed 25 weeks annually, and will appear in a light fare adapted to her.

Miss Luce in New York was last with Ziegfeld.

# Claudette Colbert Going Away

Claudette Colbert, whose last two plays were taken off before they were sailing, weather, says her fare will to America in the revived "Within the Law," opening Monday at the Cosmopolitan. She leaves for London this April, where she will take the lead in "The Barker."

man of the Arthur Garfield office, with Ziegfeld represented by Sol A. Cosmopolitan of the Nathan Burken office.

## PLAYS ON BROADWAY

## BACHELOR FATHER

David Belasco presents a comedy by Edward Childs Carpenter, directed by Mr. Belasco. June Walker, C. Aubrey Smith, Geoffrey Kerr, featured; settings by Joseph Wickes. \$3.50 top, at the Belasco, Feb. 28.

Dr. Kesting.....George Riddell  
Larkin.....David O'Neil  
Sir Basil.....C. Aubrey Smith  
John Ashley.....Geoffrey Kerr  
Kate Trent.....Violet Roache  
Blanche O'Grady.....Harriet Lorraine  
Maria Fremont.....June Walker  
Tony Plagg.....Howard Houston  
Dick Forester.....Maryland Jarboe  
Hector.....Kitty Gray  
Robert.....Thomas Hernandez

"The Bachelor Father" is a contribution of significance to dramatics. Therefore the matter of illegitimacy has been handled in this country either as a subject of whispered morbidity or of race "dirt." A 14-year-old girl may see Mr. Belasco and Mr. Carpenter's treatment of that subject, in which not an objectionable scene or word transpires, and wherein, moreover, a spade is called a spade.

But—such dainty, graceful handling of any material has scarcely been observed in a decade. "The Bachelor Father" was to live or die on its treatment.

Over it all is something rarefied. It is one of those inspired ensembles which may never know an approximate parallel. The casting, the motivation, the dialogue, the story, the atmosphere, the sophistication without hardness—all blend so naturally that proscriptions and spotlights are obliterated and one lives the thing.

The tale is simple enough—surprising that others haven't thought of it; but, had they, no power could have helped them had it fallen into profane and clumsy hands.

A titled English noble rate, past middle age, who used an international bicycle, knows he has at least three authenticated illegits—one in

England, one in Italy and another in New York. Remorse—perhaps curiosity, rather—moves him to send his solicitor to find the brats and bring them to him. What he will do with them he does not know.

We see them in their home surroundings, with their unmarried mothers. They know little and care less about this remote Briton. But they consent to come. The scene in which Sir Basil meets his own young flesh and blood is one of the most gorgeous comedy acts in the ken of the stage. Yet under it lies a sub-structure of pathos. His bachelor life is harassed; he doesn't know the youngsters—he is their father, yet they are strangers.

In the last act—and this play has that miracle, a third act that tops the fore-runners—we find him awkwardly, almost reluctantly, but fiercely, in love with his children. The bar sinister has been almost forgotten. He is proud of them, indulges them, tries half-heartedly to master them—and they idolize him, too.

Then, one by one, he loses them—for they are adolescents. And the simple, supreme heart-break of this proud, whimsical old man who has had that unique sensation—the birth of a father—ends the glorious comedy with a swell of soul-twining grief, followed by one of the finest comedy plot cracks ever heard for a certain line.

The performances and direction are beyond criticism. Belasco worked on this script for two years and he will have as long to enjoy the fruits of it, for "The Bachelor Father" is a success anywhere, in any language or region, if produced with a tinge of what was given to the original.

June Walker, perhaps the best semi-grown brat actress that ever lived, as the New York "love-child," has a fat part, but how she plays it! Without ever "pointing" a laugh,

she wrings forth a thousand. She looks the age and class required, and in her dramatic moments surpasses her superlative comedy work. Her husband, Geoffrey Kerr, as the ambassador of the bachelor father, is cast down to the ground and plays it to the skies. It will be many a year before this pair can find themselves together in one play which has for them such two ideal and widely different roles.

C. Aubrey Smith, the veteran English actor, is from Heaven. Brusque, soft, heart-broken or irritated, the man is Sir Basil. Viola Roache gives a splendid straightforward performance as the English mother. Harriet Lorraine, as the Italian ex-diva mother, has an opportunity to employ her fine voice as well as act beyond anything ever suggested in her musical and vaudeville performances. Her daughter must also be a singer, and in this bit of placing Belasco must have found Adriana Dori by prayer or some other inexplicable manner, for with her dialect, youth, appearance and soprano voice one rubs his eyes to marvel at the child in one of the principal roles, a stranger in this country, almost an amateur, scoring vigorously.

Re O'Malley as the boy, fits Maryland Jarboe, a newcomer into legitimate ranks, after glorification and display in the crack revues, hasn't a great deal to do, but even she has caught in her music and spirit in making up so as to dim rather than enhance her beauty, playing for teamwork and not for individual prominence. Howard Berner, as an airman hick, clicks, and if anyone thinks he overacts let him go down to Told Avner and listen and look.

"The Bachelor Father" is a predestined box-office riot, due to run the season despite weather, and to have a magnificent touring life.

## KEEP SHUFFLIN'

Colored musical comedy presented at Daly's 63d Feb. 27 by Con Conrad, Inc. Miller and Lyles, who wrote the book, starred. Score by Jimmy Fennell. Lyrics by Henry Creamer and Andy Razaf. Dances staged by Clarence Robinson. Book directed by Nat Phillips.

Henry.....Jerry Miller  
Honey.....George Hatties  
Mrs. Jenkins.....John Vizal  
Steve Jenkins.....Clarence Robinson  
Scrappy.....Byron Jones  
Evelyn.....Evelyn Keyes  
Honey.....Jean Starr  
Alice.....Margaret Lee  
Mrs. Jenkins.....Bourney Miller  
Sam Peck.....Aubrey Lyles  
Ruth.....Maude Russell  
Yarbo.....Billie Yarbo  
Grit.....Gretta Anderson  
Marie.....Marie Dove  
Joseph.....Gilbert Holland  
Herman Listerino

On white keys....."Fats" Waller  
On black keys.....Jimmy Fennell  
Behind bugle.....Jabbo Smith

Ever since "Shufflin' Along" turned the 63d street musical into a theatre, Daly's has been looking for a colored successor. Titled "Keep Shufflin'", it's here. That name sim-

ilarity extends no further. Had its sponsors kept the show out for another week or two for smoothing, "Shufflin'" would have wowed Broadway. "Shufflin'" it's there, anyhow—and how.

In point of numbers, looks like the score is as good as that of the first named success. A few weeks will tend to prove that. As for comedy, the new piece impressed as funnier. In the mood, you can start smiling at the first curtain and keep on laughing. Of course, you have got to like colored folks at funning.

There is needed a pruning of the book. Laughs are there and the dialog could be compressed. Miller and Lyles, who wrote the book, are also interested in the show, reported having a 25 per cent piece. Con Conrad, who produced the new "Shufflin'", has the reported backing of the sporting man, Arnold Rothstein.

"Keep Shufflin'" was staged by Nat Phillips, except for the dances. Save for the management, it is completely colored. A flock of credits is programmed, the music being by Jimmy Johnson (with his brother, Walter, "Charleston"), "Fats" Waller and Clarence Todd; lyrics by Henry Creamer and Andy Razaf. Will Vodery came in on the orchestrations and Clarence Robinson directed the dances.

Johnson and Waller are in the orchestra, both at pianos, and are regularly programmed the same as the cast. So is Jabbo Smith. Boy, what a bugler—and blue! Conrad is mentioned collaborating in five numbers, but his share appears to have been "Charleston" and "Harlem Rose," done with Gladys Rodgers. That number is out of the show, regarded as rather tragic for this troupe.

Miller and Lyles are funny. They are working with Margaret Lee, an ample girl. It is her straightening that eddy seem laughable. As for book, the leads are for establishing an "Equal Got League." The robbing of a bank is considered, and, to decide who is to blow up the building, there is a battle royal. Miller is knocked out, and dreams of vast wealth. A good-for-nothing, he comes home with all kinds of money, tells his hard-working wife that she can have 80 Rolls-Royces, and that they are to have carpet 25 feet thick on the floor. It is all what he saw after taking it on the button.

They have a colored toe dancer, quite a novelty in itself. Honey Brown is her name, and a honeyed bride who spins the lereal band until she has proved to herself after a year of matrimonial self-approval that it was the right step. Instead of a year, the action drags through four more, during which time the heroine has served a "bit" in a shooting episode with a paramour who would influence her toward the oldest profession, and the righteous Mr. Fletcher clicks with his invention.

"Marriage on Approval" is a dud entertainment, regardless of the single set and the five people cast, among the other economical factors in the conservative hook-up. Abel,

the first act, with Miss Starr again in high.

Still another wow number is "Leg It," encored, too, of necessity. Credit for that goes to Billie Yarbo, eccentric comedienne and hooper. They took her out of the chorus the first week, when the show played Philadelphia, and she is set with a contract for five years.

"Keep Shufflin'" is bound to be as popular among the professionals as "Shufflin' Along." It is well dressed, has the weight in numbers and doesn't pretend to be anything else than it is—an excellent colored musical comedy. There are mid-night performances Thursdays, providing a late trick for the stay-outs. Before the first week was over Times Square was pagging the show. It is due to move down to a larger house very soon.

Ibce.

## Marriage on Approval

Michael Kallseger presents his new three-act play, staged by George Smith, field, opening March 1 at Wallace's, New York.

Mrs. Morley.....Lou Ripley  
Willard Keane.....Larry Fletcher  
Marie.....Phyllis Povah  
Mrs. Miller.....Carrie Walter  
Henry Wippen.....Lawrence Leslie

Michael Kallseger, whose "One Man's Woman" has a Leblangering existence for about six months, a couple of seasons ago, is a hound for punishment. His "Marriage on Approval" breaking right for a unanimous first string critical review, was caught and found wanting by the second stringers last season under the title of "Trial Marriage" with Grace Valentine featured.

In the re-edited version, Phyllis Povah is the center in this Lindsey sized experiment of companionate marriage with a melodramatic treatment.

As seen by the major reviewers, "Marriage on Approval" merely substantiates their associates' opinions that there is little or no excuse for the play, inasmuch as it does its dramaturgy, entertainment, edification or purpose.

At its best, "Marriage on Approval" is inept drama, a weak contribution to the type of "woman power" school.

Kallseger's purpose in resurrecting his script was the timeliness of the companionate marriage theme, but as developed it is neither here nor there, so it matters about as much.

Miss Povah is the companionate bride who spurns the lereal band until she has proved to herself after a year of matrimonial self-approval that it was the right step. Instead of a year, the action drags through four more, during which time the heroine has served a "bit" in a shooting episode with a paramour who would influence her toward the oldest profession, and the righteous Mr. Fletcher clicks with his invention.

"Marriage on Approval" is a dud entertainment, regardless of the single set and the five people cast, among the other economical factors in the conservative hook-up. Abel,

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## THE CHANGING THEATRE

The announcement of Florenz Ziegfeld, made here yesterday, that the last of the long line of "Follies" has been seen by American playgoers, is the sort of stuff that theatrical history will be made of in the future. More than two decades have passed since the impresario launched the first of the revues, which not only made his name a household word but led to imitations without number. It is partly because Mr. Ziegfeld believes that the fashion which he set has been proscribed and debased that he has decided to abandon production of the "Follies." His recent successes in more spectacular and solid productions are, of course, a factor.

It requires rather long association with the theatre to remember the pre-Follies days in the American theatre. Before Mr. Ziegfeld inaugurated the newer mode there had been sharp division between musical comedy and vaudeville. The producer took the two, combined with them an entirely new art, spectacular and lavish but nevertheless pleasing. The final ingredient was the Ziegfeld girl, each of whom has been a pulchritudinous monument to her discoverer. The combination made his reputation and his fortune. Hosts of imitators were quick to copy his ideas. In endeavoring to match the Ziegfeld touch, they went to extremes which the originator had never attempted. Vulgarity and nudity were added to the more successful formula. Mr. Ziegfeld first combated such adulteration of theatrical art. Now he abandons the field entirely, so that he may not be classed with those who have copied him without touch or deftness.

The passing of the "Follies" will not mean, fortunately, the retirement of Mr. Ziegfeld from the production field. Building upon his earlier experiences, Mr. Ziegfeld has evolved through "Rio Rita," "Sally," "Rosalie," "Kid Boots," "Show Boat" and finally "The Three Musketeers," an entirely new type of entertainment. Nothing has been lost and much has been added in the transition. Public appreciation is even greater than it was in former days. The Ziegfeld play and the Ziegfeld girl enter a new era and an improved one.

Editorial from

WASHINGTON POST, February 24, 1928

IN GRATEFUL ACKNOWLEDGMENT of the Opportunity Accorded Us All by  
 SCHWAB & MANDEL to Appear in the **"GOOD NEWS"** (NOW AT THE  
 Hit of Hits, the Success of Successes SELWYN, CHICAGO)  
 AND TO THE "GOOD NEWS"—MEN AND CRITICS OF THE PRESS OF THE COUNTRY FOR THEIR APPRECIATION OF OUR EFFORTS  
 —FEATURING—

# ABE LYMAN AND HIS BRUNSWICK RECORDING ORCHESTRA

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 As "Bobby Randall"

**DOROTHY McNULTY**  
 As "Babe O'Day"

**KATHARINE MORRIS**  
 As "Patricia Bingham"

**MAX HOFFMANN, JR.**  
 As "Tom Marlowe"

**JOHN McDONELL**  
 As "Slats"

**GENE SHEERIN**  
 As "Windy"

**GEORGE SCHILLER**  
 As "Charles Kenyon"

**MILDRED BROWN**  
 As "Constance Lane"

**DOROTHEA JAMES**  
 As "Millie"

**EDWIN MICHAELS**  
 As "Sylvester"

**PEGGY BERNIER**  
 As "Flo"

## PLAYS OUT OF TOWN

## VEILS

Worcester, Mass., March 6: Worcester had all the thrills of a world premiere last night when "Veils," new play in three acts and 12 scenes, with a musical setting, was produced at the Worcester theatre. The play is the work of Irving Kaye Davis, and scheduled for Broadway next week.

Local critics likened the play to a mixture of "The Garden of Allah," "The Cradle Song" and "The Miracle," but allowed it had a full measure of entertainment. "Veils" is a play rather than a spectacle, although there are some excellent scenes which will be even more pleasing on a larger stage than Worcester affords. Incidental music sung by a choir of no small number will also help it.

The story revolves around twin sisters, one in a convent and the other a street walker. At the altar as she is about to take the veil, the good sister changes her mind and goes out into the world with a young painter. The bad twin, Nan, tired of her wayward life, turns to the convent for solace.

Elsa Shelley is the twins and demonstrates versatility in the dual role. In support are Hilda Spong, as a mother superior, Frances Underwood, Grant Stewart, Charlotte Granville and many others whose names will be recognized on the program.

On the whole, the opening performance, while not perfect, was exceptionally smooth. The play is two lengthy now, consuming two hours and 40 minutes. Before it reaches the metropolis will probably be deprived of sufficient dialog so that one can enjoy it without being bored.

There will be much speculation as

to how New York will receive a play that deals with temptation in a convent, despite the skillful handling of the touchy subject. Last night's audience gave no indication of just how it felt about this, but in Boston, unless the writer misses his guess, there would be harsh criticism for daring to bring such a theme to the stage.

Worcester is only 44 miles from Boston, but it is not as set in its abhorrence to situations that place religious life as a temptress not entirely wholesome. Also there was a manifest tendency to judge Mr. Davis' work from the standpoint of a playwright's effort rather than a standard of theme. There seemed unanimous agreement that it had been well done.

It would seem that the play would have been entertaining from the mere novelty and the interest aroused through the ever changing scene. It is not entirely clothed with religious atmosphere. There is sustained interest, even though at times credulity is taxed and the mechanics and the playwright are not at ease in the use of the scene.

"Veils" glories in its excellent cast and it has reason to. In the hands of any but the most capable actors, the play would be a disaster. In New York, but at the present time it is a 50-50 bet and the result rests solely on how Manhattan feels about the theme. *Gulfcoffe.*

## THE RED ROBE

Hartford, March 6: Mesars. Shubert present "The Red Robe," operatic musical comedy from a novel by Stanley Weisman; music by Jean Gilbert; book and lyrics by Harry B. Smith; orchestra directed by Oscar Radin; dances staged by Ralph Reader; settings by Watson Barrett; costumes designed by E. E. Schaeffer; production stage by J. C. Hoffman.

Manette.....Joe DeWagast  
Leut. Roland.....Zella Russell  
Captain La Rolle.....Mark Smith  
Major.....William Morton  
Marquis de Pombl.....Ivan Servais  
Gil de Bernat.....Steven Valt  
De Cocheforet.....Evelyn Herbert  
Ladies in Waiting.....Eleanor Standish  
Sir John Blount.....John Goldsworthy  
Cardinal Richelieu.....Arnold Kort  
Filar Joseph.....Jesse Beggs  
Sergeant Corbain.....Orchard Madsen  
Betty Dair, Penny Dolan,  
Helen Borne, Diane D. Ring  
Elaine, Countess de Cocheforet.....Manila Powers  
Henri, Count de Cocheforet.....Barlett Simmons  
Blaise's Maid.....Evan Arbuckle  
A Courtier.....Seymour Rand  
An Abbe.....William Romaine  
Major Domo.....Walter J. Brennan  
Prime Minister.....Gilbert Vitis  
A Page.....Edna Vitis

Press agents are calling the Shuberts' newest opera, "The Red Robe," the biggest thing Lee and Jake have ever done. They cannot honestly add that it's the best. Judging by the first performance last night at Hartford, it approaches being the worst, for, charitably disregarding a ragged first night, there is nothing beneath the surface to the principals demonstrate their love for one another in boring tunes and emotional sighs, the comes act like two-year-olds at their first picnic, and the ballet works like the fifth race at Belmont. Chorus warbles with varying frequency, and when the curtain came down on the second act most folks were ready to retire, and some did. Finale was at 12.30.

Story is of the days when Cardinal Richelieu was prime minister of France, dominating King Louis, the Fourteenth. The cardinal is hated by the natives, because of his strict discipline, and the plot is against him. Chief among the conspirators is the Count de Cocheforet, who has a beautiful daughter, Renee (Evelyn Herbert). A soldier of fortune, he is sentenced to die for dueling, but the cardinal pardons him in order that he may carry out the count's errand. Instead, falls for the count's daughter and permits the conspirator to escape. He returns to the cardinal, who has experienced a change of heart and welcomes his opponents to his home. The story, presented briefly here, is extended interminably in the play, letting one get used to injections of song, dance and a little comedy.

Walter Woolf and Miss Herbert haven't a chance at their roles but are not as baron as Harry K. Morton and Mark Smith, who practically have no material whatsoever. Gloria Foy is the countess, but she shows much personality and steps. Her entrances are signals for sighs of relief. Miss Foy has a great partner in Joe Wagstaff, who stops along with her.

Chester Hale girls will need a few weeks more training to show anything, although a few of their numbers are good. Some of these is a drum ensemble on the toes and another an equestrian dance.

Music by Jean Gilbert and lyrics by Harry B. Smith are ordinary "Passers-By" sounds nice but tires. Settings are okay but lights are terrible. Even the operators couldn't hold a spot steady for a minute. The mazdas go up, down and out for no reason at all.

"Red Robe" will have the Shuberts in red before the hot months. *Roberts.*

## PLAYS ABROAD

## UNKNOWN WARRIOR

London, Feb. 16: Originally produced at the Comedie Francaise four years ago, this play has had a great vogue on the Continent and has been played some thousands of times in Germany. It was produced here at the Arts Theatre Feb. 5 and transferred to the Little Theatre Feb. 10.

It is strongly anti-war and exceedingly powerful. Its general sympathies are probably more understandable in a country where military conscription is in force. Rather talky in spots, but there are several compelling scenes, as the one in which the soldier calls on his leg comrades to witness his marriage. The entire second act is remarkably effective and full of varied emotions. Sometimes it is even beautiful.

The soldier returns from the lines on four days leave. He is to be married to a young girl on the night of his arrival. His wife is late and the guests have gone. His father thinks the war is practically over, for there has been a big victory. Soon the soldier realizes something is being kept from him. He insists and is handed a telegram that recalls him immediately. He must start at dawn—his four days have become four hours. Left alone, the girl tells him she is determined to be his wife in reality before he returns, and he calls up the spirits of his dead friends and comrades to witness the vows.

An hour or two later and the girl sleeps peacefully, the man crouches at the foot of the bed. The girl wakes and is angry because by dozing she has lost 10 minutes of their too short time. Again the soldier senses something wrong. He taxes the girl and they agree to tell each other the truth. Then she tells him that his absence from her has killed her love. What she has done that night she considers sort of duty. It is his turn to tell the truth. The war is not nearly over, victory has become a reverse, things are desperate. He only realizes his love by volunteering for a duty which means certain death, and a condition was that he had to return at once if wired for.

The souls of the two are laid bare, but his love conquers. They try to shut out the dawn with heavy curtains and pretend the war is over and that she still loves him. But the dawn filters slowly through the curtains. Just as he is going the father discovers how the night has been spent. The soldier has not only dishonored the family name, but the girl herself. A quarrel ensues and the father learns that the son thinks he wishes for his death so that he could come into the property. Then, a sort of reconciliation having taken place, the soldier goes to the duty that means death.

Ellen van Volkenburg's production is excellent. In the title role Maurice Browne plays well, but is not to become monotonous. Huntley Wright is peculiarly poor and ineffective as the father. Tossell Puller is consistently good as the girl.

Despite the undoubted power of the play it is doubtful whether it will meet with the same success here it has found abroad. *Gore.*

Janette Gilmore Sails

Janette Gilmore sailed March 1 for Australia to play the lead in "Rio Rita."

## NEW YORK THEATRES

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Kranzer, Dillingham & Ziegfeld, Ma. Dir.

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with A DRILLING CAST

Libretto by OTTO HARRACH and

MUSIC by KENNEDY KALMAN and

HERBERT STOTHART

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INDEFINITELY

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## YORK and KING

# COPYRIGHT HEARING

Washington, March 6. First of the new session's annual pilgrimage on copyright took the form of a hearing on the Vestal House bill H. R. 8913 to establish by law the now existing trade practices on various rights under a copyright.

Session, held in the caucus room of the House Office Building Friday, was the first to be marked by everybody being in agreement—but even then there were "remarks."

Louie E. Schwartz, copyright counsel for Paramount, informed the committee that the magazine publishers, and the "Saturday Evening Post" in particular, were the "most obstinate in the world and did business in the sloppiest manner of any firms or individuals having to do with copyright."

He also stated that no one was concerned about copyright until motion pictures came into the field.

This was brought about by the rather lukewarm presentation of the approval of the divisibility idea of Frederick S. Bigelow as representing the "Satepost." Though Bigelow admitted he entered into many agreements with authors that

were nothing more than verbal understandings, he now was wondering if those same authors, from whom he took their mere word, would not now go out and sell the picture rights, or other rights, and let them have precedence, as to publication, over to his serial and magazine rights.

That got the "rise" out of Schwartz. Otherwise the hearing was marked by entire agreement with witnesses including Wm. Hamilton Osborn, for the Authors' League; Arthur W. Well, copyright expert, Hays organization, who offered several minor amendments to clarify the language of the bill; F. A. Silcox, National Asso. of Publishers, and R. L. Balkor, of the same association.

Gene Buck, Nathan Burkan and E. C. Mills, previously recorded as favoring the bill, were on hand expecting to have their own bill to set up changes in the mechanical reproduction clauses of the act including the repeal of the arbitrary two cents clause, up for hearing. This, however, was postponed to a date to be set later.

## "Ride" for Society

Appears that the American Society of Composers, Authors and Publishers is in for another "ride." This time from Congressman Jeff Busby (D), Miss., new member of the committee. Busby started in on Osborn, of the Authors' League, but finding the witness not of the society, stated he would follow up his questioning when someone representing that body got on the stand.

Appears that with each session, at least until the controversial issues for which changes are being sought are finally disposed of, with the advent of new committee members the composers and authors will have to re-sell the idea that they should be compensated for the use of their works when a profit is made by someone else.

New Democratic congressman from New York, William I. Sirovich, who succeeded for Elmore of the patents committee, when the latter was transferred to the foreign affairs committee, clearly indicated his stand as being for the writers and his desire to give them everything in the way of copyright protection.

## HAROLD DIXON QUILTS BIZ

Harold Dixon, songwriter-head of his own music publishing company, is retiring from the business. Dixon is disposing of his catalog to divers publishers. Jack Mills taking over "Say Out of the South."

## Quits Theatre for Church

Utica, N. Y., March 6. After 12 years as organist at the Avon, George M. Wald, Jr., played his swan song Friday night. He continues a organist at the First Presbyterian Church and will devote himself to study and teaching.

## Aces Reorganized

Albert Relyea, Jr., and his reorganized Bay State Aces open a 15-week dance tour through New England next week.

Band numbers 10 men and carries two dancing comedians.

# Many and New Exclusive Artists with Brunswick

Brunswick has taken on a raft of new artists for exclusive recording on their label. Some have had their initial disks released; others are in preparation.

The new disk performers are Belle Baker, Arnold Johnson and his Park Central Hotel (New York) Orchestra, Robert Chisholm, barytone of "Golden Dawn"; Dr. Rockwell, of "Greenwich Village Follies," Edgar Fairchild and Ralph Rainer, two-piano team, with "Rosalie" to succeed Phil Ohman and Victor Arden of "Funny Face," who have switched to Victor.

Zelma O'Neal, of "Good News," is another newcomer, as are Herbert Gordon and his Whispering Orchestra from the Hotel Adelphi, Philadelphia; Gala-Rini, accordionist; Jessica Dragonette, National Broadcasting Co., soprano featured on the Philco Hour; Harold "Scrappy" Lambert, tenor, and half of the radio-famed Smith Brothers; Joe Rines and Orchestra from the Elks Hotel, Boston; Kentucky Jubilee Choir from the Roxy; Hanapi Trio, Hawaiian instrumentalists; Libby Holman, last in "Merry-Go-Round"; Dave Rubinoff, picture house violinist, Eddie Thomas, solo tenor of Yacht Club Boys; Royal Hawaiians, NBC artists; Boyo Buddy, radio, and Varsity Four, dance combo.

## RICKSON, PIANIST, WANTED

Boston Police Send for Him—Failed to Maintain Daughter

George Rickson, 27, piano player for the Lew Leslie Club, was taken back to Boston, where he wanted, the police said, for failing to maintain his daughter. Rickson was arrested on a telegram from the chief of police of Boston.

Detectives Joseph Fitzgerald and Pat Hartly of the West 47th street station arrested Rickson. Everything has now been rosate with Rickson lately, the sleuths said. The pianist, the detectives said, sought to get money enough to make up his arrears and found much difficulty in obtaining the funds, the sleuths averred.

## Chicago Union Holds Out Ray Miller, Band

Chicago, March 6. Union retaliation may keep Ray Miller out of a lucrative engagement for Karzas, the ballroom manager, at his Aragon here. The union is peeved at Karzas, who operates the Trianon and Aragon, owing to his having formerly operated a small radio broadcasting station and etherizing his dance orchestras from the ballrooms.

With the union edict against such practice unless there is additional compensation, Karzas came into discredit with the union officials which is now counting against Miller and his Brunswick recording orchestra.

As an incoming attraction and not a local member, the union can discriminate against an outside dance orchestra. It is costing Miller a choice berth.

## Colored Ballroom Chains

A chain of big dance halls among the colored sections of the country is fast assuming shape by the J. J. Faggen interests, which operate the Savoy ball room in Harlem, New York, and only recently opened a second Savoy in Chicago.

The next invasion is Philadelphia, where the Faggen crowd is reported a staking over the Strand ball room at South and Lombard.

## Beating the Grind

Nathaniel Finston, general musical director for Publix, left Tuesday (yesterday) for a short vacation. He is keeping his destination a secret in order to get away from the grind.

## L. A.'S MUSIC SHOW

Los Angeles, March 6. Music Trades' Association of southern California will hold a music show at the Ambassador auditorium June 18-30. This is the first of its kind to be presented here. Artistic, educational and mechanical developments of music will be displayed in the exposition.

Joe Kline at Midland, K. C.

Kansas City, March 6. Joseph Kline has replaced Carbonara as conductor of the Lowry Midland orchestra. Kline comes from the Denver, Denver.

# INSIDE STUFF

## ON MUSIC

### Negroes and Colored Records

Caucasian psychology in capitalizing negro character is asserting itself in the manner in which the colored people buy race records. The self-conscious Negro, getting more so under the guidance of a few intellectuals, professes disdain of musical effusions thoroughly racial, and instead buys white man's music.

The progressive preachers in the pulpits rave and rant against the hectic "Look Out for the Debbil Satan" type of "canned" sermons which sell big with the natives, but they themselves are the first to buy that type of recording on the sneak.

Similarly, with the metropolitan Negro evidencing a white man's complex, they actually go in for the extreme "low-down" forms of barbaric jazz, their honest preference, but also buy white artists' recordings extensively.

They prefer vocals by male artists like Nick Lucas (Brunswick), Art Gillham (Columbia) and Gene Austin (Victor). An important reason for the latter's large Victor sales is ascribable to the Victor's comparatively recent move to market race records, opening up a new avenue of outlets in the colored communities.

### A Rival to "Anvil"?

Arthur Schwartz, who composed various numbers for the "Grand Street Follies," has written an interpretive modernistic composition entitled "The Song of the Riveters," with lyrics by Lew Levinson. The song is somewhat like Gershwin's "Rhapsody in Blue" and has been accepted by Paul Whiteman as a concert selection. Harms will publish. The song deals with structural steel riveters who work high up above the rest of the world.

Publix stage band leaders are washed up on having any one theatre named on their business cards. A number of the boys have cards listing their Publix status in full, but without theatre or city mentioned. Too much rotating from town to town, jumping into fill, or being called upon to open a new house somewhere. "Saves printing," they say.

## Landry Walks—Teal In

Art Landry walked out of the Paramount, New York, during rehearsals, objecting to alleged interference by producing executives.

Jay Teal is the stage master of ceremonies this week, coming from Atlanta.

## Sammy Levy Stricken

Sammy Levy, veteran song plugger, is doing well under the circumstances, resulting from a paralytic stroke which effected his right side. The stroke is an aftermath of high blood pressure.

Levy is of the Waterson staff. Further plans are in abeyance until Henry Waterson's return to New York this week.

Leo Lewin is in charge of a proposed testimonial which is being deferred until Waterson's arrival back in town.

## Pritzker, Bail Leaper

Cincinnati, March 6. A nation-wide search is being made by Federal authorities for Charles G. Pritzker, alias Milton P. Kline, concert promoter, for twice jumping his bond in Washington, and on an indictment in the District of Columbia.

Pritzker was wanted by local government officials, and those in Louisville, for giving worthless checks for war tax on concerts he promoted.

## Announcement Extraordinary!

After 25 years, the co-authors, RICHARD H. GERARD and HARRY ARMSTRONG, writers of the World-Famous Ballad, "Sweet Adeline," have just completed their quarter-century hit

## "SWEET ELAINE"

the sister song to "Sweet Adeline"

Quartettes, Trios, Duets, Singles, Orchestras.

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"The Greatest Book of Its Kind"  
Inside Stuff on  
**How to Write**  
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By ABEL GREEN  
Music Editor, "Variety"  
With an Introduction by  
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World's Greatest Boy Banjoist  
Has played Wisconsin Tower, Zenith and all Best Houses in Milwaukee  
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Mfrs. of "Silver Bell" Banjos

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PALM BEACH—NEW YORK

**HARL SMITH'S**  
**Lido Venice Orchestra**  
A PAUL SPECHT UNIT  
Nothing "sweeter" in Dance Music  
Now at BLOSSOM BEACH  
St. Claire Shores, Detroit, Mich.

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For Lunch, Dinner and Supper

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The Finest Steaks, Chops, Sea Food, Pastry and Specialties at Popular Prices

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## ORGANIST

METROPOLITAN THEATRE, HOUSTON, TEXAS

TELEGRAPHS

"GREAT RESULTS WITH YOUR BEAUTIFUL BALLAD

## 'TOMORROW'

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ABE OLMAN, Prof. Manager - 505 Woods Bldg., CHICAGO

# "YOU SAY THE SAME THING TO ALL"

A Waltz Ballad That's Different

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# RADIO DEALER PULLS AIR PLEA IN FIGHT FOR LOUD SPEAKER

## Providence Man Broadcasts for Help in His Defense to Use the Speaker as a Business Ballyhoo—Asks Eastern Stations' Aid—Against Restrictions

Providence, March 6. An injunction was granted the neighbors of Robert Davies, radio dealer, when they complained against the use of a loud speaker outside his place of business. Mr. Davies is fighting the case, and radio stations throughout the east have been asked to assist him, or use the cause to be used any horn or other instrument for the purpose of giving notice of any public sale or auction, or of the exercise of any business or calling, or for the sale of any article. The police claim that this includes the use of a loud speaker, which is absolutely necessary (or me) in my business of experimenting with radio.

If they are successful in this contention, it will not only drive me out of business, but others as well. I thought perhaps you might have some information that will be helpful to me in my fight.

Much interest has been shown in the outcome of the fight.

### Literary Hour

WHN starts a literary hour Thursday evening with Sam Kaufman of the New York "Herald Tribune" staff as the broadcaster. Kaufman is a special writer who will dramatize plays and pictures, and while "The Enemy," the first subject, happens to be an anti-G-M, the WHN radio talks will not be confined to Loew-Metro subjects.

**Straub's Peach Orchestra**  
Give a little big update orchestra a great big hand. The symphony hour from Shea's Buffalo theatre midnight to 1 a. m., Feb. 28. Under the direction of Herbert Straub and coming in over General Electric network and WGY. Sounded as good on the air as anything the Roxy or Capitol pit crews can turn out. Rappe and Mendoza better lend an ear. Here's opposition.

Between midnight and 1 a. m. Tuesdays. Great. And with WHN silent, omitting interference. What a break, and what an orchestra!

## Commercial Use of Song Alleged Against Radio

Minneapolis, March 6. Dr. George W. Young, operator of WDGY, one of the local radio broadcasting stations, has been made defendant in a suit filed in federal court here by Gene Buck, New York, president of the American Society of Composers, Authors and Publishers. The use of popular songs in commercial radio broadcast by Dr. Young is an infringement of copyright, according to Mr. Buck's contention.

The suit is expected to settle the question of the right of broadcasters to use songs in radio programs advertising the name of the sponsor without a license from the society. The complaint states that Dr. Young's station used "My Blue Heaven" in a program the night of Dec. 20, 1937.

Proceeding and following the playing of the piece, the announcer is alleged to have made the statement, "This is station WDGY, operated by Dr. Young's Jewelry and Optical store. Dr. Young will save you 30 per cent at his store."

Since the station's range extends "for several hundred miles in all directions," and that reception "was open to anyone with receiving sets in the area," the song lost its flavor as entertainment and became only a part of Dr. Young's commercial advertising, the plaintiff alleges.

Alleging that the use of the song in his advertising programs is being done in an infringing manner, "destroying the value of the copyright," the society demands an injunction against the station and \$250 damages.

### Broadcasts Marriage

Washington, March 6. A. C. Gill, local newspaper reporter, and Paul May Blake, New York, were married here last week in the studio of WMAL, an independent station, with the "mike" picking up the ceremony.

This is the first such event in Washington.

## A Break—Finally

Radio broadcasters are beginning to appreciate the value of their popular announcers as contact men, advance agents and good will emissaries. The better known announcers are in for a break on the gravy.

As it stands now the spiel artists are ridiculously underpaid. In New York, among the high-grade stations, the average wage for announcers is \$55. The big networks go as high as \$80 to \$100 for their most famous "names." That was Graham McNamee's limit for a time until the National Broadcasting Corp. realized the value of McNamee's contact value. McNamee was paid to gross over \$20,000 a year.

An idea of the NBC's business relations with "names," like McNamee, may be gathered from their deduction of his daily wage, pro rata, every time the announcer is out on an outside engagement.

Should McNamee be booked for \$200 a night somewhere, not only is his salary docked for the night he is away according to understanding, but the Artists' Bureau of the NBC gets a 15 per cent commission kick-back for making its announcer. Thus on the \$200 date, McNamee gets \$170, less whatever is the pro rata daily wage deduction.

None of the circuit broadcasters were strong for their staffs' outside bookings until they realized the value of the personal contact of the announcers coming in closer relationship with the outside world.

## 3 CHICAGO STATIONS STOP ALL DANCE MUSIC

### Refuse Union Ruling on Remote Sending Only if Studio Band Is Employed

Chicago, March 6.

Rather than comply with the Chicago Federation of Musicians' ruling that all stations broadcasting from remote studios must employ an additional 10-piece studio orchestra, three local stations, two owned and operated by ballrooms and one by a hotel for self-exploitation, have discontinued dance music entirely and are presenting straight studio programs. The stations are WOK (Trinamon and Aragon ballrooms), WGBS (Guyon's Paradise ballroom) and WEBB (Edgewater Beach hotel).

James C. Petrillo, president of the musicians' union, put the remote control ruling into effect on contention that stations were getting too much free music and that other union musicians were being kept out of work. Although a ballroom station may be owned by the same person who employs the dance orchestra in the ballroom, Petrillo's ruling will not permit broadcasting of this music unless a 10-piece studio band is also employed.

In other words, a microphone cannot be placed in front of a band in a cafe or in a ballroom unless that particular place has another band or orchestra hired exclusively for broadcasting.

This easily means \$1,000 added weekly to the expense of the station.

## \$20,000 DAILY TO RADIO CONVENTIONS

A cash value of \$20,000 a day for good will exploitation is placed on the broadcasting of the Democratic and Republican conventions in Houston, Tex., and Kansas City, Mo., respectively, this summer. Network radio stations state they cannot ethically the proceedings in their entirety owing to the conflict of previously booked advertising contracts.

As with the Scripps-Howard newspaper syndicate, which endowed the Tex Rickard fight promotions, the chain broadcasters want some public-spirited enterprise to endow the convention proceedings for institutional publicity value.

It is figured this will be worth \$20,000 a day to some manufacturer, considering the concentrated interest the conventions will command.

## "Air" to Advertisers

The "Chicago Tribune" which operates Station WGN (World's Greatest Newspaper) is selling air "space" to "Trib" advertisers chiefly, utilizing the printer's ink and other tie-up in "Tribune" for joint advertising.

William Hay, chief announcer, is in charge of "time" and "space" sales, assisted by Lee Talman and Glen Kershaw.

Quin A. Ryan is the special feature announcer.

Charles Finkelstein, former Philadelphia vaudester, has been appointed manager of the vaude department of Lew Irwin, Inc.

## Broadcasters Talk "Ruin"

Washington, March 6. Broadcasters are swarming into the capital in an endeavor to beat the House bill aiming to change, with the continuance of the Radio Commission for another year, the system of allocation of wave lengths.

The proposal, in which the committee has been the victor following a fight on the floor of the House, will upset all present arrangement as to wave lengths and, claim the radio interests, result in ruin for them.

The plan, as previously reported, calls for zone assignment of wave lengths.

## CABARET BILLS NEW YORK

<b>Ambassadeurs</b> Blackbirds Rev Ada Ward Adelaide Hall U S Thompson Bobby Benson Will Voder Bd	<b>Club Intime</b> Harry Akst Ada Ward Murphy & Johnson Nate Lepzig Juliette Johnson J Friedman Bd	<b>Helen Morgan's</b> Helen Morgan Lana Lane Clark Gable Dorothy Croyle Alma Rivera J Friedman Bd	<b>Faith O'R</b> B A Rolfe Bd Rofers Rev Park Center Hotel Arnold Johnson Or
<b>Bambou Inn</b> Hilda Rogers Honey Brown Taylor R Violet Wheeler Violet Speedy Marion Smith Dorothy Phillips Henri Saparo Bd	<b>Club Lido</b> Fowler & Tamara Meyer Davis Or	<b>Hofman</b> Floor Show Gus Goss Frank Cornwell Frank Cornwell Or	<b>Parody Club</b> Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Garret & List Fairbanks Or
<b>Broadway Gardens</b> Breiville of 1938 Warner Gault Florie Jack Totten Bird Six Marion Lewis	<b>Club Richman</b> Geo Olsen Or Loni Steinfeld Juliette Johnson Geo Murphy	<b>Hotel Ambassadeur</b> Grace Hill Geo Marshall Van der Zanden Or	<b>Hotel Biltmore</b> Madeline Northway Gus Goss B Cummins Or
<b>Connie's Inn</b> Leonard Harper R Allie Ross Rd	<b>Connie's Inn</b> Leonard Harper R Allie Ross Rd	<b>Hotel Manger</b> Hal Kemp Or	<b>Pennsylvania Hotel</b> Johnny Johnson Or
<b>Ches Florence</b> Florence Suzanne Palmer Florence's Or	<b>Club Farnum</b> Frank Farnum Joey Ray Stewart Six Irene Farly Sally Bart Eddie Gilbert Ky Kemele Or	<b>Everglades</b> Dan Healy Rev Fuzzy Knight Frances Shelley Alice Ridgway	<b>Small's Paradise</b> L'air Harper's Rev Alta Blake Carole Hillard Dewey Brown Sherman & White Suzanne Or
<b>Club Ebonny</b> Colored Show Dorothy Bd	<b>Club Ebonny</b> Colored Show Dorothy Bd	<b>Frivolity</b> N T G Rev Molly Dorothy Ves Carroll Heddy Martin Norma Lentz Art Williams	<b>Strand Roof</b> Jack Connor's Rev Ten East 60th Merna Zelnis David Grey Larry Stry Or
<b>Alabam</b> Dale Dyer Low King Ralph Bart Bernie Adair Eddie South Bd	<b>Colosmos</b> Bobby Danders Maude Hanson Joffe Six Mearas Six Heddy Martin Norma Lentz Art Williams	<b>Kelly's Stables</b> Sammy Dyer Bernice & Brown B'way 4 George Staten Heddy Martin Ed Goodbas Hawkins & Moritz Kenebass Or	<b>Harry Harris</b> Virginia Sheffelt Floesie Sturgies Jules Novit Bd
<b>Alamo</b> H & L Swan Le Favis Lowell Gordon Lester & Clarke	<b>Davis Hotel</b> Betsy Rees Al Hamilton Bd	<b>Lido</b> Inez Gamble Kathleen & Keena Charlie Schmitt Barry Clay Bd	<b>Rainbow Gardens</b> John Reed Irene George Kenebass Or Bernice Kelly Sol Wagner Bd
<b>Ansonia</b> Low Jenkins Helen Gordon Ted Ledford Bobbie Pincus See Jove	<b>Frolic</b> Roy Mack Rev Nellie Nelson Hal Hixon Lillian Barnes Peppino & Garbie Gypsy Lenore Eddie Williams Ralph Williams Bd	<b>Lido Inn</b> Rose Taylor Roy Mack Rev Josephine Bruce Eddie Williams Babe Fisher Fred Bruce Band	<b>Samovar</b> Olive O'Neil Carroll & Gorman Joffe Six Fred Walte Bd
<b>Pierre Nuyten Or</b> Earl Hoffman's Or	<b>Golden Pumpkin</b> Banks Sisters Russell & Durkin Gill Gill Jean Gaze Austin Mack Bd	<b>Parody Club</b> Zita & Howard Roy Mack Rev Margie Ryan Phil Murphy	<b>Terrace Garden</b> Dolly Kigener Frank Ridge Vanity Fair Vierra Hawaiians Kroira Dick Hughes Betty Brown Leo Wolf 100

### CHICAGO

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### WASHINGTON

<b>Carlton</b> Harry Albert Meyer Davis Or	<b>Club Madrilon</b> Tommy Manahan J O'Donnell Or	<b>Nathan Brunhoff</b> Hal Thornton Meyer Davis Or	<b>Sidney's Or</b> Swanee Al Kamons Meyer Davis Or
<b>Chancellor</b> Paul Fiedman Meyer Davis Or	<b>Club Mirador</b> M Harmon Or	<b>Lotus</b> Archibute Slater Bd	<b>Wardman Park</b> Sidney Harris Meyer Davis Or
<b>Club Lido</b> Dougherty Or	<b>Le Paradis</b> Giraldi & Adair	<b>Mayflower</b> Sidney Seldemann	

### FLORIDA

<b>Embassy Club</b> Miller & Farrell Norma Galle Dorothy Deeder Marlan Marchant Gene Marshall Gene Fiedlick's Bd	<b>Silver Slipper</b> Evans B Fontaine Minnie Allen Mario Vallani Norma Galle The Fratics E Young's Scandals Heddy Martin Chic's Nouchie Jungle Doolay 2	<b>Doris Robins</b> Jenny's Or	<b>Venetian Gardens</b> Carson Downey Ralph Wonders Grace Kay White Murray Smith Or
		<b>Le Montmartre</b> Olive Hill Montmartre Or	
		<b>Multicolor</b> Polly Day Marco d'Abreu Bon Bernice Or	

### PHILADELPHIA

<b>Club Lido</b> Broadway Follies Charles Francis Club Madrid Chic Barrimore Valia Yolande	<b>Piccadilly</b> Al Wohlman Murray Harris Jean Gaynor Isabella Dwan Mellie Wynno	<b>Al White</b> Avalda Cherkoff Ade Balingor Rev Walton Roof LeRoy Smith Or
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# CHI'S BROADMINDED BALLROOMS START SPECIAL POLICE CHECK-UP

**Phoney Prize Costume Ball the Blowoff—600 Dance Places with Joints Impairing Rep of Better Class Sites—May Bring Housecleaning**

Chicago, March 6. Playing the frenzied game for dough on a no-limit basis, lower class Chicago dancehalls, and even some of those formerly respectable, have thrown so much mud on all ballrooms that special police investigation, pending more than a year, has been brought into hurried action.

The last straw was a fake dance promotion at Marigold Dance Gardens with \$6,500 in prizes offered on a costume ball. A man known as "Walter Harmon," not on the Marigold payroll, promoted the affair and blew at the last minute. The entire ballroom staff likewise took air, leaving 1,000 customers in a riot over the gyp.

The no-limit basis has had plenty to do with the dying night clubs here and the dusty legit balcony seats. Right now in any of the "broadminded" local dance joints, they can get everything there is to be had in a cabaret, and more, for a trifle of the cabaret scale. Dim lights, dark corners, hideaway spots for guys contemplating everything, cheap enough for even the collegiate purse, and with plenty of girls to pick from if they know their onions.

**Dark Corner Co-Operation**  
In place of the former soft drink

counters, there are tables for two and four. Order a glass of ice water and a bottle of ginger ale, throw out the water, and that equals a setup.

Several years ago dance halls here were conducted under strict police supervision. No necking, no dim corners, no lights out during dances, and no unescorted girls admitted. Now a stag can meet the free femmes in almost any dance palace or hall, and he has co-operation from the management in seeking less light and more seclusion.

About 600 dancehalls here, charging from \$1.65 admission to five cents a dance, with hostesses furnished. These "taxi" dames get a rakeoff on the money, and some of the loose element have been known to pick up a little extra change on the side for services rendered. The black marks such joints are putting on the ballroom business is endangering heavy investments and reputations built up by the respectable places. The Trianon and Aragon, for instance, represent investments of \$2,000,000 each, and likewise high class ballrooms have moral and financial responsibilities which must be protected. The town has some of the most pretentious ballrooms in the country. It looks as if they'll have to get together and clean up their own business.

## Kerwin Won Floor Bout

Al Kerwin and an unidentified patron of the Salon Royal, where Texas Guinan holds forth, engaged in a brief but bitter hand-to-hand encounter Thursday night with Kerwin getting in his innings first. Kerwin is Tex's business manager and personal representative.

Whether Kerwin, who was in dinner jacket, objected to the carelessly dressed stranger's crossing the floor because of his attire, or whether it was for another reason, is unexplained.

## PADLOCK PINCHES FALL OFF

Ogden, Utah, March 6. So-called "padlock" proceedings against places in which liquor is alleged to have been sold, took a decided slump and only four complaints were served recently. The men pinched were Walter Everham, Fay Craman, George Pappas and Joe Warner, and were placed under \$1,000 bond.

# CHICAGO BENEFIT FOR JOE LEWIS

**Through as an Entertainer—  
Wants to Raise \$15,000—  
Comedy Club Behind It**

Chicago, March 6. Joe Lewis, who acquired the largest personal following of any single cafe artist in Chicago, and who was beaten, stabbed and disfigured for switching his appearances and attendant business from one cafe to another, can no longer cater to night life devotees. Partially recovered from the attack on him while in his hotel room, Lewis tried to stage a come-back, but ineffectually.

Joe's night club is out of business, and he is advised by physicians that he must say goodbye to his old love, take a six months' vacation in a different climate, and then undergo further surgical treatment.

Aside from his large following of cafe habitués, he is a favorite with his associates in the show business. Outside the attack, is the depletion of Joe's finances. To remedy this and make possible the much needed vacation and surgical attention, friends have intervened.

## Comedy Club's Meeting

At a meeting of the Chicago Comedy Club, called for that express purpose, it was arranged to stage a monster testimonial for Lewis. Paul Ash has undertaken to secure either the Chicago or Oriental theatre for the purpose, besides making a substantial contribution to the rapidly growing fund. Joe's popularity, and the esteem in which he is held by his associates, was vouched for by the fact that the matter at which the matter was discussed was the largest ever experienced by the performers' organization. The club seeks a total of \$15,000.

Aside from the theatrical, some of the most ardent supporters of the plan are several politicians. Among these are Michael Rosenbergs, Al Prignano, Mike Carozza and Nate Born.

Not satisfied with bringing Joe back to health, it was determined to establish him in the haberdashery business, with a shop on Randolph street, Chicago's rialto.

In a resolution passed by the Comedy Club, it was decided to institute a campaign for immediate funds, and those desiring to participate in the funding of the venture were requested to make cheques payable to the Joe Lewis Testimonial, care of Chicago Comedy Club, 75 W. Randolph street, Chicago.

## Strouse Quits Casa

Irwin S. Strouse, who made the song, "Go Jump in the Lake—Lopez Speaking"—a Broadway byword with his Roseray phony suicide story, severs connections with the Casa Lopez as press agent this week.

A matter of a \$47 expense bill figured to which Gene Gelger objected after Strouse had spent four days and the 47 bucks in Atlantic City. This was at Lopez's suggestion the p. a. dodge the newshounds for a few days until the Central Park dip yarn had faded. Miffed at Gelger's refusal to make good the \$47 Strouse turned in his notice. Harry Keller succeeds him.

## Farnum's In and Out

As fast as they open, the nite clubs keep closing. Frank Farnum called it a quick season in about a week. He opened at the former Chantee, recently Club Mimic, which has been a hoodoo spot since the halcyon Chantee days. Benny Davis, Harold Leonard, Jim Barton and others couldn't make the run go. Frank Nolin was bought out by Arthur Brown, the latter and Farnum going into partnership.

The dancer may go into the "Greenwich Village Follies."

## All Blonde Floor Show

Van and Schenck wind up a 16 weeks' run at the Silver Slipper cafe March 10. A new floor revue goes in as the feature attraction. Van and Schenck will play a few weeks in picture houses.

The Slipper's allied cafe, the Frivolity, will have a new spring edition in a month or so featuring an all-blond cast.

Passes for the Ambassadors, New York, colored floor show, call for preferred table position and no coveur charge.

## Helen Morgan Clubby

Helen Morgan has grown so accustomed to nite clubbing, that when her own place closes around 3 in the morning, she goes to another favored nite club to remain for the rest of the night or morning.

Though Miss Morgan's services as a nite club entertainer are worth regular money, she never is shy when visiting if requested by friends to entertain, as she formerly did when in her old 54th street club.

## Nite Clubs Under Police

Albany, N. Y., March 6. Night clubs of the state will come under the strict supervision of the police under provisions of a bill drafted at a conference in the legislature.

The chief backer of the proposal is Mayor Frank X. Schwab, of Buffalo. He pointed out that under the present laws police visitations on night clubs may be made only upon a court order.

## GARBAGE CAN OFF!

Jack Osterman can't open the Garbage Can, a proposed nite club, owing to "Artists and Models" readying for the road, and "Greenwich Village Follies" coming into the Winter Garden.

Al Shayne may essay the move.

# LaVida's \$40,000 Fire

Miami, March 6. The Club LaVida, one of the few night places in Florida that has been doing trade, was wiped out by fire Friday morning at a loss of \$40,000 to Mr. and Mrs. Tony Lamantia, proprietors, and to the performers and musicians.

Dolly Sterling, Jack Taylor, La-Cross Sisters and Betty Reuss of the show lost heavily on wardrobe. John Cavallaro, orchestra leader, suffered the loss of music and instruments including a new \$400 Bacon banjo, his violin and guitar, as well as two pianos belonging to the cafe.

The Lamantias, asleep in the club building, did not discover the fire until the flames had spread through the entire structure. This was at 10 a. m. A laundryman calling two hours earlier that morning reported everything peaceful and in order.

Lamantia had the premises fully covered by insurance and is rebuilding immediately but meantime it spells a heavy loss at the height of the season at a time when the LaVida was beginning to get a real play.

## Two Girls in Show

Two nite club girls joined "Rain or Shine" at the Colman, New York, Monday. Frances Shelley from the 54th St. Club replaced Nancy Wellford, and Molly O'Dougherty from the Frivolity replaced Helen Lynn in the two femme leads.

# THE MUSICAL SENSATION OF CHICAGO

MAURIE

# SHERMAN

AND HIS

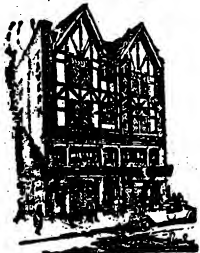
# ★ ALL STAR ★

# COLLEGE INN ORCHESTRA

College Inn, Sherman Hotel, Chicago

## PERSONNEL

- \*MAURIE SHERMAN—Director and Violin\*
- \*CARROLL MARTIN—Trombone and Coach\*
- \*JOHN M. KUHN (Red Cloud)—Tuba Soloist\*
- \*EDDIE KOODEN—Trumpet\*
- \*VINCENT NEFF—Trumpet and Vocalist\*
- \*GEORGE FREWERT—Piano\*
- \*MEL STITZEL—Piano and Arranger\*
- \*HERB QUIGLEY—Drums, Tympani and Arranger\*
- \*HERMAN RILEY—Reeds, Vocalist and Arranger\*
- \*JIMMY FALLIS—Reeds\*
- \*JOE BIGEL—Reeds\*
- \*GEORGE MENDEN—Banjo, Guitar and Vocalist\*



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MASTER OF CEREMONIES

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TAKING SEVERAL ENCORES AT EACH PERFORMANCE WITH

# "JUST ACROSS THE STREET FROM HEAVEN"

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FORSTER, MUSIC PUBLISHER, Inc.  
ABE OLMAN, Prof. Manager - 505 Woods Bldg., CHICAGO

## ATTENTION, RADIO FANS!

# 'DREAMING AWAY'

HAS A CONTAGIOUS MELODY  
YOU'LL CATCH IT FROM THE AIR

Next Saturday evening, March 10, at 8:45, over Station WRC, and again on Wednesday, March 14, 10 to 11 P. M., over Station WTPF, Irene Juno, the well-known organist of the Washington (D. C.) College of Music, will broadcast the number on a Wurlitzer organ. It's a treat. Tune in.

S. A. MATTER  
Music Publisher  
1658 Broadway, New York City

# NEWS FROM THE DAILIES

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

## NEW YORK

Gummen held up the manager of the Lafayette (negro) theatre in Harlem and compelled one of his employees to open the office safe, taking \$700. The manager, Bernard Burt, stalled, declaring he didn't know the combination.

Josephine Hutchinson, associated with Eva Le Gallienne in the Civic Repertory theatre, was strangled from her husband, Robert W. Bell, wealthy Washington society man and nephew of Alexander Graham Bell, who said the wife's theatre association came between them. "Bell" made a front page feature of the story, while none of the other local papers paid any attention to it.

Prohibition enforcement administrator's case against Helen Morgan's night club fell down on court hearing. It was hinted the hostess might win compensation for the wreckage done by the dry brigade, under Maurice Campbell, when they raided the place.

England excluded Alden Gay when he arrived for a small London engagement, but when she returned last week the London newspapers made a great feature of the case. The actress said she didn't blame the government, since so many native players were unemployed.

The Cannes, France, press agent handed out the lucky story about the stolen ring of the month for the house in the Casino at Monte Carlo. The time he again made the Dolly Sisters heroines of the winning coup. Jenny was reported 4,000,000 francs ahead of the Greek syndicate, while Rosie had won only 15,000,000 francs (\$250,000).

Newspaper comment on the sailing of Max Reinhardt featured his statement that he would return in September to direct a Lillian Gish picture in Hollywood.

Gloria Swanson's husband is deemed an interesting enough personage by the tabloids. He has some special cables concerning his passport troubles. He was compelled to cancel passage from Paris to New York due to a lack of a visa. He had application for a non-quota visa by the wife under the American immigration laws.

After long legal debate the New York Appellate Division has ruled that the marriage at sea performed by the captain of the steamer "Budd" joining "Budd" and "Budd" is a valid ceremony. Point came up in the cartoonist's alimony fight.

Story of Rosie Dolly's winning of a huge sum at the Cannes Casino revealed that she had been secretly married in Bremen, New York, a year ago. Husband is Mortimer Davis, Jr., son of Sir Mortimer Davis, millionaire Canadian sportsman.

Crashing into print for eating five pounds of chow mein and winning the chow mein championship, as Jewel Gautier did in the eating contest, was permitted to wear a jewel robbery gag. Only the papers didn't say which show Jewel decorated. The Mah Jong Inn, which staged the contest, got all the mention. Chinese press agents—another yellow peril.

Bobby Kirch, once in "Scandals," started suit against Albert J. Whelan, son of the head of the United Cigar Stores and enormously rich. She charged he stole her during a party where she appeared in a bathing girl revue. "Girl's looking for a easy money," said lawyer for young defendant, who is married.

## LOS ANGELES

James Waite, carnival employee at Ocean Park, was shot by a policeman after resisting arrest on suspicion of theft. He was taken to the General Hospital in a critical condition.

Detectives were investigating the story told by Arthur B. Spencer, picture actor, found in his wrecked apartment with a broken hand and other injuries. He was later refused to talk but later at the Receiving Hospital his conversation pointed to a battle that took place with his wife. He was permitted to leave the hospital after being treated.

Nicholas A. Trasca, 53, after losing his fortune in a picture venture, shot and killed himself in his home as police were waiting for him with a warrant on a labor charge. Trasca was once a successful merchant tailor in the middle west. He came to California with a story he had written and with intentions to produce it as a film. He remained at the Monarch studios on Glendale Boulevard

and engaged people to make the picture for him. He had even eventually gave out one of his employees, Ray Foster, filed a wage claim with the labor commission. The state police filed a complaint against him and the officers came to his home to get him when Trasca stepped into another room and blew his brains out. He died on the way to the Receiving Hospital.

Mrs. Olive Day, picture actress who obtained \$10,000 judgment from her husband, Jr., later vacated by the court, secured her divorce from George Day, former policeman. The complaint named Mrs. Sunday as co-respondent.

Following the anti-boxing stand taken recently by the California Federation of Women's Clubs, the State Church Federation is now up in arms for the repeal of the present boxing law under which prize fights are held. In order to be valid such a petition would have to contain at least 100,000 signatures. The section of the boxing law which is being attacked is that which limits the effect three years ago which raised box limits from four to twelve rounds and permitted special prizes for knockouts.

Andreas de Segurilla, former operatic singer and now a picture actor, suffered painful injuries when he lost control of his car and collided with another machine on the street. De Segurilla became dazed when an attack of indigestion came on him and he was hospitalized at the Dickey and Cass hospital.

A large number of claims were filed in court against the estate of the late Rudolph Valentino following the accounting made by George Ullman, executor, in connection with the business of the estate. According to Ullman there is a balance of \$287,452 on hand. The two largest claims entered by creditors are those of John D. Reyer, trustee in bankruptcy for the Beverlyridge Company, real estate concern, for \$160,000, and another by Ullman himself for \$48,515, which Ullman claims he advanced on the film production of "What Price Beauty."

Dorothy Johnson Merriman, screen actress, was divorced from Tom David Merriman, musical comedy actor, on grounds of failure to provide and neglect. They separated after five years of married life.

Ruth Roland, Tod Browning, R. C. Durant and the CoArtists Production were named in a suit for \$40,289 filed by Mrs. C. H. Bergmeier, of St. Paul. She bases the action on an assigned claim for the amount alleged to be due her for helping to finance a motion picture. Mrs. Bergmeier claims she advanced money to the defendants and has not been repaid.

Fidel La Barba, retired and undefeated flyweight champion, announced he would return to Stanford University to continue with his studies. He took a leave of absence from school when his father died recently.

The legal tilt over how much allowance Ruth Jane Mix, 16, is entitled to from her father, Tom Mix, seven star, was ended by Judge Bowron in superior court. The court ruled that Mix should pay \$4,250 a year for her support providing the girl and her mother picked up her share. The argument over the allowance was brought into court by the girl's mother, Mrs. Elvise Stokes-Mix, who has been divorced from the film actor for nine years. She gave estimates of her daughter's living expenses totaling \$16,500 yearly but Judge Bowron declared that amount ridiculous.

Kathleen Williams, screen actress, filed a new divorce suit against her husband, "Big Boy" Williams, film actor. The new complaint charging cruelty will supersede the one now pending.

Investigators from the district attorney's office were looking for the names of the persons who threatened and anonymous letters sent to Mrs. Mildred Rogers, wife of Howard Emmott Rogers, writer, and niece of A. F. Rogers, film actor. It was alleged that she was accosted by a stranger some time ago while driving her car on Hollywood boulevard. The man tried to force his attention on her and later she began receiving phone calls and a series of letters of sinister sequence. Rogers after trying to run down his wife's master to leave for New York on business. In the meantime the police department have placed a guard around the Rogers home in Hollywood.

After City Prosecutor Lickley denied he had sanctioned the re-

## Back to Bridgeport?

Bridgeport, Conn., March 6. Strings of circus cars are being received daily at the abandoned winter quarters of the Ringling circus at Bridgeport. The cars have been standing on the New Haven railroad tracks at various points throughout the Housatonic valley and costing the circus \$250 per month each for rental of track space. Orders from Sarasota started all the cars rolling toward the old Bridgeport quarters last week. An elephant that has been housed at the quarters since arriving from Germany two months ago is handling the cars at the yards.

## 11 Fair Bookers

Dyersville, Ia., March 6. Plenty of choice for outdoor promotions amongst this season evidently with 11 agencies after the local contract to furnish acts for the three-day trade and fair show here Aug. 7-9.

The contract went to Jake and Lou Rosenthal of Dubuque, who also secured contract for the Monticello fair Aug. 22-24.

## ELEPHANT DIES ON SHIP

Los Angeles, March 6. "Louise," young circus elephant, died at sea while en route to Los Angeles from Honolulu. The pachyderm's demise was reported by the freight steamer "Diamond Head," returning from the islands.

## N. E. Fair Ass'n Elects

Springfield, Mass., March 6. Charles L. Stickney, of Fall River, Vt., was elected president of the New England Agricultural Association at the 16th annual meeting here. Others elected were: First vice-president, C. D. Williams, White River Junction, Vt.; second, Roger Rourke, Greenfield, Mass.; third, R. W. Smith, Sturbridge, Mass.; fourth, H. T. Hyde, Sturbridge, Mass., re-elected for 15th time.

Alfred Croeland, director, on suspicion of a hit and run driving charge, he ordered an investigation in the matter. Croeland was released after spending 24 hours in Wiltshire police station when it was claimed by the arresting officers that the city prosecutor's office had refused to prosecute. The director is said to have collided with another machine and left the scene of the accident without rendering aid.

The \$10,000 judgment obtained by Mrs. Olive Day, picture actress, against Mrs. Millicent Sunday, wife of "Big Boy" Williams, was vacated by Judge Yankwich. The suit was for alleged alienation of the affections of George Day, former policeman. Joseph Marchetti, attorney for Mrs. Sunday, filed a demurrer against the complaint of Mrs. Day after the verdict was set aside.

Robert K. Knights, picture actor, was arrested on complaint of H. Owens, proprietor of the Brown Derby Cafe, after a fight took place in the cafe. The actor was held for assault.

With the return of Joe Dundee, welterweight champion, and Max Waxman, his manager, from the east, the Dundee-Hudkins fightiasco case has gone to trial before Municipal Judge Pope. Dick Donald, promoter of the bout that cashed in around \$80,000 which the fans never got back, is also jointly charged. The charge is false advertising. Dundee refused to go in at the last minute on the ground that Hudkins did not post a guarantee for the battle. The case was first assigned to Judge Blake, but the latter disqualified himself after S. S. Hahn, attorney for the defendant, filed a motion to disqualify him on the ground that he was prejudiced in the matter.

Earl Waters of Halifax, picture cameraman, was sentenced to one year in the state prison on a charge of driving a car without the owner's consent. The court granted him a five-year term of probation, but the probation will be forfeited after completing his sentence.

## CHICAGO

Fred Mann, proprietor of Mann's Rainbow gardens cafe and president of the Halmo Jai-Lai Fraternity, was arraigned in Judge William Helander's court this week on a charge of operating a gambling device, was charged. The defendant was taken out by Rev. Elmer Williams, local minister, who declared that he had participated in gambling at the Fraternity.

Joseph Glaser, former proprietor of the Sunset cafe (black and tan), Chicago, recently sentenced to serve 10 years in the state prison for an alleged assault on Dolores Wheeler, 14, appeared in court this

# OBITUARY

## MICHAEL J. DUFFY

Michael J. Duffy, 61, veteran theatrical manager, died at his home, 245 W. 103d street, New York, March 1, of pneumonia. He had only been ill a short time.

Duffy, at one time owned and operated theatres in Troy and Cohoes, N. Y. After disposing of his interests there he became associated with the managerial corps of the Proctor theatres in N. Y. For a time he managed Proctor's 23rd street, N. Y., and also was attached to Proctor's Fifth Avenue as assistant to Bill Quaid. He is survived by his widow (non-professional). It was generally believed that Quaid and Duffy were related, but this was not so, the inference being drawn from the fact that for many years Quaid made his home with Duffy's mother.

Funeral in New York from the Church of Ascension last Friday with interment in Troy.

## MRS. JEANNIE G. STRUTHERS

Mrs. Jeannie Gourley Struthers, 83, who was with the "Our American Cousin" Co. at Ford's theatre, Washington, when Lincoln was assassinated, died March 4 in Media, Pa.

Mrs. Struthers played the role of Mary Meredith in the play at that time. She was an eyewitness of the assassination and when Booth was making a hurried getaway after the tragedy threatened her as she stood talking to the musical director.

She recalled that Booth showed her aside and slashed the coat of the musician as he went out. Four daughters survive Mrs. Struthers.

After funeral obsequies at the Edwin Forrest Homes for Actors, in Philadelphia March 6, the remains were interred in Milford, Pa.

## CHARLES MODINI WOOD

Charles Modini Wood, 72, veteran operatic and concert stage singer, died at his home in Hollywood, Cal., Feb. 28, following a lingering illness.

# Marcus Coew

Mr. Wood, who sang under the name of Charles Modini more than 40 years ago, later abandoned his career except for a number of early ventures as an impresario on the east coast association with L. E. Echymer. He brought the first Italian opera company to Los Angeles about 30 years ago. The widow, three daughters and a son survive. Interment at Forest Lawn cemetery under auspices of Masons.

## JOHN (JACK) McMAHON

Jack (John) McMahon, 50, formerly an advance agent in the legit show business and more lately a newspaper man, was found dead in

week to announce that he had married the girl and ask vacation of the sentence. Judge Miller released him in \$10,000 bond and notified his attorney that he would be granted 60 days in which to file a bill of exceptions.

"Excess Baggage," now at the Princess, will move March 11 to the Garrick. "Oh, Kay!" at the Garrick, will resume its tour at that time. The Princess will be dark until March 19 when "Straight Through the Door" will open.

National Air Transports has instituted a 10-minute sight-seeing service over Chicago. They are using a 10-passenger Ford plane.

George F. Getz, Chicago promoter, has stated following a conference with Tex Rickard that unless the city erects a suitable sport center, similar to Madison Square Garden, New York, he and Rickard will promote the venture themselves.

Judge Sullivan has lifted the injunction restraining police interference with slot machines.

Federal Judge Lindley will hear the first of a dozen cases involving padlock proceedings against local cafes March 13. A one-year padlock has been clamped on the Cottage Inn cafe, operated by Joseph Sykora.

David Lindstrum, entertainer at the Rialto Gardens and Edith Kern cabaret dancer, went joy riding. When another car tried to pass them they forced it to the curb. Two police officers were hurt. Lindstrum was fined \$100 for driving while intoxicated.

the basement below his apartment Feb. 29. A more detailed account appears under Literati in this issue.

## FRANCIS H. B. LENNIE

Francis H. B. Lennie, 44, for 19 years the vaudeville partner of Ed Clayton (Clayton and Lennie) died Feb. 29 in Polyclinic Hospital, New York. A more detailed account of his death appears in the news pages of this issue.

## FRANK SCOTT

Frank Scott, 60, Scott and Wilson (vaudeville), died March 2 of heart trouble in the American hospital, Chicago. Burial in Terre Haute, Ind.

Scott is survived by his widow.

Amputation of a finger failed to save the life of Robert Steadale, 37, electrician at the Casino, Brooklyn, who succumbed to blood poisoning Feb. 20.

Steadale ran a silver of wire into his finger, infection set in and he was forced to have the digit cut off. Returning to his home, where he lived with his mother, Steadale was apparently fully recovered when he became ill again, the poison spread through his system and death followed.

He was a member of No. 4, Brooklyn stagchands' local.

Ina Coolbrith, 85, poet laureate of California, died Feb. 29 at the home of her niece in Berkeley, Cal. She had been ill since last December. Miss Coolbrith was the last of the early coast writers which included Mark Twain, Bret Harte, Charles Warren Stoddard and Joaquin Miller. She was born near Springfield, Ill., but came to California as a young girl. Her best-known book was "Songs from the Golden Gate," published in 1886.

Elmer Rutter, 60, for some years assistant manager, Academy of Music, Reading, Pa., then managed

by John D. Mistle, died in Greensburg, Pa., Feb. 25. Rutter managed both film houses and a vaude theatre for several years at Greensburg.

Mrs. Josephine Nixon, 50, mother of Marion Nixon, screen actress, died March 5 in Osteopathic Hospital, Los Angeles.

Alfred E. Self, 80, father of Clifford Self, of "Rope" (Biltmore), died Feb. 24 in Denver.

Louis Schwidelsky, 52, manager Star theatre, Sioux City, died Feb. 28.

## DEATHS ABROAD

Paris, Feb. 27. Gabriel Vivant, 65, French journalist and critic, of "Excelsior," Paris.

Leon Jehin, musical director of Monte Carlo Opera, died at Monte Carlo.

Edouard Nadaud, 66, violin professor at the Paris Conservatoire.

Francois Poppy, French composer.

Lucile Joel, French vaude performer, died at Bucharest, Roumania.

M. Bayard, French comedian (Theatre de Paris).

Mildred Aldrich, 75, American writer and dramatic critic, died in the American Hospital of Paris.

Lucille Joel, 30, vocalist, died at Bordeaux.

M. Samper, 70, manager of Municipal theatre, Tourcoing, France, and former comedian.

Jean de Gourmont, 50, French journalist, "Mercure de France," and author.

Robert Carr has quit the Ben Edwards Agency "To Align himself with Fred Nevins, Pantages agent. Joe Caspar, in charge of the cabaret and club bookings for Nevins, has been made general manager of the Agency."

James P. Judge, playwright, sailed on the Berengaria Saturday to supervise the London production of his play "Square Crooks."

**VARIETY'S CHICAGO OFFICE**  
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 Woods Bldg., Suite 604  
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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.

This week's Palace bill could not draw a full house Sunday afternoon at bargain prices, although it was the most entertaining program of the season. Conclusive proof that Chicago has strayed too far from straight vaudeville to ever return, no matter what is offered.

Fannie Brice, headlining, offered her routine of special numbers, which were show-stoppers. "My Man" was demanded, as usual, but the healthy local word was "Mrs. Cohen at the Beach," a swell bit of humor. Miss Brice is here two weeks, in next-to-closing.

Another show-stopper was Fred Allen, a racy gag man with a smart way of telling his stuff. With him is Portland Hoffa, brought out mainly for a dumb character, who way for to get into show biz, handling

the part excellently and proving a great foil for Allen. Johnny Burke, on fourth, about his military experiences to quite a few yawns from the old-timers, but the new crowd went for it okay.

Max Fisher and his orchestra closed the first half with an expert mixture of pop and novelty numbers. Fisher works with 11 musicians, among them a fair vocal trio and a dard soloist. Considerably better than the bands customarily heard in vaude.

Only dance act, or act with dancing, on the bill was the Royce and Maye turn. Royce excels as an acrobatic dancer, and Miss Maye is forte on her toes. They also make a good ballroom team. Harrington Sisters, on second, did well with their kid harmony routine, although the girls have made only one change in two years, and straight into their stuff has aged. Aurora Trio, cyclists, opened with skilful balancing on wheels, at one time all three of the men working on one bike.

Van de Velde Co., European acrobatic and balancing act, closed. Biz better than usual.

**MILWAUKEE**  
 By HERB M. ISRAEL  
 Davidson—"Hit the Deck."  
 Empress—German stock.  
 Gayety—Burlesque (Mutual).  
 Alhambra—"The Circus."  
 Garden—"Wild Geese."  
 Majestic—Vaude-pictures.  
 Merrill—"The Crowd."  
 Miller—"The Gorilla" (return).  
 Palace—"The Leopard Lady" vaude.  
 Strand—"Old Ironsides."  
 Wisconsin—"Latest from Paris."

tenced March 7, and will appeal, he announces.

The Habimah Co., auspices Rochester Hadassah society, produced "Jacob's Dream" at the Lyceum March 12, first time the legit house has been used for Yiddish drama in years.

Two sister teams starting out seven years ago from two small towns 60 miles apart in Nebraska met for the first time last week at the Rochester theatre, playing Pan time. They were Mary and Billy Lee of the "Oh, Doctor" Co., from Grand Island, and Mildred and Armine Lett, from Kearney.

William Pierce, Dundee, fair race driver, gets \$2,375.87 from William Bowen, Seneca Falls, whose horse he was driving when injured at the Dundee Fair in October, 1926, the Court of Appeals decided last week.

Joseph C. Betsch, Lockport, last week bought two large circus cars of the Boyd & Linderman carnival, disbanded after the Niagara County

litigations, in State Supreme Court. Mrs. Wagner lost in her husband's counter-suit recently when charged with misconduct. She is the former "Fritzie" Qualters, and a famous chorus girl and a sister of Tot Qualters.

Helen Ford out of several performances of "Peggy-Ann" last week, announced as due to a severe cold. Show disbanded Saturday after a pair of fruit weeks here.

Club Boulevard will be padlocked for one year.

Jake Tittenbald, at the Bradford theatre, Newark, for the past six and a half years, has succeeded Fred Stahlberg as conductor at the United Artists. The house opened with Stahlberg alternating with Dr. Riensfeld.

Col. W. S. Butterfield, who sailed from Naples on the Conte Rosso, is due in New York March 10. His vacation originally intended to last three months, was cut short after eight days when he and Mrs. Butterfield were informed of the death of their only child, Mrs. Charles Mott. The Butters will return to Detroit immediately.

Ritz, Lasky and Rosebud theatres added to Art Rowland's book. First two, playing week-end vaudeville with pictures and Rosebud, colored house, two acts daily.

The futile attempt of the Woodward Players (stock) at the Majestic ended Saturday when the company disbanded. The last try was by a reorganization of the original group. It was backed by Walter Davis and J. Arthur Young, while M. W. McGee, the initial owner, served as manager.

The Players, leading amateur theatrical group of this city, lost one of its most active members when Joseph Meaton, president of Franklin Press, was accidentally asphyxiated in his garage.

Harry McKee has been transferred to the respected Garrick and Dick Lawrence, Shubert representative in Detroit, has taken over the Lafayette management in addition to handling the Cass.

Royal Oak, third of Kunskey's new neighborhood string, opened Tuesday with "Good News," WACM, the suburb's broadcasting station, having moved, will occupy a studio in the theatre building.

Next week's legit lineup will be: "She's My Baby," New Detroit; "Broadway," Garrick; "Two Girls Wanted," Lafayette, and Winthrop (2d week). G. & S. company (2d week), Cass.

## ALBANY, N. Y.

By HENRY RETONDO (Mon.-Wed.): "The Buzzard" (Thurs.-Sat.).  
 Strand—"The Patent Leather Kitz."  
 Ritz—"Across the Atlantic."  
 Leland—"Ladies Must Dress."  
 Clinton Square—"The Wizard" and "A Sailor's Sweetheart."  
 Grand—Pictures and vaude.

The Hudson, a neighborhood house, was damaged \$10,000 by fire, which includes damage to the new organ.

All first run theatres profited last week with the visit in the city of Col. Lindbergh, Lieutenant Lester Maitland and Ruth Elder. Lindy and Maitland came to Albany to attend a hearing on an aviation bill. The bill was passed. Thousands of visitors flocked to the city to see the noted aviators and business at theatres on those days showed gains.

The first showing of the war department picture, "Twenty-five Years in the Air," was made at the Strand Wednesday night at 11:30 o'clock. This was a formal exhibition and admission was only by invitation. Col. Lindbergh, who was to have been present, had been appointed a crowded house. He remained in seclusion at his hotel, Lieut. Maitland was there.

## SCENERY

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## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.  
 The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY	59	MILWAUKEE	59
ATLANTIC CITY	60	MINNEAPOLIS	61
BROOKLYN	60	MONTREAL	60
BUFFALO	60	NEWARK	62
CHICAGO	59	NEW ORLEANS	59
CINCINNATI	61	PORTLAND, ORE.	63
DETROIT	59	ROCHESTER	59
INDIANAPOLIS	63	SAN FRANCISCO	60
LOS ANGELES	62	SEATTLE	63
MEMPHIS	63	WASHINGTON	61

of the Pabst, is having trouble seating. The travelers are drawing heavily and the turn-away is big. The hotel seating capacity is less than half of that of the theatre.

The Wisconsin theatre stage show, which has been broadcast over WTMJ every Tuesday night for the past two months, was taken off the air last Tuesday night. No explanation given by either theatre or station and dropping may be only temporary.

A license to operate a boxing club was given to the Boxing club to stage shows in the Empress theatre. Incorporators are Henry Goldenberg, owner Empress; L. K. Brin, owner the Garden, and Louis Keenig, attorney here.

## NEW ORLEANS

By O. M. SAMUEL  
 St. Charles—"Is Zat So?" (Saenger)  
 Saenger—"Love."  
 Loew's State—"The Crowd" vaude.  
 Strand—"Old Ironsides."  
 Liberty—"The Secret Hour."

Loew's State is to have a frolic of its own, with local amateurs gathered by Victor Hyde. Opening date, March 10.

Howard McCoy, Saenger manager in the tropics, is here arranging for features for the 14 houses of the Saenger organization in Cuba, Panama, Honduras, and Costa Rica. He reports business is excellent in the tropic belt.

Ben Black, master of ceremonies at the Saenger, has been laid up by gripper.

Florence Vidor passed through New Orleans en route to Havana to spend several weeks.

Lew M. Goldberg, Chicago booker, while here for two weeks, cleaned up a couple of thou. on the races.

## ROCHESTER, N. Y.

By H. D. SANDERSON  
 Lyceum—"Good News" (last half).  
 Eastman—"The Circus."  
 Rochester—"Sadie Thompson" Pan vaude.  
 Regent—"The Cohens and Kells in Paris."  
 Piccadilly—"Love and Learn."  
 Fay's—"Come Over to My House."  
 Temple—"K-A vaude."  
 Gayety—Burlesque (Mutual).

Irwin S. (Sam) Wiedrick, sports promoter and former manager of Rochester baseball club, was found guilty in county court last week of grand larceny, second degree, for his alleged use of Eastman Kodak stock valued at \$119,000, the property of Mrs. Agnes Miles, aged widow, to finance the ball club and other ventures. He will be sen-

Having no real competition in the immediate neighborhood, the Stratford, 63d and Halsted, is doing good business with a freak policy. It's a pioneer in its own right, using the first picture house in Chic-go used as a tryout for vaude acts desiring to test their routine and selling power before a stage band. Cooney Bros. (National Playhouses) operate the theatre.

Maurie Hillbloom directs the 10-piece band. Ted Leary has been master of ceremonies for almost two years. There are no chorines and no attempts at production. Three acts on the last half bill last week. Cooper and Alice, mixed acrobatic and tap team, have enough quality material in their over-long routine to be classed as fair for picture houses. Taylor and Lake, pop harmony girls, with modeling as forte, are aces in appearance and moderately good in voice.

Closing act, John Irons and Co., is all wrong for stage band house. With comedy talk, imitates musical instruments and various noises very well. He carries a girl dancer and a few dancing girls, both probably family members. Irons' chance for getting across substantially would be as a single.

Althea, the Deacon" (U) feature. Almost capacity Thursday night.

Charlotte Lansing, prima donna with the "Desert Song," has signed a contract to play the Granada and Marbro theatres for weeks April 22-29.

Horace Sistrain, manager of the Associated Players stock, appearing at the National here, will open a second company at Waukegan, Ill., soon.

Hogan Hancock and his Gennett Recording Orchestra make their vaudeville debut in Chicago March 10 at the Central Park theatre.

The George Novkoff Troupe is suing Robinson Attractions for \$2,500 through Attorney H. Ward Haidenrich on a breach of contract charge.

First small colored picture house to close following opening of the de luxe Regal by Lubliner & Trinz in the colored belt is the Peerless, operated by Morris Salkin.

Sale of the "B" theatre, a 15c second run movie house, by John Eerscheidt to D. J. Falcois was effected this week. After alterations will reopen and Paul D. Travers will manage.

Bob Stanley (Bob and Helen Stanley) has replaced Jere Delaney in "A Night in Spain" at the Four Cohans theatre.

Husk O'Hare and band open at the Stevens hotel March 11. The band just recently closed a 10-week engagement at the Capitol theatre where O'Hare was master of ceremonies.

The "Cardboard Lover" (Jeanne Eargels) is not to play Kansas City as originally planned. St. Louis follows Chicago, and then Denver, prior to the coast.

Lorraine Tulmar, prima donna with "Blue Plate" (Public unit), is recovering from tonsil operation. Her place has been taken by Helen Gordon.

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## San Francisco

By JACK EDWARDS

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Sam Peckner, former New York lawyer, is now managing the California West Coast Public.

Variety erroneously credited West Coast Theatres with operating the State, Fresno, T. & D. Jr. circuit is operating the house.

Homor Curran has installed a branch box office with Sherman & Clay, Oakland, with tickets available at regular box office prices. Brokerage does not apply through this agency.

Manager Louis Golden of the Warfield has set a new style for theatre janitors, by having a Chinese, dressed in full Oriental splendor, keep himself busy around the lobby and foyer while performance is on.

Henry Duffy produced "The Shannons of Broadway" at the President, first showing outside of New York. Walter Gilbert staged. Marion Lord and Earl Lee play title parts. Duffy will produce "Take My Advice" at the Alcazar, following run in "New Rooms," but that will probably go for four or six weeks.

Uzia Fidler Berman, conducting the stage orchestra at the new Alhambra, Sacramento, opening the house six months ago, has inaugurated a spring season of Sunday symphony concerts, given by an orchestra of 50, with the initial one scoring solidly.

Neon "theatre name" signs are becoming the rage in San Francisco. Embassy started it several months ago and was followed by the Geary. Now Henry Duffy has let a contract for one for his President, to be 61 feet high, double-faced tubes, with letters 48 inches high. Homer Curran will install a similar sign at his Curran, on Geary street.

Spencer and Williams, playing

Pan time, has added their daughter, Clarence Vance Spencer, 17, to the act. The young miss is doing a dancing turn.

Most of Oakland turned out for the breaking of ground for the new Duffy, erected in Oakland by Henry Duffy. The producer and Dade Winter (Mrs. Duffy) officiated at the ceremonies which mark actual start of construction on the new 1,600-seater, in which Duffy will launch dramatic stock about Labor Day.

Among the few straight-out-and-out public ballrooms here, Balconades, operated by G. R. Pluckett, on upper Market street, ranks as the big money-getter of the bunch. Ideally located on the main stem, with a dance floor capable of handling several thousand dancers nicely, Balconades has established a following that is spelling plenty of profit. Much of the draw attributed to popularity of Walter Krausgrill's 10-piece band, augmented twice weekly by Clem Raymond's colored musicians; 85-cent gate for males and 40 cents for the girls, which covers all dancing. Check room extra and refreshment. Dancing starts at 8:30 and continues until 1 a. m. Ballroom is perfectly solid.

Lee Parvin is handling publicity for two Lillian Albertson (Maclean) attractions, "Burlesque" and "Desert Song." Former is current at the Geary. "Desert Song" opens at Curran March 12.

Byron Mills appointed to staff of announcers at radio station KGO. He will double at singing.

Erection of steel for the new Fox house on upper Market street will be started in a few days. Capacity of over 4,000, largest west of Chicago.

Fred Fink, Jr., one of the youngest house managers on the Pacific Coast, has been named manager of the new \$250,000 T. & D. Junior Circuit house at Gridley, Calif.

Substitution of Granada stage shows, now supplied by Fanchon & Marco, with Public units, sent on here from the east, will necessitate an opening day change from Saturday to Friday at the Market street house. New policy becomes operative March 16, with opening show titled the "Merry Widow Revue."

Cast includes Virginia Johnson, Joseph Griffin, Accent and Jenesco, Pelecia Sorel Girls, Royal Quartet, Runaway Four and the "Merry Widow" ensemble.

Cameo's (Universal's straight pictures) new policy of augmenting screen program with a stage act also includes a speller for outside ballyhoo. Cameo has a 16-cent gate, under management of Frank Newman.

Forty small Chinese boys of the Chinese Mel Home gave an old-time minstrel show at the Liberty, all appearing in blackface. First Chinese minstrel blackface show on record.

## BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Behavior of Mrs. Crane."

Majestic—"Broadway."

Teller's Shubert—"One A. M."

Werba's Rivera—"We Americans."

Carl (Jamaica)—"Nightstick."

Strand—"Shepherd of the Hills" stage attractions.

E. F. Albee—"Wife Savers" vaude.

Loew's Met—"The Circus" vaude.

Momart—"Streets of Shanghai."

Orpheum—"13—Washington Square" vaude.

Fulton—"The Enemy" (stock).

St. George Playhouse—"The Divine Woman."

Two new offerings trying out in the borough, "Behavior of Mrs. Crane" (Margaret Lawrence) at the Brooklyn and the Shipman-Marcin melodrama, "One A. M." at Teller's Shubert.

Werba's Brooklyn will have "She Stoops to Conquer" with star cast next week \$3 top for evening scheduled.

The Judge Lindsey-Rabbi Alexander Lyons debate on "Companionship Marriage" at the Brooklyn Academy of Music last Sunday was advertised in true theatrical fashion.

"Popular prices—last New York appearance" reads the ad copy.

"Getting Married," Brooklyn Little Theatre's second production, given in Monday house in Verdun, suburb of Montreal, and three

## BUFFALO

By SIDNEY BURTON

Ted King replaces Alex Hyde as m. c. at Shubert's Buffalo (Publ.) beginning this week. Hyde, who came here from New Haven, goes to Seattle, Wash. King has been conductor at the Club Lido Yacht Club and Knickerbocker Grill, New York.

Frank Cruickshank, former manager of the Shubert-Tek, is in Buffalo this week ahead of the "Greenwich Village Follies."

The opening of the new government liquor store at Bridgeburg, Ont., just over the border, last week, resulted in an increase of automobile traffic across the new Peace Bridge. The oasis is now within a short drive from Buffalo's downtown section.

The identification in Buffalo by Dr. Shirley Wynne, of New York, of Alex Tucholska, 29, of that city, as one of three bandits who held up the physician's office, brought to light the fact that Jimmie Durante, dignified in the local press as "James Durante," owner of the Parody Club in West 47th street, had been relieved of \$4,500 in cash and his wife of three diamond rings during the job. The Durantes, who were patients of Dr. Wynne, were sitting in the doctor's waiting room when the robbers staged the hold-up.

"Wings" is being held over for a third week at the Brainerd.

## MONTREAL

Princess—"Constant Wife."

Majesty—"Dark."

Orpheum—"Dove" (stock).

Capitol—"Last Command."

Palace—"The Gaiety."

Loew's—"The Lovelorn" vaude.

Imperial—"A Flame in Sky" vaude.

Strand—"Under Tonto Rim."

"Light in Window" "Come to My House" "Brass Knuckles."

Gaiety—"Night Hawks" (Mutual).

Consolidated Theatre Corp. (Quebec) is offering a new issue of 13,000 shares "common stock, no par value. J. Arthur Hirsch and J. P. Rosenthal are operating the company, the former president of the Theatre Owners' Chamber of Commerce, New York. The concern already operates two neighborhood houses in Montreal, one in Verdun, suburb of Montreal, and three

others in Sherbrooke, about 160 miles from Montreal. The purpose of the issue is to acquire additional theatre, to retire \$20,000 of existing preferred stock and for working capital.

Lent impact is fading, and last week theatres showed healthy recovery. This week some of best shows ever in this city. Emil Jannings and Douglas Fairbanks show put Montreal back on the high gross map. Loew's is aiming at giving special vaude and has now, for three weeks in succession, headlined acts much above the average.

United Amusement Co. building in Sherbrooke to have 1,800 seats and cost around \$350,000. Another indication Quebec province is still a good money-making picture country, despite threats of Sunday closing and barring of children.

## ATLANTIC CITY

By VINCE MCKNIGHT

Apollo—"The Desert Song."

Stanley—"The Chaser."

Earle—"Pioneer Scout" and vaude.

Colonial—"Two Flaming Youths."

Strand—"Lady Raffles."

Capitol—"Good Time Charlie."

City Square—"Two Girls Wanted."

Steel Pier—"Dr. Knock."

Savoy theatre, this resort's toughest house to put across, has again changed hands for about the 10th time within the past five years. Property has been bought outright at a reputed cost of \$200,000 by the Royal Theatre Co., Philadelphia.

New owners will change name to the Royal, and intend to make it town's first and only exclusive colored theatre. House to be ready April 1. No definite policy decided upon.

"Desert Song," at the Apollo this week, first big musical that has played the shore since last Thanksgiving. "Broadway" (original company) was booked here March 12, but cancelled. "The Scarlet Fox," Willard Mack's new play, instead.

Series of dramatic productions sponsored by local Hotel Men's Association still being presented at Steel Pier to fair attendance only.

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Shubert—"Out of the Night"  
(Bainbridge dramatic stock).  
Hennepin-Orpheum—Vaude (John Seal) and "Almost Human."  
Pantages—Vaude (Dewey & Gold Revue) and "Sharp Shooters."  
Palace—"Yours Truly" (McCall-Bridge musical comedy tab).  
Seventh Street—Vaude (Lucky Boys' Sextet) and pictures.  
State—"The Noose."  
Garrick—"The Gaucho."  
Strand—"Sorrrell and Son" (2d week).

Lyric—"The Warning."  
Grand—"Seventh Heaven" (second loop run).

Although Carlton Miles quit "The Journal" as drama editor some time ago and is now manager of the Alcazar theatre (Duffy stock), in San Francisco, he contributes a weekly theatrical letter to "The Journal." He is believed to be the only theatre manager acting as a regular correspondent for a newspaper.

Florence and Jean Dean, dancers in the Larry Rich act at the Hennepin-Orpheum last week, got publicity by going over to the University of Minnesota and introducing the "Varsity Drag" on the campus, although the thermometer registered close to zero. The girls cavorted about in tights while a huge audience of admiring male students learned the new steps.

Eugene Zukor, treasurer of Publix, headed a group of the organization's officials here last week to inspect the new 4200-seat Minnesota theatre which Publix and F. & R. will operate jointly and which will open this month. Mr. Zukor asserted the local house will be the fifth largest in the United States, being exceeded in seating capacity only by the Capitol and Romy theatres in New York, the Uptown in Chicago and the Michigan in Detroit. The theatre will play the Publix unit shows along with Paramount pictures.

The Dayton company, largest Minneapolis department store, sends out 100,000 booklets through the mails monthly advertising coming local musical and theatrical attractions. Many of the booklets go out of town.

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#### By HARDIE MEAKIN

Belasco—(Shubert)—Dark; next "Merchant of Venice" (George Arliss).  
National (Rapeley - National)—"Lulu-Belle" next, "Tommy" (Tyler). March 13 "She Stoops to Conquer."  
Poli's (Shubert)—Dark; next, "Good News."  
Keith's—K-A vaudeville.  
Gayety—"Dimpled Darlings" (Mutual).

#### Pictures

Columbia—"Circus" (2d week); next, "Gaucho."  
Earle—"Crystal Cup"—Ed Hyman presentation; next, not announced.  
Fox—"Slightly Used"—presentation next, "Gateway to the Moon."  
Little (Theatre Guild)—"Merry Widow" (revival).  
Metropolitan—"Old Ironsides" (2d week).  
Palace—"Divine Woman"—presentation; next, "Rose-Marie."  
Rialto—"Chicago"; next, "Buck Privates."

Shuberts with both Poli's and the Belasco are getting tough breaks this season. Poli's has been dark most of season and when open doing practically nothing. Belasco running dark also with regularity has done somewhat better but on the average nothing to rejoice about.

The National is cleaning up on everything. Current appearance of Lenore Ulric in "Lulu-Belle" was almost sold out before the week opened. House is in position to tell what it wants, too, throwing out a tryout for last week and booking in a repeat of Pathé's "King of Kings."

Harold Phillips, dramatic editor of "Times," is back on the job after having to return to the Walter Reed hospital for a second surgery in a brief period.

Wesley Eddy, permanent m. of the Palace (pets), continues to feature above everything else, based in as constituting the "Punch" units. Eddy has built up a real swing.

Harvard and Adair are the show feature for Meyer Davis' Le Palace for the current week.

### CINCINNATI

By JOE KOLLING

Grand—"Honeymoon Lane."  
Shubert—"Rose-Marie."  
Cox—"Honest Liars" (stock).  
Empress—"Dixon's Revue."  
Palace—"Pioneer Scout" and K-A acts.  
Albee—"Sporting Goods" presentation.  
Capitol—"Two Flaming Youths," Vitaphone.  
Keith's—"The Circus" (2d week).  
Lyric—"The Crowd" (2d week).  
Walnut—"The Garden of Allah."  
Strand—"The Fair Co-Ed."

Thurston in a two-week stay at the Grand, instead of only one as in former years, registered a sell-out at each of the 20 performances while here.

The Shrin' Circus last week drew big. John Robinson directed the show and had as features the Davenport, Nelson Family, Bradnas, Erma Ward, Albert Powell, Siegrist-Silbon Troupe, Robinson's Elephants and a clown contingent headed by Shorty Flamm. Most of the acts attended the funeral services March 2 for Robert T. Stickney. Burial in the Robinson plot in Spring Grove cemetery.

Cato's Varahonds are in ninth week of indefinite run at Swiss Gardens, where Clarice Catlett has been prima donnaing for same period.

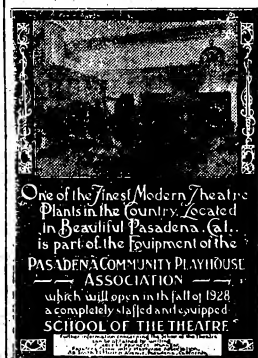
The old Robinson's Opera House, dark for a generation, has been converted into a pop dance hall, which opened March 3 as Granada Ballroom, with Zach Whyte's Chocolate Beau Brummels.

Henry Thies' Orchestra is at the

Sinton, but plays only for evening dinner and the Chatter Box, night club.

Bobby Burns in his second week of a return engagement as m. c. at Empress.

Alex Jackson's Plantation Band is in new Greystone Ballroom, Music Hall, for balance of season.



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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 show in into last week was a washout. Not a flash act on the bill and little in the way of brilliancy in song and dance could hardly have been otherwise. Charles Irwin had the tough job of glad landing the customers before each turn and telling them all about it. Irwin is a double barrel shot with the King's English and a comfort on appearance and that personality business. However, it wasn't his fault that the bookers surrounded him with something he couldn't offset, hard as he did try.

The house Sunday night held better than average attendance. The layout did not matter either. Evident some last minute jugglery was done as the program told another story for positions.

For instance, the Six Calen-outstanding hit of this and last week were tabbed on the pamphlet to close the first half. That spot would have been perfect for them and the score might have been changed all around. The sensational acrobatic turn closed the show instead and though they held everyone to the last minute the edge wasn't there.

For an opener Miss Raffin and monkeys disclosed some clever "chimps" on a trapeze and rings, doing nicely. Miss Raffin opened "one" with a song that appeared unnecessary. Irwin began his introductions with Billy Reed of Reed and Duthers, hoofers, who was forced to go it alone as his partner

was ill. He acquitted himself creditably, although compelled to insert chatter that meant nothing aside from being a fill-in. His footwork was something new again and earned applause. Deno and Rochelle, with Lilien Manning and a string quartet followed. The dance team was standard in routine, opening with ballroom gyrations and continuing with an Indian number. Their four-piece combination is valuable while Miss Manning does some nifty acrobatics and a fair boy number. The Apache number by Deno and Rochelle, at the finish, was the best.

Leone Gray came on for a mirthful period. Hearn hasn't forgotten his tricks and gags of old. Miss Gray is apt foil and throw a strong note with her voice.

Napoleon Bonaparte came to life again in the sketch by Hal Crane with Miss Gray. The Little General. The piece is credited to the Writers Club. The theme is an episode in Bonaparte's heyday when he becomes acquainted with Josephine. Mrs. Reid played the exotic Josephine in correct style and manner. She has a good speaking voice and a beautiful figure. Mrs. Bonaparte lacked somewhat in the virility one would expect from that historic character, otherwise his conception was true and dignified. Maurice Murphy scored as Josephine's youthful son. Kenneth Randall had little to do.

Pauline Frederick and Frances Nordstrom in a clever talking skit by the latter opened after intermission. Topic is a fishing trip enhanced by hubby and friend wife. In the same boat, Miss Nordstrom's wise cracks got to the women, while Hartford was not to be outdone in taking care of the male sex.

Irwin then appeared next to closing for his own turn and made 'em like it.

Grant Withers, film actor, halted to court by his former wife for payment of \$500 back payments for support of his four-year-old child. He is in an affidavit answering the charges that the delinquent payments do not amount to that figure.

It is also claimed by Withers that the money received by his former wife is not being spent on the child but is being used by her to buy clothes, and he asks that she be relieved of custody of the child. He also states he has not worked regularly, but has remitted substantial amounts during the time he worked.

The marriage of Withers and his wife was annulled by Withers' mother in 1926, with the wife getting custody of the child.

Paramount has signed Jack Holt to return to that organization to star in the Zane Grey series of Westerns. Holt left the company over a year ago when his contract was not renewed.

It is understood the sales department of Paramount requested Holt in the western series, as the pictures could be sold with others playing the leads. Negotiations were started to have Holt return to Paramount, but the contract was not signed until the company learned that Holt could finish his present contract with Columbia calling for two more pictures for that company.

"The Strugglers" comprised of extra picture people with a slogan. "Strugglers Today and Stars Tomorrow" staged a "no admission" ball at the Chadwick studios, which proved so successful that they plan to make this an annual event.

Ray Enright and company producing "Land of the Silver Fox" for Warner Bros. are now in Truckee filming the snow scene of the picture. Cast includes Rin-Tin-Tin, Lella Havas, John Miljan, Carol Nye and Tom Santisch.

Jack Warner arrives on the coast tomorrow (Wednesday) and will announce "Warners" new policy of production and 28-29 program.

The supporting cast for William Boyd's picture for Pathe-DeMille

was not selected until after Lloyd and his director, Donald Crisp, returned from New York, where they filmed atmospheric shots for "The Cop." Cast includes Jacqueline Logan, Robert Armstrong, Alan Hale, Tom Kennedy, George Stone and Louis Natheaux.

Ethel Clifton is to direct Henry B. Walthall in "Speakeasy," coming to the Orange Grove after "Kongo."

Plans have been completed for the erection of West Coast Theatre, Inc., \$300,000 house at Riverside, featuring 1,600.

Emil Ludwig, German biographer and lecturer, signed with Paramount to write a biography of a world famous character, from which the company will produce a picture.

Loew's State will replace its girl ushers with boys and adopt the Public military training system. The idea is being worked out now and will go into effect shortly.

J. G. Hawks, editorial supervisor at Universal for past eight months, has moved over to First National to write adaptations for the latter company.

Al Bousberg is at First National writing gags for "The Butler and Egg Man."

Zelda Sears, who wrote "The Scarlet Woman," in which Pauline Frederick is starring at the Belasco, has joined the cast of the show.

Principals in "Women Go on Forever," which Robert Sherwood will produce at the Hollywood Music Box March 13, will be headed by Bessie Barriscale, former screen actress, and Edna Roberts (Thornby). Helen Jerome Eddy, Howard Hickman, Harry L. von Meter, Barbara Winthrop and Ruth King. Others are John Stambaugh, Stuart Erwin, Ward Hamilton, Kelsy W. Cook, Ben Hewlett, Fred Gamble, Arnold Gray, J. C. Fowler and Mine Sul-Tee-Wan.

Junior class at University of Southern California presented "The Doctor in Spite of Himself," as its annual play in Harvard Auditorium. Carol De Fever and Boris Ullmar headed the cast, which included Charles Wright, Melvin Cytron, David Lynde, and Charles Lawrence. George Lawrence, Jack Goble, Lucille Taylor and Fay Keyser. It was directed by Stanley Evans and Ray MacDonald.

Ebbell cell will install a series of educational and historical American plays at their theatre annex, known for theatrical purposes as the Windsor Square. First offering is March 12 and Drinkwater's "Abraham Lincoln." Cast includes Eustace Wyatt, Charles Fleming, William Dorbin, Percy Rolinger, Gertrude Perry and Beatrice Garin.

Fred Hamlin, former picture press agent, will handle exploitation on R. W. Tully's new play scheduled to go into the Mason next month.

Marlon Mears, New York actress and wife of John Henry Mears, former musical comedy and legit producer, is visiting here after a trip around the world.

Grant Withers, screen actor, will appear in court to answer why he isn't paying Inez Withers, his divorced wife, some \$600 in back alimony, which she claims is coming to her. Couple were divorced about a year and a half ago.

After getting a divorce from Roy D'Arcy, Mrs. Laura Rhinock D'Arcy filed a voluntary petition in bankruptcy. She lists her liabilities at \$20,102 with assets of \$2,000, claiming exemption for that amount in personal jewelry.

Adamae Vaughn, Wampas baby star of last year and sister of Alberta Vaughn, does not intend to remarry Albert R. Hindman, contractor. It was recently announced the couple would again tie the knot.

Josephine Thompson, film girl who sued the Los Angeles Railway Company for \$35,000 for falling off a street car, failed to convince the jury in Judge Schaefer's court. They held she was not entitled to anything—Miss Thompson displayed a sour on her knee, but the gentlemen refused to take official notice.

"The Command to Love" is slated to follow Pauline Frederick in "The Scarlet Woman" at the Belasco.

Joe Dundee, welterweight champion Max Waxman, his manager, and Mel Donald, promoter of the Timm-Jenkins fight, were all cleared of false advertising charges by the jury in Judge Pope's court. Following the

examination of two witnesses the prosecution failed to produce any evidence as to who was responsible. Both sides were tame in their arguments. The verdict of the jury came without surprise. Following the trial the state boxing commission through Commissioners James Wood and Charles Traume, announced that Dundee and his manager would be reinstated.

Carey Wilson has been engaged by M-G-M to adapt "Her Cardboard Lover," which Robert Leonard will direct. Wilson was one of the original holdovers from the old Goldwyn scenario staff when Metro-Goldwyn and Mayer merged. He revamped the script for "Ben-Hur."

Later Carey left M-G-M and became a production supervisor at First National. His contract with the latter organization expired some weeks ago.

Alan Crosland was arrested and held in jail overnight following a collision between his and another car in which the occupant of the latter was injured. Crosland was accused of being a "hit and run driver." He was later released when the city prosecutor refused to issue a complaint against him.

State Athletic Commission refused to issue a permit to the H. W. Hawley Athletic Club to conduct post air fights at an arena, which was to have been built at a venue 26 and Lacey street. The commission took the stand that the field was well covered already.

M-G-M started production on "The Masked Stranger," starring Colonel Tim McCoy. Nick Grindle directed. Cast includes Sylvan Keecher, Roy D'Arcy and Polly Moran.

Polly Ann Young assigned to lead in "The Dead Line," featuring Flash, the dog, for M-G-M. Ross Lederman will direct with supervision by Milton Bren.

At a meeting of the recently organized Beverly Hills Community theatre group, a Leslie Pearce was appointed director of all future plays. Steps toward incorporation were taken by a committee headed by Mrs. Josiah Kirby. Fred Niblo was named to head the play committee with assistants in Mrs. Alice Hunniwell, J. B. Millard and Agnes Richmond. The financial board is composed of Harry Beaumont, chairman, and J. K. Stewart, Harry Warner, Ray Haun, Earl Jameson, W. B. Hunniwell and Lon Haddock.

Anne Nichols, author of "Able's Irish Rose," appeared before the camera at Paramount studios in a foreword scene to accompany the recent version of her play. This is the first time Miss Nichols has appeared before a picture camera since 1913, when she was a screen actress.

Billy Small, former orchestra leader at the local Pantages, has been transferred to the Pantages house in San Diego. Cliff Webster, who was assistant leader at the Orpheum here, has replaced Small at the Pantages.

After "Wings," film, concludes its run at the Biltmore that house will "return to legit attractions with Jeanne Eagels in "Her Cardboard Lover" as the first.

## NEWARK, N. J.

By C. R. AUSTIN

Broad—"The Squall."

Shubert—"Sidewalks of New York."

Proctors—Vaude, "On to Reno."

Loew's State—Vaude, "The Latest from Paris."

Newark—Vaude, "The Siren."

Branford—"Ladies Night," m. c. policy.

Mosque—"Patent Leather Kid," vaude.

Fox Terminal—"Sunrise," Movie-tone (5th week).

Rialto—"The Gaucho."

Capitol—"The Raider Emden," "Flying Romance."

Goodwin—"The Circus."

Empire—"An American Tragedy" (stock).

Lyric—"Nothing But Girls."

Orpheum—Colored but, films.

Sanford, Irvington—"French Dressing and m. c. policy."

S-P's new Stanley in Jersey City will not open until March 23.

Rumored that the Lyric will not

reopen with burlesque next fall. Block's lease is said to expire this season and he is expected not to renew it but to move burlesque to the Empire.

Some of the Empire players aroused criticism by kidding the show "spooks" on the stage last week.

Millburn was closed Sunday. Afterwards in the face of many protests the town committee unofficially announced that stores might reopen but there was doubt about allowing the Millburn to reopen, as they seemed set against Sunday movies.

Harry Black will open and manage the new Mayfair at Hillside, N. J. It is owned by Fred Faulkner and Harry Seeley. Black has been managing the Park at Caldwell, N. J.

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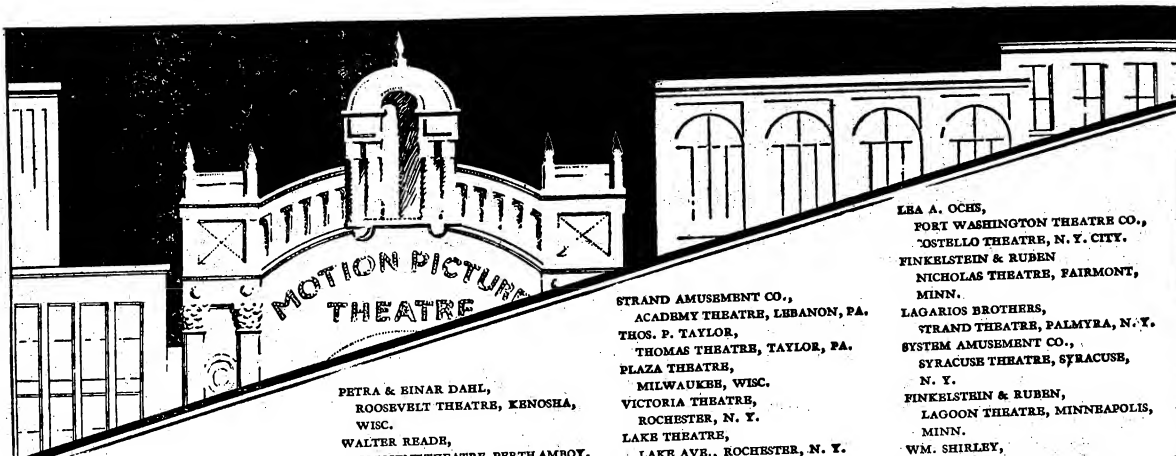
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NEW YORK, WEDNESDAY, MARCH 14, 1928

64 PAGES

## FILM STARS' \$50,000 HOUR

### AMATEUR TABS WITHOUT GIRLS IN FILM HOUSES ONE NITE ONLY

Neighborhood Circuits of Milwaukee Fight Over or for Them—Amateur Musicians at \$3 Per Evening—Some Travel as One-Nighters in Sticks

Milwaukee, March 13.

War of the tab shows is on, and the "monopoly" is winning round by round.

With the neighborhoods bucking the de luxe houses which Fox-Midwest has been building, tab shows are the rage, different units playing in most of the smaller houses every night in the week. The field up to a month or so ago was open to all comers and at least 10 different companies under as many managements were fighting for business. But the big knife is out now, and the "war" is being watched with interest.

Milwaukee Theatre Circuit, Universal owned, is one of the biggest buyers of the tabs for its neighborhoods. Evidently the competition got hot for the U houses, because now Eric Karle, veteran of the tab game, has sewed up the circuit. The little tabs not Karle's have been forced out of the Universal houses. Karle underbidding. Those that wanted to keep going are now run by Karle, and Universal is tied up with his show.

United Circuit, another string, is still booking the open field, with the Fine-Hashman tab having about five nights in United houses. This string also takes care of another tab troupe.

One of the veteran tabs, operated by Percy Lohr, has been forced out. (Continued on page 39)

### Flying P. A.'s Side Line Is Parachute Jumping

George Churchill, formerly of the "Evening Graphic," has become probably the first and only press agent with a "Flying Circus" who is also a parachute jumper on the side.

Churchill made his first jump on a dare. Since then he has been putting his faith in the floating parashut at \$5 per leap. Churchill figures his real work is publicity, the parachuting being on the side as "easy money." Churchill is now in Florida with Gates' Flying Circus, which does stunts and takes up passengers.

This outfit is part of a recent amalgamation in Newark, N. J., of The Gates-Day Aircraft Corp. It has 28 acrobats and will take up passengers this summer at \$1 each, in contrast to the \$5 rate formerly minimum for citizens going aloft for a thrill.

### Muggers and Herrings

Lucky Strike cigarettes are running out of names for endorsements, turning to the better known Broadwayites and theatrical newspapermen for mugging and hearts-and-flowers.

Anybody that'll stand for the photo is okeh, even if they only smoke herrings.

### LOOKERS' BUNCH NOT WORTH \$750

A collection of alleged lookers, as so endorsed by the Adair City beaut surveyors for 1927, aren't worth \$750 as a job lot for the show business.

Lois DeLander, the '27 "Miss America" from A. C., is returning to her home town, Joliet, Ill., mostly noted for its high-class prisoners in the local pen. Other 1927 stamped beaut maps with the champ were from Terre Haute, New Orleans, Brooklyn, Spokane and Houston, all good towns except Brooklyn.

They are homeward bound, too. Six lookers at \$750 for the crowd is but \$125 apiece a week. Show girls grab as much as that for themselves without wearing gam revealing bathing suits in the sun. The girls had a date or two but wowed none sideways, and no mobs tried to crash the stage door.

### 15,000,000 Pop. Increase

Washington, March 13. Population of the entire U. S. by July 1, next, will have increased over 15 million during the eight years since Jan. 1, 1920, according to an estimate made by the Bureau of the Census.

New York State, it is estimated, will have increased in population from the official census count of 1920 with its 10,385,227 to 11,550,000.

### CORSE PAYTON'S DAILY JUMP

Corse Payton stock company is replacing a five-act bill on Courts road show.

The stock is playing one performance a day in each town.

### DODGES AFTER IT AGAIN ON RADIO

Using Jos. Schenck's Lineup—Fairbanks, Pickford, Chaplin, Talmadge, Swanson, Barrymore and Del Rio—Each Will Talk About Something—Billboard, Newspaper Exploitation and Cash

### FAIRBANKS AS M. C.

Another gigantic radio network broadcast by the Dodge Brothers is slated for the latter part of March over the National Broadcasting Co.'s stations, with eight United Artists screen "names" including Douglas Fairbanks, Mary Pickford, Charles Chaplin, Norma Talmadge, Gloria Swanson, John Barrymore, Dolores Del Rio and D. W. Griffith. (Continued on page 39)

### N. Y. HOT ORCHESTRA PLAYS HYMNS SUNDAY

Matthews' Band at O. Henry Hotel, Greensboro, N. C., Strictly Blue Town

Greensboro, N. C., March 13.

A hot New York jazz band that has to play and sing hymns on Sundays is the feature at the O. Henry Hotel here, which marks the birthplace of that most famous of all native interpreters of the big-city spirit.

George Matthews and his Gennett Recording Orchestra, formerly at the Hotel Commodore, New York, is playing the season here. Every Sabbath the boys must play, and Edward Boal, tenor, must sing the old-style hymns, ending the program with "Dixie."

They broadcast six nights weekly over WNRC. But that, like the drug stores, gas stations and all else, is static Sundays in this burg.

### No "Poor" in This

It is said that over 100 show girls and chorus girls in New York who double from their musicals to nite clubs earn around \$126 weekly.

### YIDDISH SHOW BIZNESS PASSING; DAILIES MAY YET ENGLISH PRINT

Signs Seem With Drift Toward B'way—Imitation Restrictions Big Future Factor—Shuberts Toss Away \$250,000 by Misguided Economy

### Versatile Producer

A producer and writer in Hollywood were discussing the possibilities of filming "The Captive." The writer not in accord with the producer's determination, explained that the leading character in the play was a Lesbian and would not be sympathetically received on the screen.

But the producer came back and said, "Well then, we will make her a Hungarian."

### Plumber of No Conscience Charged \$2 to Watch Show

Detroit, March 13.

A manager of an outlying vaudeville theatre, exponent of new ideas, recently attempted what he termed a "conscience matinee." No admission charged, with patrons informed they could contribute whatever they thought the entertainment worth as they passed out.

Into the plate outstretched by the manager was dropped a folded piece of paper by the neighborhood's chief plumber. Examination revealed it as a bill demanding payment of \$2.

On the following day the manager met the plumber and asked why. "You used up two hours of my time," replied the plumber, "and that's the union scale. And you can consider yourself lucky that it wasn't an evening show, or I'd charged you double."

Since which the manager has been sticking to the old reliable country store nights.

### Paul Swan's Fatal Map

New Orleans, March 13.

"The most beautiful man in the world," who must be Paul Swan, since he claims the title, has again bobbed into local sight.

The guy with the swell map will be at the St. Charles next week. It's the fault of the Saenger stock. But he's in for one week only, with Shaw's "Candida."

Still, if the flaps around fall for Paul's pan, pretty boy may be held over—or hung.

A growing Yiddish liking for Broadway theatrical fare and the disintegration of the Yiddish theatre are the currently big problems among the aesthetic Jewry in New York, particularly the Yiddish newspaper reading and speaking quota. That such population is a sizeable one may be gathered from the estimated 400,000 Yiddish newspaper readers in Greater New York, of which 200,000 adhere to Abraham Cahan's "Forward," and a like number to the more conservative "Jewish Morning Journal," not to mention the 150,000 circulation claimed by "The Day," more liberal sheet which Herman Bernstein founded, although not longer connected with it. The figures are explained by some duplicated circulation.

Through the medium of the Jewish Publicity Bureau, of which Samuel Insulch is a prominent factor, Broadway shows are advertising in the Yiddish press more (Continued on page 2)

### Tramp De Luxe Hoboing Now in N. Y. Nite Club

Al Kaufman, self-styled King of Tramps, who hobbos it de luxe, is now a nite star at the Varsity Club, new Club Manger, new other names, in the basement cafe under the Carroll theatre building.

Kaufman, who is a mute, burns it in style, riding the rods like any other tramp, but carrying considerable luggage with him for a more presentable civilian appearance. In each of the small towns, the local hostility entertains Kaufman as a guest for publicity purposes only.

A no-couvert charge policy and a ballyhoo that the public is tired of paying high premiums for its nocturnal entertainment, are the Varsity's bid for patronage.

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# LONDON AS IT LOOKS

By HANNEN SWAFFER

London, March 2.

My long and consistent campaign against the wholesale importation of American musical plays of an inferior type bore another result when "Lady Mary" was produced at Daly's. It is quite as English as nearly all American musical plays are American. While Sirmy, the composer, is a foreigner, all the rest is British.

The same management boasts that their next show, which will open the Piccadilly with Evelyn Laye, is also home-made, this, although the music is by Jerome Kern.

"The rest is British and we have something to sell abroad," they say.

## Better Than From Broadway

Well, "Lady Mary," written by Lonsdale and Hastings Turner, is a much better book than has come from Broadway for some time. It is witty and shows observation and intelligence. No American I know could have produced the dances better than Jack Hulbert did. They brought down the house.

Various play importers sat around, conscious of the fact that, before long, they will have to start to use their brains.

## More Bricks for the Managers

London managers, indeed, are getting it badly all ways now. Leslie Faber, who has just returned from America, called London a third-rate show town, the other day. Hubert Walpole, the novelist, said that what faults there were were the managers'.

Edgar Wallace, who was speaking at a meeting over which I presided, was most bitter of all. He attacked managers for daring to want all the profit of his plays, told many stories illustrative of their stupidity, and said he would always insist, now, on putting up some of the money himself for his own plays, so as to insure that he got some of the profit.

## 7,000,000 People—4 Good Plays

Walpole, who pointed to good plays now running in London, does not seem to understand that there are seven millions of people in this city and yet, in spite of that, there are not more than four or five home-grown plays worthy of consideration.

In no other branch of human intelligence are we so badly off. Nor does Walpole seem to realize that there are not more than six legitimate theatres in London worthy of the name. If similar conditions were true of any other industry, London would stand up and scream. As a matter of fact, it cares nothing about the theatre.

## Broadcasting Arguments

Ellen Terry, 80 Monday, was foolishly announced to be broadcasting on her birthday. She is ill. Besides, she is not a person who can be relied on in any way for such a purpose. She has no memory. Her health is such that they have to pay her unremitting care.

The other broadcasting sensation of the week is the fight between Sir Oswald Stoll and the British Broadcasting Corporation over the Command Performance. The British Broadcasting Company insulted vaudeville by offering 100 guineas for the radio rights.

Stoll wanted 500, the same as last year. Then followed a most unseemly wrangle. Of course, Sir Oswald, who has attacked broadcasting from the start, cannot expect to find it friendly now.

Anyway, London's theatre managers have subscribed more than 100 guineas on condition no broadcasting is done. They say it is cheaper to do this because they say people won't stay away from the theatres to listen in.

## She Rhodé Over Island

Irene Franklin, back with her husband in vaudeville, goes on tour in a day or two, after a great success at the Alhambra.

The other day, when she told her maid, "We are going into the Provinces," the maid replied, "I must put in all your warm things. I know how cold these Provinces are."

She was thinking of Rhodé Island.

## O'Neill's Secret Trip to England

Eugene O'Neill is hiding somewhere in England. He came over last week, secreted in his cabin all the way.

Ronald Colman was on the same boat, dealing most tactfully with foolish women whose attentions he dislikes intensely.

Irene Franklin, who was on board, says that Colman is the most charming and unassuming man she has ever met. He does not understand he is a fine actor, but thinks his boom a passing fancy.

Meanwhile, while the ladies chased Colman, O'Neill hid from everybody and then ran off the boat. Up to now he has disappeared. No reporter has found him yet.

## Send All the Actors Home!

I am sorry Alden Gay did not make more trouble. They started a row here because she wasn't allowed to earn \$30 a week at the Kew. I was hoping it would be the Boston Tea Party all over again.

I want all the American artists in London, except about eight, sent home, and all the English artists on Broadway, except Leslie Howard, returned to act in England.

The right place for American actors is in America and the right place for English actors is over here. Actors make so much trouble when they go abroad and they create too much work for the poor income tax adjusters.

There ought to be an Ellis Island outside every big city. The Isle of Wight is wasted, as it is.

Alden Gay's mission in life failed. Somebody discovered she wasn't gay.

## LONDON

London, March 5.

Dorothy Dickson will play opposite Robert Lorraine in Edgar Wallace's new thriller, "The Man Who Changed His Name," due at the Apollo March 12.

De Kloos, Dutch concert impresario, has booked the Revelers to open at the Empire, Paris, July 13, for four weeks at \$3,500 a week.

The command performance at the London Coliseum, Thursday evening, March 1, in aid of the Variety Artists' Benevolent Fund, realized \$22,500 which sends other commands by \$2,000. There were four repeats—Jack Hylton, Will Hay and Lilian Burgess, Victoria Palace Girls, Will Hay great hit. Of the new ones, the two that stood out above all others were Gracie Fields and Noni and Partner.

When the Wodehouse farce, "Good Morning, Bill!" needs a successor at the Duke of York's, it will be supplied by "Thunder in the

Air," an unusual play by a new dramatist, Robins Millar.

George Robey will stay at the Prince's with his successful revue, "Bits and Pieces," until he starts on his Canadian tour later in the year. He plans to return next Christmas.

"Outward Bound" will end its revival at the Prince of Wales' March 10 and will be replaced by "Square Crooks," another American importation. The cast includes Florence McHugh, Clare Greet, John McNally.

The Lyceum pantomime, "Queen of Hearts," ends a healthy run March 3, and "Lumber Love," all-British musical comedy, which has broken records on tour, comes in.

A new chain of theatres, all to be called the Royalty, is to be built in different places on the outskirts of London. The first one will be on the site of a 300 years old market at Southall in Middlesex. Operations will commence in April, and the house will hold 1,500 people.



On Tour

HARRY ROSE

"The Broadway Jester"

PARAMOUNT TOURING

Ambsador, St. Louis, this Mar. 10  
Wisconsin, Milwaukee, next, Mar. 17

## \$20 Counterfeit

Treasury Department secret service warns of a new counterfeit \$20 note in circulation.

It is drawn on the Federal Reserve Bank of Chicago, 1914 series, check letter D, face plate No. 244, bearing the portrait of Grover Cleveland. Experts call it a poor counterfeit, easily detected by a person accustomed to handling currency. Silk fibers are drawn in ink and seal and numbering is done in light blue.

## YIDDISH PASSING

(Continued from page 1)

than ever before. And through the medium of this same organization the number of theatre party bookings for Broadway attractions are causing the Yiddish playhouses considerable worry, as on this trade did the ghetto theatre rely since time immemorial to underwrite their existence.

Because of the Shuberts objecting to Yiddish advertising for their Broadway business bolstering, excepting on special occasions, it is estimated the Shuberts have lost for themselves \$250,000 in trade so far this season.

## Guild's Subscribers

The Theatre Guild, Ames, Hopkins, Al Lewis, Sam Harris and Al Woods are among the steady Yiddish newspaper advertisers. First three have standing orders for a general Yiddish press broadside appealing thus to the aesthetic Yiddish citizen. The Guild's permanent list of subscribers with names culled from densely populated sectors of the metropolis like the lower East Side, Borough Hall and East New York sections of Brooklyn, certain sections of Harlem and the Bronx, is ample proof to them of the direct return from this sort of exploitation.

The Jewish statisticians figure "New York" the fourth largest city in the United States. They arrive at this in this wise: Since Greater New York has a 6,000,000 population, of which 2,000,000 are Jews and of which at least 500,000 are Yiddish in their language, numerically alone the Jewish population of New York rates fourth to New York, Chicago and Philadelphia. After that comes Detroit and Boston.

## Printing in English

Considering this stupendous population, the Yiddish press is considerably concerned by the weaning away of its readership to Broadway. With restricted immigration legislation what it is, and the Americanization process educating the new and the older generations to improved theatrical tastes, the Jewish press is also conscious that its own existence is menaced. If the immigration influx is halted for another 15 or 20 years, it will mean the ultimate publication of the Yiddish press in English.

But more acutely right now, the theatre is suffering. The blame is placed on the impresarios who, through lack of vision or refusal to progress, coupled with the stringent union regulations, are throttling the Yiddish stage. Accordingly, only those Yiddish stars who keep pace with the times are thriving, such as Molly Picon or Max

# U. S. HOME COCKTAIL HABIT Ruin of Paris Nite Clubs

Montmartre in Darkness for First Time in Career of  
Town's Champion Gold Go-Getter, Joe Zelli—  
Americans Frequent Latin Quarter Instead

Paris, March 13.

The Paris night club racket is dead, and the reason for its demise is that Americans are bringing their native habits with them on their foreign tours. The apartment cocktail and gin party, outcome of prohibition at home, is the answer to the state of the public drinking places.

This time last season every brass rail in every "American bar" in the French capital was gaily festooned with American lads and lassies. Now the same places, trying to subsidize upon the patronage of French merry-makers, find the going desperately tough. The absence of Yankees at the public drinking places spells starvation. Last year the night places were going full tilt with profitable gatherings of trippers from over the sea. Now they attract mere handfuls of economical tipplers.

For the first time in the royal box career of Joe Zelli, Montmartre's spectacular gold go-getter, the whole

hill district is swathed in sombre darkness.

Many of the famous places have closed their doors permanently, while a few merely feign gestures of gaiety while they await despondently for the return of the Yanks.

The boys from the States have transferred their affections to the Latin Quarter. The bohemian atmosphere of the studios, some of it phoney and some of it real, together with cheaper prices for everything, is a lure to American visitors. The carefree models also attract Uncle Sam's nephews.

All of which brings to mind that a number of native American players are doing extremely well on this side. In one group Harry Plicer, Dollie and Billie, a group of Albertina Rasch girls and Johnny Huggins are bowling 'em over at the Moulin Rouge. The Dodge Twins, Randall, George Graves and Alice Moya are main attractions at the Folies Bergere, and all the other musical shows in town have at least one American in their personels.

## RITZY

One of the most famous actresses in the world a generation ago was Mary Anderson. It seems curious now that she not only lives in retirement but in seclusion, she should settle in an English town called Broadway.

Born in Sacramento, Cal., in 1859, she was educated in a convent in Louisville. It was at Macaulay's theatre, Louisville, Miss Anderson made her stage debut in 1875, as Juliet. She appeared in various parts of the country in several classes before reaching the 5th Avenue theatre, New York, in 1877, at once creating a sensation by her beauty and talent. In 1883 she reaped new laurels in London, after that dividing her time between the two countries, until her retirement in 1889.

The next year she married a wealthy society man, Antonio de Navarro, formerly of New York, son of the late Jose de Navarro, Spanish consul general in New York, a millionaire, who built the Spanish flats on 55th street, overlooking Central Park. Erected in the early 80s, this property was sold in 1926 for \$7,000,000 cash, with the New York Athletic Club now putting up a clubhouse on the 7th avenue corner.

In 1926 Mary Anderson's husband, already a rich man, inherited most of the fortune of his brother, the late Alfonso de Navarro, of New York.

Gabel and Jennie Goldstein's melodramatic stock on the Bowery.

On the other hand, a Yiddish house like the Public on 2d avenue states it is something like \$85,000 behind last year in benefit bookings.

## Benefit Gravy

The "benefit" systems in the Yiddish show business has been the gravy for many many years. Tickets are sold to benevolent and social organizations intent on raising some funds through a theatre party at 20 cents on the dollar. In other words, \$100 worth of tickets are vended for \$20 in bulk to the society making the purchase. They are sold at a higher price, but still considerably under the printed fixed price, thus giving the purchaser the idea of a bargain rate. Unlike the 50 per cent Lehigh idea or the two-for-ones, the Yiddish theatre goes it several better and its funds are better.

What happens through these benefits has been that the most banal and inferior plays and players were foisted on the patrons on benefit nights. Where this might have been an opportunity to educate the cut-rate theatre patron into the Yiddish theatre, the Yiddish showmen didn't visualize the potentialities of such opportunity by offering halfway decent shows on such occasions. Thus did the Yiddish theatre disintegrate.

he having been vice-president of the Atlas-Portland Cement Co. In 1911 Mary Anderson briefly emerged from her seclusion when "The Garden of Allah" was produced in New York, she revisiting her native land and winning the premiere of the play she had dramatized with its author, Robert Hichens. This winter a film version was released.

## Story of Millions

The Emerys were the richest people in Cincinnati. Last October, when the will of Mrs. Thomas J. Emery was filed, it was found she had left almost \$20,000,000 to charity. Her husband had predeceased her, and so had her brother-in-law, John F. Emery, who also left a score of millions.

John's widow, who had been Lela Alexander, then married the Hon. Alfred Anson, son of the late Earl of Litchfield, and uncle of the present Earl. Mrs. Alfred Anson lives in magnificent style in New York and Europe. Her first son, John J. Emery, married Irene Gibson, daughter of Mr. and Mrs. Charles Dana Gibson, after she divorced George B. Post, Jr.

A daughter, Audrey Emery, is the only American girl who ever married a Russian grand duke. With her husband, Prince Duke Paulovitch Dmitri, grandson of the late Czar Alexander III, she lives at Biarritz. Another daughter, Alexandra Emery, married Benjamin Moore, of New York, grandson of Bishop Clement Moore, who wrote the famous poem beginning "Twas the night before Christmas."

## Mrs. Havemeyer in Paris

Observed in Paris is Mrs. Frederick C. Havemeyer of New York, known to the public as Leona Morgan. Mr. Havemeyer's name was dropped from the Social Register at the time of his second marriage, he having previously been divorced by Mrs. Travers, originally Lillie Harriman, sister of the senior Mrs. William K. Vanderbilt. Just prior to her marriage to Mr. Havemeyer, she had paid attention to Charlotte Ives, also an actress. Charlotte then married Jan Boissevain, of New York, and now has a villa on the Riviera.

## Martin Brown Abroad

Much water has flowed under the bridges since Martin Brown was a featured dancer at the Winter Garden, and hobnobbed with the late Melville Ellis. Later he turned dramatist, and has made considerable money from stage success and "Gypsy Music," the latter, under another title, being filmed with Richard Barthelmess as star. He wrote "Paris" for Irene Bordoni. Of recent years Brown has occupied a villa on the Riviera.

# NO ANTIPATHY TO AMERICAN ACTS OR ARTISTS BY ENGLISH

Unfortunate Chain of Circumstances Behind Fiasco of Opening at Coliseum Last Week by Keller Sisters and Lynch—Opened Show Remainder of Wk

London, March 13.

There is no antipathy held in this country by its theatre-going public or professional societies against American acts or artists. This in refutation of cabled reports to New York dailies concerning the fiasco encountered through an unfortunate chain of circumstances by Keller Sisters and Lynch, upon their initial appearance last week at the Coliseum, London's leading vaudeville house.

The 3-act reported at the Coliseum Tuesday, allowed under their contract, after the Stoll management had expressed itself agreeable if they quit, with deputies announced. Upon reporting, the turn was assigned to opening the show, after having been placed next to closing on a long bill at the Monday performances.

Remaining for the rest of the week in the opening spot, the Keller-Lynch group were credited by the dailies and also each audience for their courage and persistence under the conditions.

## Badly Handicapped

Besides an unfortunate selection of songs for the first performance, the act was badly handicapped through being obliged to follow Bransby Williams in a new act that milked the house. Another point against them at the late hour was their slow tempo, and still another, that their names had been changed in the lights, placed above a Russian dancing act. The Col is the Mecca of the Russian dance fans in town. They resent anything affecting their favorites. The bugs came to the theatre only at the minute of their dancers and leave immediately after.

The disorder Monday was precipitated by a Keller-Lynch song, "You Don't Like It—Not Much." It brought an emphatic "No" from a bored gallery. Then followed "Souvenirs" and other songs too slowly retailed, with the audience fast tiring.

For the current week the Kellers and Lynch jazzed up their routine, putting in plenty of action and interpolating a "black bottom" dance. In fifth position they are doing nicely, but still not an act of great special strength on applause returns. The Coliseum management declared to Variety it had done everything to help the turn, allotting middle-of-bill spot and restoring name to the lights. But the featuring has not changed the mild audience reaction. Keane and Jewett, on the same bill, in "The Gospel Sex," scored emphatically, despite tendency to underact at matinee. This was remedied at the night show and returns were greater.

Paige and Jewett, mixed team of American bicyclists, opened the show, making a favorable impression.

After the incident was printed here and the American act continued in the first position on the bill, every audience applauded as though to indicate a sympathetic friendliness. Meanwhile the 3-act has appeared nightly at the Cafe De Paris, doing very well in the nite club.

Keller Sisters and Lynch on this side appeared in vaudeville, nite clubs and picture houses. They have ranked well, working themselves up from a \$250 salary as a 3-act vaude to a top of \$1,250 in the picture house.

Having been most often of late in New York cabarets, they may have fallen into the crooning style of delivery, and retaining that, might have conveyed the impression of a slow tempo in a London vaudeville house accustomed to the rapidity of American acts, as a rule.

Stories carried by the New York dailies and highly colored said the Coliseum outburst was a rebuke to the American jazzist and song. Comment on that subject was requested by Variety of its London office.

June Collyer's N. Y. Visit

June Collyer, Fox player, is in New York replenishing her wardrobe and visiting her parents.

## 5 OUT IN LONDON

London, March 13.

Five legit will exit shortly. "The Wrecker" leaves the New; "Lord Babes" the Vaudeville; "Mama Bessie" scammers from the Criterion; "Good Morning, Bill" blows the Duke of York's, and "The High Road" leads away from the Shaftesbury, with Jack Smith's Revue, "Will o' Whispers" slated to follow April 7.

## Embarrassing!

London, March 13.

Difficulties of "Frank Harwood," English orchestra leader, charged with bigamy in Portland, Ore., and published in Variety, have proved embarrassing to Frank Harwood, the English descriptive singer.

Harwood is a prominent headliner in this country and has no knowledge of the musician who is using his name as an alias. The real Harwood was formerly the husband of Harry Rickard's daughter.

Variety published the facts of the "Harwood" bigamy case in Portland in the issue of Feb. 22, but at that time set forth that "Harwood" was an alias, the accused orchestra leader's real name being Henry Reed.

## "Oh Kay" Closing

London, March 13.

Gertrude Lawrence in "Oh, Kay," closes at His Majesty's March 24, with a two-weeks of darkness before "Yellow Mask" moves over from the Carleton. The Daniel Mayer Company, which has His Majesty's on a long-term lease, does not start producing there until September.

Their first production, "The Tavern Maid," adapted from the German is already casting with Arthur Baskcomb and Luella Pakin engaged.

## New Productions in Paris

Paris, March 13.

Two comedies, a revue and an operette comprise the new offerings to Paris theatregoers for the week ending Sunday.

### Mme. Vidal

Entitled "L'Amant de Mme. Vidal," the latest comedy of Louis Verneuil was produced by L. Volterra at the Theatre de Paris, where it had a favorable reception. The plot has to do with an affectionate young wife who imagines her absent elderly husband is unfaithful. She decides to pretend she has a lover and engages a sympathetic youth to pose in that role before society at the seashore.

After complications have developed, husband learns the truth and is made to understand his wife's state of mind. However, it is evident that what had started as mere pretending had for the moment become a reality. This is disclosed when the discreet youth resigns from his part. In the cast are Elvire Popesco, Baron Fils in role of husband.

### "Eve" Operette Heroine

A fair musical entertainment is Michel Levy's new piece "Pom Pom" (signifying "Apples") with book by Jean Le Seyoux and the Potiniere. Levy is known in vaudeville circles as Betove. It is a version of the old Adam and Eve story adapted to musical comedy purposes. Eve is bored and gives the apple to Adam, who because he suffers with indigestion declines to eat it. Satan, who desires Eve for himself, introduces the couple to modern society. Here Adam falls for a modern flapper while Eve interests herself in an affair with Satan. Everybody becomes bored all over by the new arrangement. So they all go back to the Garden of Eden.

### Risque Comedy

"Suzanne et Son Banquier" ("Susan and Her Banker") is a risqué comedy by Robert Dieudonne and



## WILL MAHONEY

The New York "Times" said: "Will Mahoney certainly shines in 'Take the Air.' The whole evening was his. To say it is very funny is putting it too mildly. And, his dancing is marvelous, especially his hugely comic bit in which he cavorts across the stage to an inevitable fall. To sum it up, the evening was a definite success for Mr. Mahoney."

Direction  
RALPH G. FARNUM, 1560 Broadway

## 2 LONDON FLOPS

London, March 13.

"Tinker Tailor" at the Royalty is a farcical comedy, German-adapted and with Dennis Eadie lacks the necessary motivation for a full evening of entertainment.

Politely received here, it closed after three nights, and is unsuitable for the States.

"Collapse" at the Prince of Wales is a serious play in three acts. It was produced by the Sunday Play Society of which Andre Charlot is president.

Characters are in a situation where the world is coming to an end in six days. That given rise to profound reflection by the players. Unlikely success here or abroad.

## "Mary Dugan" Big

London, March 13.

"The Trial of Mary Dugan," opening here last week, is an outstanding dramatic success.

It's a reproduction of the play current in New York.

Henri Geroule, offered at the Caup Capucines Saturday evening. It has to do with a gold digger who airs a wealthy Duke because he demands punctuality and faithfulness and takes up with a banker. The banker turns out to be a cheat who swindles the Duke and is arrested.

The gold digger becomes reconciled to her former gigolo who is disclosed as a nephew of the Duke living upon his bounty. At the finish the girl is left resuming her friendship with both the banker and the Duke.

In the cast are Charles Deschamps, Andre Lefeur, Hieronimus, Maud Levy, Marcelle Monthil, Pescaline and Fanny Lancelot.

### Marigny Revue Scores

The new revue scored at the Marigny Saturday evening, sponsored by Leon Volterra. Authors are Jean Le Seyoux and Saint Granier and the offering is made up of topical scenes artistically presented. Among the people concerned are Jane Marnac, Raimu, Drenem, Nina Myral and Petrikia Marin's Teigrane orchestra which is featured. Andre Bay figures as producer.

## "Chicago" Sunday Show

London, March 13.

The Venturesome Society will do a single performance of "Chicago" in May, an invitation affair on Sunday. Tallulah Bankhead and James Renne will play the leads.

The event will take place at one of the Shubert houses, probably His Majesty's.

## EFFICIENCY DIALOG

Square—O G I C U R A K  
Loop—U J U R A K I M O K

# FOREIGN PUBLIC IGNORED BY U. S. AGITATION INSTIGATORS

Suggestions That American Stars Travel Abroad, Properly Handled, for Propaganda and Combined Publicity Office Be Established in Paris

Washington, March 13.

Ever increasing legislative moves against American pictures in foreign countries is creating resentment on the part of the public, that pays the bills, state reports reaching here through official channels.

Box office patrons are seldom if ever heard at any hearings granted in connection with legislation of this nature. These reports indicate developments may find the foreign producers with something else to worry about.

Resentment has not yet reached the point of open talk of boycotts but it is stated that this move will not be an unexpected one in several of the countries.

One official abroad is urging personal appearances of American stars with proper publicity. With few exceptions such trips have not been properly handled, it is reported, but that when they have been somewhat or over the productions featuring those stars are shown, legislation or no legislation.

It is suggested that a combined publicity office be established in Paris with all American companies equally represented in the expense of the office, and that this be followed by a well laid out series of personal appearances, not only of the stars but the executive heads, as well.

It is known that this plan, which it is hoped will get reaction from the foreign dailies. If worked out, has been submitted to the Hays organization and several of the larger companies individually.

## Stockholders Kicking On L. T. V. Shares at 47

London, March 13.

Stockholders of the London Theatre of Varieties meet today at the Waldorf Hotel and are expected to squawk against recent turning over to the Gibbons Syndicate of their stock at 47, when some of it changed hands recently in the public market at 65.

Executives take the attitude that back axes and excess profit duties, together with remuneration to retiring directors, must be deducted from the stock price.

An air of battle hung around the Waldorf Hotel today before the stockholders' meeting. A dozen janitors and as many pugs were present.

When the meeting opened an adjournment was immediately voted because the press had been excluded. The turbulent holders held a meeting of their own, admitting the newspapermen to it.

List of stockholders from which the notices was sent was, according to a minor official, four months old.

A stormy meeting followed, with one stockholder thrown out into the street by the pugs. He threatens to prosecute.

Directors held proxies sufficient to pass their resolutions, and further trouble is looked for.

## Hylton's Vindication

London, March 13.

Jack Hylton, the band director, denies he sought monetary return from his slander suit against the Hotel Piccadilly, which he won.

Hylton recalls that his counsel stated from the outset he was not seeking money damage, but vindication. Although the Piccadilly applied for permission to appeal, it was refused.

## Arlen's "Aristocrat"

Paris, March 13.

Michael Arlen's new play is just finishing in its three acts and called "The Last Aristocrat." Its time is set in 1945.

Arlen intends shortly sending the script to his New York agents.

## FELICIA MALLET DIES

Paris, March 13.

Felicia Mallet, famous French pantomimist, died in her home in the suburbs of Paris late last week. She retired from the stage 20 years ago.

Her best known performance was that of "L'Enfant Prodigue," in 1893.

## EPHRAIM AND BUTT COMBO

London, March 13.

Lee Ephraim is joining the Butt-Gillespie-Buchanan-Dreyfus producing combination.

He will be one of the directors and, additionally, general manager.

## AL SELIG'S NEW ASST

Gertrude Smith, for many years in the publicity department of Pathe, is now assistant to Al Sellig, publicity director for Tiffany-Stahl.

Miss Smith replaces Herbert Birl, recently resigned.

## NIGHT CLUB HIT

London, March 13.

Herbert Mundin, dubbing in the Piccadilly cabaret from "Lady Mary" at Daly's, scored an emphatic hit.

## SAILINGS

April 7 (New York to Paris), Dario and Irene (De France).

March 21 (New York to London), Claudette Colbert, Richard Bennett, Norman Foster ("The Barker") (Aquitania).

March 15 (New York to London), Lenore Coffey (Baltic).

March 3 (New York to London), Mrs. Chas. B. Maddock, Eynone Maddock (Majestic).

March 7 (New York to London), C. B. Maddock (Rochambeau).

## INDEX

Foreign	2-3
Pictures	4-28
Picture Reviews	23
Film House Reviews	40
Vaudeville	29-38
New Acts	42
Burlesque	39
Bills	44-45
Times Square	46-47
Editorial	49
Literati	28
Women's Page	48
Legitimate	60-65
Legit Reviews	64
Music	56-57
Outdoors	58
Sports	39
Obituary	68
Correspondence	59-63
Letter List	62
Inside Pictures	58
News of Dailies	58

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# NELLIE REVELL AND PUBLIC RELATIONS FOR FILM PUBLICITY

**Makes Contact in New Developing Line of Super-Publicity—Presents Outstanding Argument to 18 Women Society Presidents Against Reformers**

Nellie Revell, fully recovered and again in harness as a foremost publicist, her profession before taken ill six years ago, seems to be developing a new brand of exploitation in the three new houses she has so far opened in the publicity path. Miss Revell's development is public relations, making her contact with civic and official bodies, collectively and individually.

Last week her meeting in Jersey City with 18 heads of local women's societies, brought forth strong stories in the Jersey dailies. Miss Revell had attempted the same thing with the opening of the new United Artists theatres in Chicago and Detroit, succeeding moderately. Hindered in those cities, she resigned, returning to New York.

In Jersey and taking care of the super-publicity for the opening March 23 of the Fabians', 5,000-seat

(Continued on page 26)

## RUSSIAN DIRECTOR WITH M-G-M FOR RUSSIA

**Russian Authors' Stories for American Films—No Copyright with Soviet**

Los Angeles, March 13. Vladimir Nemirovitch Dantchenko, director of the Moscow Art Theatre, has been signed by Metro-Goldwyn-Mayer through Simeon Gest to corral all outstanding authors and short story writers in Russia and to supervise the preparation of stories for American production.

Dantchenko's contract with M.G.M. is for one year, the company having an option for two additional years. Dantchenko was brought to Hollywood by Joseph M. Schenck to supervise production for United Artists a year ago. His only contribution has been an original story entitled "The Tempest," by John Barrymore. Before his contract expired he was loaned to Metro-Goldwyn-Mayer to make the adaptation for "World's Illusion," which Clarence Brown will direct.

As compensation for his work in Russia Dantchenko will receive around 10 percent of production cost. This is an unusual arrangement as far as the tieup is concerned since it links Soviet Russia with the United States without any existing copyright understanding due to the fact that there are no diplomatic relations between the two governments.

## Dondis Gets Break

It is authoritatively reported that Paramount has allowed Joseph Dondis, Rockland, Me., to leave the opposition Public-operated house there, giving him assurance of an unlimited supply of film.

This followed testimony offered during the hearing of the Brookhart Bill last week in reference to Paramount's policy on rentals.

## DeMille's Last for Pathe

Los Angeles, March 13. When Cecil B. DeMille finishes production on "The Godless Girl" he will make "The Sign of the Cross," with Jacqueline Logan in the lead. This will probably be his last for Pathe.

## Warner Club Dance

A house warming will also be a dance frolic when the Warner Club makes it the occasion at the opening of the Warners' new home offices at 821 West 44th street.

## Wm. Powell a Star

Los Angeles, March 13. William Powell is being promoted to stardom by Paramount. His first picture will be "The Canary Murder Case," which Mal St. Clair will direct.

## TRADE QUERIES STARTING IN WASHINGTON

**Producers-Distributors Before Commission—Hays Office to Represent All**

Washington, March 13. Expectations are that the producer-distributors called before the Federal Trade Commission to answer as to whether or not they sell their pictures by the block booking method will appear before the board of the commission toward the latter part of this week.

Complaints are understood to have been issued against practically every picture maker in the industry, following the commission's decision last week to attempt to enforce its cease and desist order against Paramount through the courts.

Companies in answering the commission will place their cases in the hands of the Hays organization's legal staff for handling. That allows the one organization to speak for all, according to information obtainable here. Discounting other angles, developing from the concerted action this will at least be a means of considerably reducing the cost individually in the wholesale legal encounter with the government.

A meeting is scheduled for today (Tuesday) in the Hays office to map out a course of procedure, it is reported.

As was stated last week in the report on the commission's action against Paramount but one question will be put to the representatives of the several producers—"do you block book." If the answer is, in the affirmative the commission is scheduled to proceed against them all.

Department of Justice may become involved due to present investigation that department is making. The Hays attorneys are said to have been in several conferences with Col. William J. Donovan, assistant to the attorney general, since the issuance of the commission's statements. Purpose of these conferences could not be learned.

Proceedings before the board of review of the commission will not be public.

## WEATHER FORECAST

Washington, March 13. Weather Bureau gives the following outlook for the country east of the Mississippi in answer to a query: Fair and rather cold for Chicago and Pittsburgh area Wednesday (14) and rains falling east, becoming colder by or during Wednesday night.

Thursday will be generally fair but rains are probable Thursday night or Friday in the Ohio Valley and lake region, and by Friday night or Saturday in the Atlantic States. Slowly rising temperature will precede these rains.

Generally fair weather Sunday and Monday of next week, except there is a possibility of rain continuing into Sunday in parts of the Atlantic States.

Colder Sunday (18).

## In Wells-Fargo Days

Los Angeles, March 13. Al Rogell is working with Marian Jackson who is writing the next Charles L. Rogers special for First National. No title to the story yet. It deals with the days when the Wells-Fargo express blazed the Western trail.

Rogell will direct this historical story, starting about April 1.



ROSCEO AILS

says: "I surely had a great week at the Earl Theatre, Philadelphia. Great audiences. Wonderful co-operation from Nathan Sablosky and all his assistants. Dear Roberts gave the bill just the proper touch. A grand old man."

## TOM SAXE EXONERATED; GIRL RAPPED BY COURT

**Judge Terms 16-Year-Old's Charge a Shake—Suggests Parents Be Censured**

Milwaukee, March 13. Thomas Saxe, secretary-treasurer of the Saxe Enterprises, was exonerated of charges brought against him by a 16-year-old girl who claimed he had attacked her in a Milwaukee county roadhouse.

The theatrical man, who recently sold his interests to Midwestern, was named in a warrant following the girl's arrest on charges of delinquency.

Saxe entered a plea of not guilty. Owners of the roadhouse, where the attack is alleged to have taken place, testified they knew Saxe, but that he had never been in their place when the girl was there. They also denied that Saxe had ever been there with any girl.

Later, the girl's story was broken down by Saxe's attorneys and the case was ordered thrown out of court after the judge had stiffly rapped the girl and her parents. The judge said that the girl was evidently trying a "shake" with Saxe as the goat, hoping to pick up some loose change. He remanded her to the juvenile authorities for trial as a delinquent and urged that her parents be taken to task for permitting their daughter to roam the streets and gold-dig.

## UNITED ARTISTS, IN ITS 9 YEARS, HAS RELEASED BUT 68 FILMS

**Class Picture Producer Averages Over \$400,000 Cost Per Negative—10th Year Starts April 5—Produces Hits or Flops; No Middling Films**

United Artists enters its 10th year of operation April 6. Counting re-issue of "Birth of a Nation," the company in nine years has released only 68 pictures, about equalling one year's product of some other companies.

The pictures have included 11 each from Mary Pickford and Douglas Fairbanks, followed by 10 from D. W. Griffith, Charlie Chaplin personally acted in only two U. A. pictures during eight years.

United Artists issued one dog picture, "Wild Justice," the star of which (Peter the Great) passed to his glory some seasons ago. It also issued a picture starring Sir John Martin-Harvey and another Euklish-made, "Woman's Secret."

It has been characteristic of U. A. pictures that they have generally either been stand-out successes or pronounced flops. All have averaged over \$400,000 each in production cost.

A canvass of picture editors is being made by U. A. to discover the "best" among the full roster of 68.

## TENN. JUDGE RULES FILM CENSOR MUST SUBMIT TO REVIEW OF ACTS

**Exhibitor Defies Board—Ignores Memphis Board's Cuts of "King of Kings"—Takes Arrest to Force Test of Censor Status in High Court**

## GRAVY PROFITS FOR U'S OLD UNS CUT TO 16 MM.

**50 Reel Net Yearly Gain From Aged Films in Vaults**

Discovery by Universal that old prints standing idle in vaults can be reduced to 16 mm. and yield a gravy profit of approximately \$50 per reel per year, per print, will result in a considerable expansion in that field. At present Universal is only covering about 10 per cent. of the country. In New York libraries have been established at Gimbel's and Willoughby's.

The profit to the producing company is based on a flat royalty of \$1 per week per reel charged to the libraries on all prints.

As the burden of servicing is placed upon the libraries the producer finds the income practically net. A group of Universal executives discovered and developed the possibilities of the 16 mm. libraries.

## REMAKE "EASIEST WAY"

Los Angeles, March 13. Myron Selznick and Felix Young, picture agents, have purchased the screen rights to "The Easiest Way" from P. A. Powers for \$30,000.

L. J. Selznick produced "The Easiest Way" with Clara Kimball Young in 1916, and later the film rights were purchased by Universal. Powers bought the property from the latter company for \$20,000 some months ago.

## Ruth Taylor's Role

Los Angeles, March 13. M-G-M is negotiating for the services of Ruth Taylor to play one of the three feminine leads in "The Dancing Girl."

Other two will be Joan Crawford and Dorothy Sebastian.

Memphis, March 13. The finality of censor board's control of the screen suffered a severe blow here last week when Judge A. B. Pittman in the Third Circuit Court ruled that findings of the Memphis censors are subject to legal review by the state tribunals.

As a result the censors will have to defend their authority before the Supreme Court, the whole institution of censorship being on trial. Rulings of Tennessee boards have hitherto been accepted as absolute. The case involves the condemnation by the Memphis board of certain passages in "King of Kings," 900 feet showing the scourging and crucifixion being ordered out of the DeMille picture. By direction of John C. Fynn, manager of the picture for Pathe, the board's ruling was ignored and the film was exhibited in full under protection of a temporary stop order.

Manager Vincent Carline of the Lyric was arrested promptly, and when hearing on an application for an injunction came up in Chancery Court it was ruled that the stop order procedure was in error, the producer's remedy being a writ of certiorari calling for a review of the whole matter by the Circuit Court.

Such an order being obtained, Manager Carline was automatically released from his bail and further interference by police or censor with the picture was prevented pending the appeal.

In announcing his judgment, Judge Pittman said: "It would seem to be phenomenal if this higher court can review the merits of a decision from any other board or commission and yet cannot review a judgment of the board of censors. It is a question of law that I hope you will carry to the Supreme Court. It should be settled; especially since the censor boards have become so fashionable."

## Test of Censors' Judgment

"According to legislative statute, the censors can ask themselves if a production is in any way lewd, immoral, lascivious or inimical to the public welfare, health or safety. These gentlemen (opponents of censors' findings against 'Kings') claim the picture is just opposite from all these things. The court has a right to test whether the judgment of the board is erroneous."

The picture people offered in opposition to the censors' action the testimony of five local ministers and the views of William H. Adler, critic for the "Commercial Appeal," all of whom had highly praised the picture.

## Starting Amateur Film

Rochester, March 13. Cinema Club of Rochester, of which George Eastman is honorary president, intends to begin next month on "The Luggers," as its first amateur movie.

Scenario was written by J. G. Caspaff, a member East High School English class also is taking a shot at the amateur movie game, with a scenario based on high school life, written by the class.

## Robertson's Quota Job

London, March 13. John Robertson, American picture director, now in London, may make a "quota film" for Metro-Goldwyn-Mayer, using an Elstree studio. No arrangement to that end has been formally closed, but negotiations are in progress.

The report that Robertson had departed for home proved to be an error.

## LANGEDON'S LEADING LADY

Los Angeles, March 13. A six weeks' search for a suitable leading lady to play opposite Harry Langdon in his next picture for First National, culminated in the selection of Alma Brown to play the part.

No working title has been selected, but it will be a story of behind the front of the World War.

## Studios' Price Cut Sends Rate Tumbling

Los Angeles, March 13. A price war is raging between the picture studios on the coast. Independent producers are cashing in on a condition that will probably wind up in putting a number of the smaller rental plants on the rocks.

Prices have been cut from \$150 to \$65 per day for leasing stage space. With the larger gear plants out to get business, this may go lower. Studios involved or affected by this condition are Metropolitan, California, Cal-Art, Tec-Art, Mission, Jean Novelle and Universal.

## Old Sennett Studios Down

Los Angeles, March 13. Work of dismantling the old Mack Sennett studios on Glendale boulevard has started. Site will be sub-divided for business property.

# EUROPE'S "SHOW WINDOW"

## JAZZING UP RELIGION FOUND NEEDED FOR SUNDAY SCHOOLS

**Protestant Denominations Making, Renting and Exchanging Short Biblical Film Subjects—Children Must Be Drawn by Newer Means**

Methodists, Baptists, Presbyterians, Lutherans and Episcopalians, which means all the principal Protestant denominations have turned or are turning to pictures to attract young people to Sunday school. The kids of the present generation won't respond to the old-time methods with the result many clergymen who, a few years ago were opposed to jazzing up religion, are now looking to the movies to save their dwindling Sunday-school membership.

Episcopalians through Religious Films, Inc., are now setting out to make a series of two-reelers in the Holy Land. A producing unit will sail in June under the direction of Rev. Harry Hathaway, dean of Pro-Cathedral, Philadelphia.

Actors to appear in the Biblical pictures will be selected of moral as well as professional integrity. The Episcopal Actors' Guild will cooperate. Percy Moore, of "Shanahons of Broadway," is on the board of directors of Religious Films, Inc. Another unique angle is that there will be no screen credits attached to the two-reelers when released.

### Overhead Kept Down

Lutheran Film Division, Inc., has been functioning since 1925, sponsored by a group of Lutheran laymen headed by Theodore H. Lamprecht. It has been found necessary to keep overhead down to a minimum. Adele Horwitz is manager, press agent, booker and staff. They have a series of six and eight-reel subjects, mostly German-made. Some denominational, but most of the films are used in Protestant churches of other creeds. All of the denominations exchange pictures among themselves.

Lutheran pictures are serviced on a road show basis and rentals charged on the number of communicants (church members). Memberships up to 300 carry a \$60 guarantee, 300 to 500 is \$75, over 500 is \$100. This includes operators, two machines and publicity matter. Still another effort to apply moving pictures to church needs was made by Wood Harmon, wealthy philanthropist, willing to hold the bag, but who quit after investing about \$50,000 when he found that he was not getting the type of productions he wanted.

Baptist, Methodist and Presbyterian pictures are mostly short subjects, available, without service, at a nominal charge of around \$3 per reel. The Baptists list seven films, Presbyterians three and the Methodists three.

## "Sex" Film Mgr. Fined On Obscene Book Charge

Salt Lake, March 13. Pleading guilty to distributing obscene literature, C. R. Edrington, who has charge of the showing of the "sex" picture film, "The Pitfalls of Passion," at the Hub, was fined \$100 by Judge John H. Morgan in City Court. Edrington was charged in two complaints, one accusing of distributing obscene literature and the other with distributing literature dealing with social diseases. He was fined \$50 on each charge.

In entering the pleas, Edrington declared he believed there was no violation of the law involved, but that he was pleading guilty so that the showing of the picture would not be hindered. He asserted that the booklets in question were medical work and not obscene.

The action of the city resulted in the pamphlets being withdrawn from circulation.

## Movies or Speakies?

While somewhat too early to become annoyed over it, there is a question yet to be solved by the Film Industry.

Should the dialog grow prevalently spoken by characters in pictures, will the term Movies be rewritten as Speakies?

And if so, what joining term may be employed to prevent the Picture Speakies being distinguished from the booze speakeasies?

## DUNCAN GIRLS GET 50% OF PAN'S GROSS

**Minimum Limit Placed at \$7,500 a Week—But Lonesome**

Portland, Ore., March 13.

Alexander Pantages agreed to give the Duncan Sisters one-half of the total gross at Pantages here, if they would hold over for the second week, playing Pan's, Seattle, this week instead of last week, as contracted on a return.

A condition of the new agreement is the Duncans shall not receive as their share less than the stipulated salary, of \$7,500 weekly. Their first sharing contract with Pantages was for that amount as guarantee, with a 50-50 split on the gross above \$24,000 in any house.

"Hyme" and "Jake" Duncan want to go back east as they say they are lonesome. From prospects in front of them for picture house playing in this territory, the girls may be around the coast for some weeks yet.

## MRS. PAUL ASH AS UNITS' RECTIFIER

Chicago, March 13.

Through a noteworthy results achieved as semi-authorized rectifier of stageband shows produced at the Oriental, Mrs. Paul Ash has been made official censor of all Public units produced in Chicago.

Mrs. Ash's first act in her new capacity was an order barring everyone but the performers and stage staff from going backstage during the first show each week. This is while she is out front looking things over and deciding what changes are to be made in the unit. Her uniformed guard has been placed at the alley door to see that the Ash ultimatum is complied with.

## Insull's Lonesome House

Chicago, March 13.

Samuel Insull, capitalist, is backing construction of a 1,600-seat picture house in Libertyville, Ill., a town of 3,500 population and no theaters.

Insull is a heavy property owner in that vicinity, beside controlling interurban service among nearby towns.

## Fairbanks' Sequel

Los Angeles, March 13.

Douglas Fairbanks has decided to make a sequel to "The Three Musketeers" as his next picture for United Artists release.

It will be an original, written by Jack Cunningham, writer of many Fairbanks' previous pictures.

## UFA'S 60 ARTYS ALL OVER THE U. S.

**American-Financed—Capacities Limited to 500—Not Big Rental Makers, but Permit of 52 or More Feature Film Displays Yearly—UFA (German) Organizing an Exchange System—Eastern District Already Sold**

### ALL FOREIGN-MADES

An "in" for European producers which would enable them to flood the American market on a show window scale is seen in the secret move being made by Ufa's New York headquarters which has just come to light. The continental company is now conferring with a group of American capitalists on a project involving the erection of 60 community theatres in Bohemian and art centers of this country which would book only product released through the German company. This would require a schedule of at least 52 foreign-made pictures yearly.

Admitting that the miniature houses having a maximum of 500 seats would provide but a small rental, F. Wynne-Jones, Ufa's managing director, stated they would give Europe a show window which would raise its industry its first real break in this country. He stated:

"With 60 such theatres we could command the attention of chain interests and theatres. At the least

(Continued on page 26)

## DE MILLE GOES WITH U.A.—OUT OF PATHE

**Producer Feels Can't Be Tied by Bankroll Conditions—Office Closed**

According to advices received in New York by former business associates, among others, Cecil B. DeMille, contracted with United Artists Saturday, after severing his connections definitely with Pathe.

DeMille refuses to be identified with an inferior standard of production, it is said, and, having sufficient financial backing, expects to recuperate from his recent affiliation with Pathe by releasing high-grade product through U. A.

Following the attempted Pathe reorganization and release of directors and players, DeMille figured to break with Pathe immediately after Joseph P. Kennedy was announced chief figure for Pathe with a say on production costs. DeMille cannot produce under limited bankroll conditions.

As an indication that DeMille's break with Pathe was premeditated and certain the New York DeMille offices were closed about two weeks ago and the staff advised to seek new connections.

It is reported DeMille had decided to leave Pathe by the time his office in New York was closed.

Kennedy, president of FBO, left for the coast last week to try stabilizing production for Pathe.

There was no chance that DeMille could be prevailed upon to remain unless under conditions which would not be in line with the new policy Kennedy has mapped out.

## BROOKHART'S AMENDMENTS ON BILL AGAINST FILM BOARDS

**Senator Calls Them Greater Evil Than Block Booking—"Unlawful Combination Within Industry," He Says**

Washington, March 13.

When the Senate interstate commerce committee goes into executive session on the Brookhart bill the senator from Iowa will offer several amendments to his measure for consideration by that committee.

Principal one will involve the arbitration boards, a subject not touched upon in the original text but which occupied much of the committee's attention during the hearings. Senator Brookhart states he will aim to change the entire set up on these boards, to "make them coincide with federal and state laws."

His amendment will go even further: It will expressly make the present method of handling arbitration illegal, Department of Justice ruling notwithstanding.

The senator looks upon these boards as a greater evil than block booking as far as the independent exhibitor is concerned. "Testimony clearly disclosed," said Senator Brookhart, "that exhibitors are afraid to carry their cases into the courts for fear of losing their film supply."

Further, in this same connection, Mr. Brookhart sees these boards, as controlled by the Hays organization, as concrete evidence of an unlawful combination within the industry. "The fact that Charles C. Pettijohn, general counsel for the Hays office," said Mr. Brookhart, "appeared for all producers and distributors plus the testimony of Mr. Kent clearly adds to my belief of an illegal combination is covered by the Hays organization."

### "Straw Men"

During the hearings several witnesses stated the bill stopped all block and blind booking. Senator Brookhart says the measure does nothing of the kind but to avoid any such interpretation he is now working on several proposed changes to clarify the language. "If they want to buy that way I will not attempt to stop it," said Mr. Brookhart.

"The campaign against the bill," said the senator, "has been entirely directed against 'straw men' set up by the opposition themselves."

"There is not the slightest intention to injure the industry or to increase the cost of film. No word will go into the measure that will have any such effect."

Asked when he thought the committee would get to the consideration of the bill Senator Brookhart was none too sure. He stated that the going into Indiana by Secretary Hoover in the race for the Presidential nomination had given Senator Watson, chairman of the committee, and from that state, "something to think about personally."

Coupling this with the crowded condition of the committee calendar leaves Senator Brookhart very much in doubt as to when a report will come.

As to Pettijohn's statement last week that Mr. Brookhart "is a better senator than a picture man," the senator expressed the opinion that "Pettijohn is a better politician than a lawyer."

## Gores Get \$3,000,000

It's reported that in the transfer of the Gore Brothers' stock in the West Coast Theatres Circuit to William Fox last week that Abe and Mike Gore received \$3,000,000 in cash. The transfer is said to have been at \$54 a share.

Abe Gore from the account may continue with the West Coast Los Angeles headquarters as an executive, but Mike Gore intends retiring from the circuit.

## Picture in One Set

Los Angeles, March 13. In making the picture of "Tenth Ave." Pathe-DeMille have followed the same lines as the stage version of the story by having all action take place in one set. No exteriors or other scenes will be used in the picture, according to the script.

This plan of producing a feature picture in one setting without auxiliary scenes has not been done for several years.

## DIPLOMATIC DENIAL OF U. S. HOLD ON P. C. T.

**Stockholder Asks Effect of Schenck's Influence Through Standard**

London, March 13.

At the annual meeting yesterday of the Provincial Cinemaograph Theatres stockholders possibilities of American control in the company were threshed out.

N. Harmsworth, a large stockholder, asked what would be the effect in P. C. T. affairs of the association of Standard Film Company's association with Joseph Schenck, with reference to American control.

Lord Ashfield, chairman of Provincial, did not deny Standard's control, but declared no American control would take place without the formal consent of the stockholders.

Inasmuch as Standard Film is owned by Lord Beaverbrook, Lord Ashfield and Sir William Jury hold a controlling interest in Provincial, Ashfield's reply would appear to be a mere tactful gesture.

## 3 NEW GIRLS SET

Three new girl possibilities have signed contracts with M-G-M. Polly Ann Young, sister of Lorette Young; Ann Page and Sylvia Beecher.

"Miss Beecher will appear in 'Masked Stranger,' Miss Page in 'He Learned About Women,' and Miss Young in the new 'flash' picture."

## DRAMA STOCK SUBSTITUTE

**L. I. House Playing Full Week—Last Season's Stage Hits**

The quick success of the dramatic stock policy at the Boulevard, Jackson Heights, L. I., has prompted an extension of the stock policy from the first three days through six days. Only Sundays are pictures presented. Originally the Boulevard was a film house.

Ira L. Simmons is operating the theatre. Plays offered are last season's successes, still fresh in memory.

## Vita Sequences in All Warners for '28-'29 List

Los Angeles, March 13.

Warner Bros. will use Vitaphone sequences in all their programs for the '28-'29 program. Specials produced on the same program will contain at least three-fourths Vitaphone accompaniment.



# ROXY SLID TO LOWEST WEEK OF ITS FIRST YEAR WITH \$83,300

Held-Over Presentation Blamed—Two Fox Special Sobbers Did \$14,000 Each at Legit Scales—Paramount, \$68,700; Capitol, \$61,000 Last Week

One of the poorest weeks in Roxy's first year last week, when the stage show of the previous week was held over and augmented by "I'll Be Single." While the picture was not regarded as any too warm, it did not get the usual support from the presentation angle and cannot be saddled with the full responsibility.

The rest of the street had no squawk. Paramount and Capitol registered climbs of \$4,000 over previous week. Even the Colony boosted its take.

Fox's two weepers, "Mother Machree" and "Four Sons," are being watched. "Four Sons," a \$2 cry, appears to have a distinct edge on "Mother Machree," the \$150 weep. The pictures are neighbors on Broadway. "Four Sons" (M-G) is reported going clean practically every show. In the larger capacity Globe, but at smaller prices, "Machree" was pretty good. "Machree" title is believed against its best chances. Both attractions quoted at \$14,000.

"The Crowd," stop-gap booking at the Astor, was held over to uphill fight last week, against the frankly expressed reluctance of many movie shoppers to pay \$2.50 for a movie that had previously exhibited at 75c. A Lindbergh flying assembly added.

Following its long tenancy of the Gaity, "Chicago" (Pathe) did exceptionally well to hold a third week at the Strand. Third week about equaled the first, with a sensation: \$10,000 jump during the second chukker.

Estimates for Last Week  
Astor—"The Crowd" (M-G) (1,200; \$1-\$2) (24 week). "Four Sons" (M-G) (1,200; \$1-\$2) (24 week). "Mother Machree" (M-G) (1,200; \$1-\$2) (24 week). "Chicago" (Pathe) (1,200; \$1-\$2) (24 week).

Capitol—"The Smart Set" (M-G) (1,200; \$1-\$2) (24 week). "The Crowd" (M-G) (1,200; \$1-\$2) (24 week). "Mother Machree" (M-G) (1,200; \$1-\$2) (24 week). "Chicago" (Pathe) (1,200; \$1-\$2) (24 week).

Paramount—"The Smart Set" (M-G) (1,200; \$1-\$2) (24 week). "The Crowd" (M-G) (1,200; \$1-\$2) (24 week). "Mother Machree" (M-G) (1,200; \$1-\$2) (24 week). "Chicago" (Pathe) (1,200; \$1-\$2) (24 week).

Gaity—"Four Sons" (M-G) (1,200; \$1-\$2) (24 week). "The Crowd" (M-G) (1,200; \$1-\$2) (24 week). "Mother Machree" (M-G) (1,200; \$1-\$2) (24 week). "Chicago" (Pathe) (1,200; \$1-\$2) (24 week).

Colony—"Finders Keepers" (U) (1,200; \$1-\$2) (24 week). "The Crowd" (M-G) (1,200; \$1-\$2) (24 week). "Mother Machree" (M-G) (1,200; \$1-\$2) (24 week). "Chicago" (Pathe) (1,200; \$1-\$2) (24 week).

Criterion—"Wings" (Par) (836; \$1-\$2) (31st week). Off capacity and standees, but not far off. At present pace would reach \$10,000 in long after the flowers that bloom in the spring have withered. Added \$15,000.

Embassy—"Love" (M-G) (596; \$1-\$1.65) (16th week). Slowing little but still drawing plenty of flaps. Heavy heckling in Russia has proven heavy box office in M-G's tiny cinema. Shaded \$9,000 last week.

Gaity—"Four Sons" (M-G) (808; \$1-\$2) (5th week). Seems little about that this one is grooved for long stay. \$14,000 in 5th week.

Globe—"Mother Machree" (Fox) (1,416; \$1.65) (24 week). First full week between \$18,000-\$14,000. Not expected to get the momentum of "Sons," but indicates strength, with title strong factor for Irish trade.

Paramount—"The Showdown" (Par) (3,000; \$5-\$7.50). Fairly good at \$68,700. Picture created comment and liked.

Rialto—"Last Command" (Par) (1,900; \$5-\$7.50) (15th and continuing week). Jumped \$29,000.

Rivoli—"Saddle Thompson" (U. A.) (2,200; \$5-\$7.50) (6th and final week). Gloria Swanson's best showing on Broadway in years. Comedy play, "Rain," helped. Spurt for finish brought total to \$28,000. "Gaucho," current attraction, opened strong.

Roxy—"If I Were Single" (W. B.) (6,205; \$5-\$7.50-\$1.65). Second successive week of bad biz for "cathartic" and overdone presentation on production department's part. Concentrate on anniversary (current) bill. Indefinite of presentation angle weak (if difficult to judge performance of Warner Bros. feature. \$83,300.

Strand—"Chicago" (Pathe) (2,000; \$5-\$5.65-75) (3d week). Stanley

## NEW PUBLIX, PORTLAND, GOES INTO ACTION

Best Regular Week's Gross, \$15,000; Pan's With Duncans—New House Got \$10,000

Portland, Ore., March 13. A circus campaign was staged by Eddie Hitchcock, in charge of the opening campaign for the new Publix house, Portland, March 8. It seats 3,200 at 60 cents top. Frank Cambria's "The Merry Widow Revue" and Bebe Daniels in "Feel My Pulse," together with Alex Hyde, band leader, are on the opening bill. It did \$10,000 from Thursday until Saturday night (10).

Will King, who together with his brother Hermie, were naturals at Warner's Music Box last season, returned to town, this time at the West Coast Liberty, March 9. This house, with a combination policy, has constantly been in the red. A feature picture in conjunction with the Will King show sold for fifty pennies.

Pantages held the Duncan Sisters over for another week, owing to the record-breaking business done by the house.

Tebbetts' Oriental brought average returns with "On to Reno." Publicity and exploitation at this house poor, with the house probably grossing considerably more would it step out and on the Blue Mouse connected with "On to Reno."

Universal's Columbia got off to a flying start in second week with "The Circus." Favorable word-of-mouth publicity helped to bring the house a good second week after the Chaplin film starred on its opening.

Rivoli sailed along to average crowds with "Annie Laurie," although biz was of an improved nature.

Henry Duffy's Music Box registered to an excellent week with "Take My Advice." This company expected to move into the legit Hell in May, when the Orpheum closes for the summer season.

Estimates for Last Week  
Broadway (Tebbetts) (2,000; 25-40-60). "Latest From Paris" (M-G) (2,000; 25-40-60). "Annie Laurie" (M-G) (2,000; 25-40-60). "On to Reno" (De Mille). House badly in need of proper publicity and exploitation. Picture sold for \$50, but doubtful if volume of trade comes. Srodka's orchestra and Glenn Shelley, organist, popular. \$10,000.

Paramount (Pantages) (2,000; 35-50). "Soft Living" (Fox). Duncan Sisters, after completing record-breaking week, held over for another week. Picture secondary, although well received. Over \$15,000 on second week.

Columbia (U) (800; 35-50). "The Circus" (U. A.). Charlie Chaplin picture in second week began to pick up after slow opening. Looks like it will hang on one or two more weeks. Joe Samperio succeeds Harry Linden as leader of the orchestra; \$5,000 and held over.

Rivoli (Parker-W. C.) (1,210; 35-50). "Annie Laurie" (M-G) (2,000; 25-40-60). Lillian Gish picture pulled them in to passable gross. Santaella's orchestra and Cecil Teague, organist, still clicking; \$5,000.

Orpheum (Orpheum) (2,000; 25-50-75). "San Francisco Nights" (Gotham). Got around \$5,000 on three days; profitable.

Warner Bros. (Warner Bros. Players). "Take My Advice." House getting excellent grosses weekly.

House has had two months of good business with "The Circus," "Patent Leather Kid" and "Chicago." Back to the old, and way this week with "Heart of a Polka Girl." Final week of "Chicago" \$28,400. Pathe picture potent.

Warners—"Jazz Singer" and Vita (W. B.) (1,360; \$1-\$2) (23d, final week). Johnson picture did lot for Warners. Two Sundays figured in final week for \$20,300. House dark few days pending opening of "Tenderloin" tonight (Wednesday).

## "CROWD" FELL DOWN IN MILWAUKEE, \$5,000

"Latest From Paris" Sent Wiscconsin to \$19,000—"Wild Geese," Fine Showing

Milwaukee, March 13. (Drawing Pop., 650,000)

A snow storm here Thursday and with it the first big snow of the year, with attendant lowering of grosses. Street was lined with names, and it looked like big money all around, but the snow took a bit of it out.

"Circus" at the Alhambra and "Old Ironsides" at the Strand only holdovers, with "Wild Geese" crowded out of the Garden by a heavy booking of "The Circus" in its place, with its stage band policy went high again. Alhambra and Garden hit the high for the straight picture houses.

"Wild Geese" in the smaller house held up well against Chaplin's "Circus" and "Ironsides" got plenty of money, but with the latter the kids only forked over a dime per head, which didn't push the gross up anywhere near an important mark.

Estimates for Last Week  
Alhambra (U). "The Circus" (U. A.) (1,800; 30-50). Good enough for two weeks and billed high, wide and handsome. Not as big as hoped for, though; \$15,000 and held over.

Garden (Brin). "Wild Geese" (Tiffany) (1,200; 25-50-75). Public liked Osteno's story and drew well enough for picture in house where big names are usual thing; \$8,000.

Majestic (Orph). "Turkish Delight" (P. D. C.) (1,100; 10-25-40). No hot Vaude draw, if any. Around \$6,500.

Merrill (Midwesco). "The Crowd" (M-G) (1,200; 25-50). Fell down. Expected to do very well and draw well, but fizzled to below \$5,000. House did \$5,000 week before with "That's My Baby" and \$6,000 previous week with "The Crowd."

Miller (Midwesco). "Opening Night" (F. B. O.) (1,400; 25-40-60). Stage band did plenty to build up business, but picture and house drew. Cater to laborers and most are out of work. Near \$6,000.

Palace (Orph). "Leopard Lady" (Pathe) (1,200; 25-50-75). Vaude big thing and house broke lead of street with Wisconsin, \$19,000.

Strand (Midwesco). "Old Ironsides" (Par.) (1,200; 25-50). Kids not at all time. Picture and house drew, but for no really good reason. Close to \$7,000, opening days helping to hit mark.

Wisconsin (Midwesco). "Latest from Paris" (M-G) (2,300; 25-35-50-75). Still stage band attraction drawing. Picture got some audience, but picture and house drew, but for no really good reason. Close to \$7,000, opening days helping to hit mark.

Los Angeles, March 13. William Fox intends to make an air super from an original story prepared by the Fox writing staff. It will be a story of war and based on the international enthusiasm for aviation.

A complete airport is now under construction on leased ground next to the Government flying station at Clover Field. Shooting under direction of Howard Hawks will begin in a few days. Picture has been selected yet, but it is likely Arthur Lake, David Rawlin and Robert Armstrong will have the leading roles.

Travel Service by Great States Press Dpt. Chicago, March 13. Madeline Woods, publicity director of Great States theatres (Publicity subsidiary) has placed a contract for 200,000 miniature road maps of the State of Illinois. Dotting the map are red spots which indicate the location of Great States theatres.

These maps will be distributed in May to various houses, garages and other places frequented by the transient motorist in the State. Arrangements recently completed by the Great States publicity department provide for the education of some member of each Great States house staff in travelling conditions throughout the State and the circuit will advertise free travel service to transients.

Operators Form for Study Poughkeepsie, N. Y., March 13. Motion picture machine operators in this city have founded the Poughkeepsie Projection Club organized for the study of technical aspects of picture projection.

Ray W. Brown and Blighmie and Kenneth Beatty are the officers.

## EXPO, AUTO SHOW, RACES, SPRING; SAD NEWS FROM DOWN SOUTH

Old Man Samuel Digging Alibis for "Crowd," "Love," "Ironsides" and Others in City That God Should Have Forgotten—Get a Load of This!

## POOR EXPLOITATION COSTLY IN DETROIT

"Circus" Remains 4 of Expected 6 Weeks—"Kid" Got \$17,000 at Madison

Detroit, March 13. Grosses again off, with Lent taking the rap for a second time. Believed that a better than average film lineup averted a more serious drop.

"The Circus" completed a four-week stay, the last three of which were unexpectedly light. Sparse outside aid for Chaplin in the way of deserved exploitation after the "Circus" and "Kid" in consequence. Six weeks regarded as pretty certain prior to the engagement. Proving the value of exploiting here, where you have to draw 'em downtown on buses and street cars.

Slight lift at the Capitol, accredited to Clara Bow ("Red Hair") in the new "Mildred's Pan" unit was relish on the original, and with the same title; so here, as at the Capitol, the screen, with "The Smart Set," predominated.

Response only fair in first week of "The Patent Leather Kid" at the Capitol at the Madison. Repeat, after a two-day run at the Miles early in the season.

"Sunrise" should have shown a better figure in fifth week at the Washington to uphold a denial that the run is not forcing the picture playing up the Movietone in ads and posters to spur the native interest to hear and see Mussolini. Large Italian attendance since first few days.

Mary Pickford supplanted the head of the house at the United Artists Friday and Saturday weekend. "My Greek Girl" was the first two days not up to that turned in by "The Gaucho," however. Later established a new low mark for the new theatre in stay of two good weeks and a bad one.

Oriental hurdled the seasonal handicap and improved a bit on strength of "The Circus" and "The Kid." Tie-up with the local Legion resulted in some extra publicity and helped the Miles stand to again trim State. State low with "Salor's Wives."

The price-cutting battle carried on by this pair of vaudeilles is now in its subsidiary stage. The picture few cents last week. It looks like another Versailles, only more on the legit. With both lifting the top and decreasing their advertising lineage in the legit, the picture, an agreement is in evidence. Not the worst thing in the world, if true, for both houses can get together and corner the legit business, though not forgetting they are fighting for the same type of patronage with the same type of shows.

Estimates for Last Week  
Adams (Kunsky)—"The Circus" (U. A.) (1,700; 50-75). Fourth and last week for Chicago brought \$12,000, about half of opening week's take; went down after first seven days; "Beau Sabreur," in Saturday, set for two weeks, with three possible.

Capitol (Kunsky)—"Red Hair" (Par) (3,448; 80-75). Film caused big draw, despite weak stage bill; \$9,000.

Madison (Kunsky)—"Patent Leather Kid" (F. N.) (1,976; 50-65-75). Second Detroit stop-over for picture, edge taken off by previous legit date apparent in \$17,000; repeating in bad period also; sticking currently.

Michigan (Kunsky - Public)—"Smart Set" (M-G) (4,100; 50-75). Big house low for second time; \$37,000 and Lent named.

Oriental (Miller)—"Leopoldines in Paris" (F. B. O.) (2,950; 25-50). Good build-up for picture, along with average Pan show; Saturday midnight show big hit; \$13,500.

State (Kunsky)—"Salor's Wives" (P. N.) (3,000; 35-75). Best stage novel, as source, no aid to picture; house under normal at \$10,000.

United Artists (U. A.)—"The Gaucho" (U. A.) (2,000; 50-65). Out after three weeks; very good opening week; \$14,000 in final; "My Best Girl" current.

Washington (Fox)—"Sunrise" (Movietone) (Fox) (1,773; 35-50-65). Down to \$5,000, but nothing killed to follow; Movietone drawing some biz.

New Orleans, March 13. Couple of Broadway "specials" fell by the wayside here last week—"The Crowd" and "Love." They were offered the townspeople at 50 and 65 cents, respectively, for the best cushions. "The Crowd" shapes up like a real clicker, even if it did miss in this funny film burg.

"Love" started hot but cooled early in the week. Too many climes in a row, maybe.

Alibis for both, electrical exposition and an auto show, both free. Perfect springtime weather, too. Races also, and baseball besides.

Running a flicker foundry here is no push-over.

State of "Old Ironsides" at the Strand was sad. "Special" stumbled at the Tulane and it is just possible the Saenger entourage knew they were taking a chance. It went below \$3,000 and into red.

"The Secret Hour" remained a secret at the Liberty.

Orpheum (Orpheum) with "The Gateway of the Moon," which kept at a low ebb throughout the week. "The Winning Card" was not so strong in the legit as it was in the Orpheum. "The Winning Card" in Orpheum gloomed restively at the Tudor.

Estimates for Last Week  
Saenger (3,588; 65)—"Love." Much expected from Gilbert-Garbo combination, but result disappointing. Saturday and Sunday big, remainder of week rather light. \$13,100.

Low's State (3,218; 60)—"The Crowd" (U. A.). Good, but not received. Even coking publicity campaign could not bring them in. \$13,600.

Orpheum (2,400; 50)—"Gateway of Moon." Change to grind no help to Orpheum as yet. Business has dropped materially \$7,400.

Liberty (1,800; 50)—"Old Ironsides." Gallant old film went down in the box office count. Only \$2,900. "Liberty" (1,800; 50)—"Secret Hour." Rough and ready of empties. Reused at \$2,300.

Palace (2,300; 40)—"The Winning Card." Musical people blaming slump on picture; exchange countered with "The Winning Card." Both may be right. House wrong at \$4,100.

Tudor (800; 40)—"Sally in Our Alley." Hardly noted. Just \$1,100.

Boston's Met at \$36,800 And State, \$22,500, N. G.

Boston, March 12. Ruth Elder, aviatrix, sent State's business nearly three grand above normal for her one week, doing four-day. Gross of \$22,500 less than anticipated and hoped for. The figure does not represent a record. Attendant publicity in Boston dailies was the most she ever received, excepting time of her hopelessly crashed plane the week before.

Ruth included "The Dove" (U. A.). "The Showdown" (Par.) at the Metropolitan tried to capture the publicity of "The Dove" with publicity playing up George Bancroft and practically same cast. Frank Cambria's "Gallop On," featuring Gene Rodemich and his stage band, also played the bill. Results poor, only \$36,800.

"Man, Woman and Sin" at the Orpheum with vaude played a good week for \$20,000. (Al Johnson in "The Jazz Singer" (Vita), fourth week at Modern and Beacon, has pulled in capacity houses and still going strong.

"Doomsday" (Par.), a little out of the ordinary run of films at the New Boston, attracted big houses for the week. The book from which the picture was made did not favor with Boston censors but no one kicked about the film.

"The Noose" (F. N.) at the Olympia did a nice week's business. The show never reached the hub except for a week in stock and the picture made out very well. The last half of the week was the best in at the Scollay Square Olympia.

At the Fenway films had a split week with "Old Ironsides" and "Her Yea or Nay" and the first half, "Two Flaming Youths" and "French Dressing" for the last half. Fair business.

Estimates for Last Week  
Metropolitan (Par.) (4,000; 50-60)—"The Showdown" (Par.). "Gallop On," Frank Cambria's stage show, and Gene Rodemich's film, first big business, but not near record; \$22,500.

State (2,500; 35-50)—"The Dove" (U. A.) and Ruth Elder on the stage. "The Dove" of her trans-Atlantic flight first business but not near record; \$22,500.

Orpheum (3,500; 35-50)—"Man, Woman and Sin," vaude. Good week; \$20,000.

# 'SADIE' OFF FLYING AT U. A., L. A.; \$28,400, \$500 UNDER MET'S \$28,900

Loew's State With "Romeos" Fell \$10,000 Below Leader—Chinese in 6th Wk. of "Circus," \$25,000, Very Big—"Legion of Condemned" No Riot

Los Angeles, March 13. (Drawing Pop., 1,450,000) Grosses went forward and back in the picture houses last week. Rain Monday affected the downtown houses mostly, while the neighborhoods didn't feel it so much. Business in general is reported improved over the same time last year, yet the unemployment condition remains the same.

Probably the biggest surprise came from the United Artists. The new house, for the first time since its premiere, leaped into the money class with "Sadie Thompson," more than doubling the business from the previous week. Last week, but \$500 behind the Metropolitan.

Met, with Lon Chaney in "The Big City," and a strong Fanchon and Marco stage show, went over \$10,000 ahead of Loew's State, "The Flying Romeos" and Eddie Peabody on the stage.

Grauman's Chinese fell \$2,000 below the previous week with Chaplin's "Circus," but is still doing big with near-capacity evenings all the time. Looks good enough to run for a stretch without trouble. Eitner has another consistent winner in "Wings." The air film is showing a comfortable profit, and will easily last another month at the least scale.

Criticism's first week with "Patent Leather Kid" didn't seem to get much assurance with the first day customers, though the critics gave it a wideaway break. Million Dollar made a good showing with "Legion of the Condemned," at nearly \$15,000, for the first week, but could stick around for a while.

Carthy Circle, in fourth week had another \$1,000 drop from week before for "Four Sons" (U. A.). "Student Prince" didn't mean much to the Egyptian, though still keeping on the right side. Boulevard with "The 13th Juror" barely got by.

Estimates for Last Week  
Grauman's Chinese (U. A.)—"The Circus" (U. A.) (1,958; 50-\$15.50). Still best bet in town; bringing 'em in from outside and big play from women; sixth week (Miller-W. C.)—"Four Sons" (Fox) (1,500; 25-\$11.00). Night trade falling off; around \$11,000 in 4th week.

Loew's State (W. C. Loew)—"Two Flying Romeos" (F. N.) (2,300; 25-\$9.50). Sidney Murray combo figured for draw. Klein, boys, only stage act. Still way below at \$18,000.

Metropolitan (Pub. W. C.)—"The Big City" (M-G) (2,100; 25-\$15.00). Week here for A. Lyons, stage m. c. with good supporting F. and M. "Ida." Lead town with \$28,900. Million Dollar (U. A.)—"Legion of the Condemned" (Par.) (2,200; 25-\$9.50). Nifty exploitation on highly touted flying film cashed in \$14,700; not up to expectations.

United Artists (U. A.)—"Sadie Thompson" (U. A.) (2,100; 25-\$11.00). Turned 'em away all week with steady grind; wisecracks and conversationalists around town talking; great at \$28,400.

Boulevard (W. C.)—"The 13th Juror" (U.) (2,164; 25-\$9.50). Picture didn't mean a thing; Gene Moran on stage responsible for draw. \$5,200.

Egyptian (W. C. U. A.)—"Student Prince" (M-G) (1,800; 25-\$7.50). Fair at \$8,350.

## TACOMA MILD FOR M. C. S.

Tacoma, March 13. (Drawing Pop., 125,000)

No rare last week, although "What Price Glory" return, brought some life to the Colonial at two bits. Dave Good as m. c. at the Broadway is doing some nice work, but Tacomans don't go wild.

Estimates for Last Week  
Broadway (W. C.) (1,000; 25-\$9.50). "Swim, Girl, Swim" (U. A.) Eight Victor artists on stage; \$8,300. "Pantages" (1,450; 25-\$9.50)—"East Side, West Side" (Par.). Not big; \$5,500.

Blue Mouse (Hamrick) (650; 25-\$6.00)—"Fortune Hunters" and Vita (W. B.); \$3,000 not large.

Rialto (W. C.) (1,200; 25-\$8.00). "Divine Woman" (M-G-M) (1,200; 25-\$8.00). Colonial W. C.—"What Price Glory" (Fox). Though here short time ago at Pantages, still clocked at lower scale; \$1,400.

## "WIFE SAVERS" KEPT MIDLAND DOWN, \$17,000

"Ladies Night" and Vaude at Mainstreet Very Bad at \$11,000—Pan's Balcony at 25c

Kansas City, March 13. (Drawing Pop., 600,000)

Amusement buyers turned thumbs down on all and everything last week. Some of the managers attribute the poor showings to the Lenten season. If that's the alibi they have four more long weeks to go. Others think the warm, springlike weather, which brought the pleasure riders out in force, may be the reason. None of the houses sold enough tickets to keep the cashiers awake.

The big Midland, with a Beery-Hatton show, suffered terribly, and the same condition was present all over town.

"Wings," third week at road show prices at Schubert, and "The Jazz Singer," finishing its sixth week at the Globe since the first of the year, died together. "Wings" got \$7,000 less by one-half in 3d week than its first week.

Newman, only downtown first-runner that offered anything but a comedy show, slight increase over "Feel My Pulse," with "Rose-Marie," which would seem to be an indication that the fans are off program comies.

Estimates for Last Week  
Mainstreet (Orph)—"Ladies Night in Turkish Bath" (3,200; 25-\$9.50). Dorothy Mackall-Jack Mulhall film built to order for pair. Comedied with a snappy show. Gross not so forte; \$11,000.

Midland (Loew)—"Wife Savers" (4,000; 25-\$6.00). Beery-Hatton failed to prove a draw, excepted. Those who did come in enjoyed "Rainbow" presentation; \$17,000.

Newman (Loew)—"Rose-Marie" (1,100; 25-\$6.00). Joan Crawford, billed as Kansas City's favorite daughter, in title role; House suffered with others, but did increase gross little over preceding weeks, when Bebe Daniels ran wild through "Feel My Pulse"; \$3,500.

Liberty (Ind.)—"Cohens and Kellys" (2,500; 25-\$5.00). Brodied downtown showing for comedy, first showing having been at Uptown. Great things expected and opening little better than for some time, but it was a flash; \$17,000.

Pantages—"Sharp Shooters" (2,200; 25-\$5.00). Reduction of balcony to 25c, at first, seemed to help. First showing gaining little day by day. Papers gave feature and stage show good notices. Business held steady but not big; \$7,100.

Whip Woman at Orpheum and "Washington Square" at Uptown. "Globe running" "The Jazz Singer" sixth week.

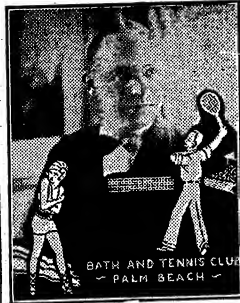
## Hays in Defense

Washington, D. C., March 13.

Before the Senate Oil Investigation Committee again today Will Hays showed an eager readiness to fight when he first appeared, banging the table to emphasize his arguments. The steady, relentless work of the investigators soon had him answering in self-defense.

Senator Walsh asked Hays about \$100,000 which had been given to a man named Clarke, head of the Ku Klux Klan, in 1922. Hays pointed out the impossibility of the charge and asked that he felt the question was on a par with the one put to him last week in reference to the Continental Baking Company, which inferred that through that angle he had succeeded in appointing his own man on the Federal Trade Commission.

Hays meant he had nothing to do with the appointment of Myers to the Commission. Walsh pointed out that Hays had not written any letters or carried on any correspondence. When questioned later about the bonds Hays endeavored to convey that the knowledge he had not told all he knew about them was because he had been asked about stocks, not bonds.



A GLORIOUS FUNCTION by the WORLD'S MOST EXCLUSIVE CLUB BATH AND TENNIS CLUB BATH Tuesday, March 13

Decorations by URBAN Tableaux by BEN ALI HAAGIN Orchestra by MEYER DAVIS

## "CHICAGO" HELD OVER IN WASH., \$11,500

"Divine Woman" Boosted Palace to \$19,000—Fox at \$23,000 Climbing Again

Washington, March 13. (Estimated White Pop., 450,000)

Weather Last Week Fair Until Friday Rialto got into the real money class last week after many weeks of slim takings. Result, "Chicago" held over. No big spurge on advertising.

Greta Garbo forced up the Palace \$3,000 over previous week. "Old Ireland" on a second week at the Met, after a big exploitation campaign did not hold up on the second lap, indicating the house is going to experience difficulties in selling the run idea. "Legion of the Condemned" in current for run and to good start with advantage over "Ironside," due to having missed a road showing into town.

Fox had trouble in climbing back after drop recorded with "Come to Show" improvement with "Warner's" "Slightly Used."

Chaplin's "Circus" rounded out three weeks at the Columbia, with the running schedule cut from eight to seven shows, to excellent business.

Earle suffered with "The Crystal Cup." Estimates for Last Week Columbia (Loew), "Circus" (U. A.) (1,232; 35-\$5.00). Final week about \$7,500. Over \$35,000 on three weeks, remarkable for scale and capacity.

Earle (Stanley-Crandall), "Crystal Cup" (F. N.) and Hyman presentation (2,300; 35-\$5.00). Brodied way down to figure corresponding with previous K-A. vaude grosses prior to change in policy. Not \$7,000.

Fox (Fox), "Slightly Used" (Warner) and presentation (3,432; 35-\$5.00). Climbing upward only to take tumble. Last week saw climbing again started to "Chicago" (Pathe) Met (Stanley-Crandall), "Old Ironsides" (Par.) (3,518; 35-\$5.00). Not good second week, maybe \$5,000.

Palace (Loew), "Divine Woman" (M-G-M) and Public presentation (2,363; 35-\$5.00). Got extra money and favorable comment; \$19,000.

Rialto (U.). First held over here in many moons—in fact, first to get real money in as many moons, running to \$11,500.

## Boy Actor Featured

Los Angeles, March 13.

Byron Gray, boy actor, now playing in "Clothes Make the Woman" for Tiffany-Stahl, will become a featured player for this company. His first important role will be a Tiffany color classic.

## L. A. to N. Y.

C. C. Burr. Leo McCarey. Edna Marian. Arch Heath. Harry Sherman. Mr. and Mrs. Fred Schader. Warren Doane. Benjamin Shipman. Mrs. Florence Strauss. Samuel Bischoff. Aaron Jones. George Weeks. John Clarke. Adolph Menjou. Katherine Carver.

## N. Y. to L. A.

J. Boyce Smith. Edward Halperin.

## NEW SEATTLE, \$24,000; "4 SONS," SPECIAL, 1ST HITS ORPHEUM, \$9,000; PHILLY WK., \$15,000

Pan's Also Off With Advent of New Publix House—Broadway Held Up, \$15,300

Seattle, March 13. (Drawing Pop., 475,000)

Right on the heel of the Seattle opening to great business, comes announcement that Orpheum will cut to a 50c. top, with no reserved seats. Grind starts daily at 1 p. m. with three-a-day, except four on week-end. Same Orpheum policy is now effective in Vancouver, B. C. for the Orpheum's adrift yet.

Looks like new Seattle will go to near capacity with house main magnet, but with plenty of show value. Siggett drama type, deep with tragedy, did not seem to splash here. Opening days "Gaucho" splendid.

Estimates for Last Week Seattle (W. C. P.-L.) (3,100; 25-\$6.00)—"Feel My Pulse" (Par.). Opening new house main magnet. Parsons approved of house picture and stage show. Practically capacity nightly and mats good. Jules Buffalo had little chance as m. c. with "Merry Widow" (Publ.). On stage. \$24,000.

Fifth Ave. (W. C.) (2,700; 25-\$6.00)—"Latest from Paris" (M-G-M). Norma Shearer good. Kolko in stage lauds front talk for house. Ollie Wallace feature on organ roundly applauded. This is Ollie's forte. Biz good; \$15,300.

United Artists (W. C. U. A.)—"Last Command" (Par.) four days; \$4,000. "The Gaucho" (3 days) (U. A.). \$7,300. Jannings stuff seemed too heavy to hold for two weeks. Strong opposit cut in. "Gaucho" woke 'em up; \$11,200 for total.

Columbia (U.) (1,000; 25-\$5.00)—"The Circus." Good second week; \$9,000.

Blue Mouse (Hamrick) (950; 25-\$5.00)—"The Fortune Hunter" and Vita (W. B.). Special that looked good, but new house felt somewhat; \$5,000.

Parages (1,500; 25-\$5.00)—"Soft Living" (Fox). Not so good; \$6,900.

Orpheum (2,700; 25-\$7.50)—"Blue Danube" (Pathe). Again off, Seattle comes to life. Best of the week; \$9,000. Poor. \$11,000 previous week.

President (Duffy) (1,650; 25-\$1.00)—"The My Advice" (Duffy Players); \$4,100. Very light.

## BUFFALO JUST SO-SO

No Ginger in Picture Houses by Lake Erie

Buffalo, March 13. Last week another seven days for the Buffalo picture theatres. Things moving at slow pace.

Estimates for Last Week Buffalo (Publix) (3,600; 30-\$5.00)—"Eaten" (L. B. Brown). "Gems" drew favorable comment and \$23,000.

Hipp (Publix) (2,400; 50)—"Smile, Brother." Evenly balanced card. Takings off a peg at \$13,000.

Great Lakes (Fox) (3,400; 35-\$5.00)—"Gateway of the Moon" (Fox) and "Gateway." Nothing exciting and \$12,000.

Loew's (Loew) (3,400; 35-\$5.00)—"The Enemy" (M-G-M) and vaude. House now permanently slated for all local showings of M-G pictures. Whether or not some of the supers are getting the utmost under this arrangement is questionable. Plan as excellent for house and productive of run of better business than for some time past. Last week's bill illustration of the situation with vaude liked best for the regular patronage, forging ahead of the film feature. \$14,000.

Lafayette Square (Indep.) (3,400; 35-\$5.00)—"Burns and Daylight" (F. N.) Vita and vaude. Continues to waiver below the line. Good picture and excellent vaude brought something over \$15,000.

## Lawrence Film Off

London, March 13. All arrangements for Gertrude Lawrence to appear in a picture production have been declared off. The plan had been to star Miss Lawrence in a production of "The Plan" made for British Filmcraft and releasing through Famous Players, under which arrangement the work would have had quota status. British Filmcraft confirms the termination of the arrangement, but declines to go into an explanation of the events that led up to the decision.

## "4 SONS," SPECIAL, 1ST HITS ORPHEUM, \$9,000; PHILLY WK., \$15,000

"Noose" at Stanley, \$29,000 —\$26,500 at Fox With "Soft Living"

Philadelphia, March 13.

Attendance slid off in some of the downtown film houses, from the high-water levels achieved the preceding week, but the general average was exceptionally high for this Lenten period.

"Four Sons" opening at the Fox. Locust, now glowing notices, Chicago on a high-water level and the "mother-love" picture looks very strong. With no Monday matinee, "Four Sons" grossed almost \$15,000, and that in Lent.

Estimates for Last Week Stanley (4,000; 35; 50, 75)—"The Noose" (F. N.). Barthelme and "Patent Leather Kid" Florentine Singers on the bill. Gross almost \$29,000. O. K. to everybody.

Stanton (1,700; 35-50-75)—"Bon-Hur" (M-G-M; 1st week). Big spectacle, previously road-showed here, started off auspiciously to \$15,500.

Aldine (1,500; 52)—"Wings" (Par. 15th week). Aviation special still going strong and advertising "last weeks" only to stimulate pre-Lenten trade. Between \$15,000 and \$16,000.

Kariton (1,100; 60-75)—"The Circus" (U. 2d week). Chaplin comedy still smash and should run five weeks. \$11,000.

Acadia (800; 50)—"Sadie Thompson" (U. A.). Moved here from Stanley and continued good business. \$5,500.

Fox-Locust (1,800; 11.65)—"Four Sons" (F. N.). Good business, with Monday matinee gross was almost \$15,000.

Fox (3,600; 39)—"Soft Living" (Fox). Picture subordinated in billing to syncopeation jubilee with 10 features. Latter carried strong draw. Gross \$25,500, gain over previous week.

## Geneva Trade Conference Of International Import

All continental film quotas, including barriers such as have been effected in Germany and in France, stand to be automatically voided by the international trade conference meeting this summer in Geneva, Switzerland.

The meeting was called last year for the purpose of doing away with artificial barriers or restrictions such as quotas, contingents, or other means of policing or hindering international trade. When the delegates then adjourned, with a general understanding embodied in an agreement, it was provided that any and all exemptions to the proposed trade should be made by February, 1928, and that no exemptions would be accepted following that date.

So far the picture quotas in Europe have not been accepted for exemption from the proposed trade law. If the agreement proposed last year is put into effect this summer at Geneva it will remain for the respective governments concerned to pass on it in session in its present form without amelioration, modification or exemption of any kind.

French and German film quota enthusiasts are trying to induce picture to join with them in a concentrated pressure on the Geneva delegates to force film quotas into the international trade agreement as exempt from this law, but with little success. Film revenue to the other countries concerned is proportionately of less importance than in France or Germany.

## D'Arcy's 2d Loss

Los Angeles, March 13. Roy D'Arcy, film actor, not only lost his wife in a recent divorce suit, but also will not have his contract renewed by M-G-M.

The former Mrs. D'Arcy is a daughter of the late Joseph Rhinock, former congressman.

## "Lumox" Ownership

Los Angeles, March 13. A story from Tiffany-Stahl studios to the effect that they had purchased Fannie Hurst's "Lumox," was denied by Joseph M. Schenck, who has held the serial rights to the story for a long time.

Schenck plans to produce the story as a United Artists special sometime this year.

# SYSTEMATIZED FAN MAIL IS NOW MADE TO BRING VALUE

Producers Centralize Work in Hollywood—Lists of Fans Compiled and Consulted—Personal Contact by Mail Important for Results

Los Angeles, March 13. Handling of fan mail under the supervision of producers has developed into an important phase of studio operation.

The object of installing fan mail departments in the large studios on the coast is to obtain a more authentic and intelligent check on the public reaction to the organization's product and popularity of their players.

Before centralizing this work, producers allowed each contract player a stipulated amount for a secretary or secretaries, depending upon the volume of mail received, with additional cost of photographs and mailing charges. This was found, where a large number of players were concerned, to involve considerable more expense than it now costs to operate a department, equipped to function under one head.

The new system enables the producer to give a more complete service and personal attention to all letters received. At the same time, valuable data is obtained to show just how certain players are holding up in popularity and when they are a safe bet for renewal of contracts.

As this comparatively new department of studio operation developed, many advantages in the way of exploitation asserted themselves. The cost can not justly be charged to overhead but more appropriately to sales and advertising.

**Players by Vote**

It was through this department that one of the larger organizations secured the names and addresses of 100,000 picture fans at the beginning of an advanced exploitation campaign, for one of its forthcoming specials. They canvassed this list by submitting a group of names for the fan to vote their selection as to who would play the featured role. The returns on this campaign resulted in 73,000 replies voting for the same girl. It established a good sized audience for the picture before a crank was turned.

Cost of operating and maintaining a fan mail department based on the handling of 80,000 letters per month, as claimed by one of the large producers, amounts to \$55,331 per year. With a total of 80,000 letters passing through the department for the same period, it costs the company \$0.58 to handle each letter received.

Besides analyzing the value of the fan mail department in dollars and cents, the greatest value which no one can wholly estimate is that derived from the service rendered to fans who have taken the time and effort to express a sentiment. The producer realizes his responsibility. When a direct appeal is made to him through the form of a personal letter, it opens an avenue for personal contact that could not be obtained any other way. Responding, he is just adding one more loyal customer for his product.

## Hughes Leaving F. N.; Maybe Mary Astor, Too

Los Angeles, March 13. Lloyd Hughes will leave First National after one more picture, co-starred with Mary Astor. First National sold four Hughes-Astor pictures on this year's program and will not continue the series after fulfilling contracts.

There is also doubt if First National will continue with Miss Astor after expiration of the present option period of her contract.

## CHADWICK'S 3 FOR BETTY

Los Angeles, March 13. I. E. Chadwick returns from New York and will immediately prepare to make three pictures starring Betty Compton for First Division. Titles are "The Miracle Girl," "You'll Never Get Rich" and "The Age of Sex."

## Van Dyke's Wireless Renewal

Los Angeles, March 13. W. S. Van Dyke, co-directing with John Flaherty on "Under Southern Skies" for M-G-M in Tahiti, renewed his contract by wireless.

## FRENCH FILM TAX AND PENALTY BILL

Taxes Set for Examination Also—Radicals Attack "Propaganda" Move

Paris, March 13. The ministry's bill imposing a tax upon imported films and providing for penalties for theatres exhibiting pictures unlicensed by the new commission, was passed by the Chamber of Deputies. It is anticipated that the Senate also will give the measure a substantial majority and it will be enacted into law.

The legislation has aroused a storm of opposition particularly from the radical side. Opponents of the government make loud outcry that Herriot is trying to tie up the nation's screen for purposes of propaganda in his own political interests and that of his party.

They say he is seeking to control the whole industry in order to "guide" public opinion and thereby influence his own political fortunes. Herriot replies that the legislation is merely designed to increase the nation's revenues, and protect an industry in desperate need of encouragement.

The new bill refers to the recent film decree creating a commission to handle foreign productions. It puts a tax of 15 centimes per meter on the examination of such productions in addition to the other charges already fixed. The bill also provides that the penalty for showing unlicensed pictures shall be punishable by fines from 100 to 5,000 francs and theatres may be temporarily closed from fortnight to three months.

## Alleged Wife of Director Deserted Baby in N. Y.

Mrs. Petruschak von Gossow Blair, reputed wife of a picture director in Hollywood, is being sought by the Children's Society of New York for deserting a ten-month-old girl.

The child and her nurse, Alma Goos, are now in the New York Foundling Hospital. According to the nurse, Mrs. Blair deserted the two Feb. 13, leaving them in a room at the Earleton Hotel, on West 72nd street.

The nurse told the police she had been employed by Mrs. Blair for four months, and during that time her employer had informed her that her husband was a prominent movie producer of Hollywood. She also told the nurse that she had an income from an estate in Washington, D. C.

Investigation by the police of Washington and Los Angeles, failed to disclose any family connected with the complainant.

## "Womanhood" Starting

Los Angeles, March 13. With the arrival of J. Boyce Smith, vice-president of Inspiration, from New York, production on "Womanhood" will be started at K. Howard studios, with William K. Howard directing.

This picture will be the first of a series to be released through United Artists.

Garrett Fort, formerly contract writer with the Pathe-DeMille organization, has been engaged by Inspiration to write an original for the second picture in the U. A. series.

## GERMAN STAR IN NEW YORK

In New York on a visit, Lucy Lorraine, star of German pictures, intends visiting Hollywood, before returning to Germany.

Miss Lorraine is the former wife of Michael Cortez, Warners' director, who made "Tenderloin" (Vita), opening tonight (Wednesday) at Warner's on Broadway, at \$2 top.

## PETTITJOHN GIVEN BOOST AND VACATION

Goes Up Against Boss and Gets Away With It—\$50,000 Yearly Now

For the first time since with the Will Hays organization, Charlie Pettitjohn has a contract. Not only that but \$16,000 increase in salary, a three-weeks' vacation and a statement made while his boss' arm was around his neck:

"Why, without you, Charlie, this organization would be like Paramount without Adolph Zukor and like Universal without Carl Laemmle."

This all came about as the result of Pettitjohn's original salary getting on the record during the Brookhart session in Washington. It reads \$34,000 and that figure for the man who is Hays' right bower made even exhibitors gasp with pity, it now trickles back to Broadway.

It also started Charlie thinking. He held a conference with himself and checked back his career with Hays—Hays getting \$200,000 more or less and with a dividend account extra a year, and under contract for another nine, with his salary paid each year in advance.

Himself, Charlie, with Hays ever since that worthy quit the Capitol to light onto filmdom's reins, responsible for all kinds of legislation in addition to being the referee at every big producer-exhibitor embroglio.

As himself, getting but a fraction of his boss' salary and, also, without a contract, liable to get the air any day, Charlie did not waste any time after this brief meditation.

He figured that it was nothing to ask and if kicking back for a lot out of the knowledge of the business he had acquired during his apprenticeship would go with him. If the worst came to the worst, he could make 34 grand by confining his law practice to a good portion of the crowd right inside the trade and outside the Hays' fence.

Charlie Said It

Hays' general counsel faced his boss. He didn't ask him for a vacation. He told him he was going to take it.

The General stepped back astounded. Then he stepped forward, normal again.

An off-the-record session of the members of the Hays organization was called by Hays Wednesday.

Thursday, Charlie called in. Now he is beyond the twelve-mile limit, headed for three weeks in Germany. He is leaving behind in a safe deposit vault the contract which immediately jumps the 34 to 50 and other increases periodically for the next six years.

Pettitjohn, also a native son from Indiana, joined the producer organization just six weeks after it was gotten underway by Hays. His title was simply that of assistant to Hays and his salary was \$15,000 per annum until the Massachusetts referendum battle was successfully armisticed. Then Charlie got a \$10,000 boost and his present go-men.

## Sally Phipps Engaged

To Newspaper Man

The engagement of Sally Phipps, young Fox movie star, to Wallace Sullivan, who columns on "The Morning Telegraph," is announced. Miss Phipps and her mother left for Palm Beach, where she is to continue work on "The News Parade" (Fox). No marriage date yet set.

The romance of the young couple began shortly after Sally arrived in New York from Hollywood. Broadway saw them in the night haunts. Then the other night a newspaper woman, since barred from the 54th Street Club, turned in a story Sullivan was engaged to Betty Darling, Detroit helress. That brought out the real romance between the columnist and Miss Phipps.

## MURRAY'S HOT CHANCE

Los Angeles, March 13. James Murray, M-G-M contract player, discovered by King Vidor some months ago, was suddenly removed from east of Madison Avenue current picture "Polly Preferred," and production suspended until another player could be found to replace him.

It is said Murray failed to appear for work one day and was yanked immediately.

## UNIVERSAL DATES "UNCLE TOM" FOR KENTUCKY AS DIXIE TEST

That State, Toughest in South, Has Law Against Book and Play of Stowe Story, but Producer Ready to Fight Legality of Picture Presentation

## J. D. WILLIAMS WINS BIG BRITISH PICTURE SUIT

British National Settles Out of Court—Reported Payment of \$100,000

London, March 13. After four days of hearing and with J. D. Williams on the stand for two days and a half, British National Films withdrew from the Williams action, the case was stopped and a settlement out of court was agreed upon in Williams' favor.

All allegations made against the American promoter were withdrawn and all costs of litigation incurred by him are to be met by the defendant film concern. The terms of agreement include the stipulation that Williams shall not divulge the sum paid in settlement, but the sum arrived at by others in touch with the affair place the amount at about four times the sum Williams stood ready to accept on arbitration a year ago. This would make it something like \$100,000, exclusive of court costs.

While he was on the stand, Williams stated that Jesse Lasky at one time was strongly opposed to encouraging the entrance of British pictures into the American market, while Zukor and Sidney Kent favored facilitating the marketing of such product.

The introduction of this subject came about through Williams' recital of his wrongs at the hands of British National. Lasky, he said, took advantage of reports that "Tip Toes" was a film of poor quality, and pressed for a reduction in the agreed payments for the picture to less than half. The point Williams was seeking to make was that the adverse reports on the picture were circulated by George Eaton, chairman of British National, in an effort to put Williams in wrong with his American associates and connections.

## Brussels Sees Cavell Film; No Hostility

Paris, March 13. The Edith Cavell Picture "Dawn" was exhibited in Brussels Friday and received without editorial hostility by the Belgian capital.

Press considers that the Germans receive good treatment in the picture.

For this showing the scenes of the execution of the English nurse have been omitted, and the execution is indicated indirectly by a brief glimpse of Miss Cavell being led to the execution scene and a passing view of a grave.

(A London review of "Dawn" appears under Picture Reviews in this issue.)

## U'S OWN BROADWAY

Los Angeles, March 13. Universal has recalled the sale of "Broadway" from the market and will produce it this year as a special.

Edward Montaigne is making a preliminary treatment and will assign a continuity writer to it in the near future.

Glenn Tryon and Marian Nixon are scheduled to play the leading roles.

## FBO'S SPECIAL "CRIME"

Los Angeles, March 13. "The Perfect Crime," original by William Le Baron, adapted by Ewart Adamson, will be produced by F. B. O. as their first special on the 28-29 program.

Bert Glennon, formerly a Paramount cameraman, will direct, with H. B. Warner playing the male lead.

Universal has dated its film version of "Uncle Tom's Cabin" to play Lexington and Louisville, Kentucky, to make a test of the possibility of playing the whole south with the picture.

The two Kentucky towns were selected to have a thorough test of legal right, since a victory there would have great influence over the whole southern territory. Kentucky has a law on its statute books prohibiting the playing of the Harriet Beecher Stowe story on any stage under its jurisdiction and barring the novel, but the producer has marshalled the legal forces to make a fight on the contention that this old law, enacted before there was any such thing as a screen, does not apply to the picture version.

The Lexington and Louisville showings will be attempted before the end of the month; houses having been dated in both cities.

Universal reports interest from exhibitors in many southern cities in the picture, but has been restrained from booking by the fact that the territory is closed in most of the Mason-Dixon states. Neither have bookshops offered the book for sale, although a small bootleg trade in the book has flourished for decades.

The producer has \$2,000,000 tied up in the film. To realize from all the territory in the country, it is urgently desirable to clear up the situation in the south.

It is believed that by crashing into the worst possible spot in the south from a legal standpoint Universal will precipitate a legal struggle leading to a complete court test. A victory in such a contest, the producer believes, will do much to clear up the whole situation in the south, whereas a minor booking might lead to local disturbances which might run along indefinitely and leave the status of the film inconclusive.

## Pathe Loaning Talent; Keeps Down Overhead

Los Angeles, March 13. With production at a low ebb pending rearrangement of releasing schedule by Joseph E. Kennedy, Pathe-De Mille is loaning players under contract to other producers for any reasonable salary.

Phyllis Haver goes over to United Artists to play in D. W. Griffith's "Battle of the Sexes" at a price that will give Pathe-De Mille a good profit. Joseph E. Kennedy is loaned to FBO for one picture at a reported salary of \$7,500 for the part which ran about two weeks.

Vera Reynolds, who still has a few months to go on her contract which will not be renewed, has been farmed out to Columbia at a reported salary of \$750 weekly, with Pathe-De Mille taking a loss of \$200 a week on this basis.

Lew Goodstadt, casting director for Pathe-De Mille, is trying to place all other contracted players with various producers for the next couple of months to keep down the overhead of carrying idle stock players.

## 3 "SHOW BOAT" LOCATIONS

Los Angeles, March 13. Jack Lawton, location manager for Universal, has assigned three locations to hunt the most suitable locations to be used in filming "The Show Boat." One will go to New Orleans, one to Calro, Ill., and the other to Sacramento, Cal.

"The Show Boat" will go into production immediately after the Universal studio reopens for business.

## COSTUMES FOR HIRE

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# AMUSEMENT STOCKS UNAFFECTED IN MARKET OF TICKER FRENZY

**Paramount Slips Off From New Top at 121 3/4—Fox, Neglected, Sells Below 80—Moderate Trading Moves in Loew and Warner Bros.**

A market week that reached the proportions of a national frenzy, left the amusement group practically unchanged except in minor particulars. Paramount seemed yesterday to have spent the force of its campaign after touching a top for a year at 121 3/4, then relapsing to around 119-120; its trading level before the slump of last summer. Fox eased off in quiet dealings to below 80, getting as low as 79 1/2 yesterday.

Orpheum was traded in yesterday at 20 flat, the lowest price it has touched in several years, while Loew gave evidence of preliminary maneuvers to a move up and Warner Bros., going to 28, gave the most definite evidence in a long time of substantial support, taken in connection with the steady price for the bonds on the Curb at and better than 109.

For a brief time Shubert seemed to have in mind some sort of a demonstration, taking advantage of the speculative fury engendered by the spectacular performance of the lenders. It got from 60 to 64 on a daily turnover of 2,000 or 3,000 shares, ending at 62 around noon yesterday.

Paramount quieted down after its large transactions of last week when nearly 100,000 shares changed hands, on the heels of a similar volume for the previous week. That took away leadership from the whole group and they all acted on their own. Cheerful views of Paramount have been industriously circulated, comment pointing to its high yield and excellent dividend record. Also stories were revived that the board might put it on a regular \$10 basis on the supposition that new properties were making a good showing.

Interest in Loew's. In spite of Paramount's activity, show business is taking more interest in Loew than in the film stock. Out of the whole group

there are more bull tips on Loew than all the rest combined, including Fox, which was favored a fortnight ago, but has lost followers since its dip from 88. Fox, however, acts like a stock that was gradually trying to tire out an outside following. There is a chance that some inside long stock has been liquidated from 88 down and it is being taken back by degrees.

Loew continues to hang just under its old peak of 63 1/2. Brokerage branches around the square have steps above and below the current price and the sentiment in this issue is more mixed than ever. Trading has practically stopped in the bond rights, as a further indication of uncertainty for the future. Another thing that has cooled enthusiasm is that the stock has been in such narrow range for so long that the in and out play has died off.

Partisans of the amusements for the long pull expressed themselves as content to see them hold aloof from the present speculative fury, which in the case of stocks without high investment rating would be pretty sure to run into an aftermath of grief.

One of the things that operated against Orpheum was the action of its directors. They are still stalling on the dividend. Payment of the quarterly dividend on the preferred was ordered, but instead of disposing of the vote on a common dividend they let the old statement stand. The present position is that the monthly declaration for February has been "deferred" and the policy now is to act on a proposition to make quarterly payments of 50 cents instead of monthly disbursements of 16 2/3 cents.

Detailed financial statement of Stanley Co. was issued together with announcement of new policy to handle future expansion by leasing instead of buying or building theatres. Price remained stationary close to 50.

## STOCK MARKET

1927	Low	Sales	Issue and rate	High	Low	Last	Net
41	38 1/2	800	American Seat (4)	41	40	41	+ 1/2
171 1/2	168	10,700	Eastman Kodak (8)	169	164 1/2	169	+ 1/2
109	106	15,100	First Nat'l 1st pref. (8)	109	108	108	- 1/2
88 1/2	77 1/2	15,100	Fox, Class A (4)	82	80	80	- 1/2
41	37	40,000	First Nat'l 2d pref. (8)	41	40	40	- 1/2
27 1/2	22 1/2	35,000	Madison Sq. Gard. (1/2)	27 1/2	25 1/2	27	+ 1/2
27 1/2	22 1/2	100	Metro-Gold, 1st pref. (1.80)	27 1/2	25 1/2	25 1/2	- 1/2
27 1/2	22 1/2	2,700	Mot. (8)	27 1/2	25 1/2	25 1/2	- 1/2
24 1/2	22 1/2	400	Orpheum	23	22	22	- 1/2
102	90 1/2	90,500	Pathe (8)	102	90 1/2	90 1/2	- 1/2
121 1/2	111 1/2	96,500	Par-Fam-P. (10)	121 1/2	117 1/2	117 1/2	+ 1/2
49 1/2	45	22,200	Pathe Exch.	49 1/2	45	45	- 1/2
18 1/2	16 1/2	6,100	Pathe (10)	18 1/2	16 1/2	16 1/2	- 1/2
69 1/2	60 1/2	20,000	Shubert (5)	69 1/2	60 1/2	60 1/2	+ 1/2
100	98 1/2	14,000	Univ. Pict., 1st pref. (8)	100	98 1/2	98 1/2	- 1/2
29 1/2	27 1/2	14,000	Warner Bros.	29 1/2	27 1/2	27 1/2	- 1/2

## CURB

1927	Low	Sales	Issue and rate	High	Low	Last	Net
22	18 1/2	8,000	Film Insp. Mach.	22 1/2	19 1/2	19 1/2	- 1/2
1 1/2	1 1/4	100	W. W. Griffith	1 1/2	1 1/4	1 1/4	- 1/2
10 1/2	11 1/2	1,600	Loew's Deb. Rts.	12	11 1/2	11 1/2	- 1/2
102 1/2	99 1/2	1,600	Keith-Abn. Pict. (w. 1) (C)	100	99 1/2	99 1/2	- 1/2

## BONDS

1927	Low	Sales	Issue and rate	High	Low	Last	Net
101	99 1/2	\$4,000	Keith 6 1/2, 40	100	99 1/2	99 1/2	+ 1/2
101 1/2	100 1/2	\$4,000	Loew 6 1/2, w.w.	100 1/2	100 1/2	100 1/2	+ 1/2
101 1/2	99 1/2	\$4,000	Loew 6 1/2, w.w.	100 1/2	100 1/2	100 1/2	+ 1/2
81 1/2	80	\$1,000	Pathe 7 1/2	81 1/2	80	80	- 1/2
80 1/2	79 1/2	\$1,000	Pathe 7 1/2	80 1/2	79 1/2	79 1/2	- 1/2
94	91 1/2	\$3,000	Shubert 6 1/2, 42	93 1/2	91 1/2	91 1/2	+ 1/2
109	90 1/2	\$4,000	Warner Bros. 6 1/2, 28 (Curb)	109	108	108	- 1/2

\* Now listed on Stock Exchange.

## ISSUES IN OTHER MARKETS

All Quoted for Monday

Over the Counter

New York

			Quoted in Bid and Asked			
24 1/2	26	....	Roxy, Class A (8.00) .....	..	..	..
26	28	....	Unit do. ....	..	..	..
5 1/2	6 1/2	....	Unit do. ....	..	..	..
2	4	....	De Forest Pict. ....	..	..	..
			Technicolor .....	..	..	..
			Philadelphia			
		1.700	Stanley Co. of America .....	80	49 1/2	40 1/2
			Chicago			
			Balaban & Katz .....	..	..	68
			St. Louis			
		20	Skouras Bros. ....	87 1/2	87 1/2	87 1/2
			Los Angeles			
			Roach, Inc. ....	..	..	23 1/2

## INDE EXHIBS ORGANIZE IN N. Y. AND JERSEY

March 19 the Independent Motion Picture Theatre Owners' Association (New York) will hold their first annual meeting, when elections will take place. At that time a directorate will be named and officers will be elected.

The association became a reality this week when an entire floor in

the new Ampico building was taken over for headquarters.

Last yesterday (Tuesday) afternoon the Independent Motion Picture Theatre Owners of America, claiming close to 100 per cent. of independent houses in New Jersey, became a reality.

The organization, similar to that now guided in New York by Aaron Sapin, elected its own organizer, George Record, Jersey City attorney, president. Other officers include Leon Rosenblatt, secretary; Lou Gold, treasurer, and Joseph M. Seider, chairman of the directorate.



**MARTHA VAUGHN**

whom Ellnor Glyn described as the "T" girl.

Featured in Paul Osgood's "Dancing Feet" unit playing "Publix theatres."

This week (March 11)—Ambassador, St. Louis.

## Cameramen of Coast And East Conflicting

Cleve Beck, of Fresno, Cal., fourth vice-president and organizer of the I. A. T. S. E., called a meeting of cameramen in Los Angeles, March 8, and broached the subject of applying to the International for a California charter.

Beck's move is reported as conflicting with plans already formulated by the International Photographers of the Motion Picture Industry of New York City, who hold the only charter (local 544) thus far granted to cameramen.

Charles E. Lessing, president of the Combined Amusement Crafts, and at present on the coast making a survey of conditions, will preside at another meeting of cameramen in Los Angeles, March 15. Lessing is understood to favor organization of the coast cameramen within the ranks and under the jurisdiction of the New York local.

The cameramen in the east argue that as all important questions must be settled with the home offices of the producing companies, cameramen should be members of local 544, with a branch headquarters maintained in Hollywood.

## Stiller Not With Par

Los Angeles, March 13.

Regardless of previous denials, Mauritz Stiller, Swedish film director, is no longer under contract to Paramount. He will not make pictures for that company until his return from Europe.

Stiller came to this country about two years ago under contract to M-G-M. He immediately stepped in to direct Pola Negri in "Hotel Imperial" for Paramount, and continued with that organization directing other pictures. Upon completion of "Street of Sin," with Emil Jannings, Stiller left for a vacation trip abroad, with both Stiller and studio officials at that time denying that he was also leaving the company.

Stiller's name has been removed from the list of Paramount contract directors, and it is now admitted he is no longer with the company. "The Street of Sin" has been held up on release pending remake of another ending.

## Rockett's 2 Ass'ts

Los Angeles, March 13.

Robert North, formerly production manager for D. W. Griffith, is assistant to A. L. Rockett, west coast production manager for First National.

Dave Thompson, also assistant to Rockett, will have charge of the physical end of studio production, while North will relieve Rockett of some of his inside office duties.

## SEITER FOR COLLEEN MOORE

Los Angeles, March 13.

William A. Seiter, recently with Universal, is engaged by First National to replace Edmund Goulding as director of Colleen Moore's next picture, titled "Here is My Heart." Goulding wrote the story and was scheduled to direct, but later turned the offer down.

Supporting Miss Moore are Edmund Lowe, Lilyan Tashman and Fildeth Chapman.

## \$60,000 Difference

A glance at the Roxy's gross record for its first year reveals a difference of \$60,000 between its high and low weekly gross in that period. The high for the year was over \$140,000 and the low a trifle under \$80,000.

As an illustration of that flexibility of box office receipts in any one week it may be stated that there are not 10 theatres in this country which can do a gross business of \$60,000 in any one week at their present scales.

## ASH'S DRAW HURT BY TOURING STAGE UNITS?

Chicago, March 13.

The explanation of the recent drop in business at the Oriental, where Paul Ash has been featured for over two years, is that the unit shows now being produced there for Publix-Loew time are constructed for the average m. c. and are a handicap to a band leader more important than the show.

Until recently Ash produced his own stage shows, taking plenty of running time and honor for himself, but playing directly at his audience in doing so. Now he is confined to a regular m. c. role, with little or no chance to cater to the crowd. General opinion is that this has cut his following.

## Agents Gambling With Contracts for Talent

Los Angeles, March 13.

Producers are not the only ones in Hollywood paying salary to film prospects. Several agents and personal managers are dabbling in the racket, with Ernest Cowell the latest to put a newcomer under contract and pay a weekly salary whether she works or not. The girl is Dorothy Ward, discovered behind the counter in a 5-10 store by Phyllis Haver and brought to Cowell's attention.

The agent applied to presiding Judge McLucas to approve a five-year contract between himself and the girl calling for a weekly salary starting at \$40 and sliding upward to \$500. The girl is a minor. Any contracts she makes must be approved by the courts under the California law.

Before obligating himself to hand out the weekly pay check to the girl, Cowell secured a small part for her in DeMille's "Godless Girl" at \$10 a day. Later he put her in First National's "Harold Teen" at \$15 a day and thought so well of her chances in pictures that he signed her to the long term contract which was approved by Judge McLucas.

Cowell provides the girl's wardrobe necessary for picture work.

## U's Road Show Dept. Out

Wayne Pearson, special exploitation man for Universal, left with the wiping out of the road show department of U. Pearson is now with Al Grey, special production program publisher.

Nat Rothstein, advertising director for Universal, is on a vacation pending renewal of a contract ending March 1 has not been renewed.

Warren Lewis, formerly of Warner Bros. and until recently doing special publicity work for Universal, returned to Warner Bros. last week as assistant to Abe Waxman.

Harry Reichenbach has been retained by Universal for special exploitation.

## Cohns Buy Out Ragland

Seattle, March 13.

John G. Ragland, who has had a half interest in Columbia Pictures exchanges on this coast for the past nine months, has sold out to Cohn and Brandt, owners of the producing company.

In the future Columbia's exchange will be run under the direction of Harry Cohn, production head of the concern.

## ARTHUR RIPLEY BETTER

Los Angeles, March 13.

Arthur D. Ripley, recovered from an illness, has returned to the studio in time to direct Harry Langdon in "The Volunteer" for First National.

## 5,000 VILLAGES IN U. S. WITH NO FILM HOUSES

**Survey Brings It Out—  
Territories Will Be  
Watched at Present**

An estimate, based on a survey recently made by the Film Board of Trade in one of the western states, tends to show there are over 5,000 townships or municipalities in the United States where the residents have never yet seen pictures on their own screens.

Figures for the state referred to showed that 90 towns in the territory had not been served film, with easily another 60 towns not checked. The figures indicated how far away saturation point in film rentals still is.

The combined output of all the producers yielded around \$200,000,000 in rentals in the U. S. at present. It is not expected that the so far unopened territory can be cultivated immediately, but executives in some of the producer-distributor offices are keeping watch for natural development. Growth along reality and industrial lines will be immediate following with the introduction of pictures.

This field, for the next few years, is mainly of interest to the smaller and independent producers able to serve film at rock bottom prices since pictures, if sold, will have only town halls or school house screens as an outlet and correspondingly small returns.

## Theatre Buying Race In England Spurs

London, March 13.

Strong competition in theatre buying is going on here between the Denman street "trust," representing Gaumont-British, and Gifford-Sarvasy group.

Now the situation is further complicated by the entry into the market of N. S. Fitzgerald and L. C. Clements, two London stock brokers, who are buying on a huge scale and have already beaten the Denman street "trust" to deals for a number of houses.

The brokers already have taken over 25 actual theatres to date and declare they have closed with a distributing firm handling important American product. This brand is said to be Tiffany-Stahl in some quarters close to the brokers.

Sam Bernhardt, managing director of British Exhibitors' Film Co., is handling this product and he denies any association with Fitzgerald and Clements.

## Christie Separate Realty

Los Angeles, March 13.

Al and Charles Christie, comedy film producers, have separated their real estate interests from the Christie Film Company by incorporation of Christie Realty Corporation.

The Christies have made fortunes in real estate investments in Hollywood during the past 10 years, and now control many valuable business properties. Wm. S. Holman will manage the realty corporation for the comedy producers.

## PERRETT BACK WITH PAR

Los Angeles, March 13.

Francis Perrett, press agent for the Colleen Moore unit at First National, moves his typewriter back to the Paramount lot, where he left over a year ago to go with Miss Moore.

Edwin Brown, formerly unit press agent for the Robert Kane productions, replaces Perrett on the Moore unit.

## ANNA Q. NILSSON IN SUPPORT

Los Angeles, March 13.

Anna Q. Nilsson, who left First National as a featured player when her contract was not renewed, has signed with P. N. to play a supporting role in "The Whirl," which will feature Dorothy Dandridge. Charles Brabin is directing.

# Special Subscription Rates for "Variety" For Two or More Theatres on Same Circuit

Through requests from theatre circuit operators and distributors, large and small, for a special bulk subscription rate for "Variety," a rate of \$8 for one year, or \$12.50 each subscription, for two years, has been fixed. Foreign, \$1 extra each year. "Variety's" regular subscription rate is \$10 annually.

These special rates are now announced for circuit owners and distributors where a subscription for "Variety" may be ordered for two or more theatres or exchanges of their own chain or organization.

"Variety" has several bulk subscription orders. Its largest circuit subscriber is the Saenger Circuit for 70 theatres and its largest order from a distributor with executives is Metro-Goldwyn-Mayer with 65, Pathe with 39 and United Artists for 38. Its largest bulk subscription order from a producer is Paramount, for 29 executives.

"Variety" would greatly like to promote its bulk subscriptions in the show business. For that purpose a special rate has been given and for the same purpose this announcement is made.

The principle behind a mass subscription order appears to be in the minds of the theatre operators or distributors that their theatre or exchange managers, and staffs, shall be uniformly informed by the same trade paper.

"Variety" going to all of the house men of one circuit carries the same information weekly. Each manager is kept up-to-date for the show business, since "Variety" covers all of the show business. A trade paper enveloping each week all of the show business in

this country and much of the show business all over the world, if the trade paper is reliable and thorough, becomes a medium of news, knowledge and expression every week that could not be duplicated to the least degree by any press department or any inter-office system of accumulating or procuring information to the same extent.

As "Variety" does not presume to offer advice to the showman on how to conduct his business, it leaves this paper as a reporter only. As a reporter it may report the fact of a house manager or publicity department here or there hitting upon a business maker or publicity getting idea. That is reported, with the readers of "Variety" left to their own conclusion as to its value for their territory.

Additionally "Variety" carries reviews weekly of all new productions, screen and stage, which may be of greater or lesser value, according to their reliability as ascertained by the showmen who read them. This paper has other standing weekly features that showmen have said are informative and interesting to them in a business way.

As "Variety" was the first paper to ever print a criticism on a motion picture, so "Variety" today is the first and only paper to print international reviews, on pictures and shows, made or produced abroad.

The biggest showman of tomorrow may be in the smallest theatre today. The show business holds no limit for ability or talent. That big man in a small house will make himself known in the small house before migrating and his ideas will be worth while.

"Variety" will probably report them and others, whether in the nature of ballyhoos or business getters, or in execution.

All and other reasons along this line go toward influencing the more modern theatre operator or distributor for all of his people to be kept informed. The day of the exchange man hiding "Variety" in a drawer, saying "it's too wise a paper and I don't want exhibitors coming in to read it" has passed. That very thing hurt "Variety" immeasurably in years gone by, but there is no longer any reason for that sort of action or thought in the show business.

It may be said in this connection that all of the trade papers, American or foreign, of the show business of all time, individually or collectively, never had the quality and class of "Variety's" present foreign subscription list. It takes in nearly every nation in the world, going to the principal showmen or exchanges of those countries, and in the large majority of course it's presumable that "Variety" must be translated. (Many say it should be translated at home also.)

The special rates for "Variety" of \$8 yearly and \$12.50 for two years, for two or more theatres or exchanges of one direction is without date of expiration. It can be stated to inform those who have doubt that "Variety" by mail on a subscription now reaches the subscriber at his office or home before it appears upon the local news-stands, excepting in New York, Chicago, Los Angeles and San Francisco. In the cities named a special distribution of "Variety" is made weekly; on the coast that distribution is made on Sundays.

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*Present subscribers of two or more yearly subscriptions to "Variety" by theatre owners or distributors at the regular price, \$10 yearly, are privileged to apply for an adjustment under this special rate.*

# RAMONA

The picture millions have  
been waiting for ---

From the Story Millions have read---

With *Dolores Del Rio*

today's new sensational  
box-office star - - -

***Smashes house record  
at world premiere -***

## TELEGRAM

"WORLD PREMIER RAMONA OPENED SATURDAY  
ST. FRANCIS THEATRE HERE AND BROKE ALL  
OPENING NIGHT RECORDS THIS THEATRE. STOP.  
THIS IS GOING SOME CONSIDERING OTHER  
WONDERFUL PICTURES WHICH HAVE PLAYED THIS  
THEATRE. STOP. COMMENTS ON PRODUCTION ARE  
EXCELLENT AND WE ANTICIPATE GREAT  
ENGAGEMENT. REGARDS."

(Signed)  
HAROLD B. FRANKLIN, President  
WEST COAST THEATRE, INC.  
SAN FRANCISCO, Calif.

***"Promises to be one  
of the great HITS of  
pictures in recent  
years!"*** *New York Daily News*

United Artists  Picture  
SOLD INDIVIDUALLY ON MERIT

Inspiration Pictures, Inc.  
and Edwin Carewe present  
**Dolores Del Rio**  
in  
**RAMONA**

John Hays Jackson's American Love Classic  
SUPPORTED BY

Ed Bradley, John Hays  
and Drew Mitchell

EDWIN CAREWE

PRODUCTION  
Shown Only by FILMS FOR

# 49 FEATURES AND 16 SHORTS IN WORK THIS WEEK ON COAST

Los Angeles, March 13. Studio activity on the coast this week shows 49 feature, 12 short subject and four Vitaphone units in production.

Paramount continues to lead the list with eight feature productions in work: "50-50 Girl," directed by Clarence Badger; "Odd Fellows," by Charles Reisner; "The Dragnet," by Josef von Sternberg; "Gun Shy," by F. Richard Jones; "Knocking 'em Over," by Fred Newmeyer; "The Magnificent Flirt," by H. D'Arrast; "White Hands," by Gregory La Cava, and "The Vanishing Pioneer," by John Waters.

First National is next with seven features, including "The Yellow Lily," directed by Alexander Korda; "Night Birds," by Benjamin Christensen; "The Volunteer," by Arthur Ripley; "The Whip," by Charles Brabin; "Boss of Little Arcady," by Eddie Cline; "Roulette," by Al Santell, and "Here Is My Heart," by Wm. A. Seiter.

M-G-M also has seven features in production, including "The Dancing Girl," directed by Harry Beaumont; "Detectives," by Chester Franklin; "Diamond Handcuffs," by John P. McCarthy; "He Learned About Women," by Sam Wood; "The Masked Stranger," by Nick Grinde; "Man About Town," by Mal St. Clair, and "Tolly Preferred," by King Vidor.

Metropolitan studios, leased by Pathe-De Mille and for the past few months one of the quiet studios on the coast, has taken on a bustle by leasing space to independent producers. This week finds six features in work with "Flapper Ana," being directed by Bruce Mitchell for the Charles productions; "Free Lips," First Division; "Susan's Triumphant Return," directed by Jack Irwin for Rayart; "The Branded Man," by Percy Penbrook for Rayart; "A Little Bit of Heaven," by Leamiter de Cordova for Excellent, and the old standby "Hell's Angels," in production at this studio for four months. It is being directed by the millionaire oil man, Howard Hughes, who will release it through United Artists.

Fox has five features and two shorts in work, including "Four Devils," directed by F. W. Murnau; "Don't Marry," by James Tilling; "Mr. Romeo," by Henry Lehrman; "Plastered in Paris," by Benjamin Stoloff; an untitled aviation picture by Howard Hawks, and two short comedy subjects.

Waiting for Kennedy

Pathe-DeMille has the usual four features in production and no sign of any more until Joseph P. Kennedy looks over the lay of the land for reorganization. Features still in work here are "The Godless Girl," directed by C. B. DeMille; "Tenth Ave.," by Wm. DeMille; "The Cop," by Donald Crisp, and "Man Made Women," by Paul Stein.

Warners have four features, with four Vitaphone units operating exclusively from the features, producing short sketches for the Vitaphone programs. Features at this time are "Pay as You Enter," directed by Lloyd Bacon; "Land of the Silver Fox," by Ray Enright, and two comedy-drama features without working titles, directed by Roy Del Ruth and Archie Mayo.

PBO, like the Pathe-DeMille studios, are also curtailing production awaiting Kennedy. Their two companies working will finish this week. They are "Notices," directed by Ralph Ince, and a Tom Tyler western titled "The Eagle's Talons," directed by Robert De Lacey.

Columbia has two features, "Golf Widows," by Earle Kenton, and "Modern Mothers," by Phil Rosen. Tiffany-Stahl also has but two companies working and one short subject; "Clothes Make the Woman," directed by Tom Terriss, and "Ladies of the Night Club," by George Archibald. A Tiffany classic of two reels and untitled is being directed by Hans Reinhardt.

United Artists studios equipped to handle 10 feature productions opened this week with a lone feature in work, that of Norma Talmadge's next U. A. special, "The Woman Disputed," directed by Henry King.

Universal remains closed as far as its own production is concerned, but still has space rented to Charles R. Rogers, who is making "Code of the Scarlet" here for First National.

**Short Comedies**

Two reels being used for producing two-reel comedies are the Hal Roach, with two in production; Jean Novelle studios have the Larry Darrow unit with three short subjects in work for F. B. O. release. Tec-weeks has two short subject producers on space, one for the making of a comedy and the other to Colorcraft who spends around \$25,000 for a two-reel colored picture, and U. M. Dailey studios, formerly devoted to teaching yokels how to act, are continuing to make film productions for state rights release and have two short comedies in work.

Eight of the 24 studios remaining dark or inactive in production are Chaplin's, Mission, Thomas, California, Educational, Stern's, Christie's, and Sennett's.

**Considine's Presentation**

**For Barrymore's \$2 Film**

John W. Considine, Jr., will make the presentation of the new John Barrymore picture, "The Tempest," when opening for a \$2 run early in April. United Artists is negotiating for a Broadway house.

Barrymore will make his first trip to New York in three years to attend the opening.

## 'SUNDAY' CONVICTION OF BALTO. EXHIB

Operated "Opera House" but Court Kept Out O. H. Definition—Appeal Taken

Baltimore, March 13. A test of the Maryland Sunday blue law as applied to picture exhibition resulted in a conviction before a jury in criminal court here last week. It was the second attempt of John G. Callan, state legislator, and president of the Liberty Defense League, to test the Sunday closing state law, which resulted in a Grand Jury dismissal.

Attorneys for Callan and associates have filed a motion for a new trial on the grounds that the Baltimore city criminal court had no jurisdiction in the matter under code of general laws which provides that "every person transgressing this section (stated), and being thereof convicted before a justice of the peace" and because the stated section and article under Code of General Laws of Maryland are applicable only to counties of the state and not to Baltimore City; also because the judge presiding at the trial refused to permit Frederick R. Huber to testify as an expert on what is an opera house.

The trial and conviction resulted from an attempt to close the Hartford, neighborhood picture theatre, Sunday, Feb. 5. Callan and associates were also charged with opening an "opera house" on Sunday. Callan and one associate were also charged with selling merchandise on Sunday. "Merchandise" consisted of programs, sold in lieu of tickets.

The conviction of Callan and associates throws the whole question of Sunday amusement into the air. Whether it will result in a demand for strict observance of the letter of the law, which would mean the stopping of Sunday professional baseball now operating with the program racket, remains to be seen. The matter of Municipal symphony concerts is also likely to become involved.

## Germans Want Rapee To Tour at \$1,500

Erno Rapee, conductor of the Roxy orchestra, has received a cable offer from Sam Rachman to tour German picture houses for one season at \$1,500 weekly. The phenomenal growth of picture house business in Germany during the past two years makes this offer possible.

It is reported Rachman wants Rapee to stage a flash revue at the Schauspielhaus, Berlin. While Berlin social vogues ago Rapee had a similar offer but the promoters of the revue would not agree with Rapee's demands for a cast of American singers and dancers.

## Lait's Sketch on Vita

Warner Brothers has Vitaphoned Jack Lait's first vaudeville sketch. The title, as in the original, is "Lead, Kindly Light," and is a means of introducing Irene Rich to the combination of sight and sound. It is geared to run from 30 to 45 minutes.

## 2 Stages for Circus Set

Los Angeles, March 13. F. W. Murnau has used one of the regulation enclosed stages on the Fox lot for his circus set on "Four Devils."

The stages are joined together by a platform.

## FOR RICE'S SPORTOLOGUE

Los Angeles, March 13. Cameramen for the Grantland Rice "Sportologue" short subjects are on the coast filming prominent picture people in personality sport stuff.

It is understood Rice gets this talent gratis in return for the publicity it will afford the film people.

## Lenore Coffee in Europe

Los Angeles, March 13. Lenore Coffee, contract writer for Pathe De Mille, is en route to New York, where she will, sail on the "Baltic" March 17, for an extended trip in Europe.

Miss Coffee will work on the next C. B. DeMille story while abroad, returning to Hollywood, June 1.

## Dancing Over-Supply

Bookers of picture houses in New York and the east are ready to yell murder at the amazing increase of dance teams that are being offered for placements, both by agents and by direct representation.

The word seems to have gone to all parts of Europe that plenty of work and fancy money await dancers over here.

Last week several agents receiving orders to handle dancing teams just reaching New York turned 'em cold, claiming there's not enough work for those already clogging the books.

## Stern's Studio Reopening

Los Angeles, March 13. Stern Brothers, producers of short comedies for Universal release, will reopen their studios for production about March 21.

The Sterns have 65 subjects to make for the 1928-29 program.

## Freulich Turns Lay-off To Vacation on Pay

Los Angeles, March 13. Jack Freulich, portrait artist for Universal, received a 12-week lay-off notice with the rest of the boys when the studio closed. He was immediately engaged by First National to fill a new position of staff portrait artist.

Before taking up the new job, Carl Laemmle, of U., was informed of the photographer's lay-off and recalled him, with the result that Freulich remains on the U. payroll and has the privilege of spending the lay-off period on a European trip.

## "Street of Sin" Remake

Los Angeles, March 13. When Emil Jennings completes work on "The Patriot" for Paramount, he will spend at least two weeks making retakes for "The Street of Sin" with Lothar Mendes directing. The picture was directed last fall by Mauritz Stiller, and since he took the cutting room, with the picture unsatisfactory to studio executives in its present shape to be released.

Ernst Lubitsch was to have done the retakes, but his preparations for "The Patriot" caused postponement. "Sin" seems to be troubled with a happy ending, which does not fit into the theme of the story. When the picture was shown to a recent convention of the sales department of Paramount, recommendations were made to the production department that a tragic ending be filmed before release.

## F. N.'s Added Bldgs.

Los Angeles, March 13. With the completion of additional studio operation buildings at the First National studios in Burbank, the original executive buildings have been remodelled to furnish production unit suites containing six offices each. These will be occupied by associate producers, their directors and technical staffs.

Heretofore the unit staffs were scattered all over the lot.

# STANLEY UNITS ROTATING IN 8 CITIES

Production Dept. With Plunkett at Head—Expect 25 Weeks

The unit production policy of the Stanley Co. of America, embracing eight Stanley houses as a starter, will most likely not start practical functioning until after May 1. The policy, paralleling the Public scheme of things, will include a stage band and master of ceremonies, with unit productions to be rotated out of New York, starting at the Strand, in the Brooklyn, N. Y. Strand; Branford, Newark, Stanley, Philadelphia; Stanley, Baltimore; Stanley, Pittsburgh; new Stanley, Jersey City, and Earle, Washington.

Joseph Plunkett leaves the managing directorship of the New York Strand to head the unit production department, with Edward L. Hyman of the Brooklyn Strand, and Harry M. Crull, of the Branford, Newark, as associate producers. Hyman will most likely succeed Plunkett as managing director, handling both houses. Crull will also assume charge of the Stanley, J. C., when opening March 23.

At last week's meeting of the Stanley Co. executives, Irving D. Rosheim, president, approved the revue producing proposition.

The production department will be supervised by Cy Fabian, recently elected director and vice president of the Stanley Co., succeeding Al Boyd as film buyer. Fabian and Moe Silver, general managing director of the Stanley circuit, will have as an advisory board Abe Sablosky, Frank W. Bullier, Harry Crandall and Charles at the Branford, Newark; Charlie Melson will be at the J. C. Stanley. Others are to be assigned, including the New York Strand.

The Stanley circuit numbers 260 houses, with few capable of accommodating stage presentations, but by mid-summer it is expected 25 consecutive weeks will be set. The eight weeks' starter are a key city test.

Units of 25

The unit plan was tried out in a measure recently when Hyman rotated his unit entertainment starting from the Brooklyn Strand into Washington, D. C., Baltimore (Stanley) and the Mosque, Richmond, Va. The latter is not a Stanley property and is not included.

(Continued on page 19)

"ACCLAIMED BY PRESS AND PUBLIC AS CHICAGO'S OUTSTANDING MASTER OF CEREMONIES"

# JACK WALDRON

After Nine Consecutive Months at Frolics Cafe, Chicago

WEEK MARCH 13, MARBRO  
WEEK MARCH 20, CAPITOL CHICAGO

Permanent Address: VARIETY, Chicago

# MIRIAM LAX

PRIMA DONNA

Featured with Frank Cambria's "Galloping On"

at PARAMOUNT, New York, WEEK OF MARCH 12

Entire Publix Tour to follow

# OLLIE THOMAS' SAXYMPHONY

The Superior Saxophone Ensemble

Playing with the ROXY SYMPHONY ORCHESTRA

# ROXY, NEW YORK

Anniversary Show Week of March 10

Also with ROXY'S RADIO GANG

THANKS TO  
Mr. "RUDY" WEIDOEFT, Mr. ERNO RAPEE

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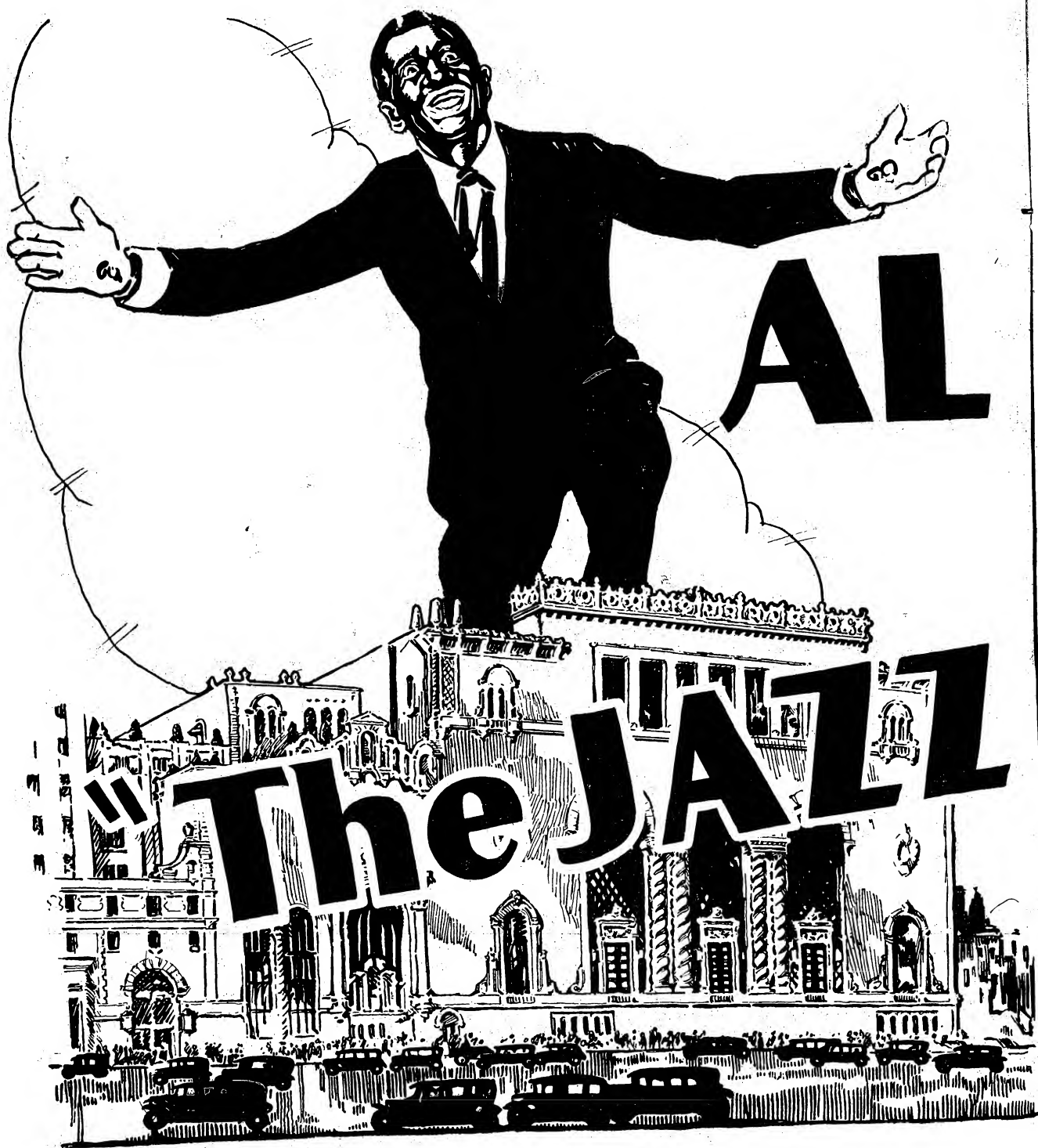
PATTI SAMMY

# MOORE AND LEWIS

Featured with BORIS PETROFF'S "LEAF YEAR FANCIES"

TOURING PUBLIX CIRCUIT OF THEATRES

Direction: WILLIAM MORRIS OFFICE



**WARNER BROS. SU**

**ROXY**, the master showman  
captures the *greatest attraction*  
in the world for the *greatest*  
*theatre* in the world.....

**...BEGINNING MARCH 24<sup>th</sup>**

**JOLSON**

*in*  
**SINGER"**

**ROXY THEATRE**

**First run in New York following  
the 25 week twice daily engagement  
at the WARNER THEATRE**

*And day and date in 234 other theatres throughout  
the country ....*

**PREME TRIUMPH**

## IND. PRODUCERS SECRETLY MOVE AGAINST GYP DISTRIBS.

**Forming Co-operative Releasing Combine—Coast  
Headquarters for Better Check-Up—Best Now Is  
Even Break—Labs. Support Scheme with Money**

Los Angeles, March 13.

Independent producers are rebelling against the unethical tactics used by gyp distributors, claiming that through the present arrangement it is impossible to recover more than bare negative cost for their pictures.

As a solution to this evil, a number of the independent leaders are forming a secret alliance to draw plans for a co-operative releasing arrangement between producer and exhibitor.

If put into practice, such a method of distribution would eliminate the middleman and would enable the exhibitor to get the independent product at a lower figure. With the independent distributor headquarters stationed in Hollywood, it would enable the men who make the pictures to keep a closer check on what they are actually drawing.

This plan is favored by local film laboratories, and no doubt they will offer financial assistance to see it through, as it will mean more release print work for them.

### Ontario's Reform Bill

Toronto, March 13.

While the Ontario government is apparently encouraging the picture men so far as possible by tax reductions and word to reform outfits to lay off on squawks independent members of the legislature are gunning for flicker men.

Comes Aurelien Belanger (opposition member), French Canadian from the east, with a bill involving a half dozen reforms, including an additional censor.

### Indies Profiting

Los Angeles, March 13.

Sharpshooters of producers of the independent variety are endeavoring to rush production of pictures at this time to take advantage of conditions by saving on players' salaries.

On account of lay off of several months during the present slump, many featured players with good names for the independent market are glad to get as low as 50 per cent. of their regular salary.

## EDDIE WEAVER

### ORGANIST

PUBLIX OLYMPIA  
NEW HAVEN, CONN.

SHARING HONORS OF "ROXY'S" ANNIVERSARY BILL

## ADAIRE TWINS

IN THEIR NOVELTY MIRROR DANCE  
"LA BOUDOIRE POMPADOUR"

Thanks to MR. ROTHAFEL and MR. LEONIDOFF  
Direction SAMUELS MUSICAL BUREAU

## TREEN and BARNETT

THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE

FEATURED BY FANCHON AND MARCO

A NEW IDEA IN PRESENTATION MUSIC

Versatility Showmanship Real Music

## HOWARD EMERSON

and His ORCHESTRA

14th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

### FBO's 50% Made by Convention Time

For the start of the selling season this year FBO expects to have 50 per cent. of its features completed. This will include approximately 30 of the 60 pictures scheduled to be made and a large percentage of the 72 comedies. One-reel features, of which there were 26 last season, have been eliminated entirely from the forthcoming program.

Part of the '28-'29 FBO product will be ready for the sales convention to be held in New York in May. J. P. Kennedy, FBO head, has changed the convention locale from Ale this opening of the new Loew-U. A. Ohio theatre in Columbus.

### Big Loew Houses Putting In Own Press Depts.

De luxe Loew picture houses are inaugurating publicity departments under the direction of experienced p. a.'s instead of relying upon house managers and part-time newspapermen. All positions have been filled.

Charles Winston goes to Indianapolis; William McGrath, Syracuse; Morris Davis, St. Louis; Wallace Allen, Pittsburgh; Sam Ruben, Washington; Junior McGeehan, Baltimore; and Joe Dipea to Boston. Ellison Vincent, of Terry Turner's New York staff, will handle the opening of the new Loew-U. A. Ohio theatre in Columbus.

### Carewe III, Conferring

Los Angeles, March 13.—Edwin Carewe is convalescing at his home after undergoing an operation at the Good Samaritan hospital. It will probably be several weeks before he can work again.

Meantime Carewe is conferring daily with Finis Fox who is adapting and writing the screen story of "The Bear Tamer's Daughter," by Konrad Bercovici. It will be Dolores Del Rio's next starring picture to be tentatively titled "Revenge."

### ROACH FILM CONFERENCE

Los Angeles, March 13.—Warren Doane, general manager of the Hal Roach pictures, goes to New York this week, where he will confer with John S. Woody, eastern Roach representative.

It will be over the new program which calls for producing to start in May, with the first delivery of product the following August.

### No Percentage from Publix for "Kings"

Publix has turned down Pathe's percentage offer on the "King of Kings" and, it is reported, may even refuse to book the picture on a flat rental basis unless given better terms.

From reports it seems that Pathe expects to get almost as much for "Kings" as M-G-M got for "The Big Parade" and "Ben-Hur." For the latter two prices ranged as high as 60 per cent. of the gross receipts.

Pathe has a similar difficulty in booking "Kings" with the entire circuit of Loew houses.

It may be that Publix will run the film only in the key houses if unable to come to an agreement for a blanket booking.

### COMMISSION SUIT

2 Charleston, W. Va., Houses Sold to U's Subsidiary for \$300,000

Charleston, W. Va., March 13.—Seventeen thousand, five hundred dollars, alleged due as commissions on the sale of the Virginian and Rialto theatres here to the Kanawha Valley Theatres Corporation, subsidiary of the Universal Theatres, is asked by T. L. James, broker, of New York, in suit filed in Kanawha county common pleas court against the Virginian Amusement Co.

James charges that \$17,500 was agreed upon as his commission with the Virginian company in selling the local theatres to the Universal subsidiary for \$300,000.

### St. Louis Truce Still On

St. Louis, March 13.

Another week's extension has been agreed upon for the existing truce between the Skouras Brothers and the local musical union over the matter of musicians in the Grand Central theatre.

The house is playing the Vitaphone picture "San Francisco." Last week the strike called by the union was that the regular pit musicians would have to be retained during the run even though they did not play.

The extra week is expected to see a settlement through pending negotiations.

### Colored Co. Bankrupt

Micheau Film Corp., headed by Oscar Micheau, colored, has filed a petition in bankruptcy in the United States Seventh district court.

The assets are listed at \$1,400 and the liabilities \$7,837. The Micheau Co. was represented by Attorney Morris Kohn.

### COLORS "SIREN'S" FILM

The Josephine Baker picture, "The Siren of the Tropics," made in Europe with the former Harlem colored entertainer's star, is to be distributed in the United States on an independent basis.

The picture had its premiere in Paris.

### U'S BOYS SERIAL

A new serial production for Universal will be called "The Final Reckoning," with material obtained from G. A. Henry's boys' books. It will star Newton House.

William Lord Right supervising.

### PEP CLUB BALL MARCH 23

March 23 at the Hotel Astor, New York, the Paramount Pep Club will hold its sixth annual Motion Picture Ball.

Tickets are \$10 per.

### Rogers' 6th for F. N.

Los Angeles, March 13.—First National has renewed the Charles R. Rogers' contract calling for six more Ken Maynard westerns. First of the new series will be "Code of the Scarlet," in production at Universal city under direction of Joe E. Brown.

### Roach's Men Conferring

Los Angeles, March 13.—Warren Doane, general manager, and Benjamin Shipman, business manager for the Hal Roach organization, are en route to New York. They will confer with the M-G-M sales dept. on next season's product.

### High Treason" for Jannings

Los Angeles, March 13.—Paramount has selected "High Treason" as the releasing title of Emil Jannings' current production, "The Patriot," directed by Ernst Lubitsch.

### Breach Suit Against

#### Tiffany for \$55,825

A total damage claim of \$55,825 is involved in the suit of Nat Nathanson, doing business as Tiffany Art Distributing Co., and Hi-Mark Productions, Inc., against the Tiffany Productions, Inc. A series of contracts for Nathanson's distribution of Tiffany Productions in Australia, New Zealand, Tasmania and the Straits Settlement is involved, including "Wild Geese" among others.

A censor clause providing for the official approval of Tiffany Productions figures in the contract, with Tiffany alleging agreeing to submit a sample print to Nathanson for exhibition to the Australian censor board, which it allegedly failed to do.

The major portion of Nathanson's claim, for \$50,000, is based on this alleged failure to co-operate, resulting in Nathanson's customer, the Australasian Film, Ltd., abrogating all agreements. Nathanson estimates the Australasian company's good will is worth \$50,000. The balance, up to \$55,825, is for various sums advanced on account of new Tiffany productions.

Hays, Podell and Shulman represent Nathanson.

### Koppin Houses Drop

#### Double Feature Bills

Detroit, March 13.

Double feature bills will be dispensed with in the Geo. F. Koppin theatres. According to W. S. Shafer, general manager of the Detroit circuit, the bargain shows have failed to aid business.

At present seven of the 21 Koppin houses are playing double bills two and three times weekly.

### Picture Club's Dinner

A stag beefsteak given by the Motion Picture Club March 22 at 6:30 p. m., will be the club's first dinner. Held at the Level Club, it will include entertainment. William Brandt is chairman of the committee. Tickets to members are \$5 each, with guest \$10.

### Bonomo's Doubling

Los Angeles, March 13.

Joe Bonomo will produce two melodramas for Rayart, and will star in the pictures.

Francis Ford will direct, with stories by Robert Dillon.

### LE VINO, WESTERN SUPER

Los Angeles, March 13.

A. S. Le Vino has been appointed production supervisor of the Zane Grey unit of westerns, now being produced by Paramount.

Le Vino was formerly a scenario writer for the same company.

### DOG FILMS DEFERRED

Los Angeles, March 13.

Samuel Bischoff's plans to produce a series of dog pictures will be delayed until Bischoff can make better releasing arrangements in New York where he is now en route. Production on the first was scheduled to have started March 1.

### NO CENTRAL FOR FOX; B'WAY HOUSES LINE UP

Negotiations between Universal and Fox for the Central, New York, where the latter company wanted to bring in "Street Angel," are off. Instead, U will either have "Man Who Laughs" or "We Americans" there before the end of this month. "Street Angel" is due to be shown April 7, but where is now a question.

Another picture to come in for \$2, but with no site selected as yet, is "Able's Irish Rose" (Par). While Warner Brothers' new entry, "Tenderloin," opens at Warner's tonight, March 14, "Jazz Singer" leaving Sunday. The Jolson picture will come back to the Street at the Roxy for two weeks starting March 24. "Tenderloin" is another Vitaphone "talker."

Other future Broadway pictures are scheduled at the Rialto and Rivoli, with the lineup at these houses as follows:

"Sadie Thompson" (U. A.) left the Rivoli Friday, "The Gaucho" (U. A.) going in Saturday (March 10), followed by "Speedy" (Par), the new Harold Lloyd comedy.

At the Rialto, "Last Command" (Earl) departs March 16, succeeded the next day by "Legion of the Condemned" (Par), which in turn will be trailed by "Drums of Love" (U. A.) plus its new finale.

The latter bookings are unusual in that Paramount and United Artists have been taking turns at these twin houses.

### 2 San Diego Houses N. G.

Los Angeles, March 13.

Yorick and Palace theatres in San Diego were condemned and have been ordered closed by fire department authorities.

The Yorick was declared one of the worst fire traps in California.

### Fox and Atlanta

William Fox is negotiating with the Masonic organization of Atlanta, for the construction of a 5,000-seater. The Masons are to raise the funds and build the house, to be known as the Masonic Temple, while Fox undertakes to operate. Understood a deputation of Masons are on their way to New York to arrange for a loan of \$50,000 from the Equity Trust Company.

RUDOLPH  
**SCHRAEGER**  
FEATURED ORGANIST  
4th Consecutive Year with  
West Coast Theatres

**MAURICE**  
SOLO ORGANIST  
Indiana Theatre, Indianapolis  
A Publix Theatre

### CONGRATULATIONS TO

## "ROXY"

On His First Anniversary

## JOYCE COLES

PRIMA BALLERINA

## GINO SEVERI

MUSICAL DIRECTOR  
CALIFORNIA THEATRE, SAN FRANCISCO  
Direction: WEST COAST THEATRES, Inc

THIS WEEK AT METROPOLITAN

LOS ANGELES

## CARLOS and DOROTHY

DANCING PAR VERSATILITY

4TH CONSECUTIVE YEAR WITH FANCHON AND MARCO

# Overheard at the Double-Crossroads of the Underworld

**LOUIE**  
a dopey dip  
**LARRY**  
(Bullet-Face) Martin  
a smart crook

**Louie:** "Looka my mitts. I still got the needles."

**Larry:** "What are you sweatin' about? What's the matter with you?"

**Louie:** "I don't know, but I just got a load of that 'Dressed to Kill' flicker over at the Roxy Theatre and they got you and me and the mob down pat."

**Larry:** "Don't be a cluck. What mob, who, what, where?"

**Louie:** "I'm tellin' you that 'Dressed to Kill' is the darb, it's a moom pitcher and whoever put it together is wise to the racket. It shows how a mug like you and me can get crossed by a squaw who happens to have a pair of swell lookin' stems."

**Larry:** "Don't give me such a fast count. Take it easy, now, why should you get all hopped about a moving picture? What do those eggs know about the stickup industry? Don't be a muzzler and talk slower."

**Louie:** "I'm tellin' you Larry, this Fox outfit musta been coverin' us like a flatfoot. They

show how a heel is given a ride when he talks too much and how in the end it all adds up hooley. The cops win and the dips get a mess of cannon in their ribs and all on account of a dizzy frail who happens to be honest. I'm tellin' you Larry, lay off those broads in the giggle water joints. It's libble to happen to you, too, bleev me."

**Larry:** "Don't be such a chump. Moving pictures are like dreams, they don't come true. Stop being a dope."

**Louie:** "Its oke by me, Larry, but I claim these flicker umpchays are wiseguys. They are tippin' off plenty. And I coulda dropped dead when in one scene they show a mug being given the works and how at his funeral the mob acted as the pallbearers. You know yourself that's what happened at Maxie's party. They pull a job at a fur store which woulda worked but for the skirt, who is got a load of S.A., and she's carryin' a torch for some sap. But she is a ham and can't go thru with it. The answer is that the mob is got to scam and scrow before the oppercays ankle along and in the end the big shot gets knocked off because the mob figures he crossed them on account of this femme, for whom he's got a letch."

**Larry:** "You talk like a big nance. No wonder you haven't got a rep."

**Louie:** "Is that so? Well, listen to me, big-timer. You take the rep. I don't want no reps. I done enough time and one more jam brings me the Baumes Law business and like they say in the picture You Can't Win. I'm tellin' you, Larry, you can't beat 'em. It's

like tryin' to take away some coin from a dice-house—the cubes are loaded all the time and you know that them is those!"

**Larry:** "So what else?"

**Louie:** "So plenty else, I hope to never see my mother-in-law alive again if I'm crossin' you. This 'Dressed to Kill' which shows the dips in tall millinery is the cats. They got a scene of a laughing soup parlor, with a hot band playin' loud when the mob let a stool-pigeon have it right in his kisser and they carry him outa the dive as if he was fried, but he ain't oiled atall, Larry, he's stiffer than a starched shirt. Somebody's wisin' that moom pitcher crowd up to our gags which ain't so good for us, if you ast little Louie."

**Larry:** "Well, let's go over and knock some of those phonies off. Let them stick to their racket and let them let us stick to ours. They sure got plenty nerve. Get me a rod and as soon as I can get a stool to tip me off to whoever these mugs are I'll dress them up for a real killing and I'm not clowning, either. It'll be a pushover. Meet me at 50th Street and the main stem tomorrer and don't give me no run-around or I'll push this cannon down your mouth, see?"

**Louie:** "I'll be there, but I'm tellin' you, Larry, You Can't Win!"

**Larry:** "Don't make me bust out laughin'. I always win! The only thing I ever lost was a sap wager I took down at the dog track when a Scotchman bet me a grand on the rabbit to cop the race."

## WHICH

being translated, means

# "DRESSED to KILL"

is slaying 'em at the Roxy and will  
knock 'em dead at your Theatre

A William Fox Presentation

WITH

EDMUND LOWE, MARY ASTOR  
CHARLES MORTON, BEN BARD

Story by William Conselman and Irving Cummings

Scenario by Howard Estabrook

Titled by Malcolm Stuart Boylan

IRVING CUMMINGS  
Production



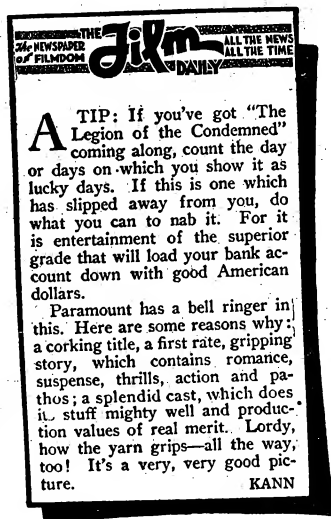
~the One Great Independent

# nationally advertised!



Full page in two colors, SATURDAY EVENING POST, March 24th, and Fan Publications, reaching more than 15,000,000!

# praised by men who know!



William Wellman Production.  
Story by John Monk Saunders.  
B. P. Schulberg, Assoc. Pro.

With Paramount's Glorious  
Young Lovers, FAY WRAY  
and GARY COOPER

## "LEGION OF THE CONDEMNED"

¶ ST. LOUIS (Wire) "With genuine pleasure am wiring to tell you 'Legion of the Condemned' just finished one of biggest weeks this theatre has had since its opening. In this tremendous picture Paramount beyond any question of a doubt has one of the biggest box-office attractions in years."—S. P. Skouras, Ambassador Theatre. ¶ DAYTONA BEACH, FLA. (Wire) "World's premiere 'Legion of the Condemned' going great. Standing room only sign out early. Patrons declare this picture to be the masterpiece for twenty-eight."—Florida Theatre.

# another PARAMOUNT hit!

# B'KLYN NEIGHBORHOOD HOUSE FORECLOSED—850 STOCKHOLDERS

Filmland Needed \$100,000 More—Indignant Stockholders, All Locals, Who Didn't Walk Out, Subscribed \$50,000 on Spot

A Brooklyn (N. Y.) neighborhood film house, Filmland, on Church and Nostrand avenues, which the neighborhood residents financed through stock flotation, is in financial straits. The house, which has been clearing \$800 a week, is said to require \$100,000 more to recoup the losses. An effort for the flotation of a new stock issue is under way.

The stockholders were highly indignant when a meeting was called by Sholto Kirk and Frank J. Curran, who hold large blocks of stock in the Filmland theatre.

Kirk and Curran told the neighborhood investors that the mortgages on the property had been foreclosed and the property disposed of at sheriff's sale. Louis Principe, holder of the second mortgage, which the sale price was insufficient to satisfy, bought in on the property. Principe is also a stockholder and was at the meeting. The neighborhood co-op venture was financed at over \$600,000, but just how much actual stock was sold is not disclosed. First and second mortgages for \$200,000 and \$82,000 cover the property.

Kirk stated that \$23,000 had already been pledged toward reorganization plan, but after the purpose of the stockholders' meeting had been explained, over half of the 300 stockholders walked out in indignation. Those that remained swelled the total pledge to \$50,000—half the desired amount.

Some 850 stockholders are interested in the Filmland theatre. The late ones said something about an official investigation.

## Grainger's Prize Salesmen

The three salesmen who top records in the Grainger drive on Fox product, ending March 31, will not only get a slice of the \$10,000 award personally made by William Fox, but will be elevated to special sales representatives in the home office. Forty in all will share in the prize, which comes in nuggets ranging from \$75 to \$1,000. These include branch managers and bookers as well as salesmen.

The Grainger drive has a second motive—to pep up the boys for the annual Fox sales convention at the Park Central, New York, May 24-28.

## SCALE-CUTTING IN N. O.

Orpheum on Grind at 50c—Same Scale for Saenger

New Orleans, March 13.

Price slashing the order with two of the famed local houses going in for drastic reductions.

Beginning Saturday the Saenger dropped from 65 to 35-50 week days, Orpheum, now on a grind policy of three shows daily and four Sundays, goes from 75 to 50.

The Orpheum's descent will always be regretted by the former patronage of big time vaudeville which it drove away.

## Empire, Syracuse, Quits

Syracuse, N. Y., March 13.

Empire, Syracuse's single independent first-run picture house, quit Friday, when the Harrisons, lessees, admitted failure. The decision, while not unexpected, was sudden. "Topsy and Eva" was underlined.

Until shortly before Loew's opening the Empire played straight pictures. Then, for three weeks or so, the house tried a presentation and picture program. Until the State opened, the policy was successful. But once Loew's was in operation the Empire patronage fell away.

"Blondes" Above Britons

London, March 13.

"Gentlemen Prefer Blondes" at the Plaza was received in polite seriousness by the English audiences.

They take it on faith, but the humor of a flapper gold digger is quite beyond their sense of humor.

Marin Super for Dove Unit

Los Angeles, March 13.

Ned Marin has been permanently assigned as producer of the Billie Dove unit for First National.

He is now supervising "The Yellow Lily," under direction of John Francis Dillon.

## OPPOSITION FELT BY NEW BUYING GROUP

Sapiro's Contract Signed as President—Exhibs and Some Producers Against

Opposition to the Association of Motion Picture Exhibitors, the newly formed Sapiro organization, is already being shown by a group of exhibitors hitherto active in the affairs of the Theatre Owners' Chamber of Commerce, who have been left out of the organization affairs of the new association.

Factions of independent exhibitors in Greater New York are trying to overthrow the first presumably successful attempt in the east to get a majority group of independent exhibitors.

(Continued on page 43)

## ASCHER HOUSES TURNED WINNERS FROM LOSERS

Chicago, March 13.

That banks can operate theatres at a profit, under proper management, has been shown here in the case of six Ascher Bros.' theatres turned over to the Chicago Title & Trust Co., following a \$500,000 loan received by Aschers from Fox.

The trust company secured the services of Joe Leo of the New York Fox office, and placed him in complete charge of the six houses, Sheridan, Terminal, Portage, Midwest, Commercial and Crown.

Under Leo's direction the last four have been converted into money makers, with the remaining two also showing considerable financial improvement.

Especially outstanding in recovery is the Crown.

## SPRINGFIELD SITE SOLD

Possession of Majestic Goes to Schulte in 1932

Springfield, O., March 13.

Site of the Majestic theatre, leading movie house of the city, has been leased by Schulte United, Inc., as a location for a store. Possession is not to be given until 1932, with the property to be reassembled in 1930. The Majestic is now undergoing remodeling, including installation of a new organ.

These is of the estate of the late Louis Chakores, whose will ordered it sold. It is being operated by his brother, Phillip Chakores.

## Had to Wire Parents

To Remove Boy's Eye

St. John, N. B., March 13.

Telegrams sent through Florida by P. J. Hogan, exchange manager for Famous-Lasky, were successful in locating W. W. Fenety, and Mrs. Fenety, the former owner and operator of the Galey, picture house in Fredericton, N. B.

The cause for the many wires was an accident to William, three-year-old child of the exhibitor and his wife. The boy had destroyed an eye in coming in contact with the door of an elevator. The Fenety kitchen. It was necessary to have the permission of one of the parents for an operation. While Hogan was sending the telegrams, Miss Finnamore, managers of the Galey, and Mrs. Colter, sister of the exhibitor, brought the boy to St. John. A few days after Hogan received telegraphic assent to an operation from Fenety, the eye was removed.

The parents followed the telegram north as quickly as trains would bring them, and are now with boy in a St. John hospital.

## STANLEY UNITS

(Continued from page 13)

cluded in the first eight weeks presently lined up.

The master of ceremonies will be shifted around to suit peculiar audiences or comply with conditions. Leon Varvara opens Saturday at the Barle, Washington, D. C., closing Friday at the New Stanley, Baltimore. Varvara, being from out-of-town, is having difficulty with the local musicians' union.

Boyd Senter, currently in Baltimore, may be permanently located. Nat Nazarro, Jr., is at the Branford, Newark, with Les Stevens band.

## Vita's Talking Trailer

Vitaphone has a talking trailer by Conrad Nagel, heralding the new Vita "Tenderloin," starring Dolores Costello, with Nagel featured.

The latter does the "Vita talking" and states that "the following is a scene" from the forthcoming feature (opening tonight, March 14, at Warner's, New York, for its world premiere).

The trailer was used in the last week's run of "The Jazz Singer" at Warners and will precede "Tenderloin's" advent later on in all stands.

It is noticed under Picture House Reviews in this issue.

## Selwyn's "Dawn" Waits For Foreign Showings

The reception "Dawn" receives at its public showing tonight (Wednesday) in Berlin may have much to do with the manner in which he will handle the American rights to this production of the Edith Cavell execution. Arch Selwyn makes known. He has returned home with a print of the picture.

With showings also scheduled for Brussels and Paris, Selwyn believes that before the month is up, public opinion in Europe will take on the shape of all the shooting about.

At the Haynes office, where the final word is given on the national distribution of any foreign picture, it was stated:

"We have not seen the picture yet, and we can give no opinion until we have reviewed it."

## Poor Projection Remedy

The subject of faulty projection now being used throughout the country will be brought up at the next meeting of the technicians' branch of the Motion Picture Academy.

Karl Struss, cameraman under contract to United Artists and former Columbia University lecturer, will offer a method for overcoming the evils of poor projection.

## PETROFF, CAPITOL'S STAGER

Boris Petroff, Publix presentation director, has been appointed in charge of stage production for the Capitol (Loew's), assuming his new duties Saturday.

Mort Harris, producing at the Capitol alternately with Petroff, leaves New York to take charge of stage presentations for the Loew houses in Indianapolis and St. Louis.

## ASCHERS DISMANTLE

Chicago, March 13.

Ascher Brothers offices have been dismantled.

Joe Leo, of Fox, operating for the Chicago Title and Trust has moved to the Ascher rooms where he will continue to operate.

Fox Buys Into Great Lakes

Buffalo, March 13.

Rumor is that William Fox has taken over the Mike Comfortford interest in the local Great Lakes theatre.

## FOX'S SCHOOL ROOM FILMS NOT WANTED

Indicating the narrow commercial possibilities and weak entertainment or schoolroom value of educational pictures, Fox Hour productions, which have been generally boosted throughout the country by educationalists, have been suspended for one year, with the likelihood that production will not be resumed at the end of that period.

Despite that Fox Hour pictures received good play in schools and colleges in some states, it was found impossible to secure enough volume of business on pictures purely of an educational or scenic value to warrant maintenance of the department.

The nosedive taken by this department reflects on the general pathetic indifference greeting the average educational or scenic production flashed on the screens of regular run houses.

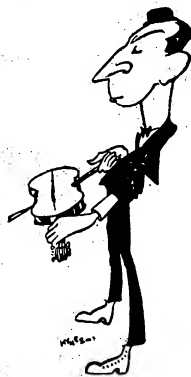
According to men in the field, shorts of every type are losing out as entertainment, the one-reelers especially being of little value. FBO has eliminated 25 one-reelers from the schedule for the coming season.

Fox Hour consisted of 12 features. Georgearte Carneale, formerly special writer for the Sunday "World," was editor.

"Trail" Opens March 20

The premiere of "The Trail of '98" has been delayed a week and will not open at the Astor, New York, until March 20. According to advices from the offices of J. J. McCarthy, the production will probably not be roadshowed until next fall.

David Mendoza and William Art have about completed the musical score.



## London "Evening News":

"Joe Termini, the lazy musician, who, saying never a word, is entertaining London night-club and music hall audiences."

The Talk of Chicago  
**ED MEIKEL'S**  
ORGAN CLUB  
HARDING THEATRE  
96th Week and Still Growing

"THE HALF-PINT OF BLUES"  
**NORA SCHILLER**  
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VAUDE  
See  
**HERBERT HALE**  
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154 West 12th St. (Cor. 11th)  
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Week Beginning Saturday, March 10, 1928

"THERE MUST BE A SILVER LINING"  
(LEO. FEIST, Inc.)

"LET A SMILE BE YOUR UMBRELLA"  
(WATSON, BERLIN & SNYDER)

"KEEP SWEEPING THE COBBLES OFF THE MOON"  
(J. H. REMICK)

"SUNSHINE"  
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THE ONE AND ONLY

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MANDOLIN VIRTUOSO  
PLAYING PUBLIX CIRCUIT  
Direction WILLIAM MORRIS

# BRITISH FILM FIELD

By Frank Tilley

London, March 1. It looks as if the British film industry is going to be legislated out of existence. There is a Board of Film Censors, but it is not an official body. Every time a welfare society has started a campaign for state censorship they have been officially told the Government is entirely satisfied with the present trade arrangement and has no intention of interfering.

Then comes the banning of "Dawn." First we get told how badly British pictures are needed, how we ought to make them around our own native historic heroes and heroines. How such films will consolidate the Empire, and offset the effect on the British public of so much foreign picture diet. So we get a bill to put in a compulsory percentage of native films. Then a producer takes the Cavell episode. Good taste not under consideration. It is a fact that, for the purposes of the moment, nurse Cavell was made into a heroine by our own Government, and as such has been accepted by the British people.

Herbert Wilcox never made any secret of his preparations to film this picture. He was talking of Pauline Frederick for the Cavell role, bowing to the storm of objections raised because an American woman was cast for what was declared should be so essentially a British part, and trying to get Burgomaster Max of Brussels to play in the picture, he made all the noise

there was about his project. And no international objection was registered.

Then, right at the time the film is finished, and Wilcox is floating a public company, the fuse starts. Wilcox chose to play it up as a publicity angle, tried to rope in Sir Austen Chamberlain, foreign secretary, to give an advance opinion on the film, had all sorts of folk airing their views on the desirability of the theme in newspaper articles, till the question assumed international significance.

## Ban a Surprise

He never anticipated there would be a ban coming from the censors. He seems to have figured he had raised so much controversy the censors would not court trouble by appearing to act under the dictation of a foreign government.

But he forgot the board can, under its schedule of "objections," rule a film out on the ground of public expediency. And so T. F. O'Connor, member of Parliament and president of the board of censors, has a complete answer to any suggestion of international pressure has been brought to bear on him. Though the banning of the film suggests it was brought.

Today, as soon as the news of the ban was known, the K. R. S. (Distributors' Society) held a meeting and decided to support Wilcox in an objection to the refusal of the Board of Censors to license this film. One of the people chiefly concerned by the ban is C. M. Wood, chairman of the K. R. S. & F. Films, was to release the picture, and is understood to have paid heavy advances on it. Woolf is also chairman of the K. R. S.

With legislation as it now stands, a picture not passed by the censor is in a much worse jam than before the film bill was passed, as it is not likely the board of trade would give a registration certificate to a censor-banned film, and therefore it could not be shown anywhere, as the exhibitor is also dependent on the board of trade for his registration, in addition to the already-existing license of O'Connor, after refusing to make any statement to the writer beyond he thought the film was against the public expediency, asked for some questions asked by the newspaper ladies around town.

## M-G-M's "Withdrawals"

Metro-Goldwyn announced they had withdrawn "Mare Nostrum" and "The Four Horsemen" from circulation as they were calculated to offend the feelings of the German people.

As "Mare Nostrum" had been a bit of a flop anyway, and the several insulings of "The Four Horsemen" have grossed here some \$750,-

000 in bookings, the "withdrawal" strikes as something near to a comic gesture.

## Another "Withdrawal"

Then Wardour Films had a German official film of the war, which was taken before the war, and had been passed by the censor, but is being held up, Wardour saying they are "withdrawing it in deference to the high sense of the 'Dawn,'" but naively add "it is only postponed, and will be shown when things are quiet."

While Wilcox grabs another poster for an afternoon paper Thursday with "Dawn: A Challenge," for saying he's going to show the film anyway at the Albert Hall, London, and the Free Trade Hall, Manchester.

## Elstree Moves Up

Except rumors, nothing has been developing lately at Elstree, and it looks as if G. M. Gaby was going to get stuck with the many acres he had on option and had tried to develop. But things took a sudden turn, and he is now in Canada.

## Generally Speaking

Foreign invasion, sort of. Fern Andra, German baroness with a personality, is coming to the States, arrived Monday to play in "The Burgomaster of Stillemond" for British Filmcraft with Sir John Martin Harvey—when he returns from Canada.

Richard Eichberg, German director, is to make four films for British International, starting with "The German," which Elstree Studios are full up for the rest of this year.

George Jacoby, German, is directing the feature, "The Physician," which Jones subject, "The Physician."

"The Student Prince" looks like holding up in the Tivoli so long they can't fix the date for "The Student Prince," which Dupont has at last finished, and was shown to a few insiders Wednesday night.

Edith Thompson, heavily plugged by the Capitol, says "the censor ought not to have passed," is a hold-over.

Tokenhouse Securities Corporation, underwriters of the Wilcox flotation, British & Dominion Films, Ltd., is figured to have been left with around 70 percent of the issue unsubscribed by the public.

Ralph Pugh, though he seems stuck still on the Wembley studio proposition, has got Harry Hay to come over and direct some pictures to be made by a subsidiary company of British Authors' Productions.

Next flotation due is the Welsh Pearson-Ellder Films, Ltd., to be issued Monday. Asking for \$550,000 in 8 percent preference stock and \$42,000 in 10 percent ordinary stock. Scottish Finance Company is making the issue, and estimates its profits on production at \$215,000 a year. Its main concrete asset is "Huntingtower." Here hoping for the best.

## Round and About

H. Pogson, Whitehall Films, has gone to Madrid looking for location. Adelqui Miller is in Paris making tests. For "Juan Jose" in both cases. It's a "British" picture, and an actor, back from Paris, tells that the outfit with Miller is Italian.

Sam Harris, owner of the "Cinema," has started a mail edition. This makes two dailies in the film field. Harris claims his will carry "telegraphic reviews" and a world-wide news service and "will not be given away."

Sir Alfred Butt, nominated by Drury Lane Theatre Royal, Ltd., and R. H. Gillespie, nominated by Moss Empires, Ltd., have registered United Producing Corp., Ltd., as a private company with a capital of \$500,000 in 15 stock.

Manning Haynes, who directed "Passion Island," has quit the Pathe-First National outfit. E. E. Lyons, formerly of Biocolor Theatre, sold to the Gaumont-British merger when this flotation was made, is now associated with the Oster Brothers in the Denman Trust buying picture theatres.

## Agent's Management

A new line in casting agencies has been pulled by Dan Fish, who, instead of following the rule here and booking anybody who engagements, has signed a dozen or so prominent artists for exclusive representation. This is a familiar practice on the West Coast, but is new here on this scale. His line-up includes Percy Marmont, Juliette Compton, Eve Grey, Ian Hunter, Brian Aherne, Owen Niles, Isabel Jeans, Bernard Nedell (American), Franklin Bellamy, Marjorie Hume, Langhorne Burton and Billy Robbins, the latter a comedy booker new to the screen whose six-round fight at the Ring Monday was prolonged two further rounds because it made the Prince of Wales laugh.

## A Continent Outlet

Going one better than the Gaumont-British arrangement for release in Central Europe through Ufa, John Maxwell, of British International, has bought the German company known as Sudfilm G. M. B. H.

This company was formerly associated with Emolin of Munich, and

has a contingent sufficiently large to take care of all the pictures British International has made and on schedule. What Maxwell paid to get control is not yet discovered, but it should be around \$500,000.

## Higher Film Hires

Exhibitors have a grievance. They always have. But this one they've got harder than usual. They say they are being soaked for British pictures. Complaint is that distributors are taking advantage of the attention focussed on home production to hit them higher and still higher.

## A Blow-Up

Godal International Films, Ltd., was to make the H. G. Wells story "The Peace of the World," had a compulsory winding-up order made against it by Justice Eve. Petitioners were attorneys claiming a debt of some \$100,000, supported by Sir Bekeley Vincent, director of the company, who said no business was being done.

The history of this project to make a film from an original story by Wells has been curious all along the line, and the receiver's report is likely to make arresting reading.

## Distributors' Society's New Press

How these two bodies, the Distributors and the Exhibitors' Associations, differ in temperament.

Charles M. Woolf, elected president of the distributors, is, both by his connection with the Gaumont-British combine and by way of the Denman Trust, virtually an exhibitor as well as a distributor.

But none of his fellow-members, nor any of the companies belonging to the Distributors' Society, raised any objection to his becoming president because of his exhibiting interests.

Why should they? The more iron a man has in the celluloid fire the more likely he is to keep it well stoked.

How Thomas Ormiston was attacked and even slandered, and what a bitter campaign was carried on when he put up for the vice-presidency of the C. E. A. a year or so back.

Entirely because he had been associated with Jury's Scottish branch, Yex Ormiston made one of the best presidents the association has ever had, and was mainly responsible for bringing the government to the aid of British production and at the same time guarding the trade interests from too much interference.

# FRANCE

Paris, March 1. "La Venenosa" is to be the title of the new picture being produced by Roger Lion at Nice, in which Jaquel Meller will hold the lead. She will be surrounded by Silvio de Padrelli, Tourrell, Georges Collin and Claire de Lores. Scenario is adopted from a story by the Spanish author J. Carretton, and seems a woman bringing bad luck to those in love with her.

Two French aviators, Deaud and Meuler, are leaving Paris for a flight to South Africa under the auspices of the Paramount corporation, taking views en route. The air journey will be made with 32 pre-arranged stops.

A church in Montpellier, South of France, dated 1150, has been converted into a moving picture theatre.

Jimmy Berliet has terminated his picture "Naples," which includes views of the marriage of Princess Anne de France with the Duke of Foulies in Italy last autumn. It is to be released shortly.

"La Femme la plus riche du monde" ("The Richest Woman in the World"), will be the title of the screen version of Pierre Frodon's novel "L'Eau du Nil" ("Waters of the Nile"), being executed by Marcel Vandal. He is now in Berlin, where part of the picture is being prepared.

"Minuit, Place Pigalle," French picture by Rene Hervil, is being produced on Paris streets with interiors taken at the Joinville Reservoirs studio.

The interiors of "La Symphonie Pathetique," by Leo Durn, will be terminated in Paris after the exteriors are done in Morocco by Marcel Nalpas, Etievan and J. Natanson.

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Original Modern Tap Dancers  
Brd Year for Fashion and Marce  
Coming East Soon  
Personal Direction Walter Meyers  
WM. MORRIS AGENCY



Announcement  
Extraordinary

## JIMMIE HODGES

AND HIS "Hodge-Made" Shows

Capitol Theatre, Atlanta, Ga.  
Week March 12  
16—People—16

Keep Your Eye on This Policy  
For Time—Write—Wire  
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# ROXY

ON FIRST ANNIVERSARY BILL

FRANCES FRED

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FEATURED DANCERS

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For the Following Big Box Office Attractions:

- "THE SIDEWALKS OF NEW YORK"
- "FALLEN AMONG THIEVES"
- "HEART OF THE KLONDIKE"
- "HAVE YOU SEEN SMITH?"
- "MISS PLASTER OF PARIS"
- "THE STOWAWAY"
- "THE HUSTLER"
- "LOST IN SIBERIA"
- "THE WHITE RAT"
- "ON THE BOWERY"


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For Further Particulars Apply

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Worth Theatre  
PUBLIX

Lochinvar still in the West

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Booking the most extensive circuit of vaudeville and presentation theatre between New York and Chicago

Michigan Theatre Bldg.  
DETROIT

Standard Acts Write or Wire

The Greatest Box Office Stimulator  
Now on the Pacific Coast

# GENE DENNIS

"THE KANSAS WONDER GIRL"

HAS JUST BROKEN BOX OFFICE  
RECORDS AT

LIBERTY THEATRE, PORTLAND

LIBERTY THEATRE, ASTORIA, ORE.

## THIS WEEK, RIALTO, TACOMA

Permanent Address  
Variety, Los Angeles

# Gentlemen— We Americans!



(No. 578 Straight from the Shoulder Talk by Carl Laemmle, President of the Universal Pictures Corporation.)

THERE ARE SOME PICTURES WHICH ARE BEYOND DESCRIBING. THEY GIVE YOU SUCH A FEELING OF FULLNESS, THEY INSPIRE YOU with something so close to reverence and awe that words seem rather puny things.

SUCH A PICTURE IS "WE AMERICANS."

I THINK IT IS ONE OF THE BIGGEST PICTURES EVER MADE. I DON'T mean the biggest sets and the biggest crowds of extras. I mean the biggest sentiment, the biggest theme, the biggest appeal to the heart and soul.

"WE AMERICANS" WAS A SUCCESSFUL STAGE PLAY, WRITTEN BY Milton Herbert Gropper and Max Siegel, but I never saw such startling proof of the superiority of the screen over the stage in the telling of a great story.

EDWARD SLOMAN DIRECTED IT. ALFRED COHN WROTE THE adaptation. Carl Laemmle, Jr. supervised the production.

EVERY MEMBER OF THE CAST IS A STERLING PERFORMER AND YET so mighty is the sweep of the story that each one is lifted up to heights he never reached before. Such stories are rare. IN A WHOLE SEASON'S OUTPUT OF PICTURES THROUGHOUT THE WORLD, YOU CAN COUNT STORIES OF THIS QUALITY ON THE FINGERS OF ONE HAND!

PLEASE NOTE THE CAST:—GEORGE SIDNEY, BERYL MERCER, PATSY Ruth Miller, George Lewis, Albert Gran, Daisy Belmore, Michael Visaroff, Rosita Marstini, Eddie Phillips, Andy De Vito, John Boles, Flora Bramley, Jake Bleifer, Kathlyn Williams, Edward Martindel and Josephine Dunn.

THE STORY IS SIMPLE! ALL TRULY GREAT STORIES ARE. THIS ONE deals with the foreigners who come to America, some to become Americans and some to remain foreign. The generations born in this country outstrip the generations born abroad and it is this difference of viewpoint which makes the story.

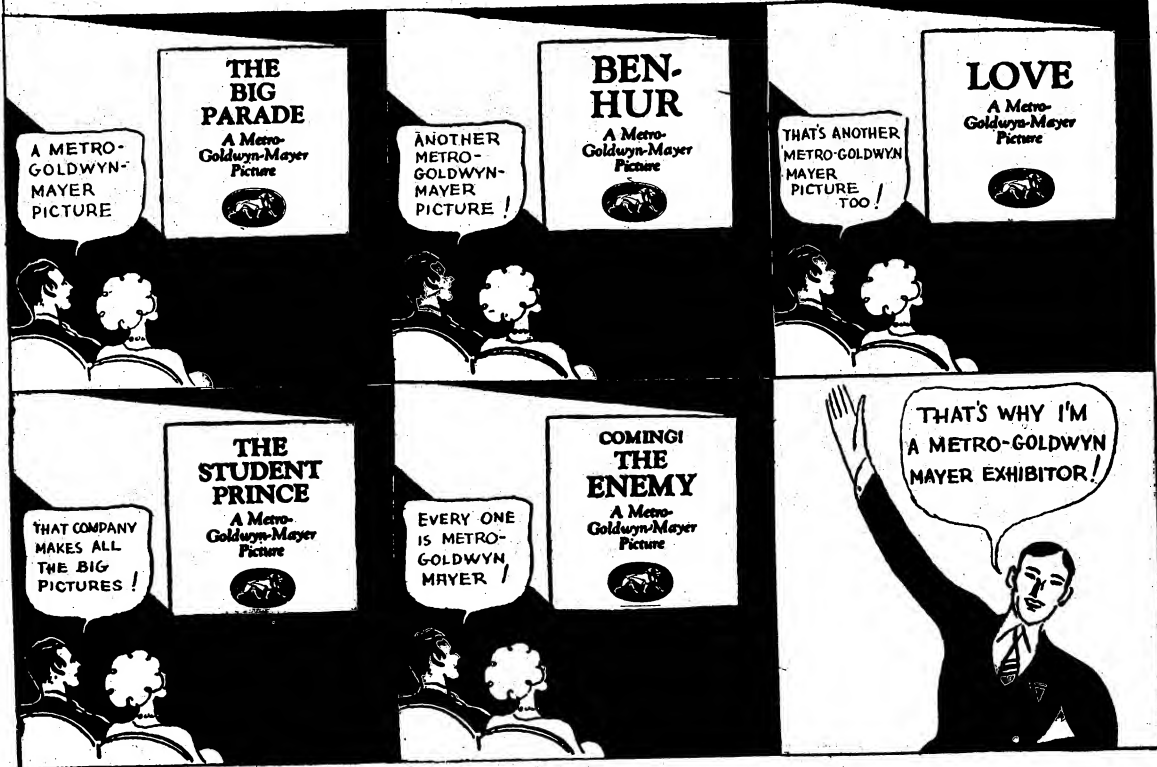
THE FAMILY LIVES OF THESE AMERICANS AND NEAR-AMERICANS—their loves—their hates—their prejudices—their habits of thought—their humors—all these are portrayed in a manner which will make you shed tears one moment and chuckle the next.

I AM PROUD TO PRESENT THIS GLORIOUS PICTURE TO THE WHOLE WORLD. I FEEL THAT IN DOING SO, I AM HELPING TO MAKE THE WORLD A BETTER PLACE, I AM HELPING TO SOFTEN MANY A HEART AND I AM ADDING LUSTRE AND QUALITY TO THE MOTION PICTURE INDUSTRY!

AND (WHISPER) INCIDENTALLY, I AM RELEASING A PICTURE WHICH is going to give you the darndest dose of profit you ever had in all your born days.

## WATCH FOR BIG SURPRISE ANNOUNCEMENT

# YOU HEAR IT EVERY DAY!



**TALK ABOUT VALUES  
THAT GO TO MAKE A  
MONEY SHOW! M-G-M  
HAS THE TOP  
OFFERINGS IN EVERY  
DEPARTMENT!**

**M-G-M STARS**  
*the leaders of all*

JOHN GILBERT NORMA SHEARER  
RAMON NOVARRO GRETA GARBO  
MARION DAVIES LON CHANEY  
WILLIAM HAINES DANE ARTHUR  
CODY-PRINGLE TIM MCCOY

**IN ONE SEASON**

BEN-HUR  
THE BIG PARADE  
THE ENEMY  
LOVE  
THE STUDENT PRINCE

**M-G-M SHORTS**

*consistently best*  
HAL ROACH COMEDIES  
"OUR GANG"—CHARLEY CHASE  
MAX DAVIDSON—LAUREL-HARDY

**M-G-M NEWS**  
*the newsreel sensation*

**M-G-M GREAT EVENTS**  
*a distinguished dramatic  
series in Technicolor*

**M-G-M ODDITIES**  
*the UFA marvels produced  
all over the world*

**THE BEST COMPLETE SHOW  
ON THE MARKET!**

**ON** Film Row  
**THEY** call it smart buying  
**TO** book the complete program  
**FROM** Metro-Goldwyn-Mayer.  
**EXHIBITORS** who wisely booked  
**M-G-M** Shorts as well as Features  
**HAVE** found that M-G-M's  
**COMPLETE** quality program is a  
**REALLY** constructive force for  
**BETTER** business—  
**THE** proof is that  
**MORE** and more exhibitors  
**ARE** increasing receipts with  
**AN** entire M-G-M quality show.

# METRO-GOLDWYN-MAYER

*From The Talk of the Industry to The Top of the Industry*

# DRESSED TO KILL

William Fox production and release. Directed by Irving Cummings. Story by Howard Estabrook. Edmund Lowe and Mary Astor featured. Titles by Malcolm Stuart Boylan. At RKO, New York, week of March 10. Running time, 60 minutes.

Mike-Away Barry ..... Edmund Lowe  
 Jean ..... Mary Astor  
 Nick ..... Robert Perry  
 Professor ..... R. O. Pennington  
 Fitzzy Hogan ..... Joe Brown  
 Silly Levine ..... Tom Guinan  
 Alf Simpson ..... John Kelly  
 Detective Gilroy ..... Robert E. Connor  
 Singing Waiter ..... Ed Brady

Romantic underworld picture using the "Raffles" formula of gallant and polite but daring crook (played by Edmund Lowe) thrown into a romantic adventure with beautiful heroine (Mary Astor). Combination couldn't miss with the general public. It's a sure-fire Fox programmer; good anywhere and a certain draw if well exploited. And, if properly handled, probably a hold-over.

This version has several angles to vary the stereotyped crook story. Heroine instead of turning out to be a detective is a girl seeking to recover bonds for the theft of which her lover, bank official, is in prison. Another difference is that the polished crook works with a gang of tough gorillas, and in the end has to sacrifice his life to their hate to save the girl. Both points heighten and sharpen the sentimental appeal.

Much of the action takes place in a night club used as a rendezvous by the "mob" and this phase of the story is basis for some excellent underworld melodrama, such as discovery of which her lover, bank official, is in prison. Another difference is that the polished crook works with a gang of tough gorillas, and in the end has to sacrifice his life to their hate to save the girl. Both points heighten and sharpen the sentimental appeal.

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**AL MARKELL**

and

**GAY FAUN**

**PUBLIC UNIT ACES**

Dir. MAX TURNER  
 WM. MORRIS OFFICE

March 12-18  
**ALABAMA THEATRE,**  
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Entertainment which  
 builds a steady following  
 is being dispensed  
 by---

**RUBE WOLF**

"Mirth of a Nation"

Fanchon and Marco "Ideas" at  
 Warfield, San Francisco

lives in a mansion and the night club is a luxurious affair, all of which gives picture a certain tone. Much of the action is rather unconvincing, plausibility being deliberately sacrificed to dramatic effect. You just have to accept the fact that the willing girl will remain in her night in the master crook's apartment, and get away with it by coyly locking her bedroom door and leaving him to sleep on the floor. The whole thing is made plain, was far from his intent.

Such discrepancies are rather lost sight of in the pure melodrama of such things as the carrying out of an elaborate plot to hold up and rob a fashionable furrier's shop, carried out in a jaunty spirit of swag, froid until the scheme goes wrong. The crook's crimes are always graceful and unharmed, symphonies of social grace which lend them a certain attractiveness.

Even at the end when the hero gives himself up to the machine gun fire of the gangsters to save the girl, the picture is a little in love of course) he does it in the same debonair fashion, and drops dead before a propaganda billboard reading "You Can't Win" in the film a happy moral percentage.

In its elements the whole business is an impossible bit of fiction, but so shrewdly has it been filmed, so cleverly the story woven into character, humor and thrilling incident, that it tricks one into eagerly accepting it.

For ethical reason the hero has to be killed at the end, and this does leave rather a sombre finish, but that is relieved by a well contrived comedy tag sequence, showing the crook and his gang of tough gangsters by the police and the humiliation of one of the characters, a pompous gunman who looks like a tough but is really a snob. This, character played with nice sense of comedy by Ben Bard. Indeed the type bits are all well played.

Of the two principals, the best that may be said is that they never obviously over played, in itself no small achievement for a story of this sort. Mr. Lowe indelibly stamps himself here, while Miss Astor can bless the caster who placed her in this one.

Strong credits go other than to this unusual cast; to Irving Cummings as director, splendid, and to Howard Estabrook's smooth scenario and continuity that's made really remarkable here in what it tells and how it tells it to come out in a picture. Mr. Stuart Boylan's captions are an example of good judgment in a crook film-meller. He employed just enough of the underworld jargon to get laughs, and plenty of the speeches he places in the mouths of the slimy characters get other laughs.

Of the film are some actual underworld characters, known from coast to coast amongst their kind. Among them is Joe Brown, who has operated enough in the underworld to know how to make him composed in this, to him, familiar picture and he is. It's surprising how some of the otherwise brought in for the picture become actors here because they are playing themselves. Even Lowe's sleek crook is modeled after a recognizable Broadway character.

There will be many who will see this picture more than once. It's of general appeal, but particularly so to men and the young people.

Rush.

## Heart of a Follies Girl

Sam E. Rork production, released by First National. Directed by John Francis Dillon. From story by Adele Rogers. St. John. Billie Dove starred, with Larry Kent and Lowell Sherman featured. Titles by Richard Rowland. Pres. N.Y. presents, but slide mentions Rork as producer.

Billie Dove ..... Billie Dove  
 Derek Cuthbert ..... Larry Kent  
 Dora ..... Lowell Sherman  
 Caroline Winthrop ..... Carlotta Selwyn  
 Florine ..... Mildred Harris

Around 180 captions in this picture; not a laugh in the lot. That may tell it all. There isn't much left excepting captions to tell of other than its three names and title, it hasn't a thing. Those may be enough for three days in the neighborhoods. Nothing beyond that. And whatever one may like in this picture will be ruined by its sloppy, vague and silly finish.

That finish looks as though the whistle had blown at the end of the 6,000 foot, or that someone got tired. Saying "enough." The only wonder is that they got to the 6,000th foot, even with those ideas. "The Heart of a Follies Girl" may have been an inspiration as a title. If the writer, Adele Rogers St. John, knows anything about the inside of those dances, she doesn't tell it here, and John Francis Dillon, who directed, is certainly minus. While, according to Billie Dove, a "Follies" girl is a chump in her heart and a dumbbell in her head. That never before fitted one of Ziegfeld's wisest.

How could two title writers, as here employed, compose 180 cap-

tions on a semi-comedy and make them as deadly dull? They couldn't advance Mildred Harris as the "Follies" dancer. But the captions at that but typify the entire picture. It recalls features of 10 years ago. The only two real laughs are undiscussed and must be detected, not much trouble.

The biggest is in the finale. From the story a middle age downtown John is omitted on a number leader in "The Follies." On her birthday, not feeling so good or perhaps having forgotten to dye his hair, he sends his secretary to present his regrets, some flowers and take the girl out for a date. The boy does it all. He starts at midnight, going to a nightclub (for something to eat). According to an earlier present clock at 2 o'clock, they are in love, on the level, without either having touched boozie.

In his loving way the young man believes posing is best, so he trails along as a friend of his boss instead, meanwhile stopping long enough in the swift courtship to forge his employer's name for a check to buy the girl a diamond ring. Though doubting whether the "Follies" girl loves him, he asks her, proposes and then gives her the ring. Any of Ziegfeld's wisest, if receiving a ring at the moment of a proposal would know it was either a phony or in general use.

When the girl tells the John she's engaged, and to his friend, he brings the ring, and the boss sends the kid for a stretch for the forgery.

There he is, the poor boy, in prison, and the girl married him just before he was convicted. A "Follies" girl! But the John came in one evening to her dressing room. It was New Year's eve, and her husband would be paroled. But the husband in jail after there for some time, discovered three bars in a window and probably chewed them away. The same night he came home, still New Year's eve, but later. He wasn't paroled; escaped.

"You get right back in that jail," said the other half. "Is that nice, busting out of jail?"

She wouldn't tell him of the probable parole, maybe thinking he would believe she was cheating with the boss. More like it. But the young man didn't like to go back to jail. You don't know what a terrible place it is," he said to his wife, unaware of some of the dressing rooms or jama's a "Follies" girl gets into in her day.

This all comes out in those stiff-necked captions that tell most of the story, anyway. But the wife pleads with him to go back to jail. She rashes him up until he promises, and her big argument is this:

"What will our children think of you? Don't you want your children to be proud of their father?"

Oh, boy! In 1928.

So he went back to jail. Whether he got his parole or children no one will ever know. Still, as only a forger rather than a jail-breaker, all kids should be proud of him.

Everything seems to go wrong in the picture. It's the case of those hanging captions. In that coming back, too? Only in this one, when Larry Kent kisses his beloved, she wants to denote ecstasy, and she looks as if grief all through. She registers everything but naturalsness.

And, of course, Ivan could not foresee that centuries afterward there would be a Soviet Government or that he would be used so

and then stands in the doorway. If no rush, why the hurry? But what else Mr. Kent does well, especially in make-up after his escape.

Lowell Sherman okay. Role right in his lap, and a loaf.

And the cameraman or director got a new scheme here. It's a close-up in three jumps, frequently repeated. It looked as though the studio had run out of movable platforms or the photographer was weary. First a long-distance shot, then a short distance, and then, lock, now! close up!

Outside the names and title this one should be sold with the promise of refund if dissatisfied, and then engage another cashier for the refunds.

## Czar Ivan, the Terrible

(Or "Wings of a Serp")  
 (RUSSIAN MADE)

Bovine of Moscow production; released by Amkino. Directed by Yuri Zavadskiy. Period program at second half of the sixteenth century. Billing refers to no data or adaptation. Makes no claims of authenticity, historical or otherwise. May have been contained or opened since not seen. Released by Amkino, seating 400, on 42nd street, near Broadway. Theatre's complete capacity at some and policy, \$11,000 (reced) weekly. Running time, about 80 minutes.

Amkino ..... M. Leonidoff  
 Kurator ..... M. Arkanoff  
 Luptov ..... M. Luptov  
 Films ..... S. Garrel  
 Nikita ..... M. Kluvin  
 Maltov ..... N. Katchalov  
 Petka Bannanov ..... N. Prozorov  
 Petrskoy ..... N. Viktor  
 Tzarina ..... S. Sankat Akardava

As a heathenish pictorial exposition of a barbarous, tortuous and unreasonably cruel Czar of the Russians, "Czar Ivan" as a film is solely suited for the neighborhoods over here where there may be a Russian colony or in a city containing a large number of Russian immigrants, such as New York. The only other picture exhibition places this film will be endured are the Art theatres. It's perfect for them. Although if a picture theatre has proven its clientele likes the somber or gruesome, 1,000 per cent, more than the worst of the Lon Chaney in that respect, then "Ivan" can take it try there.

Plenty of whiskers, of course, and they fit in. Not many women, and no girls to attract. Men in profusion, all kinds and most of them nightmares. But one or two stand out for looks, notably Kluvin as Nikita and (chancing it) Makaroff as Luptov. Both of these have strong faces, with Luptov light on the brush and Nikita using a mustache only. Yet some, a, is worked in when the Czarina makes a bold play for Nikita, before and while she was keeping him from losing his head through rough expert amputation at the behest of her disorderly husband, Ivan. At one time Nikita almost fights to save his Czarina from a charge of assault.

Ivan kicked up a grouch against Nikita because the youth thought he could fly and did. Through the air, fastened in between a pair of wings that never wavered or flickered as Nikita flew before the grand stand, the Czar and his retinue, besides some English merchants the display had been arranged for. Ivan said Nikita must be in league with Satan. It's about the only thing in the picture Ivan said or did that he could not be blamed for. And, of course, Ivan couldn't foresee that centuries afterward there would be a Soviet Government or that he would be used so

hardly and brazenly for a propaganda picture by it.

That was a point calling for some information on authenticity, since Nikita 300 years ago was trying to do a Lindbergh without having heard of Lindy. Another bit was a spinning wheel that Nikita made work after the wheel stopped, following its inventor going blind. That is what set Nikita in right with the Czarina, but it cost them both their lives before the finish.

As the Czar became finally wise that the Czarina was a double-crosser, he killed her himself, by choking his wife, the only good deed of the picture and the single time the Czar in person committed murder or torture—if you except the moment he threw a bowl of scalding soup into the face of his clown. But as the Czar up to that minute had done nothing to make either the audience or the Czar believe he was funny; that may have been justified in 1650.

When Ivan bumped off Mrs. Ivan he sent for a priest and told the prelate to pray for her, thus bringing out that Ivan wasn't really sore for once his wife going wrong; he seemed only a little peeved.

While the Czarina was no slouch either as a vamp. When flashing Nikita and deciding she would grab him, the queenly one said to a hanging-on admirer: "Upstart! I'm through with you!" And he was through, so much as he duly took a ride by the Czarina's knife in his back, possibly known as the quick way over there. While a ranking Prince whom the Czar took a dislike to went through a trap into the sewer, the same route Nikita finished up on, making the finale of the picture somewhat disappointing.

What should have happened could have been Nikita tearing off the Czar's whiskers and beneath you could see Nikita, by double exposure. Maybe they do a few about double exposure in Russia, or perhaps that would not have been historically correct. But it might have given the picture its only "right."

Still, there may be laughs and applause for this "Ivan" film when before Russian immigrants. They will wish any of the royal family, the worst of it, particularly Ivan getting the works from Mrs. Ivan. In the torture chamber is a variety of ways and means to make



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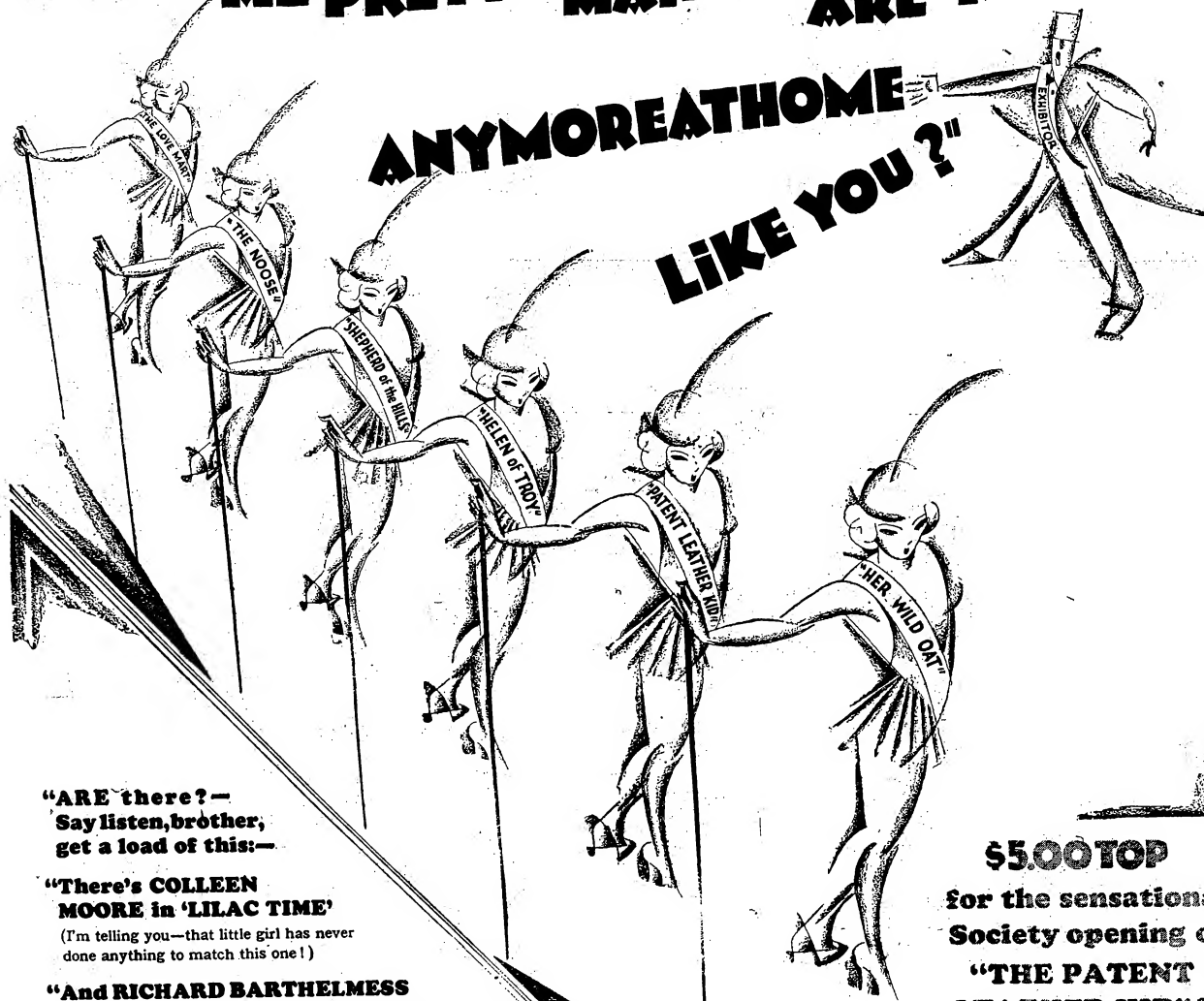
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# "TELL ME PRETTY MAIDEN ARE THERE ANYMORE AT HOME LIKE YOU?"



**"ARE there?—**  
Say listen, brother,  
get a load of this:—

**"There's COLLEEN MOORE in 'LILAC TIME'**  
(I'm telling you—that little girl has never done anything to match this one!)

**"And RICHARD BARTHELMESS in 'THE LITTLE SHEPHERD OF KINGDOM COME'—**('Tol'able David' all over again. You can have it Easter Week.)

**"Then 'VAMPING VENUS' does she fall? —dun't ask!—for CHARLIE MURRAY—**  
(A wise crack at the classics and—hmmmm!—such Nymphs!)

**"HARRY LANGDON — what a darling of the critical gods—in 'THE CHASER'—**(Girlie, girlie. Get it early!)

**"ELINOR GLYN'S—ever hear of her?—'MAD HOUR'—**  
(The big pay-off, mister, on the wages of sin. The star names in the cast would take too much space to print.)

**"'BURNING DAYLIGHT' (MILTON SILLS) . . . . 'THE BIG NOISE' (CHESTER CONKLIN) . . . ."**

**"If they're as good as you, I'll say they'll do."**

**"If you like us, you'll like them too."**

**"Then I'll be RIGHT over!"**

**\$5.00 TOP**

**for the sensational Society opening of "THE PATENT LEATHER KID" in Los Angeles!—And:**

Beat "B—P—" by \$300 at Cataract, Niagara Falls, opening—

5 simultaneous First-Runs in Boston—

Biggest business, Strand, Waterbury, has ever done—

Biggest business in history of the Eckel, Syracuse—

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# First National Pictures

**'CONTINUOUS PERFORMANCE'**

them squeal. You see some in operation. They look guaranteed to make the victims come across. Rather a well-made and produced picture. It goes shy on extras often. Crowds or guards aren't as heavy in numbers as the scenes call for, but they were nicely manipulated by the director. Acting is evenly balanced, with Samrat Askardva as the Czarina no mean pantomimist, and also the Czar. Leonid Kozlov had a habit of screwing up one eye and glaring with the other. Whenever he did it, that meant Campbell's in the morning.

Photography does not run evenly. At times the contrast is so marked as to suggest inserts from other Russian, perhaps Ivan, pictures. But the continuity is held to quite well without time lapses denoted. In Russia, and likely on the Continent, this picture should have been welcomed by those of the republics as a picture and as a recital of what their forebears had to endure if not go through. That makes it no less a good picture over here for those who may want or who can sit through it. Its seamy side is quite well without time lapses denoted. Back to the picture houses of America, which prefer that their people return home to sleep peacefully after seeing a picture show. And whiskers are almost extinct over here.

### THE SECRET HOUR

Paramount production and release. Directed and produced by Rowland V. Lee from story by Sidney Howard. Screen adaptation by Rowland V. Lee. Starring Pola Negri, Jean Harlow featured, Harry Campbell, photographer. At Paramount, New York, week March 10. Running time, over 60 mins.

Very dull, bordering on stupidity in spots. Picture stands little chance despite Pola Negri, Jean Harlow and the Paramount label.

**FLOWERY**  
Master of Ceremonies



**SKOURAS BROTHERS**  
**AMBASSADOR**  
ST. LOUIS, MO.

A poor picture all the way through, based on a story which is the limit for dispassionate and lengthy title explanations. It spells bad business for any downtown house showing it and will be a chaser for the neighborhood.

For the arty houses this production is a cinch. It holds only a lukewarm love interest, is completely without action of any description, harbors characters as colorless and insipid as possible.

According to this tale it seems that Luigi, wealthy orange planter, decided to go to San Francisco and get himself a wife. In a restaurant he spotted a good-hearted waitress. Being timid he could not approach her so he went back to the farm and sent her love letters with a picture of his hired man.

The girl accepts a marriage proposal by mail and on arriving at the orange farm finds her suitor an old, grey-haired man instead of the youth whose photo she had been sent. She falls in love for the hired man, just as she had fallen for his picture, and the twin commit matrimony during the "secret hour."

When Luigi recovers from his accident the girl tells him she has married Jack. The old man forgives them but the audience never will, or the old man either.

Over 80 minutes to tell a two-reeler.

This is the film version of the stage play, "What They Saw," with the censorable material eliminated. *Mort.*

### THE COUNT OF TEN

Universal production and release. Directed by John K. Seaton. Screen adaptation by Harry Hoyt. Starring Charles Ray, with James Gleason and Johnnie McKinney. At Colony, New York, week March 10. Running time, 60 mins.

James Gleason, Johnnie McKinney, Charles Ray, Betty Ross, Edythe Chapman, Mother, and Johnnie McKinney. Brother, and Johnnie McKinney. Chas. Sellen.

Clean-cut, entertaining comedy of the type which can be played any place, any time, but especially suited for neighborhood family trade. Plenty of laughs and Charles Ray gets most of them with nothing in the lines and a difficult part to handle.

Though James Gleason, making his screen debut in this picture, is given practically all of the comedy lines and the fastest role in the picture, he does not rate over average as a comedian, though good support for Ray, however.

To judge from the laughs which greeted every endeavor at comedy business Ray is still the original and best of the loveable, country yokel type, whether in city clothes, tailor shop or as a boob fighter, as in this instance.

The star carried this picture from the opening scene to the close, and delivers as good comedy what is nothing but a cheap, trashy type story remodeled by Harry Hoyt for screen purposes.

One of the unforgettable scenes is where Ray is courting the girl. Too bashful to get very far the young lady decides to help and maneuvers herself into his arms while Ray remains with his mouth open and eyes staring. Created a storm of laughter and applause.

Ray photographs well and interestingly. The story, though outworn and commonplace, has been tailored around him with an expertise which speaks well for the screen adapter, Hoyt. Pictures of this kind

are not only wanted but badly needed in the neighborhoods, and this production should meet with as hearty a welcome generally as it got here. Not advisable for downtown first runs, however, though it ranks better than average seen on Broadway in recent weeks.

Miss Ralston registers nicely in the opening shots but later falls production should meet with as hearty a welcome generally as it got here. Not advisable for downtown first runs, however, though it ranks better than average seen on Broadway in recent weeks.

Story is of the prize fighter who allows his wife and her family to spend all of his money. Finally faced by the problem of securing five grand in a hurry he fights the champ with a broken hand. Later learns the money is to be used to pay his brother-in-law's gambling debts but that wife did not know of the plot. *Mort.*

### LAST MOMENT

Experimental production made in Hollywood under independent auspices. Zukor Film Corporation (name of promoting group) sponsors. Produced by Friedman and Edward M. Spitz. Directed by Dr. Paul Fejos, from his own story. Doctor is described as bacteriologist by profession and not previously identified with motion pictures. Running time, 64 minutes.

An interesting, freaky and slightly morbid arty picture, creating talk among (and being hailed as epochal by) the art theatre groups, but in now way a picture with general commercial possibilities. Production is said to have been made in eight days at a cost of \$13,000. If that is true, it shows no indication of having been pinched for money, the technical production and the settings measuring up to good studio standards. Acting also is dignified and adequate by all trade standards.

A program note makes a great bait of the fact that the film is the creation of one person, Dr. Fejos, who was "left entirely unhampered by supervision in carrying out his ideas." Program continues, "The film thus represents that rare thing in motion picture production—the creative effort of one man working along experimental lines."

The film does introduce a novel technique. Instead of following the screen formula of dramatizing a theme in orderly sequences, leading up to a climax and concentrating dramatic attention upon one personal or story element, it goes on the basis that a human life—any human life—has a large content of drama. That being the case, a brief prolog crystallizes a whole life by the device of picturing the operation of a man's mind as he is drowning.

From that point the film picks up the same life at babyhood and carries it through to death, briefly touching upon its salient incidents, all leading to the culminating circumstances that brought the sub-

ject to the still millpond on suicide bent. Having thus pictured the successive steps that made him a suicide, the prolog, which had epitomized the life in a series of fantastic flashbacks, is repeated exactly at the beginning. The flashing summary of a lifetime first shown is more meaningless phantasma, but when it is repeated, it does take on some significance, and the whole business, although merely a theatrical device, has a kick, even if the subject matter and mode of telling is morbid.

The grip of the story lies in the development of the unrelated incidents that make up the man's life. Dr. Fejos, no aspects, is a student of the Freudian idea, and he uses it as a scientist would. That is, he looks for the common experience and tries to present them uncloaked by conventions of fiction.

The picture has plenty of romance, but it is utterly uncolored by poetry—always somebody else's romance—under clinical inspection rather than romance emotionalized for the benefit of the audience. Always the story is a cold, unvarnished record of the most important things that happened to make up a human existence, as an impersonal historian might record the life story of Hamlet, seeking to point out the exact influences and experiences that culminated in his final madness.

Lighting and photography at times are at fault. The picture has not that clarity of vision that the commercial productions have but this may be due to an effort to get art effects in misty composition, and the mere suggestion of detail. Acting is remarkably well balanced for an effort of this kind.

It's a picture for the Greenwich Village faddists to chew over. But it is strictly limited to that sort of appeal and interesting because of perhaps pointing the way for something in the way of screening realistic narrative. This much it does—it demonstrates that stern realism can be made absorbing on the screen. *Rush.*

### THE NIGHT FLYER

Cecil B. De Mille production. Pathé release. Directed and produced under the supervision of James Cruze. Starring William Boyd, with cast including Jobyna Ralston and Patricia McGuire. At Keith's Hippodrome, New York, week March 12. Running time over 60 minutes.

Out of place in any first-run house and not good enough for the kind and second-class neighborhood.

More than ever before William Boyd is here revealed as a type that could easily be popularized and turned into box office under proper directorial guidance and with fairly good story material.

Planted in a bizarre costume period with the locale of the most uninteresting kind and story lacking the essentials of either drama or comedy, Boyd still emerges a handsome, cheerful mugger, distinctly impressive.

Support is weak. Jobyna Ralston looks badly in the closeups. She has been trained to look as unattractive as possible in shapeless clothes of some ancient period, her hair-braided and tied in a knot in the back of her neck with the weirdest effect imaginable resulting.

The queer appearance of the girl and a somewhat similar effect produced because of the clothes with which she is surrounded arouse love interest. Picture then depends on two action scenes, neither strong enough.

If the story of the old engine destined to the scrap heap. The crack engineer overturns the fast mail train on its trial run, and the fireman, Boyd, brings the mail in on the old 99, to the cheers of the multitude and the handshakes of the president of the road, who figures to get the government mail contract on the strength of the trial run.

This feat squares the conquering hero all 'round, and especially with the gal, whom he almost lost by stupidly getting aroused the night of her birthday party.

Between and between are a couple of near-battles with the glowering, heavy-set villain, in which the hero comes out second best, sequences which put a dent in the star's standing as a hero. *Mort.*

### DAWN

(English-Made)

Original story by Reinhold Berkeley. Produced by British Dominions Films. Directed by Herbert Brenson. Screenplay by W. & P. Film Co. Private view, London, March 1. Running time, 90 minutes.

There is a fortune in this film if it could be released in a number of big theatres all over the country simultaneously. Then the public, worked up by the controversy, would pack the houses day and night to see it. As long as the morbid interest held on, it would be a money picture.

But it has not the merit as a motion picture, to get it over by the ordinary release channels. Once the flush of its publicity dies away, the film will die with it.

It is a pity Sir Austin Chamberlain did not see it instead of writing the letter which started all the fuss. He would hardly have found anything to justify the idea it was likely to cause international complications or arouse bitter feelings. (Continued on page 28)

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## SOPHIE TUCKER'S

TRIBUTE TO

# LEON NAVARA

(FORMERLY VAVARA)

Dear Leon Navara:

Allow me to say that as a Master of Ceremonies you rank as high as my friends PAUL ASH, MARK FISHER, LOU KOSLOFF and others I'd like to mention. It was a pleasure to appear with you for you made my week at the Stanley, Baltimore, a most enjoyable one.

You're a peach!

(Signed) SOPHIE TUCKER.

THIRD BIG MONTH MASTER OF CEREMONIES AND STAGE CONDUCTOR STANLEY, BALTIMORE

THANKS TO

ED. HAYMAN, My Production Manager J. J. FAYETTE, My Boss

Direction LYONS & LYONS, Paramount Bldg., New York



## LITERATI

"Trader Horn" a Peddler  
The "Trader Horn," who authored the best-seller of that name, is really Alfred Aloysius Smith. He is an aged peddler of South Africa, who recounted his experiences to a feminine client. She in turn set them down on paper. Smith's royalties on his book have on occasion reached \$4,000 a day. He is reported visiting this country soon, but not to lecture.

That Moore-Hearst Buy  
With the report that the Chicago "Trib" tribe turned down the three losing Hearst tabloids for \$9,000,000, the transfer of W. R. Hearst's New York "Daily Mirror" and Boston "Advertiser" to Alexander P. Moore of Pittsburgh leaves the newspaper men uncertain. Their uncertainty is added to through Geo. d'Ussay, formerly president of the Daily Mirror Corp., before the Moore transfer, becoming its treasurer after it. d'Ussay has been one of Hearst's financial men for some time.

Hearst and Moore have been very friendly for a long while. A Mexican slant is seen in the transfer somewhere, as Mr. Moore has been the U. S. Ambassador to Spain and just been appointed similarly to Peru. Then again, Mr. Fred Knox, who now appears to be in supreme charge of the Hearst publications, is said to have strongly attracted Hearst's attention about

the time of the Mexican jam W. R. blazed off blindly walked into.  
The other Hearst tab is "The American," in Baltimore. It's against a stone wall down there, with the "Sunpapers" having Balto so thoroughly sewed that Hearst has never made the slightest impression. "The American" is reported setting him about \$10,000 weekly in the red. Moore's two tabs when operated by Hearst are said to have cost W. R. around \$25,000 weekly, split for "The Mirror" \$20,000 and "Advertiser" \$5,000.

Col. Knox upon joining the Hearst organization about a year ago went on "The Advertiser."  
Despite the announced change in the "Mirror's" ownership, that tab is as frantic as ever over the Ziegfeld shows.

## Ament and "Telegraph"

Colonel Ament asserts that within 60 days he will be in sole charge of the "Morning Telegraph," the racing daily. At that time the Colonel stated the price will drop to either 3 or 5 cents. It is now 10 cents. All of the minority stock has been purchased by him, adds the Colonel. He is the present husband of the widow of E. R. Thomas.

A few days ago a report was about that an asking price of \$800,000 had been set upon the "Telegraph." Like reports have been about for several years. Conflicting stories of a large bond issue in the past upon that paper and the identity of the bonds' present holders also have been around.

## Jim Ford the Courageous

James L. Ford, author and humorist, died in the South Side hospital, Bay Shore, Long Island, Feb. 26. Though his health had been bad for the past 10 years it was not until his passing that the world learned what a heroic fight he had made against blindness and invalidism.

Both legs had been amputated. Mr. Ford was 73.  
He began his newspaper career on the "Bellows Gazette." His most illustrious journalistic job was with the New York "Herald," of which he was literary critic. As a book reviewer he was considered one of the foremost in all America.  
He lost a leg 10 years ago and then three years later the other was amputated. Blindness seized him two years ago. Yet through it all he showed cheer and fortitude. All his physical trouble did not keep him from writing and he was active in this week shortly before his death.

## Holding Down Cartoonists

Through newspaper publishers objecting to Clare Briggs and Fontaine Fox doing commercial advertising sketching these cartoonists will confine their artistry to their own famous cartoon creations. It came about through Fox also doing the advertising drawings for the Old Gold cigaret, and Briggs incorporating his familiar caricatures on behalf of the Copper & Brass Research Institute.

Publishers buying their service through the "Herald Tribune Syndicate (Briggs) and the Bell Syndicate (Fox) did not fancy the conflict of their characters in advertising copy as well as in the cartoon strips.

## Bolton Falls for Hollywood

Whitney Bolton, one of the stars of the "Herald Tribune" local staff, has been signed for a trip to the west coast studios of Paramount. Bolton is being taken out on one of those writer's contracts. He is one of the youngest newspapermen in town, where the real capabilities are concerned, and was recently married. Good at humorous stuff and has a long record of important assignments behind him.

## Mike Arlen Marrying

Michael Arlen, reported engaged to marry, with the girl a

Greek countess, Mike, a Rumanian living in England, met his affianced in Switzerland. It's good publicity, as his books are claimed to be read all over the world. The future Mrs. Arlen is the daughter of Count Alexander Mercati. She does not write but occasionally dances at St. Moritz, in the Swiss Alps, where Mike stays for many months at a time.

## Lindsey's Spil Stops Drawing

Judge Ben Lindsey, apostle of the easier way, after taking the affirmative in 12 debates within four weeks, seems about all washed up as a box office attraction.

"Companionate Marriage" as a burning question with seats at \$5.50 was quickly exhausted. Out of town the tax was \$2.20 and plenty. The judge won most of the debates while sharing in all grosses. And the judge had no trouble in securing opponents, also on sharing terms. It made show people laugh.

## Bike Race Cracks

Humorists try their innings at and about the six-day bike race last week at the Garden. The best of the cracks were by Bugs Baer and Rob Benchley.

Bugs in the "American" opined it was "too bad they didn't build the track straightaway."

Benchley in the "Bookman" wrote:

"For one solid week sport-lovers crowded into Madison Square Garden and sat, dozing off and knitting while 16 or 17 unhealthy looking men pedal their way in a mass around a track to the accompaniment of music from one of the worst bands outside of Germany."

## Liveright on Trial

Horace B. Liveright, publisher and producer of "The Captive," together with Thomas R. Smith, Maxwell Bodenheim and the concern of Boni & Liveright, are to go on trial on March 19 before a jury and Judge Charles C. Nott in General Sessions. They are charged in an indictment filed in 1925 with publishing "Replenishing Jessica," an alleged indecent book. Each defendant has been at liberty under \$2,500 bail. Mayor Walker was one of the lawyers for the defendants.

According to the indictment, the defendants are charged with publishing "A certain lewd, lascivious, indecent, obscene and disgusting

## Nellie Revell's New Activity

(Continued from page 4)

Stanley on Hudson boulevard, Jersey City, Miss Revell acting in concert with the Fabians' press department, first drew the lady presidents together. On top of that she spoke to a small but powerful group of Hudson county officials and the most important newspaper men of Jersey City and Hoboken.

Although not over 26 men were at the latter dinner, with Miss Revell the only woman, during the meal, through speeches and comment, she cemented a close spirit of co-operation between the new theatre, the Fabians, officials and newspapermen. The highway commissioner present, when speaking, stated he believed an enterprise of the magnitude of the new Stanley, that meant so much to Jersey City and Hudson county, should have the advantage of special transportation facilities. The commissioner intimated he would aid that end to the effect that the front of the theatre would be made a bus stand of importance.

## Can't Influence Mothers

Miss Revell's address to the women presidents was thought of so much news interest by the newspapermen they gave it a spread. Miss Revell went into new angles on censorship. She touched upon the Stanley theatre but lightly, informing the ladies that the Fabians' full-set intention was to present the best in pictures and entertainment.

"But what I particularly desire to say to you ladies as heads of your organizations is not to be swayed by anyone looking for publicity through the picture screen," she said.

Miss Revell stated the screen or stage is the easiest way for an objector to break into print. "If mothers will remember that they select everything else for their children, even to their fathers, there will be nothing left in the way of influence to guide them in their choice of entertainment," added Miss Revell.

Miss Revell called attention to the fact that a large number of pictures are adapted from books. "If mothers must censor, they should start with the source—books," she said.

"When your children come home and say, if they do, that they are going to the library to secure a book, you don't go with them to pick it out. The chances are that, inwardly, you are pleased the children want to read."

"Picture producers make their pictures with deliberation and care," said Miss Revell, "and theatres like the Stanley select only from the standard producers."

Miss Revell's address to the women presidents in detail is said to have been the best argument against censorship or reformers the picture people ever heard, they say over in Jersey.

Nellie remains with the Stanley only until its opening.

## EUROPE'S "SHOW WINDOW"

(Continued from page 5)

this would mean 7,000 contracts yearly for one product in representative American theatres.

"We would not try to Americanize continental productions," the Ufa executive declared. "An American hybrid would be just as ridiculous as a German producer endeavoring to make an American western."

Wynne-Jones, for 48 years a showman and for 5 years Adolph Zukor's Australian representative, declared that Americans sticking to their own atmosphere and Europe meeting the demand for continental background is another phase of the metamorphosis which the film industry is experiencing.

Not Producing Here  
Ufa will never produce here because of the conditions which he enumerated, Wynne-Jones said. He expressed strong doubt as to the success of American producers contemplating studio building in Europe.

On the little theatre movement, the 15 houses which Ufa is already supplying, are not a part of the embryonic circuit, Wynne-Jones said. "A more connected with them is associated with the group planning the large circuit. The men promoting the big chain are cap-

book, entitled "Replenishing Jessica," also, according to the indictment, "A most particular description of said book would be offensive to this court and improper to be spread upon the records thereof, therefore such description is not given."

Assistant District Attorney James Garret Wallace, who has gained the name of unofficial censor of Broadway plays, will prosecute the case against Liveright et al.

## Edward T. Conkle Dies

Edward T. Conkle, known as "godfather of United Press men," died at his home in Los Angeles March 1, following a lengthy illness. Mr. Conkle was with United Press for 21 years as central division manager and superintendent of bureaus. He resigned his position in New York a year ago when his health began to fail and moved to California.

talists outside of New York, headed by a nationally known figure, according to the German representative.

This method of securing a national screening for continental product is being preceded by the materialization of five Ufa exchanges, each with five and eight branch offices, covering the entire country.

Because Ufa felt it was entitled to a better break than the five pictures on the M-G-M and Paramount schedules, as well as the few pictures handled independently by its New York office, Wynne-Jones declared that it had decided to assume national proportions in the United States.

All of the exchanges will be controlled by the company but financed by Americans. The franchise for the first has been secured by the Brill Distributing Company. Its territory includes New England, New York and other immediate states. They will be handled by four offices and during the first year will distribute 12 Ufa productions, one monthly. Of the other 28 on Ufa's '28 schedule for America, Metro and Famous will split 10 and the office will handle 4.

European companies in with Ufa will get the benefit of an immediate break in these exchanges which, together with the "show window chain," are all expected to be functioning before next January.

## BENNY MEROFF

THE LEADER



Now at Marks Bros. Marboro and Granada Theatres Chicago Ill.

## GINGER

## ROGERS

3 Weeks' Return Engagement with Paul Ash-Oriental, Chicago  
Direction WILLIAM MORRIS OFFICE

## DARLING TWINS

FEATURED IN

"MIKADO OF JAZZ"  
Direction MAX TURNER  
WM. MORRIS OFFICE

STRAND, NEW YORK, THIS WEEK (March 10)

MAISIE L'ESTRANGE and Her

7 - CAPITOL ACCORDIONISTS - 7

7 VIRTUOSI IN A HARMONIOUS ENSEMBLE

INCLUDING SPECIALLY CONSTRUCTED BASS AND CELLO ACCORDIONS

EDDIE JAHR, Soloist

Direction, LYONS & LYONS



**PUBLIX PRESENTS**



**THE ORIGINAL**

# **ALFRED LATELL**

**RECOGNIZED BY THE PRESS AND PUBLIC  
AS THE WORLD'S GREATEST ANIMAL ACTOR**

**AS**

## **"BONZO"**

**WITH**

# **SYLVAN DELL**

**The Sensational Comedy Hit, This Week (March 10)**

## **PARAMOUNT, NEW YORK**

**In Frank Cambria's "GALLOPING ON" Presentation**

**With the Entire Publix Route to Follow**

**Direction WILLIAM MORRIS AGENCY**

*My Sincere Thanks to All Officials of Publix Circuit*



## DAWN

(Continued from page 25)

It has practically the same appeal as detailed newspaper accounts of an execution; an appeal to morbidity and inverted sadism which it is surely not the function of the picture theatre to gratify.

Herbert Wilcox has been exceedingly clever in focussing the attention of the world on himself through the banning of the film here. Equally clever, if it is admitted anything is justified that draws the mob, was his selection of the Cavell incident as an excuse for giving what almost amounts to a public execution in a form of horrific sensation which every civilized country has long since abandoned.

One feels it would not have been impossible for T. P. O'Connor to have refused to pass the picture on this ground, and that it is a pity the authorities were maneuvered into making it a political issue. The German objection has aroused the very feeling it sought to prevent: a storm of anti-German sentiment based on emotion but not on evidence or fact.

How far it is within the province of the reviewer to approach these matters may be open to argument. But questions of morals are not confined to affairs of sex. A general conclusion can hardly be avoided that politically before its release and emotionally after its release (if that ever takes place) it is morally harmful.

Apart from which, viewed as a motion picture, it is not entertainment. It has not the excuse of glorifying Nurse Cavell. She appears rather in the light of a conspicuous fanatic doing something which, in the circumstances, was opposed to the law, knowing the risks and paying the penalty unflinchingly.

Far from creating the impression the German authorities committed an atrocity, it makes it seem they merely committed a blunder in not being sufficiently opportunist to realize they would have gained more by clemency than by what appeared to them—and to Nurse Cavell—to be the justice of war.

As a story it is unrelieved gloom,

and marches slow as a funeral car. An escaped Belgian soldier arriving home in danger of death if he is recaptured. Nurse Cavell hides him in her hospital, and then evolves the plan of assisting escaped war prisoners to get back to their own land and army. Her organized system of aid is discovered, after notices have been issued warning that it is a capital offense; she is tried and, despite the strenuous appeals of the American Ambassador, executed.

One of the firing party is shown to refuse to fire. He is shot out of hand by the officer in charge of the firing squad. Nurse Cavell faints when this happens and the actual scene of her shooting is avoided by cutting off at a point at which the officer unstraps his revolver holster and walks out of the picture toward where she lies in a swoon. The picture ends on a close-up of the graves of the nurse and the soldier who refused to raise his rifle against her.

Technically the picture is adequate, but nothing more. Some of the steepest shots, taken in Brussels outside the hospital, are obviously taken recently while traffic is held up and without atmosphere of war-time accuracy. Many of the extras attempt to get this by marching a squad of a dozen German soldiers through the set-up rather than heighten the impact of the extra.

Except Sybil Thorneike, as Nurse Cavell, cast is unnamed, but includes Marie Ault, Mary Brough and Micky Brantford. Acting competent but not inspired. Many of the extras played as German soldiers would have made fine Cockney Tommies.

Frat.

## PRIMANERLIEBE

(GERMAN MADE)

Produced by Robert Land and released through Ufa. Cast foreign, including Fritz Zoller, Fritz Zoller, and Wolfgang Ziller. At Fifth Avenue Playhouse, week March 12. Running time, about 65 minutes.

Ufa's New York representative has told of his company having certain pictures released for release in America only in cultural centers. "Primanerliebe" evidently is one of these "foreign efforts intended for consumption of American sophists."

An average audience, even in the tank town, would consider the theme extremely primary, but this picture, if reviewed by an audience previously acculturated by an appreciation for things subtle, could find food for thought.

This, with the exception of the titles, which the trained accredited sophist cannot kid himself into believing subtle, and the editing of the picture. A better job with the shears could have been done by the average script girl in any of Hollywood's quickie plants.

Leading titles tell of Germany's adult stars being weaned away to the land of big money and bare of self-ballyhoo. As the result Germany, if the titles are worthy of even monetary consideration, is now being forced to pick on the younger element—thus the reason for this picture and so many others from that country being forced to base their stories on themes dealing with adolescence.

At any rate the kids do their best. Regular school activities with boys holding secret frat meetings in opposition to war among nations; and authority of their "prof" and elders.

The stand that they should be able to apply themselves to their books when the spirit moves them; that they should be allowed to meet their girl friends in clandestine meetings by garden walls—all is substantiated when the cutter's shears spell into on that part showing the old uncle and teacher and all the other members of the faculty despairing over wisdom in excusing the young man, when the young man follows his boy friend on the suicidal path.

Film editing, more than anything else, has made "Primanerliebe" deny the theme which the titles said it started out to teach. American sophists may be willing to argue it out among themselves, but good old American audiences won't waste the time.

## Le Chauffeur de Mille.

(FRENCH MADE)

Paris, Feb. 27. One of the best French comedy pictures of the present season creditably performed by Dolly Davis, French star.

Picture produced by Henri Chomette, for Equa Film Co., and released through Armo Film Corp.

Dolly is herself in the picture "Chauffeur de Mademoiselle" (title needs no translation).

Dolly, dressmakers' model, mar-

ries the young artist, but as they cannot live on love and water, the modest home soon emits S. O. S. Dolly has a wealthy aunt who dislikes men in general, and the niece neglects to announce her marriage. Aunt takes Dolly to her gorgeous country mansion, leaving the husband in Paris. The artist soon gets tired of waiting and visits his wife. He will finally confess to his husband admittance to the servants' hall as chauffeur.

But a jealous maid informs the aunt that Dolly is visiting him at night, and this leads to a revelation when the old maid watches them together. Meanwhile the aunt has fallen in love herself with an elderly nobleman and is willing to forgive her niece.

Simple scenario, nicely told, with suitable settings in Paris and along the Mediterranean. Several amusing situations, and nicely acted.

Alice Tissot (aunt), Olivier and Albert Prejean are with partners for the charming Dolly Davis.

Kendrew.

## HAM AND EGGS

(at the Front)

Warner Bros. production and release. Directed by Roy del Ruth from the story by Paul Verne. Cast includes Tom Wilson, Carl Dane, Helms Conklin and Myrna Loy. At Loew's Chicago, New York one day, Feb. 26. Running time, about 60 mins.

This colored version of war life, handled in a comical vein, thought barren of novelty and coming in the wake of a flood of various war pictures, should get a good play in the neighborhood and in the split-week. It has been well handled in production. Despite that most of the gags have been previously used, the laughs are there and in suitable quantity.

Action starts in the training camp in the South, in the U. S. A., with four colored boys playing poker. For the climax, they had unwisely of the players each flash four aces and a joker, while the fourth brings forth a royal flush. It registered with the customers here.

The two buddies, Conklin and Wilson, are selected to bear the featured roles. At the front, story takes a twist with the introduction of a test of serious nature. Myrna Loy, also in black face, plays the femme spy and is ordered to ingratiate herself with the two buddies to relieve them of a message which they had unwittingly intercepted and of which they did not know the importance.

Usual complications. Action slows up too often. The picture gains greatly in value if continuity had provided for continuous business.

Mere idea of a colored regiment at the front should be sufficient to draw business with proper exploitation. Picture can support good stage shows in better type houses.

Mori.

## FAITHLESS LOVER

State theater, produced and distributed by Kreibler Pictures Corp. (Sherman S. Koberger. Entitled with numerous open market concerns for years. From the novel by Baroness D'Arville, adaptation by Mark Murfin. Directed by Tom Wilson. Eugene O'Brien starred. Gladys Huette and Raymond Hackett featured. Released in projection room. Running time, 57 mins.

Audience. Eugene O'Brien Mary Callender. Gladys Huette. Harry Ayler. Raymond Hackett. Mrs. Weston. Jane Jennings. Bert Rogers. James S. Barrett. Charles Dunsbar. George de Carlton.

Slowly paced romantic drama taking its kick from climax sequences when dam breaks and dramatic rescue brought about during a wild flood. Story is loosely woven and requires enormous footage of titles. It is in the printed word that the story is told up to the finale. Flood action shots only moderately well done with newreel clips, models of the dam and views of what convinces as the collapse of a real dam detailed.

Neither strikingly bad nor strikingly good product, but a picture that will serve its purpose before screen audiences of indifferent standards such as the state independents generally serve. Kreibler proposes to do eight features of this kind in addition to a like number of comedies. The first is the second of the dramatic group. At a price the film should serve, for it has possibilities in billing. Novel by Baroness D'Arville sounds intriguing; wedding and society scenes furnish excuse for fashion display ballyhoo, although the truth is the women are not particularly smart in appearance. Eugene

## INSIDE STUFF

ON PICTURES

One of the larger leasing studios on the coast which works on a contract basis with producers at so much per picture, offers free office rent while preparing for production. This is a "come-on" necessary at this time to combat the present competition of studios renting space. It looks good to the fly-by-night producers who want to put on the front with a flashy suite of offices and free phone service, but sometimes the studio management picks a lemon and never gets the chance to recover this preliminary expense.

This outfit was cunningly outwitted by a fast worker who accepted a suite of offices on the pretense of making a picture. He occupied the offices over six weeks, long enough to promote an angel to finance his production. When getting money, he used another and cheaper studio, while still retaining his headquarters at the plant where he was getting free office rent. The management did not learn how bad they were gypped until after the sharpshooting producer walked off the lot with his only possession, a brief case.

Negotiations are under way for a picture finance corporation capitalized at \$2,000,000 that would enable independent producers to obtain loans on worth while releasing contracts at the rate of one per cent. a month. The corporation will be backed by western bankers, one of whom financed pictures several years ago.

The deal also includes purchase of one of the present independent laboratories now operating on the coast, and acquisition of a small independent distributing company. These would serve as protection to the finance company, as it would give it control of the picture negative at all times, and would also provide an outlet of pictures financed that might have to be taken over for release to protect loans made. The proposition is being framed by the present owner of the laboratory, a comparative newcomer to pictures, who has important financial connections.

Even a cow milking contest can open up a controversy. Variety last week printed about one held somewhere. Almost at once came the fact that Geo. J. Forhan, manager of Griffin's theatre, St. Catherine's, Canada, claims to have promoted the first milk milk duel ever held. With no further kicks, that may stand.

The Pathe-Kennedy hook-up doesn't look intricate. Joe Kennedy will try to push the other top. But he does the chance that Pathe and Kennedy's own concern (F. E. O.) may enter into a combination. If Kennedy doesn't succeed with Pathe, and that may require a year, more or less, to determine, Pathe will have to do something else—or else.

Abe Cohen, manager, Fox's Monroe, Chicago, has devised a unique ballyhoo for the place. Every two weeks the 45-piece boys' band of the Chicago "Daily News" marches through the loop, picking up a following. The band stops at the Monroe theatre, plays a few numbers and then takes into the house to see and hear the current movietone releases.

O'Brien may still be a draw among the fern fans.

Story itself is blah. Earlier passages consist mostly of couple of people standing in conversation, or even one character, usually O'Brien in closeup, and then a deluge of titles explaining what he is saying to her or she to him. At one time hero disappears and is supposed to have been killed, instead of which he has suddenly lost his memory. He reappears and the mystery of his absence is covered up in a title which explains that he was driving alone when suddenly everything went blank. Crude adaptation work.

Gladys Huette is an unconvincing actress, principally because she is made to do absurd things. O'Brien plays smoothly in another dumb-bell part. That of an able engineer who falls in love with a society girl who loves a handsome young bonedancer. The engineer gives the young boy a \$10,000 job in order that he may marry the girl, although anybody could have told him that the girl wouldn't marry the girl happy. In the end, of course, the juvenile wrecks the dam, accuses the girl of having an affair with their benefactor, and is providentially killed in the flood. It doesn't take much intelligence to tell in advance all that's going to happen. Trouble is that the novel doesn't stand up in treatment on screen.

Rush.

## ALMOST HUMAN

Pathe production and release. Story by Claire Beranger based on Richard Harding Davis' "The Bar Shuster." Directed by Frank Urson. Lucien Andriot, cameraman. John Kraft, titles. Cast: Vera Reynolds, Kenneth Thomson, Mel Cole, At the Arena, N. Y. March 6. Running time, about 60 mins.

"Almost Human" is made almost a picture by John Kraft's titles. Were it not for these connecting links, the picture would be as the sequences in the story, the picture would be just a conglomeration of dogs, with a "human" now and then bobbing up over the horizon.

Why Vera Reynolds and Kenneth Thomson, as well as Urson, should have been mixed up in such a story will probably remain a secret. However, their names, coupled with that of Davis, the author, and lobby ballyhoo, may pull from the outside. On the inside there will be one big disappointment. Tempo is a under rating for the kids, and the story, ill described as trite, has anything but the Richard Harding Davis trend which it claims.

## West Coast Motion Picture Directory of Players, Directors and Writers

Titles by  
**MALCOLM STUART BOYLAN**

FOX

**JOSEPH FRANKLIN POLAND**

Supervising Editor  
UNIVERSAL  
FEATURES  
COMEDIES

LLOYD CORRIGAN

Staff Writer  
3rd Year with  
Paramount  
Famous-Lasky

## SAN FRANCISCO SENSATION

GEORGE O. WARREN  
in "Owen Sweeten"  
his Synopsists are  
the backbone of the state  
entertainment.  
NOW—Big Week at  
the Grand.

OWEN SWEETEN

With THANKS to MR. S. L. ROTHAFEL and MR. LEON LEONIDOFF

# RENT and RENOVA

CLOSING "ROXY" HUGE ANNIVERSARY PRESENTATION

Booked by SAMUELS MUSICAL BUREAU

# KEITH'S RIVERSIDE, N. Y. GOING GRIND LEAVES BUT 2 BIG TIMERS IN WHOLE U. S.

**William Fox Consents That Keith-Albee May Alter Twice Daily Policy at Uptown House to Vaudefilm—Palaces, New York and Chicago, Only Two-a-Dayers Remaining—Difficult to Book Only Two Under Existing Conditions in Vaudeville**

With Keith-Albee's Riverside at Broadway and 96th street on the verge of going grind with vaudefilm, there will be immediately remaining in the entire United States and Canada, but two vaudeville theatres in the big time classification, playing twice daily performances; Palace in New York and Chicago.

The altered policy at the K-A Riverside is made possible through the Fox offices as lessor of the Riverside to Keith with a restrictive clause prohibiting that house from changing its big time policy, consenting that the switch be made. Fox made the K-A deal some years ago when threatened with opposition by Keith-Albee. It's believed in inside show circles that Fox let K-A have 50 per cent of the Riverside.

That deal also included protection for the Fox theatre almost next door, Riviera Roof, playing pictures. It's reported that under the consent granted by Fox to K-A for the Riverside change, it is provided K-A can have a Fox film product, if at all until it shall have first played the Fox theatre in that section. Fox has another picture house at 110th street.

## An Example

K-A is now endeavoring to secure a sufficient advance on feature pictures for the Riverside, to permit the policy change to go into effect.

The Riverside in the section from 72nd to 110th street has the largest capacity, excepting Loews at Broadway and 43rd street. Loews opened about two years ago. The Riverside has been in operation as a K-A big timer for over ten years. It recently reduced its admission scale to 75c, top, meanwhile advertising big time shows at the two-a-day policy, but lowering the scale failed to help the grosses. Not so long ago the Riverside ranked as one of the ace big timers of the country, second only to the Palace, on Times Square.

Another big timer in the same section, also K-A operated, passed into the grind grade about a year ago—Keith's 81st street. From accounts of the speed of the revolution in big time vaudeville and the swiftness with which that branch has been reduced nearly to a zero is said at last to have brought consternation to some of the former big time heads. For a long while decrying the picture house invasions as competitors for "proposition," and refusing to acknowledge its substantiality or longevity, or that picture house entertainment is a staple amusement, the big time appeared to bump along, staggering often, but always looking around for a laugh like a comedy act.

## No More Laughs

Laughs have been few and far between. Report now says that the acute condition foreseen by everyone but the big time leaders have led to an intricate booking proposition for the two remaining big timers. It will be difficult, from accounts, that the Keith-Albee-Orpheum bookers are enabled to secure the big time programs necessary weekly for the bills at the two Palaces. This existing condition is becoming more aggravated, vaudevillians claim, and has the bookers greatly worried to place cheaper bills in its vaudefilm theatres, necessitating cheaper acts, the supply is narrowed by their own circuits. While the best of acts available, including names, are being taken over by other vaudefilm chains that will pay top salaries by picture house agencies, besides those acts going into legit shows or nite clubs.

Fox bookings of late, and especially in New York City in the Fox vaudefilm houses, have comprehended some of the largest salaries for the biggest names. Coincidentally or otherwise these bookings have been greatly injurious to the K-A theatres in the Fox house vicinity.

## THAT COOGAN MESS

**Mrs. Bernstein Files Affidavit in Divorce Action**

Los Angeles, March 13.

More of the domestic imbroglio that started when Mrs. Corabel Bernstein filed suit for divorce against Arthur Bernstein and another suit charging love piracy against Mrs. Lillian Coogan, was heard in testimony contained in a deposition made by Mrs. Bernstein.

Alleged intimate episodes between Mrs. Coogan and Bernstein, who is Jackie Coogan's manager, were described in detail by Mrs. Bernstein, as well as incidents which furthered her motives in filing the complaints. Wild rumors concerning the matter, flying around Hollywood and taken up by newspapers, appear to be unfounded, with attorneys for both sides keeping mum.

Mrs. Coogan's reply attacks the sufficiency of Mrs. Bernstein's complaint charging her with stealing the affections of her husband. Bernstein's demurrer is directed at the divorce suit.

Hearing will be held March 19 before Judge Yankovich.

## Plot to Smuggle Alien Charge Against Actor

Detroit, March 13.

Mishka, of Olga, Mishka and Co., is under detention here, charged by the immigration authorities with attempting to smuggle his brother, Alexander Igmagowski into the United States from Canada.

Igmagowski came to Canada from Russia and the two brothers met in Windsor where Mishka was playing a half week at the Capitol. After the show Friday night they came over to Detroit in a car driven by one Al Gordon.

Examined by the immigration inspector on the American side, Mishka said Alexander was the violinist with the act, but telephone inquiry to the theatre refuted the statement. It also is charged that Igmagowski attempted to gain fraudulent admission by using Gordon's passport.

The usual procedure in such cases is to hold charges of conspiracy, punishable by from one to ten years imprisonment, a fine of \$10,000 or both. Igmagowski is held for deportation while Mishka is in jail awaiting arraignment.

## More Bookers Shift

The continued confabs and reorganization of the booking department since the merger of Keith-Albee and Orpheum Circuits have brought several more changes among the staff.

John McNally, former assistant to Edward Darling, chief booker of the combined circuits, has been sent to the production department as assistant to John Schults. Ed Bloom has taken over Jack Dempsey's work with the latter assigned to scout for new material.

Ralph Conlin has resigned and goes over to the Keller agency.

## ALEC FISCHER DROPS IN

In nine years since Alexander Fischer left New York. Since then he has been all over Europe and is familiar with all of the show business, including pictures, here and abroad.

In New York Alec was associated with his brother, Clifford Fischer, as international agents—Clifford is also a Continental now.

## Boyar's Legit Play

Ben Boyar, vaude producer, is branching into the legit producing field with "Tumbleweeds" as his first. C. H. Williams will be associated with Boyar in the legit venture.

## Everything's a Cut

A mite of a lad entered an office in the Palace building, sent from the Keith-Albee office on the sixth floor for a forgotten package. An actor noticed the size of the kid and remarked: "Huh, they're cutting down on the page boys, too!"

## Mrs. Ted Doner Has Baby With Husband Unconscious

San Diego, March 13.

Mrs. Ted Doner became a mother March 8 at the Scripps Memorial Hospital at La Jolla, with her husband, at the same time unconscious in another room in the same hospital.

It was the sixth day Doner had not regained consciousness after the auto crash March 2, when Anna Marie Atkinson was killed. At the hospital the physicians say Doner has a chance. Upon recovery he will be confronted with a charge of a coroner jury's finding that he was responsible for the crash bringing about Miss Atkinson's death.

Mrs. Doner went to La Jolla from Los Angeles immediately upon hearing of the accident. She awaited the birth of her daughter in the hospital.

Doner with three girls in his Fan-chor and Marco presentation act was on his way to San Diego to locally appear, making the jump at night. The accident happened at 3 in the morning. As far as can be learned, Doner, driving, ran off the road, hitting a telegraph pole. The dead girl was on the front seat with him. The girls in the rear seat were but slightly hurt.

## Chas. Weller Unbalanced By Loss of Child

Charles Weller, of Weller and Strong, was removed to Kings County Hospital, Brooklyn, N. Y., last week, after suffering a nervous collapse following the matinee Friday afternoon at the Putnam.

Weller, according to his partner, had been acting strangely for several days. The climax arrived Friday when the comedian is reported as having destroyed his stage costume by cutting it up with shears and refusing to join his partner for the night show. Strong attempted to remonstrate with him but was chased all around backstage and out into the street by the irate Weller wielding the scissors.

The actor was apprehended by a passing patrolman. After being disarmed he was taken to the Grand Avenue police station.

Later Strong volunteered to take his partner to the Kings County Hospital. Upon arrival at the institution Weller was committed to the observation ward on the basis of his partner's unbalanced condition due to the loss of one of his children, who died of scarlet fever about a month ago. Weller is a widower and had two children, both boarding with a family at Nanuet, N. Y. It was there that the younger child died.

## Orpheum's Latest Loser May Go Into Stock

Chicago, March 13.

Orpheum Circuit has found that it has another loser, the Tower, in a good southside location. Orph has been operating it on a partnership basis with Lubliner & Trinz. Orpheum is dickering with the McColl Bridge stock company, and it is expected that one of the McColl outfits will come in in an effort to remedy the box office biz.

## FOSTER'S 11TH GIRL TROUPE

The 11th Foster troupe for the Public Circuit units has been booked by Lyons and Lyons.

Allen K. Foster is affiliated with the agency in dance productions.

## Hudgins Back in May

Johnny Hudgins and wife, Mildred Hudgins, appearing in a revue in Paris, expect to return to the States in May.



GERALD GRIFFIN

Syracuse "Herald," Jan. 30, 1928, said:

"Gerald Griffin, the International Singing Star seemed to have the whole audience charmed, for you could hear a pin drop during his numbers. He also told some excellent stories. Best of all was a request encore, 'Among My Souvenirs.' There was hardly a dry eye in the house when the lights came on. Another encore, 'My Wild Irish Rose,' was delightful."

## Goodwin's 2d Conviction For Murder on the Coast

Los Angeles, March 13.

A jury in Superior Court at Santa Ana found Rev. Phillip A. Goodwin, of the American Catholic Church and one time vaude actor, guilty of the murder of Joseph J. Patterson, Los Angeles bond broker. The veniremen recommended that Goodwin be sentenced for life.

Goodwin was standing trial for the second time. Last year he was sentenced to hang for the offense, but the Superior Court ordered a retrial after finding errors in the conviction. His alleged accomplice in the crime, Albert Dewey Gaines, now serving a term at San Quentin, turned state's evidence in the first trial and put the blame of the murder on Goodwin.

The latter was arrested in the N. V. A. club, New York, after playing some vaudeville engagements.

## JAS. A. GILLEN SENTENCED

Claimed to Be Vaude Actor—3 Years for \$258 Houdup

James A. Gillen, former vaudeville actor, of 404 West 29th street, was sentenced to the penitentiary for a term of not less than six months or more than three years by Judge Morris Koenig in General Sessions. He had pleaded guilty to robbery in the third degree.

According to Harry Seigel, taxi-cab driver, of 870 Sutter avenue, Brooklyn, Gillen stuck him up for \$258 at the point of a revolver in a hallway at 410 West 36th street two months ago.

The police records show that Gillen had been arrested three previous times. Why he was permitted to take a plea to a lesser degree than that charged in the indictment was not made known.

## Chinese Girl Weds Mexican Musician

Buffalo, March 13.

Lydia Loi Hoi Tsehn, Chinese girl at the Lafayette Square, last week was married to Trinidad Cruse, Mexican musician on the same bill in city court here Saturday. The bride is 19 and her husband 36. They met for the first time at the opening of the Lafayette show last week.

Monday each left to fill a week's engagement elsewhere, but will meet at Niagara Falls next week for a delayed honeymoon.

## Percentage Preferred

Percentage stands are bringing in more revenue to independent bookers than the regular pay stands, according to several bookers engaging both ways.

## Cohen Converting

George Cohen has taken over the Columbus Institute Auditorium, Danbury, Conn., on a 20-year lease and will remodel it for a picture house.

It will operate with vaude-film.

## CHICAGO'S DIVORCE LEADER LAST WEEK

Atty. Davis' 3 Cases—Leo Weisskoff Runner-Up—Other Lawyers Loafed

Chicago, March 13.

Entrance of Lent brought the customary drop in divorce grosses last week, with only two Loop attorneys figuring. All the boys squawked on his bit figure the usual pickup after Easter.

Attorney Phil R. Davis led the field, filing three applications for splits. Violet Long, chorine, married to Rowland Long, non-pro, in September, 1920, wants a divorce for extreme cruelty. They separated in August, 1927.

Harcourt Mitchell, theatrical advertising man, has filed suit against Marie Mitchell, once in the show business, claiming desertion after eight years of marriage. One child. The third Davis client, Camille Mitchell, who left a chorine line-up in 1918 to marry Edward H. Mitchell, broker, has filed suit for desertion. Two children.

## One Case Tried

Attorney Leo Weisskoff effected one contested divorce and filed application for another. He secured a divorce for Mrs. Miller, dancer, from George Miller on grounds of desertion. The suit was tried in Waukegan, Ill., residence of the husband, and was contested by Miller's attorney on claims that it was wife who pulled the desertion stunt. Weisskoff finally won the case. It was the other way, adding that his client was deserted when she refused to give Miller some of her own money.

Hugh O'Brien, burlesque comedian, has entered suit against Mary O'Brien, through Weisskoff, claiming desertion. The couple were married October, 1923, in New York, and the alleged desertion is said to have occurred in February, 1924.

## MUSETTE'S COMPASSION

Withdrew Charge of Theft Against Husband, Dr. Louis Clement

When Mrs. Theresa Van Norden (Musette), dancing violinist (vaude), appeared before Magistrate McQuade in West Side Court, she declined to press a charge of larceny against her husband, who now styles himself Dr. Louis Clement and was arrested in connection with the Jersey torch murder.

Following his exoneration of the Jersey case, Clement was charged with the theft of a diamond pendant belonging to his wife. After two days in jail, Mrs. Van Norden released.

She lives at 220 West 107th street and said her husband deserted her a short time after their marriage, but has served him with papers in a suit for annulment.

## Usher Made Manager

Dayton, O., March 13.

Joseph Goetz, head usher of Keith's, has been made manager of the State, Keith movie house, succeeding Dan McNatt, who takes charge of the new Keith movie house in Cincinnati.

Jack McManus is the new manager of the Loew house here, succeeding Andy Anderson, manager of the State, Syracuse.

## COLORED ROAD SHOW

"Mr. Q." vaude musician, has put together a company of 14 colored people, including Mlle. Dolores, and is now playing dates on the road.

W. R. Arnold, former publicity man for the T. O. B. circuit, has been engaged as business manager.



William Morris

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# "The Waltz Hit Supreme!"

# RAMONA

Even better  
than "In A Little  
Spanish Town"  
and by the  
same Composer  
Mabel Wayne  
Lyric by  
L. Wolfe Gilbert

The Theme Song  
of the  
feature picture  
"RAMONA"

Produced by  
INSPIRATION PICTURES  
and EDWIN CAREWE  
for UNITED ARTISTS

Hear  
PAUL WHITEMAN'S  
Victor Record  
of "RAMONA"  
It is positively  
thrilling!

## Ramona

Waltz Song

Lyric by  
L. WOLFE GILBERT

Music by  
MABEL WAYNE

Moderato



I wan-der out yon-der o'er the hills, Where the moun-tains By a bab-bling  
high brook, Seem to kiss the sky, Some-one is out yon-der, To build our own love-nest,  
o'er the hills, Wait-ing pa-tient-ly, Wait-ing just for me.  
CHORUS: Ra-mon-a, I hear the mis-sion bells a-bove, Ra-mon-a, they're  
ring-ing out our song of love, I press you, ca-ress you, and  
bless the day you taught me to care, To al-ways re-mem-ber the  
ram-bling rose you wear in your hair, Ra-mon-a when day is done you'll hear my  
call, Ra-mon-a, we'll meet be-side the wa-ter-fall,  
dread-the dawn when I a-wake to find you gone, Ra-mon-a,  
need you my own. L. H. Ra-own.

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AT YOUR  
DEALERS OR  
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# NO MORE PLAYING FOR APPLES NOW; 'ACTS TOO SMART', SAY BURN-UP AGENTS

Other Circuits Available for Turns Besides K-A-O—  
But Agents Must Take It on Chin and Like It—  
Agents Separated From Bookers on K-A Floor  
—Form Line on Right and Keep Moving, Newest  
Stuff in Vaudfilm's Cut-Salary Agency

Vaude actors are getting too smart, according to the worried statements of some agents.

Actors are not responding to the sales approach of agents attempting to kid them into accepting salary cuts.

One prominent vaude agent spends most of his time trying to belittle those 40 weeks for Public. He burns if an act mentions picture houses.

Agents feel the sharp edge of the actors' new attitude of indifference towards Keith-Albee-Orpheum. Bookers get the reaction second handed.

Acts are beginning to ask their agents and agents are asking themselves, where they come in or get off with K-A-O.

Acts are inquiring what an agent can do for them with K-A-O's arbitrary price-fixing. In view of the recent announcement of cheapened bills for next season, agents are half inclined to agree with their acts. This catches the agents between the front and the back wheels.

A K-A-O agent, regarded when independent as a hustler, has become notorious among vaude actors for his tactics in kiding members of big acts into playing dates for apples. The agent attempts in this manner to curry favor with the bookers and get a break for his comedy turns.

## Segregation Now

A live wire producer-agent who returned to the booking floor after an absence of three years, was flabbergasted when told "the line forms on the left." K-A-O has segregated agents and bookers. No more talking it over to find out what's wrong, or even what's wanted. Line forms on the left and keeps moving.

"How about Blotz and Blotz," says the agent.

"Can't use them," snaps booker. "But—" the agent begins. He gets a shove from behind. Line must keep moving. No arguments. Efficiency stuff.

## Bad but Cheap

If the office wants the act the booker explains how much they'll pay. Good acts are passed up if the salary is high. Not-so-good acts are often accepted because salary is cheap.

For the actors there are plenty of other circuits. But the agents have to take it on the chin and life it.

## Cowgirl as Novelty

Juanita Petty, Washington state cowgirl, who rode her pet horse, Tar Baby, from Bonnie Lake Park, 40 miles north of Spokane to New York, some 2,500 miles in less than 100 days, is being offered as a picture house novelty by New York agents.

Miss Petty and another girl, Maude Holland, undertook the long horseback ride, but Miss Holland gave up at Chicago.

Miss Petty claims to be a cousin of Mme. Melba.

## Wilbur Mack Retires

Wilbur Mack, who has been on the stage since childhood and in recent years appearing in vaudeville with his wife, Gertrude Purdy, doing one of his characteristic comedy skits, has quit vaude to engage in the selling of stocks and bonds.

Mack is associated with T. Hall Keyes & Co., Wall Street brokers. His retirement also means that of Miss Purdy.

## PATRICIA STORM LANDS

Patricia Storm, American danseuse, will head the new Moulin Rouge revue in Paris, opening April 1. Out of 200 or so tryouts, Miss Storm, the only American girl, was accorded the distinction on merit.

The girl is playing her third return date at the Casino, Monte Carlo, this week.

## Vaude Authors Now Hold Upper Hand

Vaudeville authors can almost write their own tickets these days and make the vaude producers like it. With comedy acts greatly in demand by all circuits, producers are turning their talents in that direction but are vexed with the dearth of writers or some of their advance royalty demands.

Pictures with attractive offers for gag men have depleted the ranks as has the revue field. Billy K. Wells is contracted to Ziegfeld and cannot write for vaudeville. Paul Gerard Smith is now a production author, besides which he is abroad. A. Seymour Brown, Ballard Macdonald and Edgar Allen Woolf have their hands full. Andy Rice, one of the old reliable, is now chief comedy constructor for Fox. Joe Young, Kalmay and Ruby and others who have occasionally turned out acts are too busy with songs and productions.

## COURT HAS DOUBTS

Low Cantor's Injunction Application Denied in New York

Application for an injunction by Low Cantor, who sought to restrain Thelma White and her husband, Claude Stroud, from appearing in the eastern company of "Good News," now playing Boston, was denied Monday by Justice Mahoney.

Miss White and Stroud were appearing in the White and Stroud Revue, production act by Cantor. The latter alleged they jumped it to join the show. The actors contended they received no salary for the final half week played for Cantor, who alleged they did not give a satisfactory performance.

The court ruled that it was questionable if Cantor did not breach their contract by failure to pay salaries and it was also doubtful if the services of the pair were unique and extraordinary.

## St. Louis Missing M. C.s

St. Louis, March 13. Two masters of ceremonies, in St. Louis picture theatres are soon to be, among the missing hereabouts. One of 'em, Teddy Joyce, has already departed, moving from the local Loew's State to Loew's Palace in Indianapolis a week ago. Ray Mayer, the "gun chewin'" cowboy, replaced Joyce at Loew's State.

But the saddest note of the whole Master of Ceremonies situation in this city is the story that Ed Lowry, most popular of the brand ever to have come to us and the "drawing-est" card ever known here, is soon to go to Hollywood and make a Vitaphone recording, thus depriving Ambassador theatre patrons here of his services for several weeks.

## ANITA STEWART'S NEW SKIT

Los Angeles, March 13. Anita Stewart, after playing some vaudeville in the east, has returned to the coast and is having a new act written for her by Arthur Johnson.

William Morris office has Miss Stewart on an exclusive contract and expect to open her in picture houses in the east next month.

Sophie Tucker Back in London

Sophie Tucker opens April 30 at the Kit Cat Club, London, doubling into the Coliseum (vaudeville). Will Morris booked.

Miss Tucker sails April 14

## LOEW'S 3,500 SEATER OPENING IN COLUMBUS

Starts March 17 with Presentations—"Divine Woman" First Feature Film

Columbus, O., March 13.

With the opening of Loew's and United Artists' Ohio theatre Saturday (March 17), the natives will have their first opportunity of viewing a deluxe or picture presentation policy. It is likely that the introduction of this type policy will do something towards revolutionizing the local amusement situation. None of the managers has intimated that they plan a switch in their particular programs.

Keith-Albee had the town tied up until last August when Loew's and United Artists' Ohio theatre took over the former James, vaude-film house, booked by Sun, Pantages and independent connections. After redecorating the house they christened it the Broad and opened with a vaude-picture policy. This made the K-A lads start sending somewhat improved bills this way. These two houses are directly opposite each other on West Broad street. With the advent of the Ohio K-A will have something to worry over. Loew's Ohio is expected to draw the class trade.

The Ohio, 3,500-seater, is ideally situated in East State street, opposite the State Capitol building.

Thomas W. Lamb, New York architect, designed the house and it was built by the George A. Fuller Company, New York and Washington, contractors.

Loew's investment, including realty and building, runs upward of \$3,000,000. Six stores on the State street frontage. Three of the stores are occupied.

Bert Williams, former organist here, has been transferred from Loew's Oriental, Brooklyn, N. Y., and will lead the Ohio Grand Orchestra of 20 to 25 pieces. Henry B. Murtaugh, featured organist at the Capitol, New York, will spend at least six weeks here as guest-soloist on the gold organ. George Lyons will be the pianist, pit unit, when not employed on the stage.

"The Divine Woman" (M-G-M) with Greta Garbo, and "Mildred's Fan," John Murray Anderson produced Public-Lowry unit, with Dorothy Neville, Harry Burns, Ada Kaufman Girls, Rae Eleanor Ball, scheduled for opening week. J. Everett Watson, assistant manager of the Broad, has been named manager. He is an alumnus of the K-A interests here. Recently he has been with Loew's, New Orleans, Baltimore, Evansville and here.

## N. V. A. Office Holders Turn Vaude Authors

Chicago, March 13.

Office holders in the Chicago N. V. A. club are reported having found a new and lucrative method of adding to the bankroll, in writing acts for N. V. A. members.

Where an N. V. A. officer-author has the edge on the ordinary vaudeville literati is in a promise to personally see to it that the act gets a showing date for the new material.

This looks like an okay racket from both ends on the surface, but the vaude artist doesn't know that his showing may be secured by the officer-author on the regular N. V. A. charity basis.

In either case, the booker may be using the act for a \$10 stand on the assumption he's doing the N. V. A. officer a favor in giving the act a charity date and doesn't regard it as an actual showing.

Lupino Lane's Short Stay

Los Angeles, March 13. While Educational studios are closed until May 1, Lupino Lane, screen comedian, will play a six-week Orpheum engagement which starts at a local house this week.

# MONOPEDE BECAME HEADLINER BUT FORGOT \$5,100 JUDGMENT

Charles Bennington Returned to Chicago and Electrics—But Banker With Good Memory and Who Could Read at Long Distance, Remembered

Chicago, March 13.

## Comics' as Promoters

A new racket for vaudeville comedians is to aid in real estate sales. Marty Joyce inaugurated it and has prospered, with the result that others are trying to break in.

A prospect is brought into the real estate firm's office and Joyce is introduced as a friend of the division manager who just dropped in for a few minutes. It's then up to Joyce to entertain the prospect with gags and chatter until he is in a pleasant enough mood to be talked into a sale.

The real estate men have found it better than direct high-powered sales talks, as the prospect is then on his guard. The plan's efforts disarm the prospect and make the business talk much easier.

## BILLING STARTS TROUBLE

Jim Barton Wouldn't Dance With M. C. Meroff on Stage in Chicago

Chicago, March 13.

During his last week at Marks Bros., Marbro, Jim Barton, dancer, refused to work with Benny Meroff, regular master of ceremonies, on the stage.

Barton's music was played by the stage band without direction by Meroff, who was forced to step into the wings while Barton worked. This was the climax of a series of controversies between Meroff and Barton over billing.

Back threatened to walk out unless featured over the other, Marks Bros. temporarily settled this angle by alternating feature billing between the men daily.

## Joe Wilton's 1st Play With Collier as Star

Looks as though Joe Wilton, who with Rex Weber (Wilton and Weber) at the Palace, Cincinnati, this week, is going to have his wish come true, to see a play of his produced on Broadway.

Wilton wrote a three-act comedy drama. Before going on his present vaude trip he turned it over to Willie Collier. The latter notified the author that he would see that it is produced.

The play is a story of show life, entitled "Stage Door," and Collier is expected to star in it.

Wilton had no collaborator in his first playwrighting effort.

## K-A Loses Band

After waiting 10 weeks for a promised route from Keith-Albee offices while playing K-A houses around New York, the Maryland Collegians were sold to Public by Al Silberman for a 32-week tour, starting at New Haven, March 29, in a Jack Partington unit.

Salary reported \$1,500 weekly, as compared with \$1,200 offer from K-A.

## RACING DRIVER MAYBE

Frank Lockhart, American racing driver, who hit the first page of the newspapers Feb. 23 when he was injured at Daytona Beach, Fla., while making a trial for a new world's auto speed record and was going 225 miles an hour, only to hurtle into the ocean, has been offered as a vaude novelty act.

Negotiations are on for a local Loew appearance. Up to Monday nothing definite had been signed. At the time of his dizzy drive, Lockhart was somewhat with the car as it hit a wave, and the machine sailed 40 feet on it. Lockhart was pinned in the driver's seat and barely escaped drowning.

Walter Leon is back with the Walter Plimmer Agency, independent booker, after having been out for two weeks brought about at the time through a reported dissolution of partnership.

Does it pay to be a headliner? Consider Charles Bennington, monopede dancer. Several years ago Bennington appeared in "Dearest Enemy." The show struck a snag in Chicago, and Bennington, its big shot, magnanimously signed \$5,100 worth of notes guaranteeing salaries for the cast. Show continued to snag, and Bennington blew.

From legit Bennington went into the picture emporiums, playing the B & K houses in Chicago several times. It was worked faithfully and modestly, content to draw down his weekly salary without the added honor of having marquee lights spell his name.

Of late, Bennington has become more important. He joined the Public "Treasure Ships" unit and decided it was time for a little glory. Val and Ernie Stanton likewise had Mazda ambitions. A squabble ensued.

## Bennington Wins—and Loses

Who was the headliner? After a load of heavy words Bennington secured the distinction. Up went his name in lights.

His name was shedding its rays from the Tivoli theatre when an official of the Continental and Commercial Trust Company walked by. Perhaps he rode. The official gazed at the Bennington name and said, "There's the guy who signed those \$5,100 worth of notes several years back?" Check-up verified it.

Bennington continues as a headliner. For the aura he is turning over his salary to the Continental, withholding only enough to pay off the 12 monopede individuals working for him in the unit. And his shiny Lincoln sedan, a pretty sight to behold, is also in the protective possession of the Continental Co.

## BAL LLOYD MAY RECOVER

Removed to King's Park on Long Island—Condition Favorable

Bal Lloyd, of Lloyd and Wells, taken to Bellevue for observation recently after acting eccentrically, is at the King's Park Hospital, Long Island.

Reports say his condition is favorable and that he is responding to treatment. He is being discharged as cured.

Financial troubles, aggravated by the loss of his father are said to have caused the mental disturbance.

## Peaches Browning Maybe Listening to Boy Friend

Chicago, March 13.

After having piled up from \$50,000 to \$75,000 in the bank through wise and safe bookings, "Peaches" Browning is reported anxious to break away from the management of Marvin Welt, who made her and it possible on the stage.

In the height of the girl's divorce scandal with Edward G. Robinson, with no theatres or managers daring to take a chance with her, Welt stepped in and by some of the cleverest showmanship seen in years enabled her to cash in on her scandalized name as a freak box office attraction.

Without a single qualification for the stage, "Peaches" is still an act through the efforts of Welt. Two weeks ago she earned \$8,000 for seven days at the New York Hippodrome and is booked for a K-A-O route until July.

It is said "Peaches" has become unusually friendly with a circuit booker, he being considered responsible for putting the yen in her bonnet for a change in managers.

## AGNES AYRES IN

Los Angeles, March 13.

Agnes Ayres, film actress, is the most recent of filmdom's colony to go into vaudeville.

Miss Ayres will open for Pantages in San Francisco March 19, with a five-piece sketch.



**"ROXY"**  
The Chief



**CLARK ROBINSON**  
Art Director



OFFICE OF THE DIRECTOR

Fortunate indeed is the director who has the co-operation and loyalty of his staff during the trying times of the first year of their loyalty; who have stood surmounting all obstacles to make a success in amusement history.

I am grateful more than words can express.



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**FIRST NATIONAL BANK**

March Tenth,  
1928

for who can have the  
staff, who, through the  
this theatre, have proven  
shoulder to shoulder,  
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prise can ever express.

Cordially,

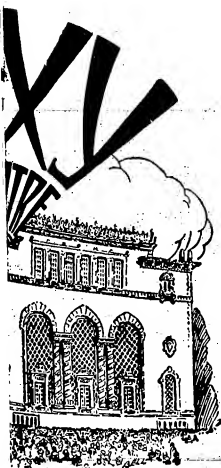
*"Rapee"*



**ERNO RAPEE**  
Director of Music



**LEON LEONIDOFF**  
Production Assistant and Ballet Master



The Motion Picture  
**ANNIVERSARY**



## DANCE TEAMS SEE LIMITED CHANCES HERE—OFF TO EUROPE

Britain and Continent Offer Much More in Money and Prestige—With Spring Foreign March Will Start—Flopping Quickly and Easily in N. Y.

American dance teams are complaining of the limited opportunities on this side. Advent of spring will see a wholesale departure of dancers for England and the Continent, where exhibition dancing is still in vogue and accordingly compensated. Over here everything is picture house units, according to complaints, with the night clubs and class cafes limited and having little to offer in money or prestige.

Dario and Irene, the latter fully recovered from an automobile accident, and currently at the Embassy Club, Miami, are sailing April 7 on the "De France." Ramon and Rosita go over about the same time to London. Cortez and Peggy are set for the Ambassadeurs, Paris, and will be succeeded by Dario and Irene later.

Powder and Tamara, at the Club Lido, New York, are about the sole outstanding team in New York. Eleanor Ambrose Maurice and Charles Sabin flopped at the Club Mirador, as did Moss and Fontana, both playing on coveur percentage.

### K-A's Boston Office Held Up by 1-Niters

The chain of 19 one-niters playing vaude shows on percentage arrangement booked out of the Boston agency of the Keith-Albee are reported as being the financial mainstays of the New England office and only excuse for its operation.

The cream stands of Boston and adjacent territory are being booked out of the New York headquarters of K-A-O, with a few of the remaining last halves and split weeks far from sufficient to carry the overhead of the Boston branch, making the one-day dumps the chief revenue of the office. With prevailing conditions the Boston K-A-O branch has had tough sledding for the past few months in abrogating opposition of the independents in this territory, particularly the Walters-Denish-Frisco combine.

Wesley Fraser continues in charge of the Boston K-A-O branch.

### Queens Town Sensitive

The Ruth Snyder-Judd Gray murder matter is a sore spot with the residents of Queens Village, Long Island. A pair of misguided vaudevillians playing the local theatre last week were met with boos, hisses and catcalls at a Snyder-Gray wheeze.

Albert Snyder, the murdered husband, was a Queens Village resident and the notoriety is deemed a disgrace to the community by its residents who thus evidenced they do not wish to be reminded of the subject by troupers.

The management has formally notified acts to curtail all such witticisms.

### SIM COLLINS BREAKS DOWN

Wife Takes Burlesque Acrobat From Publix Unit in N. O. to New York

New Orleans, March 13. Slim Collins, of Collins and Hart, acrobatic farceurs, a team in vaude and out for 26 years, suffered a complete breakdown after opening at the Saenger here, with a Publix unit.

Collins, 54, has been acting strangely for some time. He was taken to New York by his wife. Danny Whitestone will replace him in the act with billing unchanged.

## PROPOSED AIR FOR K-A AGENTS DEFERRED FOR NVA PROGRAM ADS

Solicitation for Annual Shake Not So Hefty Now—Acts Independent and Many Away From K-A Domination—45% Ad Reduction No Inducement

### VMPA Dinner April 23 And How About It?

Another dinner is to be held by the Vaudeville Managers' Protective Association, April 23, in New York. Probably at the Hotel Plaza, the scene of all of the other yessing feasts.

Some of the former staunch vaudeville managers have gone vaudfilm with other circuits. Other managers would like to. The usual suave presiding officer, B. S. Moss, has just quit, taking along \$3,000. He holds the record as the only one who ever walked into Keith's to walk out with anything.

That leaves Pat Casey once more as the engineer, but this time it won't be necessary for Pat to tell the vaudevillians their mistake—they all have found him out. Usual speeches expected about vaudeville, the actors and "theirs and our future"—but it will never sound the same any more.

The proposed shake-up of Keith-Albee-Orpheum agents is off until after the N. V. A. benefits in May.

It seems an open secret that a prepared list of 12 agents to be dropped is being held in abeyance so as not to interfere with advertising solicitation of the agent group for the N. V. A. program.

Solicitations for the program have not been so forte this season through so many acts being set with pictures or vaudfilm houses not K-A booked and figured immune from the annual slug.

Despite early season efforts to insure advertising for the program by K-A attaching pledge and deduction slips with contracts issued, and later sending out notice of a 45 per cent. reduction in the N. V. A. program ad rates the general independence of acts is asserting itself more strongly than ever this season.

### Keith's, Wash., at 25c And Fox Cut for Mats.

Washington, March 13. Keith's here is desperately striving for business, so much so it is advertising seats at matinees for women, only, 25 cents.

To meet that competition, Fox, with a huge capacity, is advertising the same matinee price, 25 cents for the ladies.

Keith's is the former big-time theatre and still attempting to hold up a semblance of that policy, notwithstanding its lower than pop house scale.

### Sun's 20 New Tab Houses

The Gus Sun Agency has added 20 additional houses to its tab circuit with the newcomers embracing Sun bookings this week and next. All will be booked out of the main office at Springfield, O.

They will play tabs on week stands with change of bill twice weekly.

### JUDGMENTS

Butler Davenport; Burns Bros.; \$137.  
Macy-Masius, Inc.; Polygraphic Co. of Am.; \$9,348.  
Trail Pub. Corp.; Isaac Goldmann Co.; \$7,839.  
Ota Gygi; Musical Courier Co., Inc.; \$366.  
Pathe Exchange, Inc.; Western Photoplays, Inc., et al.; \$2,014.  
Belritz Amus. Co., Inc.; 161st St. Amus. Corp.; \$2,665.  
News Syndicate Co., Inc.; C. Hill; costs, \$116.  
Herman Leon Sarshik; N. Y. Tel. Co.; \$157.  
Same; same; \$62.  
Unity Theatrical Agency, Inc.; same; \$80.  
Irwin Abrams; S. Brill, et al.; \$143.  
Melchiorre M. Cottone; Gimbel Bros.; \$265.  
N. V. A. Theatrical Transfer Corp.; M. A. Hayland; \$724.  
Sam'l Slotnick; Metro-Goldwyn-Mayer Dist. Corp.; \$382.

"THEN THE FUN BEGAN"

# JOE MARKS & CO.

with MAE LEONARD and HOWARD SNYDER

6422 KEITH-ALBEE RIVERSIDE TRACK

WINNERS AT A GLANCE

1—{ JOE MARKS } Dead Heat  
2—  
3—

## A SURE-FIRE HEADLINE COMEDY ACT

Direction } CHAS. ALLEN  
M. S. BENTHAM } HERMAN CITRAN



## TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up  
A full line of gold and silver brocades, metal cloths, gold and silver trimmings, rhinestones, spangles, tights, opera hose, etc., etc. for stage costumes. Samples upon request.

J. J. Wylie & Bros., Inc.  
(Successors to Slegman & Wall)  
18-20 East 27th Street  
NEW YORK

"Sure Fire. Can't Go Wrong. Boys."

FRANK MITCHELL and JACK DURANT  
A Positive Hit with  
"HIT THE DECK"  
NOW MAJESTIC, LOS ANGELES

● ●  
B B

WATCH THESE GROW

# GUS MULCAHY

THE HARMONICA BLUEBLOWER

THIS WEEK, KEITH-ALBEE PALACE, CHICAGO

For Picture Houses  
PHIL TYRELL  
William Morris Office

Independent Vaudeville  
EDDIE RILEY

For Keith-Albee Orpheum  
JACK CURTISS

## WHO'S GOT A SUGARY, SWEET, PERSONALITY?

# "LILA"

# A NEW HOT SONG!

## ALL MATERIAL READY

**EXTRA CHORUSES**  
**SPECIAL CATCH LINES**  
**A GREAT PATTERN**

## A SURE-FIRE SONG

# De SYLVA, BROWN & HENDERSON, Inc.

**ROBERT CRAWFORD, Pres.**

745 7th Ave., New York, N. Y.

# LILA

By ARCHIE GOTTLER, CHARLES TOBIAS, and MACEO PINKARD

Moderato

*Till ready*

### Voice

Here's good news— No more blues— Sweet Li - la's in town. May-be you—

Know it, too— Good news travels a - round. For a thrill— Wait un - til—

She pass-es you by. I would stake my rep-u-ta-tion That she catch-es your eye.

**Chorus**

Who's got a sug-ar-y, Sweet person-al-i-ty? LI - - LA. Won-der-ful-nothing less-

Who do you want to see When you want company? LI - - LA Who do you want to bring

Bun-dle of hap - pi - ness -    LI    -    -    LA.    Who has her pic - ture tak - en where -

Ood-les of ev - ry thing? LI - LA. Who is the real at - trac - tion at

ev - er she goes? Who's on the can-dy box-es of Huy - ler? LI - LA.

beau - ty par - ades? Per - fec - tion that's the way that they style her - LI - LA.

When there's a gang- a-round, Who do they hang- a-round? LI - LA.

Who do the fel - lows love, Who are they jeal - ous of? LI LA.

Look at 'em fall— for her— Gen-tle-men all— pre-fer— LI - LA.

Who is the hon - ey-bunch They want to take - to lunch? LI LA.

You know— I know— She's so— Oh Oh!!) Up to the min-ute—There's

You know— I know— She's so— K. O.—

no - bo - dy in it with - LI - LA - LA - What's LA

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## TOURING LOOKERS IN PHONEY BEAUT CONTESTS MEET MANN ACT

Detroit, March 13. Thelma Williams, "Miss Pittsburgh" in 1926 and lately chief gammist of a traveling troupe of pro-bathing beauty contestants, is

detained by police here. Her testimony is needed in the finding and prosecution of three men on charges of running the phony contests and violating the Mann Act.

The names of the male trio have not been revealed. Roscoe Grimm is the girl's manager.

Miss Williams represented Pittsburgh at Atlantic City in 1926, and while not declared the winner, has plenty of class. At the time she was a school teacher at Port Matilda, Pa., near her farm home. Following the beauty pageant she made a short stage tour. Her mix-up with the contest racketeers and subsequent arrest are attributed by her parents to a desire to continue in show business, minus talent and plus looks.

Miss Williams' employers are reported by police to have staged their shows in outlying film theatres in various towns throughout the country. Thelma always copped first money.

Shortly after winning the Smoky City title for best gams she married. Her husband, Jesse W. Gray, has not seen her lately. Miss Williams is 23.

Myrtle Harder stock leaving the Majestic, Utica, N. Y., for the Park, Youngstown, O., opening next week (March 19). Maude Eburne Hall, Joseph Moran, Sadie Belgarde, Thaddeus Gray, Norman Wendell, Ben Laughlin, Clifford Jones, Ora De Foe and Janet Hopkins in company.

## MILTON BRONSON

America's Foremost Singer and  
Fastest Russian Dancer  
Direction of HARRY FEARL

## CHI TERRITORY AUTHORITY 50-50 BY K-A

Humphrey and Piazza  
Given Absolute Authority  
on Joint Admin.

Absolute authority was conferred this week upon Ben Piazza and Tink Humphries under a 50-50 understanding for their joint direction of what is known as the Keith-Albee Orpheum Chicago territory. This embraces the Keith's Western (Chicago) agency, operated for several years by Mr. Humphries, and the lately added Western Vaudeville Managers' Association (agency), formerly under the domination of the Orpheum Circuit.

In their respective capacities as sole directors of the agencies, including the bookings of the Orpheum, Juniors, in that section as supplied through Chicago, Messrs. Humphries and Piazza are reported having been informed in the New York K-A office, where both were in conference Monday, that neither was to brook interference in any manner under the new regime.

This instruction is believed to have been directly aimed at Piazza, since Humphries is familiar with the conditions and always has been noted as non-controllable in his section. Piazza is new to Chicago, having been an Orpheum staff man on the Pacific Coast, following employment on the Orpheum Circuit at other points.

From the accounts Humphries will inform Piazza of all local middle-west conditions, and the reported troubles of the past in the operation of the association.

One story is that the New York headquarters anticipate that with the two Chicago bosses on an equal footing and both working together, they will restore the association to its former prestige.

## Out for Dumb Acts

It seems just a trick of Fate yet the recent increased amount of club work in New York and spots taken by has brought an unusual demand for certain kind of "dumb acts." This has proved a life saver for many who have been unable to make the picture or vaude houses.

Several of the new club bookers seem to have rounded up a pile of dates. Much of the talent enlisted appear to be amateurs able to work the one night engagement without going any distance from home. They are otherwise engaged during the day.

## Ralph Long Talking With J. J. Murdock

Ralph Long talking at this time with J. J. Murdock, and seemingly by appointment, gave rise to a renewed report that Long might become attached to the Keith-Albee executive force.

Against that possibility is a three-year contract held by Long as general manager for Charles B. Dillingham. Long had been previously approached by the K-A interests, when with the Shuberts. Long stalled them so often the K-A people finally gave up the idea. Whether a proposal has been made to him at present is not reported.

## Sensational Ball-Room Dancers



CARANAS and BARKER  
Headlining for Pantages  
2d Consecutive Year

## BIRTHS

Mr. and Mrs. W. E. Bruns, March 9, in Chicago, daughter. Father is comptroller of Great States Theatre.

Mr. and Mrs. Robert Stevenson, in New York, March 10, daughter. Father is treasurer of Chanin's Majestic theatre.

## Houses Closing

Vaude is out at the Franklin Brooklyn, N. Y., with house reverting to pictures.

## THE PARAMOUNT COMEDIAN

## EARL FABER

with MARGIE MCINTYRE



Returned to New York after Seven Months as

## A CONSTANT HIT

and was immediately booked to repeat the entire LOEW CIRCUIT

as a

## Headline Attraction

Loew's New York Theatres until July

Dir. MYER NORTH, JOE FLAUM

# AH! SWEET MYSTERY of LIFE

THE DREAM MELODY from NAUGHTY MARIETTA — lyric by RIDA JOHNSON YOUNG —

THE MOST GORGEOUS MELODY EVER WRITTEN

by VICTOR HERBERT

DON'T OVERLOOK THIS WONDERFUL SONG — IT'S THE FINEST THIS GREAT COMPOSER HAS EVER GIVEN YOU —  
Can't Fail — SURE FIRE — ANY SPOT IN YOUR ACT —

This is IT

THE MELODY  
YOU'RE HEARING  
ALL OVER

You Can Have It As  
SOLO — 4 KEYS.  
A2, (ch to eb) Bb, C, D.  
DUET — 2 KEYS.  
HIGH or LOW VOICE LEAD  
TRIO-QUARTETS,  
ALL VOICES  
ORCHESTRATIONS,  
4 KEYS — SAME AS SOLOS  
BAND — TWO KEYS.

A WONDERFUL KATZMAN  
ARRANGEMENT (WALTZ)  
for ORCHESTRA. 50

Moderato Andante

mf *acel.* *cello voice*

*Abt sweet girl seems to me* of life, at last I've found thee, *Abt I know at last the secret of it*

*all,* All the long-ing, seek-ing, wait-ing wall-ing, yearn-ing, The burn-ing hopes the joy and little tears that fall For 'tis love, and love a- lone, the world is

*seek - ing;* And 'tis love, and love a- lone, that can re - pay For 'tis the an - swer, 'tis the end and all of life - ing, For it is

*love a- lone that rules for aye* *creat, male* For 'tis love, and love a- lone, the world is seek - ing, For 'tis love, and love a- lone that can re -

*pay* 'Tis the an - swer 'tis the end and all of life - ing! For it is love a- lone that rules for aye

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Just Tell Us Your Wants — We'll Do The Rest!

## NEW YORK

AL. COOK, Prof. Mgr.  
Entrance, 51st St.

## M. WITMARK & SONS

1650 BROADWAY, Next to the Winter Garden

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PHILADELPHIA, BENNIE GOODMAN, 121, Broad St. BOSTON, WALTER J. WATKINS, 100, Broadway, Boston

# CECIL CUNNINGHAM

## CAPTURES ENGLAND

### Rebookings Everywhere And the Highbrows Rave

#### EVEN THE RITZY MANCHESTER "GUARDIAN" STANDS UP AND CHEERS

#### VARIETY THEATRES

HIPPODROME.—"Britain for the British" is a slogan which grows in favor nowadays with the critics of London's theatrical management. Often enough it may be justified on purely critical lines and not merely on the grounds of a narrow nationalist trade unionism; but in the world of burlesque, at least, America sends us a performer every now and then for whom we must be properly thankful. A few years ago it was Miss Marie Nordstrom—for all too short a stay; and now comes Miss Cecil Cunningham with much the same gift for the devastating exposure of all that is most typical and topical among her more easy-going and conventional contemporaries. It is probably as well for the peace of mind of at least a few hundred revue and cabaret "artistes" in this country that Miss Cunningham does come from those United States, and that, so far, her models have been chosen in her own country; for she points a finger almost as rude as it is accurate. Those whom it is her joy to mimic—and ours to recognize as she dissects their methods for our laughter—have little to say in their defence when she has done with them. Let us only hope that she will keep her profane hands off our home-grown performers. Her burlesque of a jazz orchestral accompaniment is the crown of her performance. When it is all over it is but a trifle, but more finesse goes to its making than we have seen in half a dozen latter-day revues. H. D. N.

*Manchester "Guardian," Feb. 14, 1928*

*(This Advertisement Was Written by Hannen Swaffer in Appreciation of a Great Artiste)*

## AIRS SHOW BUSINESS

Charles Hammerslough, theatrical manager for some years, is understood to have aired the show business for downtown, New York. He's reported in the brokerage line.

## Harry Lorraine's Dinner

Harry Lorraine, of the Fally Markus booking staff, is to be tendered a beefsteak dinner by the "gang," which includes agents, etc., at Cavanaugh's restaurant, 260 West 23rd street, New York, at 11 p. m., March 16.

## BOOKED SOLID

BILLY MARIE  
**HIBBITT and HARTMAN**

and playing  
SUCCESSFULLY  
for  
**KEITH-ALBEE  
INTERSTATE  
and  
ORPHEUM CIRCUITS**



Miss Marie Hartman a  
Natural Comedienne

When B'GGER LAUGHS  
are gotten, MISS HART-  
MAN will GET THEM.

## ILL AND INJURED

Kathleen Clifford recovering from an operation on tonsils in the Hollywood Hospital, Hollywood, Cal.

Lillian Westley, with Rector's "Knickerbocker Girls," accidently shot while with the company at the Mougram theatre, Chicago, is considerably improved.

Betty Bennett, dancer with Ida May Chadwick, suffered a fractured ankle last week when the automobile she was riding in with Miss Chadwick turned over near Livermore, Cal. Bill Ray, electrician, was driving at the time. Miss Bennett is to be replaced in the cast.

C. W. McCloskey, theatre manager, of Uniontown, Pa., is reported having suffered a breakdown and on a vacation.

Ivy Harris, film actress, is in the Hollywood Hospital, Hollywood, Cal., under observation. She may be operated upon.

Wayne Bradford, dancer with Fanchon and Marco, severely sprained his ankle while on the stage of the Metropolitan, Los Angeles, and had to quit the show for the rest of the week.

Herman Stern, treasurer of the Harding, Chicago, has resigned to go to Florida for his health.

Johnny Perkins is convalescing at the American Hospital, Chicago, following a severe attack of tonsillitis.

Lucie Westen, soprano, is in the American Hospital, Chicago, following injuries suffered in an automobile accident.

Mrs. A. Feldman, 46 Scollard street, Toronto, has met with an accident and wants to hear from her daughter, Sally-Fields.

Harriet Hector unable to do full routine at opening of "Three Musketeers" on account of injury to leg.

HAL  
**SIDARE**  
DANCER EXTRAORDINARY  
Featured by FANCHON and MARCO

CHARLES  
**BEAUCHAMP**  
TENOR  
11th Consecutive Week at Public  
Million Dollar Theatre, Los Angeles

K-A Loosening Up;  
Mex Grub for Press

What was considered a publicity stunt and an audience novelty was pulled by Walter Kingsley at the Palace, New York, Monday afternoon. It was styled a "typical Mexican dinner," arranged by Kingsley for the Mexican Tipica band which is there this week and reported as held over for next week too.

The K-A-O press department put it on the swindle sheet. Walter had some gals dressed up like they were in sunny Mex.

It's the first time the Palace powers have spent any real cash in entertaining the newspaper bunch.

While it was framed as an audience gag, none of the latter got a mouthful.

## INCORPORATIONS

## New York

**Eco-See Players, Inc.** New York, theatrical productions, 200 shares no par value; Thomas H. Kleinman, Charles Cooper, Emil Schlessinger. Filed by Arthur S. Friend, 1440 Broadway, New York.

**Iris Theatre Corporation**, Port Richmond, manage theatres, motion pictures, 100 shares no par value; Bryan W. Budd, Joseph M. Kahoe, John Duschen. Filed by Joseph P. Clements, 61 Chambers street, New York.

**Wolves, Inc.** Manhattan, conduct courses of lectures, performances of plays, theatrical entertainment, motion pictures, 100 shares no par value; Gilbert Carlant, Harry Wheeler, John W. Searles. Filed by John W. Searles, 117 West 45th street, New York City.

**Tonal Productions, Inc.** Manhattan, theatrical proprietors, 1,000 shares, 750 shares preferred stock \$100 par value, 250 shares common no par value; Joseph P. Bickerton, Jr., Sidney R. Fleisher, Milton L. Maizer. Filed by Joseph P. Bickerton, Jr., 220 West 42nd street, New York.

**Clasham Square Productions, Inc.** Manhattan, theatrical attractions, real property, produce plays, \$100,000; Jack Linder, Jack Linder, Robert Sterling. Filed by Philip Adler, Equitable building, New York.

**Napo Productions, Inc.** Manhattan, plays and theatrical entertainments, 100 shares no par value; Gilbert Carlant, Harry Wheeler, John W. Searles. Filed by John W. Searles, 117 West 45th street, New York.

**Fineart Distributing Co., Inc.** Manhattan, manufacture motion picture films, machines, devices, \$100,000; Samuel S. Zevin. Filed by Emil K. Ellis, 162 West 42nd street, New York.

**Rope, Inc.** Manhattan, lectures, dramatics, theatres, motion pictures, plays, theatrical entertainments, 100 shares no par value; Gilbert Carlant, Harry Wheeler, John W. Searles. Filed by John W. Searles, 117 West 45th street, New York.

**R. S. Theatre Operating Co., Inc.** Brooklyn, theatrical enterprises, moving pictures, \$10,000; Dorothy Stepp, Bess Kaufman, Sylvia Levy. Filed by Anderson, Phillips and Moss, 32 Court street, Brooklyn.

**Colbue Amusement Corp.** New York, motion picture houses, theatres, \$5,000; Abe Coleman, Edith Coleman, Sol Coleman. Filed by Abraham Mer, 138 Montague street, Brooklyn.

**Statement and Designation**  
**American Greyhound Racing Association, Inc.** Del. manage race tracks, arenas, \$250,000; New York office, 111 West 42nd street, New York. Filed by Schooler, secretary. Filed by Merle I. St. John, 27 Cedar street, New York.

**Maxima Theatres Corporation**, New York, 100,000 shares \$10 par value changed to 10,000 shares common stock no par value. Filed by Monte London, 270 Madison street, New York.

**John C. Jackol Amusement Enterprises, Inc.** Manhattan; theatres, motion pictures, \$5,000; Edith B. Armstrong, George Raab, John C. Jackol. Filed by David Steinhart, 1501 Broadway, New York City.

**Film Service Corp.** New York; advertisement and publicity devices; 100 shares, no par value; Walter E. Godfrey, Frank L. Miller, Saul A. Goldstein. Filed by Godfrey and Marx, 42 Broadway, New York City.

**Iris Film Corp.** Manhattan; motion picture apparatus, accessories; produce motion picture plays; \$100,000; Josephine Ferrara, Louis Mauro, Frank Mauro. Filed by John B. Coppola, 280 Broadway, Manhattan.

**EDDIE ROGERS**  
"FOR NO REASON AT ALL"  
Now Playing for Alex Pantages

**NEW HOTEL ANNAPOLIS**  
Washington, D. C.  
Single, \$17.50  
Double, \$28.00  
in the Heart of  
Theatre District  
11-12 and H Sts.

Larry Golde Leaves K-A;  
Long Time Its Booker

Larry Golde, important Keith-Albee booker for over 10 years, has resigned. It is reported Golde will open a booking agency, supplying houses with attraction bills.

Exactly what led to Golde's departure has not been disclosed. It is said that upon the booker, and in his woman assistant, (Marion Betz) had been removed without consulting him, his resignation was immediately forwarded. "No appreciation and no future" is reported as another reason.

Departure of Golde with other booking shifts in the K-A office have followed the recent merger of the Orpheum Circuit with K-A and a reorganization attempted of its booking force. This reorganization is said to be in the nature of a tryout for a certain period. Upon its expiration other changes are anticipated.

## Limitations

Golde has had the most exacting post as a booker in the K-A agency. He handled around 20 houses, all split weeks, with a limitation placed on total salary cost (low) and an inconvenient number of acts to a bill. Additionally to Golde were dumped the "political or friendly acts K-A. of recent years has been so insistently 'taking care' of."

Known as one of K-A's most faithful and consistent bookers, an expert in placing bills despite the handicaps, Golde's resignation is calculated to bring much thought to his former K-A companions.

Late last week it was reported he had resigned but with no acceptance acknowledged by the K-A heads. Nevertheless Monday it was said Golde had engaged a suite of offices for his own booking agency.

Ralph Conlon, another K-A booker, left last week, as a result of the recent economical policy adopted by K-A. Other shifts and reassignments of bookers and houses have left the K-A bookers some up in the air, with a report of continual but invisible interference with the chief bookers, irritating the latter.



**YES! ANDY WRIGHT**  
1500 Broadway  
NEW YORK  
Is Elastic Talent  
Everywhere  
A 5% Agency with NO 10% Favorites.

## FOY'S 'FALLEN STAR' RESUMES

"The Fallen Star," vaude skit of the late Eddie Foy's, is to be sent out with Harry Beresford heading the cast of three.

The act had been routed for 50 weeks but was halted through the death of Eddie Foy.

Managerial shifts among Loew houses are as follows: William Saxton from Loew's Buffalo to Loew's Syracuse; Edward Garrity from the Columbia, Boston, to Buffalo; Louis LeVine, former show agent, to the Columbia, Boston.

## BEN BARTON?

AND HIS  
**ORCHESTRA**  
PLAYING  
**KEITH-ALBEE-ORPHEUM**  
Direction WILLIAM JACOBS



Twice the world has been free of race hatred—when Adam was a Boy Scout and when Noah came out of the Arc.

WHO SAYS SO?  
BEN BARTON?

PANTOMIME 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

FOR SENSATIONAL ADAGIO SEE

## VINA and ARTHUR

In Jack LAUGHLIN'S Monster Prologue to  
"FOUR SONS," NOW AT CARTHAY CIRCLE, Los Angeles  
Also Featured with W. Morrissey's Revue  
Permanent Address, Variety, Los Angeles

## 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

1560 Broadway

New York City

## BERT LEVEY CIRCUIT

OF VAUDEVILLE THEATRES

New York	Detroit	Seattle	L. Angeles	Denver	Dallas
226 W. 47th St.	Empress Bldg.	Empress Bldg.	Lincoln Bldg.	W. O. H. Bldg.	Mehta Bldg.
Chicago Woods Building					

## STEVE FORREST THEATRICAL EXCHANGE

503 BLACKSTONE BLDG., PITTSBURGH, PA.

High Class Standard Acts for Picture Theatres  
Orchestra, Bldg. Reviews, Comedy, Finish Reviews Outstanding in Merit  
BREAK YOUR JUMP  
Phone Atlantic 3747

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES  
CONSISTENT, EFFICIENT SERVICE SINCE 1913

## The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway  
Lackawanna 7878 New York City

Marcus Loew  
BOOKING AGENCY

General Executive Offices

LOEW BUILDING  
ANNEX

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

## J. H. LUBIN

GENERAL MANAGER

## MARVIN H. SCHENCK

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE B'LDG

JOHNNY JONES

IN CHARGE

*Nan Halperin*  
KEITH-ALBEE CIRCUIT

# SHORT-ENDERS COP; RISKO BEATS SHARKEY

Gob Was 13 to 5 Favorite, but  
Decisively Outpointed by  
Cleveland

BY JACK PULASKI

Rickard's heavyweight elimination contest designed to select the next opponent for Champion Gene Tunney, provided an upset Monday night when Jack Sharkey, former sailor of Boston, was beaten on points by a wide margin by none other than Johnny Risko, the Cleveland rubber boy. Very few of the 12 rounds were marked by Sharkey. What is more, he was not only out-slugged, but out-boxed.

It was a big night for the short-enders. The experts were not backward in picking Jack as the easy winner but smart money on the day of the match went down on Johnny. Those taking the odds gave vent to delighted shouts as Risko scored one round after another. Although the odds were against 15-5, an even longer price could be had. Not much Risko money around the Garden.

From his showing Monday, Sharkey is as much out of the running for title honors as Jack Delaney. When Dempsey recently declared himself through as a contender for the honors which once were his, Nathan started figuring on a substitute. Sharkey was the pick, despite his knockout last summer by Dempsey.

Tom Heeney too has been regarded as almost as likely a man as Sharkey. The lineup now has Heeney the logical contender, but Risko's stock has jumped and that carries with it the Basque wood-chopper with the funny handle, Paulino Uzcudun. The latter's record against Heeney is to be considered, while Risko's chances against either of the others are not to be passed up.

## Risko's Boxing

The ability of Risko to stab Sharkey's abdomen with straight lefts and the ease with which he smacked the taller man with left hooks, was the eye-opener for those who counted on Jack's boxing ability to fend off the chubby Ohioan. It was surprising as Johnny bounded back when Jack made a start of feinting with the right and landing with the left. Risko smothered many such attempts and punished the gob plenty in countering.

In the eighth round Risko brushed Jack's face back-handed and opened a small cut over the left eye. In the 10th Sharkey slipped down in a corner. Risko came near disqualification by tossing a left at a kneeling boxer who was harmless, however, and there was no complaint from Sharkey's corner.

## No Wonder Bout

The 11th and 12th rounds seemed to be Sharkey's best. He cut Risko's right peeper and caved many a sock into the food cave. But Risko is one of the toughest customers in the ring. He came back in the final rounds to weary the big Lith with body blows. In the final round probably at Jimmy Johnson's urging, Sharkey shot a solid right cross to Johnny's jaw. But that was not enough. He tried to connect again as the round wore on, but Johnny kept on top of him, planting both hands to the body.

As a fight it was no wonder exhibition. The excitement came from Risko followers, who roared when he planted those hefty body blows. Sharkey's inability to show anything of his reputed ring worth was a disappointment. He may have gone back since the Dempsey meeting, but it is as likely that Risko has come along rapidly. He was just figured a slugger and maybe the boys are wrong.

Sharkey thought he copped the match from the way he acted when the final bell clanged. He stood in his corner raising over the assembly, unable to realize he was on the losing-end.

Houso was only fair considering the expected fireworks. The fans just would not fall for the ticket scale, at \$22 top, the same price for the Heeney-Delaney thing.

In the semi-final Paul Swiderski of Prussia was given a win over Joe Monte, one of Sharkey's stablemates. The award caused no especial squawk but Monte could have just as well have been the victor

# Vincent Ariss Takes Plea

Vincent Ariss, 36, former book-maker, of 456 Woodward avenue, Brooklyn, pleaded guilty to assault in the second degree before Judge Francis X. Mancuso in General Sessions. Ariss had been indicted for manslaughter in the first degree for the killing of Mrs. Pauline Cole Hayes with whom he lived at 203 West 85th street. The woman was found in the room Nov. 21 last with her skull fractured.

Next to her body a hammer was found.

Ariss will be sentenced March 19. He can get from five to ten years in Sing Sing.

# Wiedrick Secures Stay

Rochester, March 13. Irwin Sam Wiedrick, boxing, sport and amusement promoter, got a stay of execution following conviction on a grand larceny charge and will try to argue himself out of from three to six years in Auburn penitentiary.

He was convicted of defrauding Mrs. Agnes Miles, elderly widow, of \$110,000 in Eastman Kodak stock.

# DOG TRACK'S STOCK ISSUE

Albany, March 13. Promoters of greyhound racing are getting out a stock issue. An issue of first and second preferred of the American Greyhound Racing Ass'n., a Delaware corporation, is being offered in New York State. Association has a New York office and has been licensed as a dealer in greyhound racing.

Greyhound racing has been staged in Brooklyn, Long Island, and in western part of this state, but has not proved the sensation it is in other spots.

# ANTI-RING DRIVE ON

Los Angeles, March 13. Churches from all over Southern California are joining forces in what promises to be a heated campaign to ban boxing in this State. The clergy, women's clubs and reform organizations are joined in an effort to repeal the law which permits boxing and wrestling here.

The Methodist church is the most recent body to declare itself. Other church denominations have taken individual action, and commendation of the anti-palooza fight campaign is being publicized from all pulpits.

# MIKE DONLIN SUPERVISING

Los Angeles, March 13. Mike Donlin, former Giant slugger, is a baseball technical director of Paramount's "Knocking Them Over," starring Richard Dix, "Beans" Reardon, American League umpire, will play the part of arbiter of the games shown in the picture. Fred Newmeyer directing.

# TABS SANS CHORUS

(Continued from page 1)

of its holdings by Karle, unable to work for the night, it is claimed by the operators, that Karle is getting the Lohr show is on its way through the sticks, playing one-nighters.

Tab shows have altered their style. The old gag of a straight man, comedian, soubret and six choristers has changed. The choristers are out of jobs, none of the shows carrying girls, and stage bands have taken their places. The straight acts as master of ceremonies, with the comedians and a couple of others presenting "vaudeville."

Bands are all amateurs. Standing ads run in the papers for amateur musicians and talent. Band members get about \$3 per night, none carrying union cards.

How the tabs get away with the non-unions on the stage is a mystery. The union by-laws state that every musician working on a stage must carry a card. The tabs all have one union stagehand with them, still the amateurs play on for the three bucks.

How long the one-night stage band craze with the mediocre bands will last is no conjecture, but it won't be long now.

for he landed more blows and forced the milling.

In another eight-round George La Rocco won from Johnny Grosso in a heavy hitting contest. They booted that decision, but Grosso, after trying to break Georgia in a twin with body smashes, took some himself and after getting it on the butt several times, slowed up. La Rocco then came from behind to win.

# RADIO'S FILM STARS

(Continued from page 1)

All will be presented within a period of one hour.

A total of \$50,000 will be split up by Joseph M. Schenck to compensate the cinema stars, who figure the other publicity and attendant exploitation worth considerable to them.

The Dodge Brothers will utilize at least 50 stations and will want as many more as can be obtained for the network. The grand smash is probably predicated on the theory that Congress may legislate out future network broadcasting. Such a bill is currently before them.

## Fairbanks M. C.

The broadcasting will be done from the United Artists theatre, Los Angeles, with a name band to officiate from New York in the transcontinental radio-cast. Fairbanks will officiate as master of ceremonies.

The original intention was to broadcast from the Fairbanks home in Beverly Hills as part of a social function idea, which plan may yet be adopted.

Dodge Brothers' officials closed negotiations with Schenck on the west coast. The Dodge people must now complete arrangements for the telephone and telegraph land wire connections. Fairbanks will announce the announcement of the definite hour and date. March 28 was mentioned as the time, but it may be two weeks after that date through the phone wire delay.

Heavy newspaper and billboard exploitation will be started, blanketing the country and plugging the event, as reported stipulated minimum of \$100,000. This is by specific contract with United Artists to back up their stars, most of whom make their radio debut for the Dodges.

A Dodge man was in Los Angeles last week reviewing the stars' program, which he approved. This is a new precaution in view of the Dodge Brothers' vexation with its Victory hour broadcast.

Mary Pickford will discuss generally to the femmes; Norma Talmadge will discuss fashions of the day and their effect on modern life predictions; Fairbanks will address the children of America for his specialty besides m.c'ing; Chaplin will relate some of his cinema experiences; Miss Del Rio will sing "Ramona," the theme song of her current picture release; Gloria Swanson will discuss on possibilities for a star for talent and money; Barrymore will give his soliloquy from "Hamlet," and Griffith will discuss "Love" in all its phases, eschewing the sex angle completely.

A \$250,000 cost for this hour is made, considering the \$100,000 for advertising, \$150,000 for talent and another \$100,000 for mechanical facilities, the latter considerably overestimated.

A scheme to install loud speakers in theatres is also being worked out as a move by the U. A. not to affect the show business, particularly the picture houses, as in the case during the Victory Hour.

# BURLESQUE ROUTES

Week of March 12 and 19

Bare Feet - Gayety, Kansas City; 19, Gayety, Omaha.  
Band Box Revue - State, Springfield; 19, Gayety, Boston.  
Banner Burlesques - Trocadero, Philadelphia; 19, Gayety, Baltimore.  
Bathing Beauties - Lyric, Dayton; 19, Empress, Pittsburgh.  
Be Happy - H. & S. 125th Street, N. Y. C.; 19, L. O.  
Big Revue - Gayety, Louisville; 19, Mutual, Indianapolis.  
Bovary Burlesques - Gayety, Omaha; 19, Gayety, New York.  
Bright Eyes - Garrick, St. Louis; 19, Gayety, Kansas City.  
Carrie Pinell - Gayety, Washington; 19, Academy, Pittsburgh.  
Dimpled Darlings - Academy, Pittsburgh; 19, Lyric, Dayton.  
Follies of Pleasure - Gayety, Toronto; 19, Gayety, Rochester.  
French Models - Mutual, Indianapolis; 19, Garrick, St. Louis.  
Frivolities of 1928 - Empress, Cincinnati; 19, Frivolities, Louisville.  
Girls - Lyric, Louisville; 19, H. & S. 125th Street, N. Y. C.  
Girls From Happyland - Garrick, Des Moines; 19, Gayety, Minneapolis.  
Girls From the Follies - Haymarket, Chicago; 19, Empress, Chicago.  
High Flyers - Lyric, New York; 19, Grand Rapids; 19, Cadillac, Detroit.  
Happy Hours - Gayety, Boston; 19, Casino, Boston.  
Hello Pans - Hudson, Union City; 19, Trocadero, Philadelphia.  
High Flyers - Lyric, Canton; 19, Grand, Akron.  
Life - Plaza, Worcester; 19, State, Springfield.  
Hollywood Band - Empress, Chicago; 19, Empress, Grand Rapids.  
Jazztime Follies - Casino, Boston; 19, Empress, Brooklyn.  
Ladies Thru - Gayety, Rochester; 19, 20.

# SPEED GIRLS

Featured comic.....Ray Reed  
Prima donna.....Eddie Rice  
Soubret.....Edna Thayer  
Lyric.....Harry Ryan  
Character comic.....Teddy Stutgill  
Juvenile.....Billy McCarthy

"Speed Girls" shapes up as an acceptable burlesque opera. It's a fast song and dance show, with an ample share of comedy and a clever Irish comic, Ray Reed, featured. Surrounding principals and a hard-working chorus provide adequate support with the combine making for corking good burlesque entertainment.

The comedy, embracing both blackouts and set scenes, runs the gamut of familiar from "Irish Jamboree" in new to the rehearsal bit, all giving full sway to the fun-making proclivities of Reed as well as giving the support ample opportunity to develop the ability readers of lines. The dialogue portion, usually poison through indifferent handling in most burlesques, is well done in the present show, giving every point count for top value.

Reed, short in stature, is a natural clown that gets laughs despite familiarities of material. The angles for them and handles double entendre stuff in an inoffensive manner. Some of the other wheel comic would seem like a veteran similar style of delivery.

Jessie Rice, prima and co-featured with Reed, knows her burlesque and does it in everything she does. Edna Thayer, newcomer to burlesque, makes a nifty soubret. She has youth, looks and figure. Also ability to bend her numbers and dances across like a veteran despite her youth. Annabelle La Morrie, attractive brunet ingenue with capability, rounds out the fem principals.

Harry Seyon, doing character comedy work opposite Reed in several of the comedy scenes and proves an excellent comic. Edna Thayer handles straight assignment adequately, while Billy McCarthy more than fills the bill as a personable dancing juvenile.

The show is routine in a combination musical and revue formula with the comedy bits interspersing the song numbers and all boded perfectly for this type of show.

The mainstays of the comedy division are "The Leader," enlisting Reed, Miss Rice and Seyon, which is worked up for peak in opening stanza, and "The Janitor" and "Bull Fight" of the second part, both of which also gives the comic full away.

The production is tasteful and the costumes look fresh and new. For typical burlesque and fast dancing show "Speed Girls" can't miss. Edna.

# Hip Waver on Folder

Chicago, March 13. An effective bit of advertising achieved in burlesque is that of the State Congress. The theatre has purchased thousands of folders of matches, each bearing a flash picture of one of its hip wavers. The matches are distributed free of charge to cigar counters and are handed out with each sale.

# No Salaries—No Stock

Chicago, March 13. Burlesque stock, promoted by Bobby Ryan at the New Apollo, took a flop last week when salaries remained unpaid. The house will put in a dramatic stock policy shortly.

Bud Brewer out, Babe Ward in, Broadway Strand, Detroit; Dolly Davison, Leroy Green and LaVorce, out, Golden Melody Four and Freeman and Burt in, Palace, Detroit.

Geneva, 21-22, Oswego; 23-24, Schenectady, 25-26, Albany; 27-28, Utica; 29-30, Oneida; 31-1, Saratoga Springs; 2-3, Watkins; 4-5, Plattsburgh; 6-7, Cohoes; 8-9, Schenectady; 10-11, Albany; 12-13, Troy; 14-15, Schenectady; 16-17, Albany; 18-19, Schenectady; 20-21, Albany; 22-23, Troy; 24-25, Schenectady; 26-27, Albany; 28-29, Troy; 30-31, Schenectady; 1-2, Albany; 3-4, Troy; 5-6, Schenectady; 7-8, Albany; 9-10, Troy; 11-12, Schenectady; 13-14, Albany; 15-16, Troy; 17-18, Schenectady; 19-20, Albany; 21-22, Troy; 23-24, Schenectady; 25-26, Albany; 27-28, Troy; 29-30, Schenectady; 31-1, Albany; 2-3, Troy; 4-5, Schenectady; 6-7, Albany; 8-9, Troy; 10-11, Schenectady; 12-13, Albany; 14-15, Troy; 16-17, Schenectady; 18-19, Albany; 20-21, Troy; 22-23, Schenectady; 24-25, Albany; 26-27, Troy; 28-29, Schenectady; 30-31, Albany; 1-2, Troy; 3-4, Schenectady; 5-6, Albany; 7-8, Troy; 9-10, Schenectady; 11-12, Albany; 13-14, Troy; 15-16, Schenectady; 17-18, Albany; 19-20, Troy; 21-22, Schenectady; 23-24, Albany; 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With this as a background, various groups of dancing girls surge on from right and left, the last being a group of girls in robes of floating white material upon which the lights play in many colors.

Incidental to the pageantry is the sensational adagio performance of Renoff and Renova, garbed in coats of metallic paint and not much else, together with several other specialties, the whole pageant ending in whirling dance, playing lights and

# LOEW'S STATE

(NEW ORLEANS)  
New Orleans, March 8.

It's all a fake! Show business. Victor Hyde is proving it with his Loew's State this week. Hyde dropped in a few days ago, advertised for boys and girls with talent, and in three days engaged, instructed and rehearsed a musical comedy that has never appeared in any theatre in this city, big time, small time or any other time. Sixteen ponies, twelve show girls, 16 boys and 12 specialty turns that included everything from a uke strummer to adagio dancers. They show up the so-called "professionals."

Hyde has seven crashing numbers concluding with his own "Baltimore Dance" that "raises the roof." Just prior a couple of kids, named Wilbur Fried and Ben Tisdale, painted the mob with a dual solo and Ted Lewis impersonation. The whole affair was punctuated with riotous applause with the gang sitting in wonderment at the ability disclosed. Hyde furnishes the setting, costumes and incidentals, fitting the locale into the routine. It's a relief to watch the youthful amateurs who come through their paces after years of gazing up at blase, colorless, listless musical people. Hyde's smash is a great bracer for the current show. The dance is a solo by Ada Bracer, who is coming along in great shape, while incidentally earning a country-wide radio reputation.

Joe Fulco and his music masters are using Gitz Rice's "Magnolia Gal" as an overture. Fulco's boys are all seasoned musicians, ranked among the best in the south. Slipping into jazz they tower above other orchestras around.

Supplementing Victor Hyde's Frolic are the musical comedies, Charles McGood and Company and Frank Mullane and Greta. At their first showing Saturday afternoon one of the comedians was forced to ring down. Medical aid was summoned and the acrobats resumed at the next performance.

The current act is Milton Sills in "Burning Daylight." It is receiving heavy billing, but the Loew State Frolic is the real box office bait and started with rows of seats. It can't miss.

# STATE

(BOSTON)  
Boston, March 13.

Van and Schenck were apparently booked in here to offset the Automobile Show, but even this team, fresh from the big time, did not to the trick last night. Their radio broadcasts out of New York had built up a little local interest, but the same old act did not do as well as their newer bits. They more than made the grade, however, and when pulling the Chrysler gag in the last act, they were number, practically lifted the roof.

Picture was Norma Shearer in "The Latest from Paris." Femmes thought it would be a fashion show. That according to the show, a lot of lobby walls on the way out to the general effect that it was only a funny old love picture.

The comedy, "A Roach, in which the world's record was broken as regards the number of custard pies thrown. Probably a thousand picture comedies have been taken, but no one has ever to laugh at another custard pie, but when the air started to get thick with hurtling hunks of pastry, even the usual lobby foldies.

Balance of the bill consisted of a News, Topics and one of Birge Paterson's ponderous organ stunts, built around a song.

The show, which is what Boston is beginning to expect from Loew's State, a better than average feature picture, one really good act, and some of the best.

The State is getting the break in pictures in Boston and it is more than the erratic booking of feature acts that has kept this house on such a profitable basis since Labor Day.

# STANLEY

(PITTSBURGH)  
Pittsburgh, March 13.

With a show like the Stanley has this week the town has no worry about Lent, cold strikes or anything. There is not a dull moment with the feature, Emil Jennings' "Last Command," Sure thing.

Overture was New World Symphony, well rendered by Phil Spitalny and the orchestra with "Chico" as a second number, played a hot with three girls chirping a vocal chorus.

News split Fox with Paramount and the third unit was "Silhouette," Virginia Futrell, singing the piano singing "Shadow Land" and two girls, Freda Shear and Margaret Jones, posing as part of a camp. At the finish the girls do a duet back to back and vocal finishing. Very nice with Miss Futrell's voice better than ever. Very good to say the least.

Topics of the hot act accompaniment including three girl voices used in the overture, prelude Sophie Tucker, who got a nice reception, although her son, Bert, sang a song and did two routines prior to her appearance.

Ted Shapiro at the piano and her

own drummer in the pit, Dave Hyde, house conductor led in a solo. Four special songs, including one prolonged, then a parody on "Lye Lye Black Bird." One chorus sung in Hebrew and a reminder of old Sophie with the singing of "Some of These Days" made up her repertoire, with Bert coming in with her for a finale chorus of two Californians singing "Lye Lye Black Bird." She is speckled off as the applause demanded it.

Into the feature with cash customers and even those on passes well pleased.

# WISCONSIN

(MILWAUKEE)  
Milwaukee, March 10.

When it comes to undiluted stage Eddie Weissfeld rigged up a stage show that ranks with the best in "Rhythm in Color" week (March 5-10). Wisconsin is a new novel, depicting a fruit bowl with the orchestra in the middle of the bowl is the first flash. As the orchestra plays lights go on and an acrobatic dance with dancers do a spring fantasy. It is a new Wisconsin stunt and got away big. Billy Meyers, stock tenor, does a usual chorus and gives way to Dave Schoeller, master of ceremonies, who brings on Gay Nell, a dancer.

Gay is a pretty black haired girl with an acrobatic dance which touches on the burlesque, but not enough to make it ugly. She has a neat routine and came close to stopping the show at the opening.

Barton and Young, hokum singing pair, were second. Their crepe-sole Hebe comedy took well and they did a "Gay Nell" sketch to it of the show. The orchestra had a third spot and gave way to Baby Oxman, a four-year-old who shook the rafters. This kid, who is a native of the city, was when she played the xylophone she had the audience in her mitt. A good bet wherever a kid act can be played.

Schoeller takes the spot himself by playing Liszt's "Tamparella." It's heavy stuff, but Schoeller is a favorite and can't get away with high brow stuff with a low brow audience.

Earl and Bell, Hawaiian guitar experts, sang character songs to the accompaniment of a wedding in jazz, with the scrim effect again, ending with even the person doing a Varsity drag, works out the finale.

Ed Richter, pianist, plays another of his song stunts, playing two popular numbers with screened verses, then switching to one classical number. Richter's act is due not only to his ability to manipulate the Wuritzer, but also his knack of putting across new stunts in organ music exploration.

Norma Shearer in "The Latest from Paris" good with the femmes. Show entirely worth while.

# CENTURY

(BALTIMORE)  
Baltimore, March 10.

Program at the big Loew house started on a high note with "Arabian Nights," the console coming up from the pit, Harold Ramsay at the console. A screen announcement of the "Arabian Nights" stage revue "Tick Tock," followed. Very effective stunt of Claire bowing to audience through the screen announcement. The revue dropped in one, garden scene. Large clock on pedestal center. Stage deserted.

"Twelve O'Clock in the Morning" played back of drop. Drop up, revealing a hotel lobby with stairs ascending to a mezzanine level, a clock with exaggerated pendulum swinging over archway of each stairway. Tall glass window effects to rear of mezzanine level. Band on stage level.

Ted Claire, in dinner suit, introduced Albertina Rasch Girls, declaring that they would "wind up the clock." Girls in black and silver, no make-up, no hair, no clothes on. Backs, Garry and Frohman next. Boys did two numbers. Eccentric dancing team, Al and Guselle Bloom, then a potpourri of costumes, girls doing joint act, singing the rags, doll Helen Royce, soprano, in evening gown, next. "Dream Kisses" by orchestra, garbed in patent leather effects. Ted Claire, in dinner suit, in some solo dancing during this number.

Pink drop now screened mezzanine and Claire announced "The Verses" sung by Garry, garbed in white flannels and blue serge. Rasch girls on in large picture hats and three-quarter length orange red and black costumes yellow motif. They carried small collapsible tea tables. An ensemble, then a trio dance by three of girls; then a dance, solo and a solo, in a manner. Suggestive of Ted Doner.

Comedy duo, Baynes and Speck, next. Claire announced the end of the show, a cuckoo clock. Plenty of eggs and plenty of laughs. Also dancing. Encores generously. Finale introduced by Miss York singing "The Verses" after costume change a revue variant of the Marie Antoinette pattern. Chorus brought in the Albertina Rasch group with similar costumes, girls carrying

# MARK STRAND

("Cabaret"-Unit)  
(BROOKLYN)

Brooklyn, N. Y., March 11. If "Cabaret," the Edward L. Hyman presentation, current at the Brooklyn Strand, is a sample of the type of stage show the new Stanley unit production department, will turn out, everything augurs well for all concerned. With the exception of the Brooklyn stand presents with the best for stage presentation.

Running 40 minutes, the unit is not over-long considering its high level of entertainment and entertainment it holds. Tom Brown and the Six Brown Brothers are the features of the presentation which is paced by Pepper and the new unit. Pepper, guest conductor this and next week. The juvenile makes an excellent appearance, is just the correct amount of hot-temper, the necessary pep, but has been well held in hand by the management in not getting too rough.

The show has been built like an Anniversary Week program, although there is no special occasion connected with it. Willy Stahl and his orchestra over-tured "Tannhauser."

Caesar Neal, tenor and pseudo-clarinetist of the house orchestra, comes from the pit for two numbers, "La Spagnola" and "The Love Cabin of Dreams," the latter a better class type of ballad. Nesi possesses a fine conception of stage values and stresses his personality just the right amount for some laugh returns. He is attired in regulation orchestral velvet jacket and flowing tie, and his act is the only one from and to the orchestra ensemble is ingeniously but not too pointedly stressed by the spot.

The Maryon Vadie dancers, formerly teamed with Otto Gygi's act, were a ballet interlude of extraordinary talent and appearance. The quietest are all-lookers. Emily Fitzgerald is the only one to be seen.

News reel was followed by "Cabaret," which had Jerry Sears and his stage band in the background. Sears this time conducted the orchestra until the advent of Pepper as m. c. The band sounded exceptionally well considering its makeshift assembly, including a top-down symphony string men from the regular pit orchestra. As an economic move, Hyman shifts some of the brass and strings to the orchestra, who is also the house arranger, has done wonders with them.

Maryon Vadie dancers, now the Strickland act, play the feminine local color. "When Love Comes Stealing," an ultra waltz, was the opening number, sung by Gene Waldman, who is a local color. The act was by George Stell, vocal chorused by Ralph Spingler and violin soloed by Sacha Kinder, from the band.

Toots Nelligan, the top-down dancer, with his remarkable introduction stepping, was a fast entry. The band's "Thou Shalt" (Sears arrangement) was a fast entry. The band's "Thou Shalt" (Sears arrangement) was a fast entry.

This unit rotates from the Brooklyn Strand to Washington, Baltimore, Norfolk, Va., and may play Philadelphia and New York, bringing its tour with the new unit policy of the Stanley Co. of America.

Victor McLaglen's "A Girl in Every Business" is a feature and a song comedy entry.

Business terrific with the ropes up from late afternoon on.

# BRANFORD

(NEWARK, N. J.)  
Newark, March 11.

"Midnight Rags" over Crull's stage show, run along different lines than usual, and while it does not rank with his best, it has much to recommend it and will appeal to some.

Opening on a dark scene in "one," it reveals the band playing in a cove back of a large window on the street. "Ten of the Finest," a male chorus of cops, steal in and sing. Junior Nazzaro does his novelty scene, a potpourri of tunes, and the White Garden. Attired as a well, somewhat tight, he uses business with a trick lampost, steps door and lock, kids with a couple of cops, and ends with sensational acrobatic dancing.

The drop lifts to disclose the band in a roof garden setting. It is unusual, the band is seen through the glass a line of skyscrapers in blue, while the two combination borders, circular in shape, carry out the roof garden idea in lines of orange red and black with purple and green on the handstands. The hues change strikingly as the light brightens or dims. Les Stevens, the real head of the band, is to be strict about allowing more than one m. c. to function. After a hot band number, which is liked, Evans and Rose, harmonica and piano, take charge with the band in. Nazzaro now takes charge. Next comes Madelyn Killean, un-

announced, last week's riot, held over and billed at the top. "This girl is the best dancing comedienne that has appeared here. She has class, a real sense of comic values, and can both sing and dance. Her material is not so good this week as last, but even so, she stopped the show."

The cops sing again, with a pleasant solo introduction, followed by Madelyn Killean, who wears little, plays the harp similarly, and does acrobatic dancing and posing. Next, LeRoy and Rogers in a comedy routine. The show ends with Madelyn dancing and singing with the male chorus, now in fifth avenue uniforms. The routine is old and is saved only by the girl's extraordinary personality. The whole runs 50 minutes.

Lawrence Miller is billed but not present, and the show undoubtedly would have been nearer a smash with the colored hooper's dynamic stuff. Another fault is the weakness of Nazzaro as m. c. He is personable, has not lost his touch as a dancer and cello player (he does not play this week), but he fails otherwise. He loses the point of his gags, cannot sing, and does not play up to the others.

The 10-minute news reel is notable for some very clear shots by M-G-M. The news, Krumpholtz, Kinos, two Paras and three M-G-M views of airplanes using torpedoes. Jim Thomas at the organ stings an original and a cartoon Concert, in which comic strip characters appear to good effect. "The Love Mart" feature.

# AVALON

(CHICAGO)  
Chicago, March 5.

Cooney Bros. are letting the Avalon do its feet.

If agents of the company would make inquiries in the neighborhood they'd find almost all of their customers are there because the house is convenient. Now and then a few extras are brought in by picture. That's the present situation for a comparatively new house to be in. The same thing happened to the Piccadilly, a Schoenstalt house, which opened with a whale of a deluxe policy. Now it's playing straight pictures on short dates at bargain prices, with a little vaudeville and a few comedies. The trouble was in the management, back and forth.

The Avalon, at 7th and East End avenue, in the city, plays a mixture of good and medium screen fare, the good stuff coming in on a third-run cost basis. On the stage is a 16-piece orchestra, led by the m. c. Roy Dietrich. There are eight choruses on the house staff, and productions are completed by four or five acts working with the band. One Vitaphone subject used on each weekly program.

Outwardly this policy seems as sound as any offered in Chicago, but a consistently weak line of stage shows makes the whole program look like turkey.

The production this week is titled "Stepping Stones." With practically no scenic backing, the 16 musicians are cramped into a small terrace box and made to resemble a musical band. Dring, a mild pleasant leader, taking the place of vaudeville's announcers, started things off as usual with a band number. The band is a good one.

Next came the eight house chorines in minimum costumes, knocking off a five-step. The girls were picked with no more than a good match but Dring is shown by stock burlesque, and even momentary bursts of okay dancing couldn't dispel the original impression.

After a song and a few harmonicas, representing one of our better known music publishers, warbled a few of the company's numbers, suggesting that Dring is a little pleased at the customers by a record of it for their victrolas. Gardner and Douglas, comedy dancers, bounced through an ordinary routine to half-hearted response.

Another number by the orchestra was followed by Myron Pearl and Co., dance trio. The two boys have a matched but not a well-planned act, dancing, good enough for the best house. The girl is weak in a solo kick number. Huguie Clark, obese comedy singer, does the specialties, getting best results when trying a dance at the finish.

The solo organist, Leonard Smith, is concealed in the pit and is difficult to see. The audience interested in community singing. Vitaphone subject was a sketch featuring Irene Rich, titled "The Benet," pointless but the audience is interested. "Beau Sabreur," feature, the only item living up to Chicago picture house standards. Fair business Monday night, but the house is getting if the house doesn't succumb up.

Marion Betts, former assistant to Lawrence Gold, K-A-O booker. New York, has been transferred to the publicity department of the circuit.

Charles Furey has left Morris & Fell, to go with Gordon & Woods, agents. Eddie Sobel has joined the same agency.

# PORTLAND

(New)  
Portland, Ore., March 8.

This twin of the Seattle, Seattle, is, so far as size, architecture and entertainment are concerned. It has about 40 seats less than the Seattle house, is of the Louis XVI type, elaborately and yet suitably furnished. The house is an actual counterpart in appearance of the Uptown, Chicago.

At Broadway and Washington, directly across the street from the Broadway (Wesco) the house has an ideal operation base. Plenty of parking room. This is great in the rainy seasons and the customers in this town know it.

Adding close to 3,000 seats to the Portland list of houses the Portland will with top notch shows make a strong bid for patronage. It will need a lot of that as the minimum operating plan under the present scheme of things, will run around \$18,000.

Portland has never been an \$18,000 a week average town, even when the Broadway opened and with the town heavily overtaxed and the local like the obsolete and cheaper houses will be eliminated.

It seems hardly possible at this time that the first few weeks of induction that the house will hit over the \$18,000 mark or cover it. As missionary work must be done in time, this house will be able to earn on its investment and a healthy profit. It is quite possible that retrenchment in general operating and show cost may be resorted to in the future until the increase of operation is warranted by revenue.

From the balcony landing proper to the stage, the incline is used, and it makes the journey along the "mountain side," as one would describe this huge balcony, a comfortable one. The house is built on an incline, which permits for a general exit from the balcony to the sidewalk direct. That allows the house to get on its feet and in charge of shelves without coming into contact with the patrons arriving. That avoids crowding and permits for a fast turnover of the house. The Eastern picture palaces had an entrance like this they would be able to handle a fast turnover and save themselves the trouble of refunding a lot of money.

The house is operated by West Coast in association with Public Loew. Richard Spier, division manager for West Coast, is in charge of this house, as he does the other houses controlled by his company. Robert Blair, former Los Angeles house, is in charge of the house, with Eddie Hitchcock, one of the crack Wesco publicity and exploitation men from L. A., struggling to get the house on its feet.

The opening show here was an exact duplicate of the Seattle house. The orchestra for the first stanza played "Faint," as the induction act, under the baton of Al Short, general musical director on the coast for Public Liboritus Hauptmann, of the Portland Symphony Orchestra, who is in charge as guest conductor for the balance of the week. That fellow is sure a classy guy with the stick, and when he comes to the end of the show, his men, pots in volume and tone, he is a past master.

A short subject repeated from Seattle and newsreels followed. Then came the orchestra, which for the organ. He seems to be a bit weak for this important task as a soloist. On the picture accompaniment he was very good.

Alex. Hyde functioned here as master of ceremonies with the Public "The Merry Widow." This is Hyde's initial appearance on the West Coast and that boy gives indication of being a fixture here. Naturally, he had little chance to display his talents on account of the type of show, but when he did get his with the violin solo the boy clicked like a "native son." His talk routine was great for the introduction of the show, but the orchestra and dignified for the post, has ability and knows how to put a stage show over, which many a m. c. does not know how to do.

On the picture, "The Merry Widow," the crowd on hand was awed by its magnificence in setting and costuming. The show featured with the Runaway Four and Griffin, the tenor of the unit, out and out show stoppers. Virginia Johnson did the opening chant with the orchestra, a nice looking girl, a reception when she came on for the prog proper. Accent and Jensen, the dance team with the troupe, also repeated their Seattle act.

On the screen they had Bebe Daniels in "Feel My Pulse." Around 3,000 seats are a lot right now, but the house looks as though the folks here, with shows coming up to the standard set by the initial one, will cultivate a warm friend to the house and save their support.

Harold B. Franklin, head of West Coast Theatres circuit; Sam Dembo, vice-president of the circuit; and Fred B. Franklin, the home office executives at the opening.

**MAESTRO MIGUEL LERDO** de TEJADO and the Mexican Tipica Orchestra (30)  
85 Mins.; Full Stage (Woodland 5th)  
Palace (St. V.)  
Harry Fitzgerald, the agent, imported this combination, a novelty among instrumental acts, with its all-string (but one trumpet) combination, producing intriguing, tinkling, orchestral music that is a relief from the cacophony of jazz or the rhythmic symphonic synecopation of present-day dance bands. Six zithers, flock of violins, cellos, guitars, mandolins and xylophones comprise the instrumentation, the soft strings immediately handicapping themselves with the possibility that the general sameness of the music would bore. This gave rise to some criticism that, having heard one number, you have heard the rest of the act. Technically, this is a truism, but in effect bears no truth.

The ensemble has a background of six vocalists, who sing in chorus, solo and duet on occasion, featuring an eerie crescendo falsetto note that is engagingly wild in its character. In solo and duet their vocal efforts are more conservative.

Of the singers, one is a woman, Spanish beauty, showing up well in the picturesque costuming. The other feminine member is the harpiste. General garb native. Maestro Miguel, prepossessing conductor at the helm, conducts with his hands, and gestures acknowledgment convincingly and graciously.

Numbers are all native, American vocal numbers like "Cherle" and "Little Spanish Town" being with Spanish lyrics.

The general effect of the Mexican Tipica Orchestra is one of consummate charm, something soothing and restful about the musical ensemble inspires rousing approbation, punctuated by not a little interrupting plaudits from the Spanish contingent in the audience.

Fitzgerald brought the act in for E-A bookings presumably, but what a perfect picture house feature this combination is!

At the Palace the audience was extraordinarily demonstrative. They braved and stood up when the house orchestra played the Mexican National Anthem in deference to the entertainers. **Abek.**

**LaDora and BECKWITH**  
Acrobatic  
12 Mins.; One and Full  
8th Ave. (V-P)

Man and woman, opening in "one," woman in man's tux and couple going through dance routine like a couple of dancing boys. While dancing, drop in "one" raises, in a closing double trapeze. They climb to bars and, stripping to tights, go into simple swinging and posing, woman acting as bearer and doing several strength feats.

Make wide swings and drop into folds with gagging crossfire during tricks. In a smooth, acrobatic form by woman, although she looks good in white union suit. For the finish, traps are dispensed with and woman does posing on web, ending with soprano solo while doing perpendicular split on upright rope. This got applause.

Opening has a touch of novelty, although woman in man's dress fools no one. Work like experienced acrobats, but style suggests the traps are not their native specialty. **Rush.**

**ARNOLD and FLORENCE**  
Comedy and Equilibrium  
10 Mins.; Full  
Academy (V-P)

Man and woman, the latter doing comedy between the man's balancing stunts. The balancing is of the conventional sort—wine bottles, chair legs in bottles. Okay, but not sensational.

Woman does an old fashioned hokey bustle dance. Some of her clowning is good. Other moments are not so successful. Total is a pleasing opening that will not inspire much applause but will wake the customers up after the picture. **Land.**

**WENDELL HALL**  
Songs and Talk  
12 Mins.; One  
8th St. (V-P)

Wendell Hall has been popping in and out of vaude. Incidentally he is one of the pioneer vocalists on the air. He also wrote "It Ain't Gonna Rain No Mo'."

Hall first plays a guitar and then switches to a banjo at the finish. He injects some talk and features duets between two colored individuals, imitating voices effectively. A pleasing entertainer and well received at this house. **Mark.**

**GRACE DORO**  
Pianologist  
13 Mins.; One and Full (Special)  
Palace (St. V.)  
Grace Doro is no newcomer. Her last New Act notice was in 1921. Still relying on her keyboard dexterity, Miss Doro presents her stuff for fullest value. A whole of a show-woman and an effective purveyor of her talents, she has built up her piano-roll, jazz technique and harp impressions on the ivories into a baby grand opportunity.

Opening with a pop tune as Gershwin, a concert pianist and a jazzhound, would do, she whips the keys mean in her own impression.

Miss Doro features a jeweled slave anklet as part of her wardrobe. That accessory is open to question for the stage; okay for the nite clubs, but hardly in vaudeville. **Abek.**

**TALENT and MERIT**  
Talk and Juggling  
One  
5th Ave. (V-P)

As Talent and Merit is not the name of a production or flash act, there are no quotes around it.

Just a mixed couple in "one," who talk, sing and juggle. Both talk the girl sings and the man juggles, mostly plates. Quite a good juggler. Of plates.

Where they got the talk can pass. They liked it at the 5th Avenue.

In fact, the 5th Avenue nowadays isn't broken should be playing to capacity. Or even on Long Island near Sag Harbor, emphasizing the Sag.

The young woman sings ballads. A couple of them. She has the family time voice perfectly. Those out front it must have sounded like the girl across the alley.

Opening act came on as a reducing salesman, mentioning to the girl she needed it. Although the girl denied it, she does. That was his excuse for juggling the reducing plates. Another excuse was he didn't miss. Then the girl sang; when they talked and then the act ended. The acts always end sooner or later.

It's taking a large size chance on the gallery to bill under the names of Talent and Merit, though the gallery doesn't believe in signs. There is no way to distinguish in this act who is Talent or Merit. That throws a double on both, and either is too much.

But it could be made something of a mystery turn by billing Talent, Merit and Co. Then, at the finish, let the audience wonder why the principals didn't appear.

Small time pipe.

**MOONEY and CHURCHILL**  
Revue (9)  
Songs and Dance  
17 Mins.; Full Stage  
American (V-P)

Nice-looking flash act, strong on five girls who do some of the best dancing seen in a turn of the sort, a good principal woman dancer and an agreeable soprano who carries the song accompaniment. Act slips up by being too polite for the frankly roughneck clientele at the American. Goes in for crinoline costumes for picturesque effect, when the mob wants bare legs. One of the two men dancers appeared in one of those silk shirt and satin breeches troupe costumes, and the boys greeted him with ribald buteries.

Girls are all stalwart in size, opulent in shape and can dance like an oversized Tiller group. Also they put all their young spirits into it. Bit of the dancing displayed expert coaching. Girls looked like a group from a good school.

Woman solo dancer does adagio nicely enough, although her handler is rather rough in catches and lifts, the number being saved by girl's acrobatic skill. Another girl does solo acrobatic, showing a remarkable quality considering her weight.

Finale starts with cypess dance duo, working up to ensemble with man solo dancer doing specialty and all active for the finish. Satisfactory flash for this time, with a percentage before a classier audience. **Rush.**

**JOHNNIE BERKES Co. (1)**  
Comedy  
11 Mins.; One  
Academy (V-P)

Johnnie Berkes again suffers from lack of material. This comedy dancer gets by on his specialty but hasn't an act of real body or character. A girl singer is on and off, an incident in a succession of minor incidents.

Not a bad act but it won't get prominent ratings. **Land.**

**SLIDING BILLY WATSON**  
and Co. (2)  
Comedy Skit  
15 Mins.; One and Full (Special)  
125th St. (V-P)

This erstwhile burlesque comic is not doing a "single."

He only goes in for a dash of the old style "two man" comedy exchange in "one" at the opening of the turn which gives him a chance to pull some of his characteristic stage aliding, and lead up to the special Long Island setting where much of the act and the comedy hokum are offered.

Billy buys an auto for 40 bucks, borrowed from Uncle Henry. Auto proves to be a comedy prop affair with a complete wreckage at the finish. It sends the rear wheels crashing into the dining room on one side of the stage. This setup is supposed to be a rural home near Great Neck.

Domestic woman assists in the home scene. She keeps right along with Watson in working up the comedy situations. The way Billy swings that fork is surefire. There is a call that Uncle Henry is dying and Billy and the missus decide to go to him in the car. This leads to the finale.

Watson is known as a rough-house comic, yet through his entire vaude burlesque he does not get vulgar nor sashay from the bounds of propriety. He yet manages to work up laughter that augurs well for Watson's future vaudeville.

It all hokes and whips, yet hokum that isn't offensive. And Billy with his funny slide, his funny laugh and whistle are in all the time. **Mark.**

**ADELINE BENDON Co. (5)**  
Musical Tabloid  
20 Mins.; One and Full (Special)  
81st St. (V-P)

What Adeline Bendon presented on the stage was wholly out of alignment with the programmed cast and sequence of scenes. Miss Bendon's act had two women, one a prima donna, and the other a dancer, ballerina, making love to the same man, Jay Russell, featured on the program.

There are three other women, each playing a violin with one appearing first and taking part in the motif which has the fiddling girl dressed as a gypsy who tells fortunes. She tells the dancing girl not to give up her love conquest but to either sing or dance. When the girl shows class as a stepper she tells her to cut out the classics and step on it. The hot stuff captivates the man.

Russell has his innings, both on song and dance, but doesn't show much. He gets a flash when he flashes some fast Russian steps.

Prim has a voice of high range and uses it splendidly. Miss Bendon, doing the ballerina, dances gracefully and effectively.

Act seemed bare in its present shape, especially when it shifts to the interior of a cafe where the singing and dancing takes place. Here the three girls supply the musical phase with their combined violin playing. The difference between what the program indicated would be shown and what really was played was not immediately noticeable. Further billing should be taken care of immediately as Miss Bendon suffers by the comparison.

Nothing unusual with its success depending upon the dances and prim work of the feminine warbler. **Mark.**

**THE RAWLSTONS**  
Hard Bouncing  
8 Mins.; One and Two  
Audubon (V-P)

Man and woman. Neat effective act with several balancing tricks that take them out of the ordinary groove of similar dual combinations. Man in particular has originated some corking balancing acts, the one where he does the one hand jump from spool to spool atop the specially improvised pedestal is both showy and impressive. This turn got more applause at the close than many an opening turn has gotten anywhere for a long time.

Would be as equally flashy in the picture houses. **Mark.**

**WEAVER and WEAVER**  
Roller Skaters  
6 Mins.; Three  
Academy (V-P)

Two boys. Use about the small-est skating surface ever seen in vaude. So small it seems incredible they do what they do so flashily and skillfully.

Routine runs to splits, whirls and balancing, one chap top spinning, while swinging the other in different holds. Neat, flashy, showy turn of type.

Acceptable openers or closers, or in other spots. **Mark.**

**ALEXANDRIA and OLSEN (2)**  
"Kings of Hokum" (Afterpiece)  
Two  
5th Ave. (V-P)

As the Olsen here is the brother of the Olsen of Olsen and Johnson, it may be presumed this is a similar kind of afterpiece where all of the remainder of the bill joins in. Alexandria is the former xylophone player. Joe Besser is mentioned on the billing, probably the stout fellow, and he deserves to be named amongst this lot.

Calling the turn and themselves "Kings of Hokum" somewhat alleviates the agony, if you see the billing before the afterpiece. It's hoke from any place or anywhere, even to the water down the funnel, a burlesque bit that died 20 years ago on the Western wheel. Only the Mutual wheel's alleged comics have had the nerve to revive it since then.

More changing, puns with business, gags that are not, and plant stuff in the upper stage boxes with mind readings—all here and others or else.

If they like it, meaning the audience, this is the stuff to feed 'em.

**CONLEY TRIO**  
Acrobatic  
10 Mins.; Full  
Academy (V-P)

Two men and shapely woman in novelty act, feature of which is a sort of upside down perch routine. Bearer hangs by knees from aerial perch, holding in his teeth a pole upon which lighter man does feats, such as posings with one foot in loop.

Woman in short skirts does ground tumbling, flip-flaps, splits and somersaults with speed and style that makes the auditor look twice to see if it isn't a man in disguise. For finish, bearer stands upon platform with pole across shoulders. Flyer and woman clinch teeth on swivel devices at outer ends of pole and as understander whirls them around, they spin rapidly. Novelty, trim appearance and brightest possible looking props. Gives act nice standing as opener. **Rush.**

**JIMMY McLARNIN Co. (2)**  
Boxer  
6 Mins.; Full (Special)  
Academy (V-P)

Jimmy McLarnin, who became the center of the lightweight crown after one sock at Sid Terris, was in vaudeville within six days of his victory at Madison Square Garden. His turn is short but plenty long. An announcer also introduces Foster, the kid's trainer. Foster hasn't a word to say but McLarnin offers, thanks in a clear, unshaken voice.

McLarnin goes through a few minutes of characteristic training exercises. These are unique as the kid has his own way of tuning up. Shadow boxing, rope-hopping and a session with the dummy follow. It's snappy, interesting and timely. How long it will remain timely is, of course, problematic. **Land.**

**WYETH and WYNN**  
Talk, Songs, Instrumental  
10 Mins.; One  
Riverside (St. V.)

Man and woman, both of bright, good-looking appearance, but never getting across the anticipated personality. Possibly act showing prematurely at Riverside. That would explain and extenuate lack of continuity and the many awkward moments.

They appeared extremely uncertain of some of the material. A few scattered giggles, not enough to hold act together.

Kept the audience in a state of constant expectation but never fulfilled. Trouble is they do nothing. If continuing as a team they will have to decide what they can or want to do and concentrate on it.

Seems pretty apparent woman is not a dancer. **Land.**

**JORDAN BROTHERS (5)**  
Dance Revue  
10 Mins.; Full  
American, Chicago (V-P)

Two typical tappers, hair-greased, sheiks, go through tapping up to par but not original. Boys make several costume changes. Blonde girl, solo dancer of average ability, last, ease in, small time.

One little girl is not getting the break deserved. She dances with a chap considerably her senior. They dance well; he taking his work a bit too seriously and seems a trifle tense. But this girl—she has possibilities.

This young lady with her lithe, graceful, quick and subtle, brunet beauty, bids fair to get dressed up and then have some place to go. **Loop.**

**"KEEP STEPPING" (32)**  
K-O B. U. U.  
55 Mins.; Full (Spec.)  
Riverside (St. V.)

Pretty crude attempt to ape picture house form of stage band entertainment. Work will, of course, polish off many of existing crudities, but hardly seems unit can escape. There is too little variety for the time consumed, and the heavy dosage of tap dancing will more than satiate any audience receptivity to this kind of entertainment.

Eighteen men in the band, two dancers and probably faking on the instruments. Twelve dancers, half dozen girls, ditto boys. All young and smart, steppers, with one drill in particular exceptionally impressive.

Apparently from some dancing school the 12 steppers are a good buy and cannot be blamed for the ineffectiveness of the unit.

Whole done in "full" stage with some black-outs by Oscar Loraine. The first is the one about the man who didn't want to sleep with "baby," discovering baby is 13. Thats the tip-off.

Loraine, weak as master of ceremonies. If a little funnier the dumbness might go. He consistently much-mouthed on his announcements, but didn't seem to know the right gags. The black-outs (three) are the comedy relief.

It won't be enough. **Land.**

**"THE WEDDING RING" (3)**  
Sketch  
15 Mins.; Full (Special)  
American Roof (V-P)

Set is the conventional dining room, roped off as a prize ring. Contestants are a married couple spotted in opposite corners with the tulle offering as referee.

Butler does a Joe Humphries explanatory bit and then introduces the contestants for the ensuing three round bout. The gong sounds as the couple are seated for dinner. Wife tells hubby she has just ordered a \$28 hat coming C. O. D. He protests it must go back and the battle is on. Ends with the usual domestic argument in this instance carried in bright, snappy dialog.

Finish has the conventional happy ending. An encore resumes the feud with both walking off with murder in their eyes.

Finale played in this big, bright and snappy throughout and novel because of the arena idea. Over big here. **Edbs.**

**FOUR HARTINIS**  
Wire Act  
11 Mins.; Full Stage  
American (V-P)

Three women and a man, apparently head of the family. Girls look well in short-skirted dresses of white satin and do the familiar routines with hair greas and extenuation. He does excellent trick work with bicycle on the wire, holding his balance while riding the rear wheel and holding the front wheel off the wire.

Act has little showmanly handling and in spite of the sensational feats of the man, act for an ordinary routine. More parade to make the features stand out might help. Just a good wire act as is, which is to say a bill-filler. **Rush.**

**HARM and NEE**  
Songs  
9 Mins.; One  
Academy (V-P)

Everybody thought from the style of raiment when stepping out and began to warble that they were coked. Ever since their second song the belief that they were going into a dance was still prevalent. But they kept on singing and made an exit without recalls for an encore.

The boys are not bad singers, but hopelessly out in this big house. Just warbled like a couple of parlor swingers. Maybe all right in smaller houses. **Mark.**

**JOHN and MARY MASON**  
Roller Skaters  
6 Mins.; Full (Spec.)  
Riverside (St. V.)

Boy and girl, both young, speed through a zippy routine of roller skating tricks, well and impressively performed.

No stalling or faking, and sure-fire.

Dressed prettily and can open or close anywhere. **Land.**

been removed to her home to recuperate after an operation for appendicitis performed at St. Vincent.



5-18)

anny Duran  
 Nigh  
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**PETERSON REGH**  
**Davis** (12)  
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 Gordon Lila Green

Palace  
 2d half (15-18)  
 Rose Maize  
 Cleveland & Powry  
 eveland & Nelson  
 Marie Margt  
 (One to him)  
**STERN'LE O.**  
 Capitol  
 2d half (15-18)  
 Gerald Griffin  
 Mario & Ann Clark  
 (One to him)  
**SYRACUSE, N. Y.**  
 2d half  
 Wm. V. Leach  
 (15-18)  
 thurgairi & Leroy  
 Wm. Brown Jr  
 Will A. Kennedy  
 Ernest Hill  
 Weaver & Hines  
 (One to him)  
**TEKES HAITE**  
 2d half (15-18)  
 C. E. Lott  
 Pat Livingston Co  
 T. J. Dando  
 Honer Hickokman  
 Geo Davidson  
 n Keth's  
 2d half (15-18)  
 Bob Anderson Pym  
 Rogers & Wynne  
 South & Travers  
 Lee Gill Rev  
 (One to him)  
 Horton & Small  
 2d half (13-17)  
 Freda & Palatze  
 2d half "Candido"  
 St. Clair S. & O'D  
 J B Hinch Co

Edible Dah Co

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 Or Harry  
**PLATTSBURG**  
 Straund  
 2d half (15-18)  
 Flying Henry  
 Raines & Avery  
 4 O'Connors  
**PORTLAND, ME.**  
 Keltch's  
 2d half (15-18)  
 3 Lorden  
 Joyner & Foster  
 Adelpchi 3

**TRENTON, N. J.**  
 Capital  
 2d half (16-18)  
 Davis Vine  
 Mildred Feeley  
 (Three in all)  
**TROY, N. Y.**  
 Proctor's  
 2d half (15-18)  
 Egan  
 Arthur Ashley  
 Count Berniviel  
 May & Kilduff  
 Loo & Arch  
 C. J.

Herbert Faye Co	2d Hall (16-18)
1st half (19-21)	Adelaide Herman
Montana	Fred. Hughes
	David S. Munnell

Cleveland & Dowry  
2d half (15-18)  
Arthur Anstrol Co  
2d April Co  
Buck & Co  
2d half (22-25)  
Frank & Alma  
Alma & Du  
Willie Champ Co  
The J Ryan Co  
2d half (15-18)  
Adler & Dunbar  
PORTSMOUTH, O.  
2d half (15-18)  
Agemon  
Holly S  
Princessa Watawa  
Mortimer Martin  
2d half (15-18)  
PORTLAND, ME.  
2d half (15-18)  
Jewell & Rita  
McKay & Arline  
(Three to five)

Davis & Steadman  
(One to four)  
UTICA, N. Y.  
Galeity  
2d half (16-18)  
Levi Nichols  
Wilton S  
Kies Lannert  
Levi Nichols  
Glenn & Richards  
WARREN, O.  
2d half (15-18)  
Larry's Ent  
Willie  
Bobbie Rowland  
(Two to five)  
WASHINGTON, D. C.  
Kellie's (12)  
Arthur Hyton Co  
2d half (15-18)  
Sergio Plush  
Paula Toren Co  
McKay & Arline  
Gleersdorf S

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**PROVIDENCE, R. I.** Jean Gracese  
Chau Hing Tr

ROCHESTER, N.Y.  
Temple  
2d half (15-18) James Lee  
Nat Burns  
Omér Herbert

Revel Horn & Red	Valentine & Bell
Boltz Murray	<b>WINTER KOLB'S</b>
Nureston	Kolb's
Penny Ward	2d half (11-18)
Vale Huen	Frankel & Vanney
Gao Wong GQ	2d (illegible)
SARATOGA SPGS	Gao Wang (fill)
2d half (11-18)	<b>WILMINGTON DOWNS</b>
Aronoff Deane	2d half (11-18)
Nock Bill	Dauchoval
Rush & Thorne	1st half (11-18)
Ashton Jones	Sando & K-m
(to fill)	Hert M-n
<b>SCHENECTADY</b>	WYNONETZ R.
2d half (11-18)	2d half (11-18)
Judson Cole	Paterson Farmstead
Stirling	Scardall
John Schwartz	Scardall
Tillman	
(to fill)	

(Continued on page 62)

## AROUND THE SQUARE

### Easy Money Fades Away

A couple of racketeers returning to the Square with a story of having picked up \$1,200,000 in easy money but losing it in three days shooting craps was passed up as a pipe. It became true, however, when a couple who had been running a private game in a large San Francisco hotel came east, to say they had retired after having picked up over a million from two unknown men, who lost it in cash within three days. The two tales jibed perfectly.

The rest of an extraordinary story is that the New Yorkers, out to frame the overnight Indian oil millionaires of Oklahoma, arrived there as capitalists behind a promotion that needed a partner. A wealthy Indian when interviewed and invited to take a place, asked how much it amounted to. Told the capital stock was \$1,200,000, he said he would take it all and wrote out a check.

Paralyzed at the quick fall, the racketeers laid low for a few days to see what might come up. Nothing did, so they presented the check at the bank and it was certified.

Swiftly drawing down the cash, they hopped to the coast, landing in Frisco and going up against the game. It cleaned them so completely both had to wire east for money to leave town, they having put in the entire take on the game and owing it some more besides when quitting.

It only was the ease with which the Indians (Osages, mostly) were taken in the oil fields by everyone that made the thing possible. One day's gross receipts at the height to be divided between 2,300 Indians as their share was \$9,000,000. The wealthiest Indian in Oklahoma is said to be a hermit, living alone, avoided by the other Indians, who believe he is an evil spirit returned to earth after having died, and the hermit hating the whites because they killed a couple of his dogs.

### Opinion Worth It

D. W. Griffith astounded most of the mob around the Liberty Theatre on the night "Drums of Love" opened by introducing them to "his wife." The mystery was explained when the boys learned it was D. W.'s divorced wife. Although separated for many years the director and his ex-spouse are friends.

Mrs. Griffith, the author of a book of memoirs on the early days in pictures, has been a "severe critic" of his pictures, according to the director, and he wanted her reaction to "Drums."

### Penny in Slot's Daily Gross

Through a hook-up with the film companies, footage out of pictures are being put into the penny arcade machines. Westerns, comedies and dramas all go, or whatever part is swept off the cutting room floor. The manufacturers get the pictures and the picture companies get the plugs. The penny machines go all over the world. The average machine grosses \$4 a day. When a new picture is put into it, the gross jumps to \$15.

### Cigarettes Matter of Paper Wrapper

According to makers of print paper, the cheaper and extensively advertised cigarettes are not a matter of tobacco, but of their paper wrapper. It's in the paper, say the paper men. Each paper has its own preparation or secret process. It's also alleged that virtually all of the cheaper cig tobacco is the same.

### Not White Tommy is Conscious

Tommy Guinan, of the Square's good looking and affable but wise bachelors, was asked the other evening if there is anything in the report he intends marrying shortly.

"Kid," said Tommy, "as long as you know I'm on my feet and conscious, never print it."

### In On Colored Show

Judging from the program Con Conrad is pulling a George White in taking manifold credits in the presenting of "Keep Shuffling," the new colored show of the Earl Phillips staged the book. The show is reported to have the backing of Arnold Rothstein. Conrad is in and Franklin Farnum is said to have a piece.

### Everybody Rubbered

A ladies' clothing firm on the second floor of a Broadway building dressed up a pretty girl in some of their finest toggery Saturday and had her parade in the second floor window. Sidewalk traffic was tied up, hands were stretched toward the overhanging clouds. In general, a great time was had by all.

Dresses were thin material and occasionally sunlight darted through the clouds. That's Broadway.

### Takin' the Air

They're doing setting up exercises on one of the buildings in the Square. It's between Broadway and Sixth on the south side of 42d. The boys are in shirt sleeves, evidently part of an office force, and if your ear is good you can hear the count of one, two, three, etc.

The boys get athletic about three p. m.

### Sixth Ave. Midway

The unemployment situation has made a midway out of 6th avenue, the location of the help agencies. The penny arcade slot machines grosses have jumped one to \$3. The shooting galleries are pulling heavy. And the street is thick with grifters peddling pocket puzzles, flashy post cards and such time killers.

### Stole Bunny's \$5 Photo

On 8th avenue a Buffalo Billcuss character with long flowing hair was heard cussing and shaking his cane at a young man who had just taken an unauthorized photograph of him. The old bunny loudly denounced the outrage, claiming he received \$5 per picture.

### Foreign Phone Call Rates Reduced

The N. Y. Telephone Company is advising subscribers of a reduction in phone rates to foreign countries, in effect March 4. Now you can phone to London for three minutes for \$45 and \$15 for each additional minute. The top is to Berlin, at \$52.50 and \$17.50.

### Tower-Schenck Combine

Butch Tower and Marvin Schenck, the Loew booker, have been knockin' 'em off on the recent bouts in picking the winners right. Tower has been tipping Schenck and the boys in the know are plenty kopeks in the clear as a result.

### New Ford on Rental

The new Model A Ford is now available for rent by the hour, day or week, an agency in Columbus Circle having obtained delivery on enough cars to start renting them.

### Clock's Hands Paralyzed

Paramount's clock, Times Square's timepiece, has been out of the running for the past weeks through the hands contracting temporary paralysis. Scrapped for new ones to arrive this week.

The hotel business has recruited another executive from the stage. In the person of Edwin Mordant. He has been made assistant manager of the new Lincoln hotel, of which James T. Clyde is the managing director. Clyde, a veteran hotel man was also a showman on the stage. He recently resigned as manager of the New York Athletic Club to accept the Lincoln berth.

## PALM BEACH

Palm Beach, March 10.

Crosby Gaige, late season vacationist, has announced his intention to produce next season a dramatic version of "The Bellamy Trial," mystery story, widely commented.

The author, Frances Noyes Hart of Washington, is also here at work on the play. The story is said to be founded in part on the Hall-Mills murder trial in Somerville, N. J., and has as its main character a red-headed girl, a cub reporter. It is said here that such a girl covered the trial for the "Daily Mirror." She is now in Palm Beach covering society for one of the local sheets.

Johnny Jones Exposition and California Frank's Rodeo were the main attractions at the Palm Beach County Fair. What real business was done came from Palm Beach, one wise Broadwayite going for \$200 just to get a load of smooth lingo dispensed by one of the barkers operating a ball game.

### Havana and Florida

Next season is being seriously discussed here right now and much depends on the coming elections for Governor and Sheriff. It is said that if Sidney Gatta, former governor, is elected there will be racing in Florida, too much money having gone out of the state and over to Havana, which has had a banner season.

There is a likelihood of a race track in West Palm Beach. If the ban is lifted, rumor having it that E. R. Bradley and D. C. Carmichael, both of whom have large racing stables, will promote the project. They at present control a suitable tract of land just outside the city limits of the town. A half mile harness horse racing track now in operation there would lend itself easy to enlargement and improvement.

Marion Fairbanks, now happily married, is vacationing here, while sister Madeline still trips in a Broadway musical.

As the season draws to a close, despite that some hotel owners hope to keep going until April 15, the usual query here when one Broadwayite meets another is not, "When are you going back to Havana?" "When are you going to Havana?" Cuban capital is usually a stop-over for those who like to make whoopee and almost everybody from the Rialto does.

Everglades Club, Patie Lamaze, Whitehall and the Royal Poinciana will call it a season about March 30. Continuing into April maybe will be the Breakers, the Bath and Tennis Club, Venetian Garden, Chez Bouche Jungle.

A blue gag in which the punchline is "bad boy" is going the rounds here. Watch for "Bad Boy" as a title of a pop song number. Several song writers having threatened to use it.

Harry Richmond had a special night at Venetian Gardens Friday and hogged it plenty. He was on the floor continuously for two hours, so much so he permitted Charles Levine, the tourist-aviator, and his flying companion, Mabel Boll, "The Queen of Diamonds," to walk out of the place without having been announced as there.

Louise Brooks and other celebs were also present, but they didn't mean a thing to Harry. He even slashed the turns of Murray Smith and Grace Kay White, both singers, with Richmond having a great impression of himself among the show people there. They included some Broadway managers.

## NEW ACTS

Paul Morton (Morton and Glass) and Hillie Stout, 2-act.

Jack Mundy, vaude comic, who engaged in commercial pursuits in Cincinnati, has returned to vaudeville, heading a comedy three-act.

Billy DuVal (DuVal and Simmonds) and Helen Birmingham (Birmingham and Kelly), 2-act.

New Yorker troupe for Roxy's, Bernie Foer, 14 people, dancing.

Adeline Bendon with 6 people.

Ann Garrison with two boys.

Nine people in "Boat Show."

## LOOPING THE LOOP

### Chi.—L. A. Flopping Buses

A tip from Chi to those on the coast contemplating coming here by bus: pick one that has been known to reach Chicago.

Attracted by a low rate of \$40, several actors boarded a bus in Los Angeles for a comfortable trip to the windy city. Arrived in St. Louis, the bus driver decided he didn't have enough fares to continue, and told the acts the trip was called off.

As the fare contract had been made in Los Angeles, the only possible way for the acts to get a money refund was to sue in Los Angeles. They finished the trip on the rails. And this isn't the first time.

### Comedy Club's Clown Nights

Chicago Comedy Club has inaugurated a Clown Night, every other Friday.

Playing to capacity, this festivity has knocked the pins from under a similar affair formerly held regularly by the N. V. A. The latter experienced too much difficulty in securing volunteers and was forced to discontinue the idea.

### Street Spec's Vengeance

A street ticket broker who kept his vow of vengeance got the Selwyn theatre box office in a heavy jam that caused quite a turmoil. Stuck with two pasteboards on a Monday night, this alley peddler tried unsuccessfully to turn them in to the box office.

"All right," he declared; "you'll get them back whether you want them or not." The following Monday night two unsuspecting customers tried to get past the doorman with the week-end tickets, finally raising such a row the boxoffice had to take care of them.

The street broker had passed off his old tickets, and at a premium, another Monday.

### The Kvals: Both Dry and Wet

Al Kvale, master of ceremonies at the B. & K. Norshore theatre, is a son of Representative O. J. Kvale of Minnesota, new leader of the dry element in Washington. Al's brother, Paul, recently was arrested in front of his father's Washington residence on charges of driving his car while under the influence.

### Forgot to Ask For United Coupons

Some gents expect plenty in a picture house for six-bits top. The cigarette boy in the United Artists theatre whose duty it is to hand out the nalls gratis, recently reported to the head usher with a worried look.

"What shall I do?" he asked. "A guy down there says he'll take a cigar instead."

### Two Bits Commish

Two agents had a lively spat on the Orph-WVMA booking floor recently. One of the boys had booked a five buck act into another house while their regular agent had them set for another house. The two bookers clashed, and the act's agent vigorously held out for a \$5-50 break on the commission—he got his two bits.

## HOLLYWOOD BUZZ

### Aimee's Side Stuff

One of the favorite Sunday evening indoor sports of Hollywood these days is tuning in on Angelus Temple and getting a load of Aimee Semple McPherson, who put on a great show. Sister Aimee, on the air, reminds one of a combination of Texas Guinan and Lulu McConnell, retaining the best features of each. Last Sunday night a guitar solo by an 11-year-old member of Aimee's flock was the standout. The guitar was carefully described as sterling silver, which didn't make the solo sound any better. However, the audience at Angelus Temple seemed to be in favor of it.

"That was very lovely, brother," pronounced Sister McPherson, in a honeyed voice, and the girl's folks an encore." Then in a whisper, not quite so honeyed, and certainly not intended for the world at large—but the mike has a way of picking up whispers—"be sure to make it short." Must have been near collection time.

### Cured of Acting

There is more than one way to kill a career. One of the most successful is advancement that comes too rapidly. A few years ago in New York, among the colony of English actors was a young man, handsome and well built, who was trying, without conspicuous results, to get a part in a Broadway show. Dining one night at the Ritz with some American friends, and just about down to his last cent but with his dinner clothes still intact, he happened to sit directly across the room from a party including a powerful picture executive. The magnate was struck by the boy's appearance, particularly by a handsome resemblance to a tremendously popular star who had died sometime before. He sent a note over to the boy's table, and week later the young Britisher was signed as leading man with the company's biggest woman star.

The picture appeared and the boy disappeared. He was a complete bust. For a couple of years nobody heard anything about him. Now he is back in Hollywood, handsomer than ever, and looking for picture work, but not as an actor. He had, he decided, since he can't become a really big screen figure he'd rather attack the business from some other angle.

### Working Title for Baby

Difficulty locating a suitable name for the King Vidor-Eleanor Boardman daughter, now three months old. They were so sure it would be a boy that they never even discussed girls' names. A gushing visitor on the M-G-M lot last week met Miss Boardman and asked the usual sappy question.

"And what is the little darling's name?" she said. "We haven't decided on a name for her yet," Eleanor answered, "but her working title is Mike."

### Geo. Barraud's Wait

Another actor, also, English, had been in a hurry for several months without landing anything and finally in disgust hoped a train back to New York. He wasn't there two weeks when he was engaged to play the A. E. Matthews role in the local production of "Interference." He opened, giving a fine performance, and now the whole town is buzzing about what a great actor George Barraud is.

A green extra girl, her first day in pictures and very impressed, was getting the lowdown from a more experienced sister. The new girl was particularly fascinated by the leading man of the picture they were working in, a young man well known for being more than ordinarily susceptible to feminine charms. She confided that she had worshipped him from a distance for a long time.

"Do you think," she sighed, "I'd ever have a chance with him?" "You and the wide world, dearie," replied her tipster. "That guy's as easy to make as mud pies."

### Turn of the Wheel

Over on one of the smaller independent lots, haggard and worn and eager for a chance to do some directing, is a man who not so very many years ago was one of the biggest stars in picture business. As a touch of special irony, the head man of this studio years ago worked as an extra in the former star's biggest successes.

## GARDEN USHERS BEAT BIKE FANS; GO FREE

### Bouncers Smear Patrons in "Bribery" System and Get Away With It in Court

Madison Square Garden was the scene last week of many "gallery gods" getting the works from special bouncers. In one case Detective Johnny Broderick and several members of his squad stand accused of savagely assaulting two men. The latter two are under the care of family physicians.

Each year the six-day bike race is the scene of disorders in the gallery. This year ushers charged 50 cents to place persons, it is alleged, and then another usher would appear to demand a fee. The patrons tired of salving ushers would object.

It was not long, however, before the object would find himself and of his seat, his eyes blackened and receiving a "massage" in the basement of the "Temple of Sports." Never a chance for fair play. At least six bouncers punching and kicking the victim senseless, it is charged.

Strange to relate, the assailants always managed to escape punishment. They are arrested, but when arraigned in West Side Court, through some cryptic power, they are freed. "Lack of evidence" is the only judicial explanation.

The bike race was not very old last week when Carmelo Pergolizzi, 35, bricklayer, of 732 47th street, Brooklyn, with his nephew, Joseph Canestra, 15, of the same address, alleged they were assaulted in the basement of the Garden by Jimmy Woods, chief bouncer, and William Cassidy, one of his staff, of 355 West 10th street.

The Italian and his nephew were in the gallery. An usher, they said, seated them for 50 cents. Soon another usher sought his fee, they stated. They refused. A mysterious whistle and a gang of special officers hustled Pergolizzi and his youthful nephew to an aisle.

**Beaten and Robbed**

The Brooklynites charged they were pummeled plenty. They looked it. Pergolizzi had to be assisted to court. The boy's left eye was closed and black. Pergolizzi told reporters that they were dragged to the basement and beaten and kicked plenty. During the beating his \$410 stick pin and a watch and chain were stolen.

When reaching the street the couple collapsed. They made their way to the detective bureau in West 47th street. Detective Clarence Ghroy and Charles Wagon went to the Garden. They were refused admittance and only when they threatened to call the police reserves were they admitted.

Pergolizzi and his nephew identified Woods and Cassidy. They were taken to the station house and charged with assault. Knowing the station house racket thoroughly, Woods and Cassidy demanded that the Italian and his nephew be arrested. They were charged with the same offense. The boy, of course, was charged with juvenile delinquency.

In a few minutes a bondsman appeared and bailed out Woods and Cassidy. In West Side Court the following morning the story was told.

Pergolizzi, barely able to walk or talk, related his beating and told that he gave an usher 50 cents to be seated. His nephew corroborated him. Cassidy stated that he was being choked in the balcony by Pergolizzi. Woods substantiated him. Captain Paddy Gargan was in court. He has charge of the special officers.

Magistrate McQuade, after hearing the testimony, said that Pergolizzi committed the first illegal act by "bribing" the usher. "Discharged," he roared. Woods, Cassidy and others of the Garden left with a big grin.

#### Man's Jaw Broken

The following day Murray Bender, 38, superintendent of an apartment house in Brooklyn, and living at 1802 Ocean parkway, Brooklyn, and William Dow, 43, auto renting owner, of 951 East 43d street, Brooklyn, were viciously assaulted, they declared, by Johnny Broderick, chief of the "strong arm" police squad, and several members of his crew. Bender's jaw is fractured and it is feared that Dow has in-

## YOUNG DOBBYN HELD

Patsy Glino's New Hubby Must Go to Trial on Rubber Check Charge

John Dobbyn, Jr., 32, former cashier for the brokerage firm of Harris, Mooney & Co., 111 Broadway, and who recently eloped with Patsy Glino, formerly of the "Greenwich Village Follies," was arraigned in West Side Court on the charge of grand larceny. He pleaded guilty, waived examination and was held in General Sessions. Dobbyn and his bride live at 107 West 75th street.

Dobbyn, detectives Joe Conner-ton and John Welch of headquarters said, put over several rubber cashier checks on Larry Woods, manager of the Strand theatre. Checks amounting to \$250, Woods cashed for Dobbyn. The latter is said to also put one over on Jack Greenfield, manager of the Strand Roof.

## Dancer Charges Taxi Driver With Assault

George Merna, 26, 514 Sylvan place, Manhattan, was held in \$100 bail for trial in Special Sessions before Magistrate McKinley in West Side Court on a charge of assault. Merna was arrested on complaint of Florence Arledge, 166 West 75th street, specialty dancer in a cabaret.

According to the dancer, she engaged a taxi cab at 64th street and Broadway and was being driven south when at Columbus circle, she said, Merna, who was operating an other taxi cab, pulled alongside the cab she was riding in and had the chauffeur stop. Merna got off his machine and opened the door.

"There is a friend of yours waiting for you around the corner," she said Merna announced. She said she alighted from the cab and entered Merna's machine. She told the magistrate that Merna drove her about 150 feet when he stopped and then entered the cab with her.

She said she protested, but Merna attempted to attack her. She started to scream and Merna struck her several blows in the face and about the body to quiet her. Her screams were heard by Mrs. Morine Jacobs, 335 West 57th street, who was passing.

Mrs. Jacobs saw the young woman being pummeled and notified John Peaslee, 345 West 57th street, an employee of Childs' at Columbus circle. Peaslee went to the cab and dragged Merna out. He held him until Policeman Dan Eberle, West 47th street station, arrived. Miss Arledge was bleeding from the mouth and her eye was swollen and discolored.

In West Side Court Merna said he had no statement to make. The dancer told her story and said the only reason she entered the cab of Merna's was that he mentioned the name of a man she knew. Later Merna said the girl and a man had ridden around in his cab and owed a bill of \$6.80. She denied this.

Miss Arledge said she had appeared in various Broadway shows.

## Warwick's 50-Story Add.

Hotel Warwick, 54th street and 6th avenue, will have a 50-story addition to the present 36-story structure. The supplementary building will front chiefly on 6th avenue and give the Warwick a full block's 6th avenue frontage, directly across the street from the Ziegfeld theatre.

The estimated cost of the addition is \$4,500,000, to be built by the W. & R. Realty Corp. (a William Randolph Hearst holding).

Paul Meers, colored dancer, with the "Amsterdam Dandies," has joined the Al Vann and Gang act in vaudeville.

Internal injuries. Broderick denies the charge.

Broderick claims he was assaulted by Bender and Dow. The latter two stated that they are going to District Attorney Banton and ask for \$5-WCZ broken MLOe 7 8 9 an investigation. They also intend to prefer charges, said, before Commissioner Warren.

Bender, who was unable to talk, and his companion claim they were blackjacked by the cops while being taken to the station house in a taxi.

Bender had attempted to act as peace maker between a young couple who had gone to the Garden with him last night. The detective arrested both of the men were intoxicated and attempted to assault him.

## 20 Visiting Panhandlers Grabbed by Cops in Sq.

Lieutenant Walter Hourigan, with Detectives Tom Hannigan, Jimmy Leach and John Coleman, of the West 47th street station, rounded up 20 youths as they emerged from a poolroom in the basement of the New York theatre building. They were charged with vagrancy. One man had a loaded revolver.

The raid began as Broadway was jammed. Trisoners were herded on West 44th street until the arrival of the patrol wagon. They were then taken to the West 47th street station and later arraigned in Night Court, remanded for investigation.

Not one, the slouts said, gave a New York address. They said they had been out of work and hopped a freight to come here in search of jobs. Many have been panhandling along Broadway, the detectives said.

Hourigan recently with his staff has visited poolrooms and cleaned them out of men from out of town with no means of livelihood.

The defendants were arraigned before Magistrate Albert Vitale. The magistrate will co-operate with the police to clean the city of out of towners who make a muck of poolrooms and restaurants, plotting holdups and other crimes.

The prisoner charged with having the loaded gun gave his name as Edward Ross, 28, jobless elevator operator, of Montreal. He was arraigned before Magistrate Francis X. McQuade in West Side Court and held in bail of \$500 for trial in Special Sessions.

## Mother Used 3 Children As Shills for Begging

After pleading guilty to using her three-year-old daughter, Sophie, to create sympathy in soliciting alms, Mrs. Anna Roach, 35, 627 West 48th street, was held in \$100 bail for trial in Special Sessions when she was arraigned before Magistrate McQuade in West Side Court.

Policeman Dennis Sheehan, West 47th street station, said he observed the woman at 47th street and Broadway standing beside a baby carriage in which the girl was asleep. Playing nearby were two other children of hers but who escaped when the cop arrived on the scene. Mrs. Roach was playing a zither, the cop said.

Sheehan said he asked her if she had a permit from the Children's Society to use the children and she said she had not. She was then arrested. Mrs. Roach explained that she was in dire circumstances and too frail to do heavy work.

## COLORED DANCER'S 30 DAY

Annoyed 2 Girls on Subway Train—Saved From Passengers

Harold Randolph, 17, stating he was a dancer in a Harlem cabaret and living at 2254 7th avenue, was sentenced to the Workhouse for 30 days by Magistrate Francis X. McQuade after the dancer had been found guilty on the charge of disorderly conduct. He was fingerprinted and found to have no former record.

Randolph was arrested on the complaint of two stenographers, passengers in a southbound I. R. T. express train, who charged that the Negro annoyed them. They gave their names as Emma Schumacher, 17, of 149 West 89th street, and Lida Rosenthal, 17, of 100 Riverside drive.

Miss Rosenthal testified that she had been annoyed by the dancer from 96th street until the 72d street station. She was about to call a special patrolman when the Negro, she said, disappeared. Soon after, she heard Miss Schumacher sobbing.

She inquired the trouble and was told that Randolph was annoying her. The girls, she says, heard the train learned of the trouble, and it began to look bad for the dancer. At Times Square Special Officer John Murphy hurried the Negro to the West 47th street station before the passengers took summary action. Randolph denied the charge.

The Variety Club, its members, those associated with theatres in Pittsburgh, has been formed and meets regularly in the William Penn Hotel, that city. So says Hecie Welsh, sporting editor of the "Post-Gazette," who came to New York Monday for the fight at the Garden.

## GREENWICH VILLAGE AS IS

By LEW NEY

(Self-Designated Mayor of G. V.)

Villagers, these windy days, are much in evidence at the Waldorf-Astoria. Here for the month long-haired artists will rub elbows in elevators with long-greened plutocrats. For the thousand and one exhibits of the Independent Artists will hang on the improvised walls of the artistic hostility until April 1.

The art of modern, radical America there is too numerous to mention. But a pair of indelicate daubs by Arthur Weindorf caught my eye in a passageway. "The Gilt Kid" shows a futuristic night club table, mostly covered by a 5-gallon bottle of gin and a printed legend, "Cover charge, \$10. No intoxicating liquors served here." A pair of pegs plastered with gold-backs rest on the table, and a futuristic lavender beam crossing one of yow yow furnishes the background with a pair of homely, miniature nudes.

Weindorf's companionate picture is "The Eugenic Kid," worse, if possible. A year-old youngster is regrettably taking a bath.

Most of the states from Maine to California are represented at the Independents this year. Over 15 per cent. of these are Villagers, including G. Adolph Anderson, Salscia Bahne, Xavier J. Barile, John J. Barry, Elizabeth Batterham, Emma Sutton Bennett, Joseph Biel, Arch Bonge, Henry Albert Botkin, Ann Brown, Eliza May Brooks, Douglas Brown, Fred Buchholz, Louise Forbes Buchler, Alexander Calder, Dorothea Chase, Carrie Clute, Anderson Craig, E. E. Cummings, James D'Agostino, E. Dimock, Isami Dol and our silly-song writer, Bobbie Edwards.

#### Exhibitors

Other exhibiting Villagers are Regina A. Farrelly, Laura Forbes, Sarah Freedman, Inna Garsoian, Wm. Glackens, Anna Frank Gonzales, Frida Gugler, Lena Gurr, Samuel Halpert, Bertram Hartman, Will Hollingsworth, Emil Holzhauser, Clare Hunting, Margaret Hunting-ton, F. Tempest Inman, Eltaro Keld, Paul Kaler, Kikuta Kakagawa, Rhinoceros Kato, J. Francois Kaufman, Beatrice Kendall, Helen Ketchum, Isidor Klein, Frederic Knight, Chester LaFollette, Zuzuki Laquan, John Lasplina, Irving G. Lehman, Rae Lehr, Margaret Lent, Ed Wilson Lester, Elsie Miller, Edward Rosabelle, Rosabelle Paris and Virginia Parker.

More Village Independents exhibiting are Vincent Pizzitola, Joseph Pollet, Love Porter, Isaac Resnickoff, John Rock, John Rulovius, John Ruskey, Martha Ryther, Lella Sawyer, S. Shosh, Frank W. Shaefer, Effie H. Sherman, Kujosh Shimizu, John Sloan, Otto Slogow, Annette S. Stewart, Ernest Stock, A. Stocker, Henry Strater, Soichi Sunami, Chuzo Tamotzu, Harry Tedlie, John A. TenBreck, 3rd, Rosamund Tudor, Eduard Buk Uroch, Nura Waeland, Eliza, Burnard Usul, Warren Wheelock, Gertrude Van derbilt Whitney, Mildred E. Williams, Marthe Yerc and John Zwerkoft.

#### Nationally Known

A few of the other exhibitors of national renown are James Montgomery Flagg, Robert Henri, A. S. Baylis, William Benignus, J. Bealowitz, Brown, A. Wajkowski, Walter Pach, Frederick K. Dewiller, and Molly Leach. Bernhard Niemeyer, an ex-actor, who hailed Babe Ruth into court recently on an unsubstantiated charge of assault, exhibits "Life," a crossroad puzzle.

#### Hitch-Hike Road

August Tiberius, otherwise Frank Thibault, 22, single, poet, with stop-overs too numerous to mention. He came to New York in general and the Village in particular six months ago. Broke then and remained so mostly while browsing around. Left with seven berries collected at the Poets' Solace.

Frank has a charm that few melancholy souls suffer themselves to simulate. He talks little, hears badly and is not handsome. But he always seems to plan what he does say as though his life depended on it—and often, indeed, it does.

One of the first places that Frank learned about in the Village was Fred Hubert's war-tapestry, where indolent Bohemians mix with traffic-tired taxi drivers. There he would sit for hours without saying a word,

studying the faces of each customer, their habits and habits. He would eventually pick one as a target for a carefully penned note, something like this: "You have a very handsome and interesting face. My horoscope tells me that you are the next person to lend me a quarter."

Sometimes his notes were longer, more intimate, more flattering. He invariably received what he asked for—often more. He lived this way mostly for three months. And when his tires of dishwashing and poetry peddling and vagabonding he'll live that way again.

## PICKPOCKET'S HARD LUCK

Caught, at Work, Must Serve Unexpired Term at Sing Sing

"I am the most luckless guy in the world," declared Sam Mendelsohn, 30, 236 East 9th street, when before Magistrate F. X. McQuade in West Side Court as a pickpocket. After pleading guilty to jostling he was sentenced to three months in the Workhouse. Upon finishing, he will be returned to Sing Sing to serve three years of an unexpired term.

Mendelsohn was arrested on the 72nd street station of the subway by detectives McNally and Barry, pickpocket squad. Sleuths said they saw Mendelsohn in several passengers who were boarding a north-bound train. The detectives found he had been arrested and convicted seven times. He said he formerly was a cop on the Paterson, N. J., police force.

Discussing his hard luck, Mendelsohn said that he had stolen a wallet from a man in the subway some time ago and discovered it contained only some personal papers and an automobile license. He said he intended to put the wallet in an envelope and mail it back to the owner. He said he went into the backroom of the Astor Hotel to wash and hung up his coat on a rack.

When he finished his ablutions he discovered that another light-fingered gentleman had lifted the wallet from his pocket and disappeared. He said he had been seen in the subway by Sing for a stretch of four to seven years and was out on parole. Sing Sing authorities were notified of his arrest and a warrant was lodged with the warden of the Workhouse demanding his return to complete his sentence.

## Purse Stealer Caught

As a result of numerous complaints of pocketbook thefts by patrons of the Paramount theatre, special detectives have been on the alert to catch the thief. As a result, Samuel Fasona, 31, clerk, 86 Yermila avenue, was caught with a purse in his possession, the police said.

The detectives observed Fasona moving from seat to seat and followed him. Seated in a loge was Constance Ford, 130 West 44th street, chorus-girl in "Mitt," and Amby Casner, 456 East 141st street, musician, in "Lovely Lady." The couple were engrossed in the picture and did not notice Fasona take the purse from an adjoining seat.

As Fasona started away he was arrested by the detectives. Brought back to the loge, Miss Ford identified the purse as hers and said it contained \$9 and some personal effects. Fasona was turned over to Detectives Hannigan and Leach, West 47th street station, who charged him with petit larceny.

When arraigned before Magistrate McQuade in West Side Court he pleaded not guilty and was held for a further hearing. Fasona only recently was released from the Workhouse after serving a term for assault during one of the Sacco-Vanzetti demonstrations.

## MILLER'S DANCE-DINNER

The 11th annual dance and entertainment was given by the Millers on the I. Miller payroll in the Hotel Commodore, New York, Sunday night. Some 1,500 attended. Georgia Price was mistress of ceremonies. Among the entertainers were Jack and White, Will Maloney and Sophie Tucker.

## Among the Women

By the Skirt

The Best Dressed Woman of the Week  
FLORENCE REED  
Palace Theatre (Vaude.)

### At the Palace

For some time the Palace has been fortunate in its opening act but never more so than this week with the Rubio Sisters. The two girls are dressed in very short white chiffon skirts with white satin bodices. The strength of these acrobatic misses is astounding.

Grace Doro at the piano in a pink melite buffante with a diamond studded bodice is a rag player of much ability. If you think Edith Baker is good, listen to this girl for a few minutes. Besse Hay (with Sidney Tracy) has spent a small fortune in drops. One was exactly like another in Delmar's Revue, the one with the storks flying. Miss Hay was first a tough miss in a black and red checked dress, with a red coat and hat. A short pointed skirt of chiffon edged with brilliants and a jeweled brassiere for an adagio number. Blue four-tiered skirt had silver for a trimming. Belt pink. The inevitable Apache was done in a black dress lined in orange. Glen Head at the piano has outgrown his velvet jacket. At any rate it is too small.

Maestro Miguel Lerdo de Tejada is a Mexican band and the berries. May they always be the riot they were at the Palace Monday afternoon. And didn't Joe Laurie bring out Buddy Bradley of the Billy Pierce studio for a tap dance. But poor Buddy was so nervous. He has done many better dances in our foyer while giving Marie lessons.

What a shame "The Shanghai Gesture" is through. But the drama's loss is vaudeville's gain. Here's hoping Florence Reed finds another "Shanghai." She is too splendid an actress to be wasted in the halls. Miss Reed is doing a sketch, "Jealousy," faintly familiar. Didn't she do it as her last flyer in vaudeville? Her house-gown of white chiffon was delightfully fashioned. The dress proper was of a silver lace. She was swathed in a long train of the chiffon with a silver lace banding. The pattern of the lace was picked out with a diamond edging. Short sleeves had long hangings of the lace. Many bracelets and a string of pearls fastened with a gardenia.

### Wishing Heavy Gross for Roxy

Many heavy gross returns of the year, Mr. Roxy. The first anniversary program at the Roxy this week came up to all expectation. At the rear of the stage is half a birthday cake. Ornamented on top by a huge candle, the first layer is surrounded by a group of girls in white tulle dresses and large hats, lower layer by men in pink tunics. The cake may not be eatable but it is a feast for the eye nevertheless.

One set of girls were in silver dresses with the hems wired in such a fashion as to look like calla lilies. Shamrocks figured on one set of costumes. Panties consisted of four of these green leaves. The brasiers were silver and the head dresses were high peaked caps of silver also. Red and silver costumes of still another group of girls. The effect of all these color combinations was most harmonious. The picture is "Dressed to Kill." Mary Astor, the girl, appears first in a simple tailored coat and skirt with a small hat and a scarf. For thirty-five minutes Miss Astor wore this costume. For four minutes she wore a white negligee of satin with long flowing sleeves of chiffon. Then for four minutes a buffante of meline ruffles attached to a crystal bodice was worn. For this evening gown Miss Astor's hair was carefully marcelled. She showed a few jewels. A costume consisting of a figured material was made with a three-quarter coat banded at the bottom with fur. Four minutes for this one.

### "Speed Girls" Are Hefty

Ray Read and his "Speed Girls" were at the Columbia last week. This is a burlesque show of many years ago vintage. Girls and the principal woman are of the type called hefty. Such an array of bare flesh! In that only it looked like a Broadway production.

Girls were no lights at any time. Most of the costumes consisted merely of short skirts and brassiere. Nellie Nice, leading lady, is a buxom blonde with a penchant for showing her limbs. If her skirts are long she raises them waist high. Miss Nice wears no stockings and her fat isn't pleasant. It is really too bad, because Miss Nice dresses in very good style. Her first costume was completely of feathers of shaded purple. Bodice was silver and a fan of feathers matched the skirt. A white cloth dress followed. Fringe of rose color half circled the body. Long sleeves had hanging cuffs fringe trimmed. White felt was the hat. Antel length was a black beaded gown designed in points. Paneled back and a red flower completed this creation. A ruffled gown of a salmon color had a fattened pattern of silver spangles in the bodice. Most picturesque was a fringed dress of blue pink and yellow with an enormous hat of painted silk. A yellow cloth dress trimmed with black buttons was very well cut. Diamonds on black velvet were striking and flame colored feathers with an iridescent bodice were two more costumes.

The runway is employed again at the Columbia, and it was noticeable the only applause was for a runway number.

The almost naked girls were well protected, as the back of the theatre is well guarded by police. Or maybe the police just wandered in out of the storm snowy Friday afternoon.

The few clothes the chorus wore were well made and blended in coloring. The most undraped girl of the show is Annabelle La Morris. She is an over-skirt shired in an uneven line at the hips. The trimming on the bodice was cerise face. The head was covered by a crown of orange blossoms from which fell a tulle veil. Her going-away outfit looked familiar. In another show Miss Kennedy may have worn the same outfit or one similarly made. It was a beige rose cloth with a cape. Coat double breasted and cape lined with coral. Small hat matched. Flowered chiffon was of tan, blue and green. Ploufance was pleated. A white jumper had the skirt pleated and was bordered at the hem with red beads.

Of unusual charm is Hope Williams. Someone is going to find a show for that girl. Miss Williams was one of the three bridesmaids, all in white chiffon made with a green side panel. Another frock was of a printed pattern of many colors on a black background. A sable stole with a black eyebrow hat. An evening frock and cloak carried out in a rose shade.

Ellen Southbrook, another of the bridesmaids, in the last act was again in white chiffon. Martha Mayo was dignified in a gray gown very much draped. Her hat was blue and many strings of pearls were worn.

### Lovely With Plain Hair

Trust that Arthur Hopkins is to put a show on for all it's worth. In "Paris Bound," at the Music Box Theatre, Mr. Hopkins has a sure winner. Delightfully cast, while the story will do many people good by its solid philosophy.

Madge Kennedy is lovely, only she shouldn't wear her hair quite so plainly. As a bride she was dressed as only Sonia can dress a bride. Of ivory satin, the long waist was attached to a skirt draped slightly with an overskirt shired in an uneven line at the hips. The trimming on the bodice was cerise face. The head was covered by a crown of orange blossoms from which fell a tulle veil. Her going-away outfit looked familiar. In another show Miss Kennedy may have worn the same outfit or one similarly made. It was a beige rose cloth with a cape. Coat double breasted and cape lined with coral. Small hat matched. Flowered chiffon was of tan, blue and green. Ploufance was pleated. A white jumper had the skirt pleated and was bordered at the hem with red beads.

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### Ad Posers

In the course of one day an assortment of people, such as the following have posed for ads in Alfred Cheney Johnson's studio: Dorothy Knapp, J. Harold Murray, Laura Foster, Naomi Johnson, Mrs. Emily Boyle and Princess Chavchavadze, sister of Mrs. Leeds.

Celebs posing for ads do not receive fabulous sums. Practically all they get out of it is the publicity.

Authentic models are well paid but the "names" get little in a financial way.

Modelists are anxious to lend their creations to be worn by any one posing for an ad.

## A TIMES SQUARE GAL WRITES BACK HOME

(Another letter sent by Adelaide Smithson, of 46th street, to her chum, Louisa Chesterbrook, of Cumbarsome, Idaho.)

New York, March 8.

Dear Louisa:

I can hardly wait to tell you my news. I'm so excited, but don't tell Ma.

First I want you to wish me luck, and then if you see Hank, will you let him know I'm a big city girl now, and maybe I'd be too busy to go around with him much if he comes on to New York, as he wrote me he might. Don't tell Hank I wrote you this, but you know, just say it off-hand sort of. Well, I got the job in the cafeteria, and here I am, only four days there with an offer of another job. I just don't know how to start. So much happens in a cafeteria. I wrote home I was working in a big place downtown and just think, I guess I'm going to.

And that fellow in the next room. I can't go to cry about him any more. Not the way I met on the train. But I'll tell you about that later.

That fellow next door never waited until he got a tip on the market to ask me to wire home for money. He asked me the very next day after I wrote you last. Before I could say a word he said:

"Honey, slip me five and I'll frame the wire myself."

Then I told him something about the folks back home and he didn't seem interested in me any more. But he took me around in the morning and told me not to forget to listen and report to him. Talked just as though I was his girl.

Cute Uniform. The uniform they gave me in the cafeteria would be cute on the stage I guess. And everybody looks at me, although the other girls call me sump.

The second day I heard a couple of men talking. One said, "That girl's a beauty at 421." So that night I said to the next room fellow: "I guess I've got a tip for you," and I told him. He says, "Oh, sappy, sappy, just write that down." So I wrote down, "Phoney, 421."

All he said was, "Kid, as far as I care you can air that job," and he walked out. I haven't seen him since.

But he isn't worrying me. It's not hard to wait on table and for three nights steady I've waited on almost the same bunch of men. It seems as though only men sit at my table. One seemed very nice, dressed so well and good looking. He spoke to me but not much the first two nights, giving me a quarter tip each time. Then last night he gave me 50 cents and asked me what time I was through: he'd met me; something important. I told him to be outside about 10, and he took me to a small restaurant nearby.

Well, Louisa, what'd you think? He offered me a job. Modeling he calls it. He talks funny, too. Said, "I got a flash at your shape through that veil you wear and you'll wing the buyers I push over."

I didn't understand much except he'll give me a job "modeling" at \$30 to start with. Asked me how much I made as a waitress—and I told him at the rate I was going along so far, with tips like his, and my salary, I might have \$21 at the end of the week.

"That's no racket for you, sister," he says. "I'll slip you against live ones that will buy food others will serve and lift you out of the beef and for life."

Then he commenced asking me questions, where I came from, what

## GRAY MATTER

By MOLLIE GRAY  
(TOMMY GRAY'S SISTER)

### At the Hip

Ten acts at the Hippodrome this week, meaning work for the sign man and yawns for the customers. More a sentence than assignment.

Julian Ellings opened his eyes with his gorgeous gown and wraps just as he did at the Palace, and no wonder. That's a language most people would like to talk.

Miss Ellis (Kane and Ellis) had a strange creation of figured velvet, fur edged. It was ankle length in front, knee length in back, with a slight bustle effect, green plumed hat, slippery and wrist kerchief matched. A pink velvet and tulle was pretty, yet not the best color, with auburn hair.

The Barr Twins are graceful, especially in their mirror dance, for which they were beaded white crepe with pointed hems. Other dresses of sheer ruffles of orchid with matching hats that almost hid their faces were pretty and so too were those of black net triple tiered with belts of rhinestones. Large varicolored silk fruits hung down the left side of these skirts.

Miss Phelps (Newhoff and Phelps) looked nice in light-blue taffeta over silver lace, rose embroidered.

### The Why of Some Titles

No telling whether "Satan and the Woman" were working for or against each other. It's foolish to expect titles to mean anything. Mostly they are just a social pleasantry used to introduce the picture to the public, since the producers must call them something.

Claire Windsor made fine embroidery for a living, but apparently couldn't afford any for herself, though she was smartly dressed always. Over her white silk frock she wore a knitted short coat of widely spaced colored stripes on a white ground and a large bunch of white violets on her shoulder. Diamond-patterned beaded gown carried a single row of the design around the double tiers of the plain green skirt. A gorgeous creation of gold lace had a cape to the hem. An elaborate necklace and earrings and several bracelets completed proof of inherited money.

### Tony Moreno's Face

When Antonio Moreno gets his face lifted, and it won't be long now, nobody will notice it much because he rarely has to do much but look terribly hurt. In "The Whip Woman" he and Estelle Taylor play a new game of tag, just touch the skill with a businesslike whip handle and that person is out. They played it with each other and it answered all questions, including how to please an audience.

Hedda Hopper was the Countess in black gowns and ruchings, and Julianne Johnson was lovely in a gorgeous satin frock and coat of krimmer.

Tony kept his face straight even in embroidered suits and flower trimmed hat.

### Chicago and Cannons

"Chicago After Midnight" is trying to make the rest of the country believe that at twelve and when the fairies desert Cinderella, they

for and who I'd met, whether I had a beau and stuff. I told him everything, but don't tell Ma. I started with the folks, Hank and Cumberstone, and oh, Louisa, I mentioned you, too. He asked me how you framed up. That means how you look, he said. I told him you're a pretty girl, but home-loving, and he says "can her." When I find out what that means, I'll tell you.

All I have to do is to wear clothes, pretty things. He said that's modeling.

And, oh, yes, Louisa, he told me the fellow next door did me one good favor, anyway; he taught me to walk just like models do.

Please write me. Lots of love. Addie.

P. S.—They told me back home it's hard to get a job in New York. Looked for a while; two in a week. But don't tell Ma.

### LEADS AT FASHION SHOW

Equity will hold a fashion show benefit Tuesday, March 20, in Wanamaker's auditorium. Leading ladies on Broadway will promenade.

turn to the cabarets in Chicago and at least one still keeps his wand, to direct a jazz band.

Jail must be more pleasure than penance, judging by the way Ralph Ince thrives on his 15-year visit.

Are doubles finally getting recognition? Both Joa Mendes and Lorraine Rivers were named for the heroine, and there was enough good handling to put out two more. As a dancer she wore a mountain of crepe petals and then a belted velvet jacket and tan over a light skirt for street wear.

It is too late for anyone to try to convince the country that Chicago can see better at night. Daylight never yet stopped a cannon.

### Difference of 20 Years

Mary Rector, Richard's reputation is not "Finders Keepers" won't hurt or help it. Laura LaPlante was the prize and the rest always get the worst of it.

Laura has prophetic powers worth a fortune to modelists. She was wearing frocks 10 years ahead of the fashion, but the rest of the picture was not so good. When Big Ben was a watch, Laura's was probably the only marriage on film—it finished a couple of years after it started, that is, the ceremony.

She looked stunning in a black velvet hat and coat of the same color. The dress was a simple gray crepe frock with narrow collar and cuffs of krimmer.

### Locating the Cigar Store Indians

The white men may have been "Spoilers of the West," but there weren't so many eastern cigar store robberies when Indians stood guard outside, although when cigarettes got popular the Indians took their handful of cigars and went into the movies, making us pay to see them.

Whether Lucia Coulter, credited with wardrobe, was responsible for the styles of 1880 or for unearthing these is a question. Marjorie Daw looked nice in a braided-trimmed suede suit and sombrero. Tim McCoy supplied the sleep-inducing punch when necessary.

### "Night Flyer" a Dud

"The Night Flyer" (Pathe) picture isn't worth the ink to print its name. A shining model engine outside the Hip was more interesting than any part of the picture.

### For Men Mostly

"A Girl in Every Port" is entirely masculine entertainment. Women needn't feel hurt at the lot these two sailors picked for themselves.

Louise Brooks chose black for most of her frocks. One of satin had a yoke and cape back of net, another a wide tie and vestee of dotted silk; still another of crepe de chine, made with very light slits, and one of a colored silk triangle scarf for decoration.

A high dive was thrillingly camera-told.

### MARRIAGES

Sid Lorraine and Dorothy Deeder, engaged to wed in June. Former general western manager, Chicago. Latter formerly with LeMaire's "Affairs."

Leo Freedman, Shubert press agent, March 7, and Ada Abelson, of Ottawa. They sailed the same afternoon for Spain.

J. A. Scott, of West Coast production dept., to Florence Lewis (Kellogg and Lewis), in Los Angeles, March 8.

Helon Ross, Syracuse, to James E. Murray, Albany, last week in Bennington, Vt. Bride non-pro-groom owns dancing school in Albany.

Downee Waldron announced to wed Wallace Hardy Arnot early in April. Former in Detroit, last with "The Spider" and a daughter of Charles Waldron of "Coquette."

George Moran, Moran and Mack, and Claire White, chorus girl with Carroll's "Vanities," March 12 at Crown-Point, Ind.

### Houses Opening

Regent, S-F house, Elizabeth, N. J., playing five acts on split week, booked by K-A-O.

Universal, Indianapolis, opens the latter part of next month with a vaudeville policy, five acts on a split week, booked by William N. Stephens.

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## 15 YEARS AGO

(From Variety and "Clipper")

With the weakening of the film "Trust" all along the line, independent production took on new impetus. Klaw & Erlanger associated themselves with other dramatic producers in a company which proposed to make 100 film versions of stage plays a year. Pat Casey was made general manager.

Headlines were scarce in vaudeville, killed off in part by the Keith absorption of the Williams organization, which encouraged feature acts. Now, in search for material, the U. B. O. gave Mrs. Leslie Carter a contract at \$4,000 a week for appearance in "great moments" from her repertory of famous plays.

The United Booking Offices declared a blacklist against Variety, instructing acts, agents and music publishers not to advertise in this publication. The paper also was barred from the "six floor" (U. B. O. headquarters in the Putnam-building—now Paramount).

Toronto's first stage censor was appointed. He was William Banks, local newspaperman, appointed to special duty on the police board.

"Pop" vaudeville was making inroads upon the established vaudeville business. Now case reports that Jones, Linick & Schaeffer would invade the Chicago "Loop" with a low-scale specialty entertainment. In the East the action of Marcus Loew in raising some admission scales to 50 cents, it was believed, would precipitate a clash with the Keith organization.

Situation surrounding talking pictures was complicated by new device called the "Phono-Opera," about to be exploited by Gaumont. The Edison talker had been shown but it was crude and its success was regarded as questionable. Kine-macolor, natural color films, was competing with the field as a screen novelty and looked to have the best prospects.

## 50 YEARS AGO

(From "Clipper")

Scandals over student hazing were a newspaper staple in that far-off day. This week epidemic of serious affairs. One West Point cadet shot another, and in Princeton a freshman shot a sophomore during a hazing bee in which a crowd of "sophas" had shaved a freshman's head and then cast him into the horse pond.

Jarrett and Palmer, metropolitan producers, revived "Uncle Tom's Cabin" at Booth's, New York, in an elaborate six-act version. Revivals of the piece also were epidemic. A big troupe in Philadelphia and another at Cleveland.

Standard theatre, at 33d street and Broadway, opened with Leonard Grover's "Bar Boarding House."

William H. Crane (who died in California last week) in his famous partnership with Stuart Robson opened at the Park, New York, in a new piece, "Our Bachelors."

Bismarck, German chancellor, speaking of Europe's disturbed political state due to Balkan troubles, said Germany would not draw the sword unless her interests were imperiled.

The game of euchre was almost a parallel with the modern bridge as a social pastime. In New York a dispute over playing a hand started in a local home and the principals adjourning to the street to shoot it out with revolvers, the issue being mortal to one of the players.

Bill Tweed, corrupt New York political boss, had been fighting for his liberty for nearly a year and at this time suffered a new and crushing defeat.

## THE OLD TIMERS

In the current swirling show business, one is prone to overlook or neglect the old timer. Each show branch has its old timers. Some times in retrospect they look brighter as performers than the present crop.

Variety of this time recalls the old timers. Those old timers of the variety profession were performers plus. Triple plus if a comparison is to be drawn with the majority of the current horde of people in the variety show business calling themselves artists or acts.

There may not have been the breeziness or the freshness, and sometimes either is both, of the present day variety stage in the olden time. But there was more entertainment, even if less salary and much lesser capacities.

Those performers of the Tony Pastor days, before and after, were those who made variety, and through variety, vaudeville. They drew the people; they made vaudeville possible.

In making vaudeville possible, those old timers maintained it; they were the real and great performers—the artists in fact. Some have been replaced, but those some of today are more generally termed entertainers, as evidencing the wide stretch and range between the olden and new times.

Vaudeville has passed. It has gone vaudfilm. But the performers remain and have gone anywhere; still going anywhere and where they can get the most money for their services. But they will remain acts or turns and do their stuff, if not on one stage, on another, like those performers of old, the old timers who started on sawdust and finished on velvet.

In the unwieldy mass of girls, boys, men, women, acts and turns in the variety field of today, there will be an elimination. It will duly arrive. The picture stage show or the vaudfilm house will weed out. They are weeding out now. The picture house is undergoing a more rapid transitory period in its knowledge, experience, wants and demands, than vaudeville did.

Vaudeville worked slowly upwards. It was retarded in its growth until reaching its first great push forward from the late Percy G. Williams. Then it bounded ahead, but it was bounded back. Beyond that point where it started from, for it started with vaudeville only. Now its support is a feature picture.

Those glorious old timers should be mentioned here were it not for the fear that to omit or overlook any would be an injustice. They are entitled to glory, living or dead, for they blazed the way. And the parents or grand parents who were amused by them in their time, are merely repeating through their children who now find amusement in the same way, from the same type of show and from some of the descendants of those same old timers.

Glory be!

## REMARKS AT RANDOM

By NELLIE REVELL

When Greek meets Greek—they sometimes start a controversy that even this hectic season of frequent openings and forced closing hasn't kept theatrical people so busy that they couldn't watch the fireworks between George M. Cohan and Heywood Brown. It seems that George didn't like the first line critics side stepping his new play, "Whispering Friends," in favor of a revue, and Heywood didn't like what George said about the critics; then George and his friends didn't like what Hey said about George. The debate has kept Broadway sitting up, but I question if any line in the play got as many laughs along the Rialto as did this which appeared in one of the "Whispering Friends" advertisements last week:

More Laughs Than New York Has Heard since Heywood Brown Did His Monologue.

Heywood Brown wrote entertainingly last week on the tribulations of a column conductor's life. And my friends are just like his—in some respects. They think it shouldn't take more than half an hour to get a column and "what do you do with your spare time?" I'll be blessed if I know what I've done with it when it's the night before copy day and not an idea in the house. Of course I console myself at that moment with the thought that my morning mail will bring me something to write about.

The morning mail comes and this is what it consists of. One letter from Lane-Bryant advertising stylish stouts up to 62—and one-half, also maternity dresses. One card from I. Miller about French slippers with high heels and low prices, some as low as \$20. One card announcing a mass meeting on behalf of birth control. One chance to subscribe for a set of books which will make me write like Shakespeare and Ring Lardner and can be returned in five days if I don't like them. One card from Arthur Murray telling me I can become a brilliant and finished dancer. I am already a finished dancer, Arthur. One letter from Mr. Disendat who is mad because I didn't print the story he sent me, one that I myself told 20 years ago when I was doing a monolog on the Butterfield circuit. Also a lot of bills.

Oh, yes, and a letter from a club of interesting women, "whom I really ought to know and won't you please address our meeting." But there's nothing I can use for copy and now that Betty has returned from her California vacation I can no longer get away with that intermittent reporting, so I start pawing through my desk for stuff from the holdover of last week.

Then I call up various friends to ask if they have anything that sounds like copy. One is in Europe. Another is rehearsing. A third is in a sanitarium and another one can't talk of anything except how an agent kept her waiting 40 minutes yesterday.

About 18 years ago The Skirt told me that when copy day came, she went through the house picking up her memos from clocks and vases and pin cushions and getting them out of handbags and out of her husband's pockets. Then she would build her column. My trouble is that I haven't got enough handbags—or enough husbands.

But I must always manage to get a column together and I give some nice publicity to someone—if it gets past the desk—and they never mention having read it. But if I comment casually and someone doesn't like what I say about them—whoopee! I begin to wonder if the telephone wire is crossed and they have connected me with Dawes, "Dear Pat" Casey or some other professor of profanity.

So Mr. Brown isn't the only one who has to please a lot of people. And perhaps the readers of Mr. Brown's book don't phone him and tell him he had no right to say a certain thing they don't like because they bought one of his books once. If one-tenth of the people bought my

## OVER PUBLICIZED FILM TRADE

The theatre is an illusionary sort of a business, at all times. It's a question if the public is ever concerned with its business side.

Business in connection with the theatre sounds harsh to the lays. It's akin to baseball in that respect. Although where there's a gate you will hear about money. Speaking of money in the show business is second nature, within the trade. But money talk on the outside can never be of benefit, whether it is of a salary paid or promised, of grosses or what a theatre draws or earns, unless on the financial pages.

There isn't a dramatic editor anywhere who does not understand this. They want the newsy items, gossip they call it, the personalities of the theatre that they are aware their readers only care for. So it's not likely that the dailies will pick up any than a news story of importance about the business side of the show trade unless it is thrust upon them.

This business end in pictures is becoming too prevailing. There should be no talk of the film industry going under investigation; there should be no tilts between exhibitors and distributors or producers, for the ears or eyes of the public. It must grate upon lay readers who see the screen as a place for lovers, heroes, heroines, or comedians; not for scrapping business men.

As far as possible, and for the good of the show business, it would appear to be a better rule, if possible by any manner of ways or means, to keep its internal affairs to itself; out of the courts, out of legislative halls, if that may be done, and out of print. For one leads to the other.

If the picture industry is, fortunate in having Will Hays as its public relations contact, its welfare director and protector, which it is, then the trade and Mr. Hays should appreciate that Hays is also a national figure, a mark or a target, politically perhaps, or otherwise. That in itself would centre attention upon the picture business indirectly, when Will Hays is dragged or involved in any question outside of pictures, but there could be no resultant harm to the box office from it.

Yet for that very reason, and probably more so through pictures having to stand for reformers and politicians making it the goat for their personal publicity exploits, those of the film trade might try to contrive to keep their business affairs at least within the trade.

Instead of going to the Federal Trade Commission, the Department of Justice or Congress or state legislatures, or fighting in the courts or holding useless trade conferences under official auspices, wouldn't it be more beneficial if all of the picture business were to be represented in a general assembly, called on the level and conducted the same way, for the sole purpose of having trade problems solved within and by the trade?

Independent exhibitors will never believe they could get a break that way. The indies believe nothing. But some of the indies might better believe that if they gave the same attention to the theatres that they are giving to agitation, their business might show better results. While if the distributors and producers would believe that they will be better off eventually, in their gross earnings and freedom from governmental or judicial interference or oppression, if keeping out of the lime light, leaving the publicity for their actors, the entire muddled picture proposition at present might be worked out to everyone's advantage.

Where there's a trade, such as pictures, that can afford to pay over \$500,000 a year to maintain the Hays organization or where there are comparatively small groups of indie exhibitors who can and do agree to pay an Aaron Sapiro \$100,000 a year as his fee, then there must be enough money also available in that industry to buy the best legal minds to act as an arbitration committee on each and every question that internally arises.

The more the public is left without information of the bickering and dickerings within the film trade, the more that public will idealize the theatre. Should the desire of the picture producers be to have their manufacturing business looked upon as Art, then surely they should attempt to prevent anything but Art appearing in type about it and including in that Art achievement if it may be accomplished, their talent—those people who prepare, act and make the pictures.

Along with this goes the undesirable publicity of the talent. That, however, is a subject that should be dealt with by itself and fully.

The theatre, particularly the picture theatre, has enough to contend with right at present against the opposition, if it may be called that and it should be. Radio, the phonograph (that is coming back stronger than ever) and the projects of the electric companies should be sufficient for the exhibitor to think of in the guarding of his grosses.

And the electric companies are in the show business, even if they don't know it. While the talking picture development is not mentioned here, since that is a part of the theatre.

If the showmen will guard their box offices, they will be guarding the show business.

Keep out of print.

book who say they did I would have money enough to build a home for senile column conductors with a special padded cell for the one who succeeded in pleasing all of his readers.

Job was the fellow who said, "Oh, that mine enemy would write a book." Permit me the paraphrase, Job. My wish is that "Oh, that mine enemy would conduct a column."

Melville and Higgins I believe it was who sang of the strange happenings "Over on the Jersey Side." But Mary and Bob should see the old place now. Theatres that seat 5,000 people, count 'em.

Tentatively I am considering leaving the writing game flat and embarking on a career as a vehicular tunnel guide. Since I have been working in Jersey I have shown the new mole-hole to seven people who had never seen it before. I feel almost a proprietary interest in it and have decided to stop selling the Brooklyn Bridge and go in for selling the tunnel. Please refer all your rural friends to me.

A witness in a New Jersey damage suit testified the other day that he was a "professional hollerer." He worked for a construction company and the entire duties of his job consisted of watching for things to fall and then hollerer to anybody who happened to be beneath. Imagine getting paid for hollerer! Why, I know hundreds of people who have been scabbing on that job for years for nothing.

That brings up the good Catholic Irishman who came to this country and got a job with a wrecking company. A month later his folks in the old country got this letter from him:

"This is a grand country and I've got a grand job. All I have to do is tear down buildings. Right now I'm tearing down a Protestant church. It's a grand job tearing down a Protestant church—and getting paid for it."

## EQUITY CALLS MEETING TO PASS ON 10% CHARGING AGENCIES

**Managers Taking Kick-Backs Also Coming Under Scrutiny—English Matter Gone Into—Call for Astor Next Monday, March 19**

Matters of special importance to Equity's membership have resulted in the call for a special meeting to be held at the Hotel Astor next Monday (March 19). Principal subjects to be discussed and voted on are proposed regulations which would apply to dramatic agencies and the English rules in relation to visiting American players.

Equity has been working on the agency situation for some time. Although at first loath to become dominant in the agency matter, Equity's officials have acted after insistent requests from members that a curb be placed on the exaction of excess commissions or fees. The association has no idea of entering the field, although that was implied several years ago.

The principal rule to be proposed is the fixing of commissions at five per cent. The legal limit. Most agencies have been charging 10 per cent. weekly and for as long as the engagement lasts. The agents are charged with getting away with that rate by calling themselves personal managers. Few agents can qualify that rating.

Only where an agent guarantees an actor a certain number of weeks a season is he to be regarded as a personal representative and entitled to the 10 per cent. commission. A limit is to be placed on the number of weeks that is collectable.

### No Splitting

It is proposed, too, to do away with collusion between managers and agents. Equity's investigation is said to have found that certain agencies are splitting fees with the producers. That goes for some of the 10 percenters.

The new regulations are to have teeth in them. If a manager is discovered splitting with an agent he is to be declared unfair, and he would be denied the right to engage Equity members. Should an actor be discovered giving more than the prescribed rate to an agent, he would be subject to suspension for a period up to two years, or even expulsion.

Equity is still awaiting official reply to its letter of queries about the limitations of American actors in England. Indications are that similar regulations will be sought applying to English actors appearing on this side. Awaiting the reply, Variety's cabled answers to the questions, printed recently, are being used as a guide for Equity's committee.

Definite action on the English situation may be taken at the general meeting regardless, English actors now here have been rotated and the points apparently verified.

## Dowling Talks Back; So Do Cincy's Dailies

(Cincinnati, March 13)

Eddie Dowling, here last week with his "Honeymoon Lane," did not like the notice by Russell Wilson in "The Times-Star." Eddie said so from the stage for two or three shows, and then called the incident closed. In between he had mentioned it at a Gibson Hotel luncheon.

Not only Wilson but the other dailies went after Eddie for not standing for criticism. While Dowling is said to have regretted the matter after it was over, it does appear that Wilson has been picking his spots for drawing attention to his column. He has gone after Eddie Cantor, Al Johnson and George Jessel. While Wilson may be given credit for selecting the big shots, it still strikes the local show people somewhat odd that he pulls the same kind of a repeat in the same way on the shows depending upon their stars only.

When Wilson went after Cantor in "Kid Boots," the Zigfeld bunch with the troupe advertised any patron seeing the show and wanting a refund, could have it. Business increased immediately and not a dollar back was requested.

## Equity's Coast Meeting Votes for Committee

Los Angeles, March 13.

Equity attempted last night to pick up the story where they dropped it some months ago, upon summarily dismissing the Los Angeles executive committee. Names were placed in nomination and ballots cast for 45 members to a new Advisory Committee. Results will be announced tomorrow. At present the coast branch of Equity has 150 paid-up members.

Those nominated for the Advisory Committee includes Martin Davies, Richard Dk, Gayne Whitman, Jean Hersholt, H. B. Warner, Donald Crisp, Charles Thurston, Albert Grant, Theodore VonEllitz, Gladys Brockwell, Kenneth Thompson, Nigel deBrulier, Herbert Corthell, Russell Simpson, Gladden James, Ervill Anderson, Richard Carlo, Sam DeGraese, Dolores DeRico, Richard Barthelmess, Eulalie Jensen, DeWitt Jennings, William Tooker, Hallam Cooley, Conrad Nagel, Sam Hardy, Claude Gillingwater, Al Roscoe, Lawrence Grant, Reginald Denny, Robert Haines, Harvey Clark, Arthur Delasco, Cyril Chadwick, Mitchell Lewis, Paul Nicholson, Will Walling, Marc McDermott, Raymond Hutton, Alec B. Francis, Ned Sparks, William V. Mong, Creighton Hale, Frank Reicher, Anders Randolph, William Sullivan, Louis Wolheim, Antonio Moreno, Edward Tiel, Wallace Beery, George Cowie, Rod La Rocque, Lois Wilson, Louise Dresser, Mabel Van Buren, Ralph Lewis, Robert O'Connor, Conway Tearle, Tom Wilson, James Gordon, Harry Burkhardt, Rockefello Fellows, Robert Frazer, Pauline Frederick, Charles Miller, Tully Marshall, H. B. Walthall, Fred Niblo.

## Elliott Shows' Salaries; "Napoleon" Co-operative

"Napoleon," presented by James W. Elliott, at the Empire theatre Thursday, went co-operative Monday with Lionel Atwill, featured player, more or less in control, and the Elliott interests said to be out entirely.

Salaries were not paid Saturday. Monday Elliott paid off all except Atwill. The latter and several players hold run of the play contracts and are promised payment this week, in lieu of one week's notice.

The Elliott office had a busy time of it Monday taking care of the financial matters concerning three attractions, "Wolves," which opened on the subway circuit last week, was finally paid off and the company entrained in the afternoon for Atlantic City. Payment of salaries for "Rope," at the Biltmore, were also delayed until the afternoon.

Elliott has a blanket security bond for salaries of \$10,000 posted with Equity. When the "Napoleon" company suggested continuing co-operatively Equity demurred, saying such a move might impair the status of the bond. When salaries were given the company, objections were withdrawn.

It is understood the Empire management arranged liberal sharing terms, that the attraction might continue. "The Scarlet Fox," in rehearsal.

### KINDLER'S SCRIPT FOR BOSS

Morris Kinzler, first assistant to Bernard Sobel, who is Mr. Publicity for Flo Zigfeld, has written a play of show life. He says it is Zigfeld's chief boss he must read it himself.

### PHILLY STOCK OFF

Philadelphia, March 13. The stock company which has been occupying the Casino ever since the Columbia wheel abandoned it as a burlesque house, gave up the ghost last Saturday after five weeks.

## A Little Bit of Dowling

In 1919, when Eddie Dowling was with "The Follies," Flo Zigfeld informed the actor-author-producer he wasn't worth over \$125 weekly. So Eddie left "The Follies." Previously the big time vaudeville bookers had told the same Eddie that he might develop into a single act in time, but not to ask a single's salary just then—maybe with a two-act he might have a chance. Later the same bookers heard Eddie Dowling say he didn't care to appear as a single act in vaudeville at \$3,000 a week; it might hurt his legit prestige.

"Sally, Irene and Mary," written, produced and starred in by the same Dowling, has grossed over \$2,000,000 without a losing week, and its picture rights were sold for \$65,000.

Eddie Dowling's "Honeymoon Lane," written and produced by Dowling, with his wife, Ray Dooley, starred, has played 75 weeks so far without a losing week.

"Sidewalks of New York," written by and produced by Eddie Dowling, with his wife, Ray Dooley, starred, had its run on Broadway and is a big money getter on the road.

The boy Ziggy couldn't see and the one the vaude bookers didn't want when he was cheap, produced "The Sidewalks of New York" to boost his friend's Governor Al Smith, candidacy for the Democratic presidential nomination, and the show is doing it heavily in every city. Also in every city the Dowling show for Smith is pressing box office records to the limits.

## Latest 1st Night List, 120 Press Tickets

Broadway's first night press lists vary with the seasons. Despite every effort is made to keep the total down, the most conservative total amounts to 40 pairs of tickets, but some producers have a more elastic list. Some run as high as, 60 pairs or 120 tickets. The average first-night press list is over 50 pairs.

The reason is explainable from a publicity angle. Press agents believe that special or feature writers are more valuable to an attraction after the opening than a critic or even dramatic editor. For that reason a number of feature newspaper people usually on the second night have been switched to the first-night group wherever possible.

The number of press tickets for first and second nights runs close in total. A recent important premiere sent out 53 pairs for the first night, and 60 pairs for the second night, for a press total of 113 tickets, or 226 tickets. Another manager's list has 60 pairs for the first night, but only 47 sets the second night. While that is somewhat less in the total number of press tickets for both nights, the first-named list applies to a producer of musical comedies, the latter going for drama. One office has a second night list of 75 pairs, the list for both nights being 113 pairs.

The first list indicates how first-night tickets are allotted the dailies and other publications. It may be noticed that the "Times," got six sets, "World" seven, while five sets went to the "Tribune." That may be average, but one well-known producer allots no less than eight pairs to the "Tribune" regularly.

**Paper Critic**  
"Times".....J. Brooke Atkinson  
"Times".....George S. Kaufman

## "Happy's" Unhappy Finish

"Happy" finally expired at the City Saturday. It was supposed to have returned to the Earl Carroll next week and received permission from Equity to lay off this week because of that anticipated booking. The theatre declares it was never consummated.

The company waived the salary guarantee some time ago. No one connected with the management appeared back stage Saturday, none of the players was informed of the closing and none paid salary.

Several run of the play contracts were taken care of by Equity where funds were on deposit as protection for those players only. Frank Gray, a composer, had "Happy" in tow.

## Mrs. Mark Twain's Stock

Mrs. Samuel Clemens (Mrs. Mark Twain), who receives royalty from "The Connecticut Yankee" and recently bankrupted E. Lee, he rushed here from New York to meet his four-year-old daughter, Jane, on board the boat with her grandmother, Mrs. Margaret Holland.

The father took a train to Providence and then hired an auto but got stuck in a snowdrift at Taunton, Mass. A gasoline-electric train was hired. It took him and a companion to Middleboro. They again resorted to automobile and arrived here just as the girl and grandmother were stepping ashore.

## PAT O'MALLEY IN DRAMA

Los Angeles, March 13. Pat O'Malley, who left the screen some time ago to attempt vaudeville, has now turned to the drama. He is appearing in "The Rear Car." In the cast are Lorene Tuttle, J. Frank Glendon and Margaret Campbell.

## AGID, 'ANGEL,' ARRESTED FOR RUBBER AD CHECKS

**Capehart & Carey Stuck for \$881—Builder Behind Flopping "It Is to Laugh"**

Charged with issuing rubber checks totaling \$881, Murray Agid, 33, builder, 135 Lexington avenue, was held in \$2,000 bail for further examination when he was arraigned before Magistrate McKiniry in West Side Court. Agid pleaded not guilty.

The arrest was made by Detectives Mullee and Sweeney, West 47th street station, on complaint of Capehart and Carey, Inc., Times Building, advertising agents. According to an affidavit signed by Charles Capehart, president of the concern, on Jan. 28, Agid came to their offices and asked them to handle his advertising.

He announced he was producing "It Is to Laugh" and had opened at the Forrest theatre. He tendered a check for \$672 drawn on the First National Bank and Trust Co., Avenue C branch. A couple of days later the check was returned marked "Insufficient Funds."

A few days later Agid returned to the advertising office and had a talk with Paul Klein, 158-78th street, Brooklyn, clerk. He told Klein to redeposit the check, that there must have been a mistake. He then ordered some more advertising for various newspapers about the show and signed a paper to the effect that he assumed criminal responsibility.

In payment for the second advertising he tendered a check for \$209.20. A few days later, Capehart said, this was returned from the bank with the same explanation. Members of the firm started a search for Agid. The show had been expected to make enough money to pay the bills. When unable to find him they notified the detectives.

Mullee and Sweeney received a tip that Agid was to appear in Essex Market Court in answer to a summons and arrested him. The detectives said Agid told them he had expected to make enough money to pay the bills. When unable to find him they notified the detectives.

## Editor Claims 2 1/2% Of "Squall" Profits

"The Squall," produced by Jones and Green, has been placed in litigation by Henry Knight Miller. Through his attorney, Harry Sachs Hechheimer, he is seeking a re-evaluation, alleging an interest in the production to the extent of two and one-half per cent of the profits.

The complainant is editor of "Psychology," magazine. Defendants named are Jones and Green Productions, Inc., Morris Green, Martin Jones and Martin B. Jones, Jr. "The Squall" ran for about a year at the 48th Street, going on tour early this season. It attracted attention by fighting its way out of cut rates and was rated among last season's dramatic successes.

Miller is said to be one of a number of persons who originally invested in the production. He alleges that in return for his investment of \$1,250 it was agreed by Jones and Green to pay him a share of the profits as set forth, after the cost of production was defrayed and \$5,000 was set aside in a sinking fund.

It is further alleged by Miller that the producers had commingled the profits with other moneys, that also applying to the proceeds from the sale of motion picture rights. He complains that an accounting was refused and that his requests that the profits be divided according to agreement have not been complied with.

## JOHN WATTERS ADVANCED

Los Angeles, March 13. John M. Watters, former manager of the Astor theatre, New York, and co-author of "Burlesque," coming out here as a scenarist for Paramount, has been made a production-supervisor by that company.

## UNION TREASURERS WELCOME

Chicago, March 12. Local legit managers told their box office men at a conference that they had no objections against the pastbookers' union, claiming the Theatre Treasurers' Union, recently chartered by the American Federation of Labor.

## Geo. Holland's Folks OK

Plymouth, Mass., March 13. George Holland, of Great Neck, L. I., New York theatre man, furnished one of the human-interest incidents of the weekling of the steamer Robert E. Lee. He rushed here from New York to meet his four-year-old daughter, Jane, on board the boat with her grandmother, Mrs. Margaret Holland.

The father took a train to Providence and then hired an auto but got stuck in a snowdrift at Taunton, Mass. A gasoline-electric train was hired. It took him and a companion to Middleboro. They again resorted to automobile and arrived here just as the girl and grandmother were stepping ashore.

## Peggy Hiding, but Willing

Peggy Joyce Hopkins, in New York, but temporarily in the background, is reported agreeable to a stage proposition with no takers to date.

It is said Miss Hopkins is living in her own apartment in the Pickwick Arms, opposite the Zigfeld theatre.

## "BLACK BELT" CAST

"Black Belt," produced by Crosby Gaige and Al Lewis, written by W. Jordan Rapp and Wallace Thurman, is in rehearsal.

An all-negro cast selected requires the approval of Al Lewis. He returns from Europe Saturday and will be director as well as co-producer.

Wednesday, March 14, 1928

# ATKINSON OF "TIMES" LEADS ALL B'WAY CRITICS AT 3/4 POST

First Time for Atkinson in Front and Morning Daily Man Ahead at This Period of Season—Morning Dailies Show Decided Improvement in Standing

J. Brooks Atkinson of the "Times" emerges at the three-quarter mark in Variety's '27-'28 dramatic box score as the top kick. It is the first time Mr. Atkinson has been No. 1 in the rating, although he has frequently been within coat-grabbing distance of the leaders. It is also unusual for a morning paper's critic to lead the score so late in the season.

Walter Winchell of "The Graphic" is not included in this rating. His name remains on Variety's score boards but is omitted because of the ban against him which prevents his catching many of the Shubert openings. If the ban is lifted, Winchell will again be included in the box score.

New to Variety's box score this

year at any time on Variety's score boards.

Morning Dailies Leading  
Gilbert Gabriel ("Sun"), winner of last season's final box score, is trailing Atkinson by four points. Of the first five critics as presently grouped by rating, three are morning paper men and two are evening. This indicates improvement among the boys with the earlier deadlines.

Woolcott ("World") moved out of the cellar, with an improvement of 29 points, from 614 to 643. He has not picked up any "no opinions" since the last score. Osborne, his conferee on the "Evening World" and his pace setter in the box score, acquired two additional "no opinions" for a total of seven on the

## Puck's Fire Douser

Harry Puck's presence of mind averted possible damage and disturbance through fire on the stage of the Shubert theatre, New York, in his scene with Mitzel in "The Madcap" with the cigaret lighting bit.

The cigaret fell on the prop sofa which caught fire. Puck's use of the prop seltzer siphon in extinguishing the small blaze saved the day.  
The audience got it despite the speed and interrupted the action with a salvo of applause.

## CENTURY IN TRADE FOR MET O. H. SITE

Deal Reported Pending—Shuberts Taking Kahn's 57th St. Spot

A deal whereby the Shuberts will get rid of the Century theatre, New York, through a property switch and cash is reported having been virtually agreed on. The site is said to have been chosen for the new Metropolitan opera house.

During the past season directors of the Met considered building on 57th street, west of 8th avenue, but that project was abandoned. The 57th street site was purchased by Otto H. Kahn in anticipation. Under the proposed Century proposition the Shuberts would get the 57th street property and some of the holdings to the west of the Century. The Shuberts took over the Century at a reputed price of \$2,800,000. Although the big house on Central Park west has been something of a booking problem, they are said to have refused an offer of \$3,000,000 not long ago.

This season repeat dates have been booked for the house with business almost entirely dependent on cut rates.

It appears that the Shuberts control the properties immediately west of the Century, along the 62d. street side, and also the Broadway front of the block from the Century to the new plot for the Century. The new plot for the Century, rebuilding the interior and adding to it at a cost of \$2,000,000.

### Location

The building plan would extend the present auditorium to where the present back stage wall is, with the stage of the new Met extending westward towards Broadway. Enough room would remain for the narrow office building on the Broadway side. The expansion, however, cannot include the entire width of the block, since Dale's 63rd street theatre is around the other corner.

The Century as the site of the new Metropolitan is believed to be more acceptable to the opera's directors than the 57th street location because it is more accessible from the east side via Central Park and 59th street. On the other hand, theatregoers have not taken to the idea of crossing Columbus Circle in the numbers necessary to support such a house as the Century.

## Newark Cuts "Tragedy"

Newark, March 13.  
The police censors interfered with the Empire Players' production of "An American Tragedy" upon complaint of persons unknown Thursday night and the rest of the week scenes 3 and 4 of act 2 were entirely eliminated. The scenes included the part where Robert begs Clyde to marry her, and the one where Roberta visits Dr. Glenn. The seduction scene in Roberta's bedroom was not touched. It was played very much, toned down by Barbara Gray and Alan Ward.

No publicity was given the censors' cuts. The show did splendid business.

### MANN'S POLITICAL PLAY

Washington, March 13.  
Louis Mann is spending much time here in preparing to write a play with the "baby" New York Congressman, William I. Sirovich.

Nothing yet is known on the subject of the story, though reports have it piece will have to do with politics under the angle of a member of the House serving his first term.

## DOROTHY BURGESS GETS FULL TERM IN AWARD

Schwab and Mandel Must Pay Actress on Run of Play Contract; \$3,680 at once

Arbitrations decided during the past week through Equity were topped by the claim of Dorothy Burgess, given the full award against Schwab & Mandel, producers of "Good News." The show opened in Detroit prior to entrance into Chicago. During the Detroit engagement Miss Burgess was supplanted, although holding a run of the play contract.

It was ruled that the producers must pay Miss Burgess in full from Jan. 10, the last date she received salary, until June 1, the technical end of the season, and ordinarily the termination date of run of the play contracts unless provision is for a longer period. The arbitration board ordered the managers to pay the actress \$3,680, representing the salary due her since payment ceased and to pay her \$475 weekly as due.

The award set forth the firm has the right to her services and that she must report to the show in Chicago. Should she become engaged elsewhere the award ceases. The managers contended that Miss Burgess did not have the musical comedy experience expected and that dancing was required, but the defense was disallowed entirely. The arbitrators were Winthrop Ames, Ed Gihoux and Merle Crowell.

Roy Atwell was awarded \$2,000, representing four weeks' salary with "My Princess," although never going into the show. He had been engaged to replace Robert Woolsey. Atwell claimed a verbal agreement with Alfred E. Aarons, who confirmed it. Aarons presented "My Princess," really backed by Jules Brulater. It ran briefly at the Shubert.

Beryl Mercer was awarded a week's salary from Lew Cantor, in the matter of "Boss Buttons," which lasted less than a week at the Edison last fall. The amount involved was \$350. Miss Mercer had a run of the play contract and contended she had not been individually informed of the abrupt closing.

## WILL ROGERS STANDING OFF COOLIDGE SQUAWK

Drew \$4,000 One Night in Asheville—On Stage Without Leaving or Drinking 126 M.

Asheville, N. C., March 13.  
Five per cent of Asheville's 40,000 gave Will Rogers \$4,000 when here last week. This means that 2,000 people jammed their way into Carl Benford's 1,800-seat Auditorium at \$1.10 and \$3.30. Overflow was taken care of by 150 chairs on the stage and boarding over the orchestra pit for camp stools, etc. House turned away between \$300 and \$600 and those who couldn't get in complained because the performance was not broadcast. Rogers' lecture tour guarantees him \$1,000 a night, play or pay, with Charles Wagner underwriting the agreement and splitting 70-30 with the theatre, Wagner being on the long end.

Rogers was on the stage two hours and six minutes without the aid of his pipe, a glass of water or disappearing from view. Just how heavy the squawk in his recent Coolidge radio speech, during the Dodge Hour, must have been may be gleaned from the fact that he is now leading a reverent list to it for some 15 minutes, all in the nature of a "square."

The humorist came in from Charlotte and went on the Greensboro, both in this state and one-night stands. He spent most of his day here at the theatre, reservation mentioned during the performance, that he had one-eighties Cherokee blood in his veins.

Rogers' political comment carried something of a Hooverized flavor.

### JOHN R. HAS CHILLBLAINS

"Yours Merely," John R. Rogers, the former husband of Minnie Palmer, has been confined to his hotel in 47th street since Dec. 27, of chills. Rogers is 47.

## CHICAGO TICKET ROW CUTS RUN

"Constant Wife" Hurt; "Good News" Profit

Chicago, March 13.

Proof that New York managers and producers misjudge the Chicago legit situation is being furnished constantly here.

A clear example occurs in the sudden financial collapse of "Constant Wife" so acute that the play must be withdrawn from the Harris shortly with only 10 money weeks to its credit. Controversy over they can get.

When it settles into a steady pace "Good News," says Schwyn, will furnish a good example as to what effect brokers have on a hit show. This musical has taken a decided stand against the Couthouls' offices, allowing them only 100 tickets nightly and outwardly relying on direct box office sales. But owing to the horde of street brokers now operating in Chicago such a situation cannot exist. The street boys are getting their dupes by various means and infesting the front of the house to sell for as much as they can get out of the chorus.

At the start of the "Good News" run a proposed agreement between Couthoul and Schwab & Mandel called for an outright agency buy, with no returns. In an extensive advertising campaign the public was to be informed it could get "Good News" tickets at a 50c. premium, and club stands for a 50c. premium. This plan fell through because of the "no returns" stipulation.

### Shying Off

Another deal said to have been pending was for Couthoul to pay Schwab & Mandel a 50c. premium on tickets and sell for whatever they could get, but it also provided for no returns.

Experience has taught Chicago brokers to steer clear of such agreements. The disastrous put-over and short run of "Broadway" cost the brokers plenty under this method of doing business, and once the actors the show, the show only having about 14 money weeks.

Regarding the case of "Constant Wife," this was a natural "broker show." Ideally spotted, starring "America's first actress," getting fine publicity breaks, and backed by high praise from the critics, this show could have run six months in Chicago if the tickets had been handled right.

The split came when Couthoul stated it wanted to cut its appropriation after 10 weeks. The result was that if the full allotment, with no returns, it wouldn't get any tickets.

Couthoul accepted the ultimatum and blocked the Harris out of its stand boards. As a result, out-of-town and others coming into the 24 branches made selections of other attractions, fraudulently not realizing "Constant Wife" was playing. The heavy drop in business followed.

"Good News" is entering upon this situation and its fate depends upon the agency policy whether it will be a three-month or a six-month run.

## Owner of 'Cotton Blossom' Show Boat, Sore at Ziegfeld

St. Petersburg, Fla., March 13.

Application for an injunction to prevent Florenz Ziegfeld from using as a show boat the "Cotton Blossom" has been filed in the federal district court on behalf of D. Otto Hittner, at present residing in this city. Hittner has owned the original show boat since 1911. During the winter months he comes south.

The boat is the one around which Edna Ferber wrote her novel, "Show Boat." The novelist also has been sued by the boat owner because of descriptions and characterizations in the book which he alleges are a reflection upon the boat and persons connected with it.

The stage manager of the "Cotton Blossom" is said to have been built from photographs and descriptions obtained by representatives of Ziegfeld while the boat was playing engagements along the Ohio River last summer.

No suspicion of publicity collusion between Ziegfeld and Hittner.

## DRAMATIC CRITICS' BOX SCORE

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

### SCORE AS OF MARCH 10

	SR	R	W	O	Pct.
ATKINSON ("Times")	60	53	6	1	.283
GABRIEL ("Sun")	56	58	6	1	.285
HAMMOND ("Herald Tribune")	57	47	10	1	.207
ANDERSON ("Journal")	57	46	10	1	.207
DALE ("American")	79	63	15	1	.297
WANTLE ("News")	73	55	18	1	.253
LITTELL ("Post")	11	8	3	1	.227
OSBORN ("Eve, World")	62	40	15	7	.645
WOOLLCOT ("World")	56	36	8	12	.643
HALL ("Telegram")	8	4	3	1	.500

\*Formerly of "Post."

### VARIETY'S OWN SCORE

	SR	R	W	O	Pct.
VARIETY (Combined)	138	117	21	1	.247

(Variety's combined score computed on a basis of 118 Reviewed; 102 Rights; 16 Wrongs.)

time are Robert Littell ("Post") and Leonard Hall ("Telegram"). Littell is new to daily paper reviewing, having served 30f "The New Republic" previously as dramatic critic. Hall hails from Washington. Both men speak their minds, although Hall has already picked up a "no opinion" against his score.

John Anderson, now fourth, has an average of 57 shows covered since the start of the season. His change of papers from "Post" to "Journal" has not been counted in the individual score. Until Anderson's switch the "Journal" (Hearst) did not ap-

season to date. Alan Dale ("American") spoiled a clean record by ambiguity on one show. Gabriel ("Sun"), Hammond ("Herald Tribune"), Mantel ("News") and Littell ("Post") remain the only critics who have thus far consistently expressed an opinion one way or the other.

This score is computed upon the number of failures or departures of new plays from Broadway until Saturday (March 10). Revisions, Little, art, matinee and the next will show not counted. The next will be the final score for the season. It will be printed early in June.

## NICE LITTLE DARLING GOOD FOR QUEER PLAYS

Cleveland, March 13.

Velma West, the Painesville ingenue, who mashed in her husband's head with a hammer and left his mutilated body on the floor while she went to a bridge party, has been co-operating nicely with the local theatres.

At the time of Velma's arrest "Chicago" was playing Cleveland. The dailies went for it heavily, one printing a photograph of the little darling wielding the hammer, and so on. It drew attention to the play and made it seem quite reasonable.

Just before Velma's counsel and the prosecution agreed to the plea of guilty of manslaughter, newspapers brought out the fact that there was some connection between the crime and Velma's alleged infatuation for another woman. Photographs were printed of her wearing men's clothes.

This story broke, curiously, the week "The Captive" opened at the Little theatre.

Velma got life, which means probably seven years, no part of her term in solitary confinement, and all to be served in Marysville, where there are many women inmates.

## Helen Henderson May Remarry 1st Husband

Helen Henderson, who recently divorced Aaron Benesch, sextegenarian Baltimore millionaire to a reported profit of \$100,000 in lieu of alimony, may remarry Bob Rice, her first husband, who recently resigned as a member of George Olsen's Orchestra.

Rice's folks reside in Springfield, Ohio. It is Miss Henderson's idea to remarry her husband in the Protestant church in Springfield where Rice was baptized.

His parents object strenuously to the "Follies" beauty, particularly in view of the Hearst newspapers' syndicated yarn on the reconciliation that broke recently.

### STARTING "ABLE'S CHILDREN"

Los Angeles, March 13.  
Anne Nichols will leave Hollywood for New York March 17 to start rehearsals on "Able's Children," sequel to "Able's Irish Rose."

The play is to open at the Republic in April.

### MOVIETONE PROF. MAT.

A professional premiere of a number of Fox movietone subjects was held at the Globe Monday. A number of Broadway musical comedy stars were invited to see the first movietones made by their fellow actors.

## SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being mediocre or loss. The variance is explained in the difference in house capacity with the varying size of cast, with consequent difference in necessary gross of profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top price of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

**"A Connecticut Yankee,"** Vanderbilt (20th week). Business continues to drop, and nearly all Broadway expected; annual income tax payment date this week (March 15) expected to relieve pressure; "Yankee" among best, with pace around \$23,000.

**"A Free Soul,"** Klaw (10th week). Getting by at moderate money, and management expectant of lasting until end of season (May 15); business last week approximately \$8,000.

**"And So to Bed,"** Bijou (20th week). Instead of four weekly matinees of "The Cherry Orchard" only two now presented by all-Broadway cast; difference of opinion; "Bed" sticks around with some profit at \$8,000.

**"Artists and Models,"** Winter Garden (18th week). Like nearly all current musicals, business steadily dropped; this revue, however, getting out-rate support; estimated over \$23,000; "Greenwich Village Follies" at \$10,000.

**"Burlesque,"** Plymouth (29th week). Slipped considerably since Washington's Birthday, but that goes for many Broadway attractions; last week approximately \$15,000; quite profitable margin.

**"Cock Robin,"** 48th St. (10th week). Final week, while not getting real money, earlier weeks satisfactory at \$3,000; recent pace estimated down to \$5,000 and less.

**"Conquette,"** Maxine Elliott's (19th week). On early last week again, but claimed less affected than most others; pace figured over \$18,000.

**"Deaf,"** Fulton (24th week) (D-914-\$3.30). Chance of going into spring, but \$10,000 stop limit; just about beat that last week.

**"Escape,"** Booth (21st week) (D-704-\$3.30). Stated for four after another week; did very well in earlier weeks, but declined in last two months; last week around \$7,000.

**"Excess Baggage,"** Ritz (12th week) (C-945-\$3.30). Joined cut raters last week; expected to make much better showing; rate among the moderately successful attractions; dipped to \$9,000 last week.

**"Five O'Clock Girl,"** 44th St. (23d week) (M-1,490-\$5.50). Appears to be a flop; rate among the least successful; as much as any of musicals; last week estimated under \$4,000.

**"Funny Face,"** Alvin (17th week) (M-1,400-\$5.50). Considerably, too; held its own with musical leaders and has better chance to recover; last week around \$30,000.

**"Good News,"** Channing's 46th St. (28th week) (M-1,413-\$5.50). While reported off earlier in week, show protected by agency buy and gross not materially dented; \$99,000.

**"Her Unborn Child,"** Eltinge (D-892-\$3.30). So drama, playing to women principally; rates thinness weekly, afternoons doubling night figures; first week about \$6,500; must improve to stick.

**"Interference,"** 42nd St. (22d week) (D-957-\$4.40). Down around stop limit, but with few new attractions in sight will probably continue into spring at reduced pace; \$10,000.

**"Jimmie's Women,"** Frolle (25th week) (C-602-\$3.30). Made run of it with cut-rate, and, though profit right along, gross of nearly \$5,000 keep show by o. k. on roof.

**"Keep Shuffling,"** Daly's (3d week) (M-907-\$3.30). Colored musical will probably stay here instead of moving downtown, although plenty of dark theatres would like to get it; second week \$14,000.

**"Killers,"** 49th St. (1st week) (D-704-\$3.30). Independently presented; written by Dr. Louis E. Bish and Howard Merling; opened Tuesday.

**"Lovely Lady,"** Sam H. Harris (12th week) (M-1,061-\$5.50). May be showing little profit but never got real color; rate among the upstairs since first month; estimated around \$18,000.

**"Manhattan Mary,"** Apollo (25th week) (M-1,045-\$5.50). Though expected to round out season, off like other musicals; estimated around \$30,000.

**"Marco Millions,"** Guild (C-914-\$3.30). "The Doctor's Dilemma" (13th week) current and one more alternate week to play, "Volpone" succeeding; "Marco" last week set over \$17,000.

**"Marriage on Approval,"** Wallack's (3d week) (CD-892-\$3.30). Almost lost sight of with no advs. in dailies; playing this week but continuance not certain; estimated under \$3,000.

**"My Maryland,"** Jolson's (27th week) (O-1,777-\$5.50). As long one two-for-one, still coming in to box office operetta can keep

going; claimed to be grossing \$20,000 weekly.

**"Napoleon,"** Empire (2d week) (CD-957-\$3.30). Went co-operative after Saturday; opened late last week; first night opinion not favorable.

**"One A. M.,"** Booking cancelled and show looked weak in Philadelphia; was called "Kildnapper"; "Vells" substituted instead at Forrest this week.

**"Our Betters,"** Henry Miller's (4th week) (C-916-\$4.40). Entire lower floor now at \$4.40 instead of front rows; revival getting excellent agency support with takings nearly \$18,000.

**"Paris Bound,"** Music Box (12th week) (C-1,100-\$3.85). Slump affected this hit which started out like smash; profit margin still considerable at \$18,000 last week.

**"Porgy,"** Republic (23d week) (C-986-\$3.30). Roberson went into lead last week; all colored cast drama has made good run; going to Boston soon; \$10,000 last week.

**"Rain or Shine,"** George M. Cohan (6th week) (M-1,111-\$5.50). Standees most of time; acknowledged decision with long run anticipated; around \$40,000.

**"Rio Rita,"** Majestic (59th week) (M-1,776-\$3.85). Moved here from Lyric to make way for "Three Musketeers"; scale reduced but agency buy extended; long run musical expected to last into May; around \$25,000 last week.

**"Rope,"** Baltimore (4th week) (C-1,000-\$3.30). Failed to pick up as expected and engagement in doubt; last week figured around \$6,000; one play in evening; but got bad break through slump period.

**"Rosalia,"** New Amsterdam (10th week) (M-702-\$4.40). Slightly off early last week but week's gross virtually unaffected at \$47,000; easy second to "Show Boat."

**"The Royle,"** 48th St. (4th week) (C-1,117-\$3.30). May move to Forrest next week, with "Vells" switching from that house to Royale; mystery play light, around \$5,000.

**"Show Boat,"** Ziegfeld (12th week) (M-1,750-\$5.50). Agency tickets for nearly all leaders dumped during last week; last week statements, show grosses as big as ever for those shows; "Show Boat" between \$53,000 and \$54,000.

**"Spring 3100,"** 44th St. (15th week) (C-945-\$3.30). Saturday after playing three weeks and half; never got started and pace of 15,000 top.

**"Strange Interlude,"** Golden (7th week) (D-900-\$4.40). Subscription period over and grosses from this week on will be materially off; stated for 15 weeks, when \$11,500 was averaged.

**"Sunny Days,"** Imperial (6th week) (M-1,446-\$5.50). Theatre parties and cut-rate; rates thinness one going; estimated getting about \$18,000 last week; hardly profitable for musical of the kind.

**"Take the Alibi,"** Waldorf (D-17th week) (C-1,111-\$4.40). Despite handicaps musical making good showing and turning weekly profits; averaging over \$20,000.

**"The Bachelor Father,"** Belasco (3rd week) (C-1,000-\$3.85). One of most promising run candidates of winter; agency sales strong and takings indicate capacity; nearly \$25,000.

**"The Command to Love,"** Longacre (26th week) (C-1,013-\$4.40). Dropped off to around stop limit figure of \$10,000; may recover after this week and last another month or two.

**"The Follies,"** Shubert (2d week) (C-1,395-\$3.30). Opened middle of last week with critics expressing difference of opinion but lauding work of star (Laurette Taylor); good box office; indicates moderate success at least.

**"The Golden Dawn,"** Hammerstein's (17th week) (O-1,365-\$5.50). Reported to be doing better before than any other musical; last week's pace figures to have slowed down around \$20,000; scale reduced from \$5.50 to \$5.50 top some time ago.

**"The Great Necker,"** Ambassador (2nd week) (D-1,067-\$3.30). Critics didn't seem to think so much of it; second night and business after Tuesday opening not so good; around \$6,000 estimated.

**"The Ladder,"** Belmont (75th week) (C-517-\$3.30). Sponsor intended free performances indefinitely; still working on script in hope of making go of it; nothing like this showing for a long time before.

**"The Madcap,"** Casino (7th week) (M-1,477-\$4.40). One of several musicals being pulmotorized along via cut rates, principally two-for-one; gross claimed to be over \$15,000.

## FRISCO GROSSES

San Francisco, March 13.

Legits were "spotty" last week. "Broadway" wound up its eight weeks run at the Curran, with success. "Burlesque" failed to click on its opening week at the Geary. Indications late in the week were that unless business took up, the Broadway stage play would be withdrawn without going to Los Angeles.

Both Duffy productions held strong, especially "The Shannons of Broadway," in its 29th week at the President. This one has caught on, and indications are it is in for a long engagement. "New Brooms" continued profitably in its 12th week, with the end not yet in sight.

Walker Whiteside's second week at the Columbia was a little better than the first week. Whiteside is currently in Los Angeles for two weeks, and then returns to the Columbia, to present "The Typhoon" for two weeks. During his absence Columbia dark.

"Love a la Carte" did not do well at the Grand, but the show, advised Goldtree convinced his clientele wants spicy bedroom farces.

## Estimates for Last Week

Columbia—"Sakura." Walker Whiteside has a strong following hereabout and second week of new play bettered \$10,000.

Curran—"Broadway." Revenue for last two weeks indicated six weeks would have been enough. Still, final week showed little profit. Eighth week figured at around \$9,000.

Geary—"Burlesque." Started very well, but business ranged from high praise to downright panning. First three days very disappointing. Got \$7,100.

President—"Shannons of Broadway." Everybody is talking about this one. Second week jumped to better than \$6,000. It looks a solid hit.

Alcazar—"New Brooms" continued to sweep at the O'Farrell street house. Twelfth week at around \$5,800 indicates end is long way off.

Green Street—"Love a la Carte." Not the right type for this house (located in Italian colony). Will come off as soon as a successor can be readied. First week around \$1,500.

## HAMMERSTEIN'S "SHEPHERD"

Arthur Hammerstein has in view for next season a production of "Jack Sheppard," with Glenn Hunter in the lead.

"The Mystery Man," Bayes (8th week) (D-850-\$3.30). Depends on cut rates principally; probably making \$10,000; last week estimated week pace not over \$5,000.

"The Queen's Husband," Playhouse (8th week) (C-879-\$3.30). Agency buy important in keeping this one going; although program gross sales moderate as has been gross; \$9,000 to \$10,000.

"The Royal Family," Selwyn (12th week) (C-914-\$3.30). Behind usual business form last week, but got around \$22,000, out in front of all other non-musicals.

"The Show Boat," Broadway, Martin Beck (25th week) (C-1,198-\$3.30). Not going out for time, although so reported; last week around \$10,000.

"The Silent House," Morosco (6th week) (D-893-\$3.30). Not as big as opening weeks, but making plenty at pace; last week estimated around \$16,000.

"The Three Musketeers," Lyric (1st week) (M-1,395-\$5.50). Presented by Flo Ziegfeld; well regarded out of town; first three days, opened Tuesday night.

"The Trial of Mary Dugan," National (28th week) (D-1,164-\$3.85). Still one of best gross getters among dramatic attractions; last week around \$19,000.

"The Wrecker," Cort (3rd week) (C-1,094-\$3.30). Last week here, but show management figuring on going to another theatre; business bad, last week \$3,000.

"Vells," Broadway, Martin Beck (25th week) (D-1,015-\$3.30). Independently presented; large cast play tried out of town last week, variously reported; opens here in place of "One A. M." withdrawn after try-out.

"Whispering Friends," Hudson (4th week) (C-1,094-\$3.30). Has not been reported; first three days, along to some profit for house and show at \$9,000.

Outside Times Square—"Little Henry W." Walcott's. Rivalry with "Broadway" (March 15). "Yours Truly," Century. Booked for report; opened Monday.

"Thousand," Garrick; opened Monday; first three days, and "Taming of the Shrew," in modern dress, last half weekly.

"The Ivory Door," Charles Hopkins; a run (D-1,015-\$3.30).

"Hot Pan," after closing in Village, turned up at Totten where due to stop again this week.

"Paristana" taken off.

Civic Repertory, 4th street. American Laboratory theatre. Repertory.

"Ten Nights in a Barroom," Triangle. "Hoboken Blues" new Playwrights; closes Saturday.

## 3 SHOWS OUT

Last Saturday had the usual sliding closure, two more shows will be eliminated from Broadway this week and there are two others in doubt of continuance.

"Cock Robin," presented by Guthrie McClintic, will withdraw from the 48th Street after 10 weeks. It started off fairly well, around \$9,000 being the claimed pace. Trade dropped steadily in recent weeks.

## COCK ROBIN

Opened Jan. 12. Winchell ("Graphic") thought: "limited run indicated." Littell ("Post") called play: "highly successful collaboration."

"Spring 3100" was taken off at the Little Saturday after a try of three weeks and a half. Business around \$5,000 at first; could not climb; in fact, dropped. The show expected to move to another house next week but that is doubtful.

## SPRING 3100

Opened Feb. 15. Littell ("Post") pegged it: "a farcically inept collection of miscellaneous hokum." Mandle ("News") found it: "pretty bad to start with and grows steadily worse." Variety (Ibce) wrote: "as for a season on Broadway run, that is doubtful."

"Hoboken Blues," Village try goes off this Saturday. It is the fourth and last production try by the New Playwrights this season. All flops.

## HOBOKEN BLUES

Opened Feb. 17. Second stringers attended. Variety ("Rush") wrote: "tedious village natism at its diggy worst."

"The Wrecker" at the Cort must find another house after this week or close. Business around \$3,000; hardly warrants English mystery piece continuing.

## THE WRECKER

Opened Feb. 27. Gabriel ("Sun") expressed the general sentiment when writing: "Wrecker" slow, silly, mystery play. Variety (Ibce) thought "a few weeks."

"Hot Pan," which closed in the Village was brought to the Totten, where "Parisiana" folded up. "Pan" lasted only a few days in the little theatre uptown. "Sh. The Octopus," now at the Royale, is due to move to another house.

## 2 Wash. Houses Dark

Washington, March 13. "Lulu Belle," though seats could be had on lower floor for practically all performances, got close to \$19,000 at the National. Both of the Shubert houses, Pol's and Belasco, were dark.

## J. ALBERT YOUNG III

Baltimore, March 13. J. Albert Young, manager of the Lyric, was stricken suddenly ill and taken to the Union Memorial Hospital. A major operation for intestinal disorder followed. Young is improving but will be confined to the hospital for many weeks.

Up to the time of his present serious illness Mr. Young had taken out only one or two days for sickness during his life long association with the theatres of Baltimore.

## MACKAYE APPEAL LOST

Los Angeles, March 13. Dorothy Mackaye lost her final appeal to Governor Young and began serving her sentence of from one to three years at San Quentin prison in connection with the death of her husband, Ray Raymond.

The governor refused to take action on commuting the sentence despite the efforts of leading theatrical and picture people. Paul Kelly, convicted of manslaughter in the same case, is already serving a one to 10-year sentence at San Quentin.

## "ROSE-MARIE" ERA ENDS

Detroit, March 13. The last of the "Rose Marie" companies will disband on the road upon completing the current week at the Shubert Detroit.

It is believed the instance of next week, with the first of the company playing the show anywhere, will be the last, since the Hammerstein musical premiered.

## JOLSON WITH "SPAIN" SAVER AT \$33,000

"Excess Baggage" \$15,000 at Garrick—"Vanities" Leaving at \$27,000

Chicago, March 13. Due to several conventions, business picked up about 20 per cent. Two new shows—"The Letter," with Katherine Cornell, and "Africana," with Ethel Waters—had impressive openings, and both look good for at least four weeks to good business.

The biggest flop this season was "Oh, Kay," at the Garrick. The dailies panned, and it stuck three weeks. "Silver Cord" has another week to go at the Studebaker, with nothing called to follow. The show did good, steady business for the seven weeks.

The surprise hit of the town is "Excess Baggage," which moved up from the Princess to the Garrick and is beating its gross by several thousand dollars. The new location has an advantage. It is being handled smartly and will have a run.

"Night in Sweden" has new lease on life after a slight slump, with the Shuberts bringing Al Jolson in to pick up the business. Phil Baker is out of the cast, with illness given as the reason. Jolson, getting some very good publicity and special advertising.

Estimates for Last Week

"The Letter" (Olympic, 1st week). Opened Monday to good advance sale, with the Wednesday matinee a sell-out. Katherine Cornell a favorite in this town.

"Africana" (Adelphi, 1st week). Scaled too high for this type of show, especially the opening night, which scared people away. Ethel Waters well known here, having played in colored theatres, legit and vaude.

"Silver Cord" (Studebaker, 5th week). Leaving shortly after a good seven weeks' run, with show and house making money. Nothing announced with "Silver Cord" going on road. Grossed close to \$10,000.

"Constant Wife," Harris, 12th week. "Barrymore" said due to leave shortly, although still making money. Getting some out-of-town play, \$16,000.

"Wish Players" (Blackstone, 4th week). Picked up considerably. Critics still berating the public for not attending a fine performance. Around \$13,000.

"Weedie Kimono" (Cort, 5th week). Making money for house and will get along on average gross. There seems to be a special clientele for mystery shows in this town. \$9,500.

"Good News" (Selwyn, 4th week). Leading the town for calls. Show doing well, although the show on the sidewalk "specs" cleaning up. \$28,100.

"Vanities" (Illinois, 5th week). Picked up with the conditions, but not as much as expected. Show has made money each week with expensive cast, \$27,000.

"Night in Spain" (Four Cohens, 16th week). Tremendous pickup, with Jolson coming in to save situation. Show started to slip, but went up rapidly. Jolson picture playing against his own, with no effect on his personal appearance. Close to \$33,000.

"Desert Song" (Great Northern, 28th week). This one also got a slight break and showed a \$500 increase. Show slated to close here around April 15. Several of the cast have been in picture house engagements. \$25,000.

"Excess Baggage" (Garrick, 3d week). Show moved up from Prince's week, where it had a lot of talk. Business will be much better with location, \$15,000.

"Savages Under the Skin" (Central, 2d week). House and production making a little money. \$4,200.

## Tannenhill's New Drama

"The White Heart" is the title of a new comedy drama completed by Frank Tannenhill, who is now an executive with the Yiddish Managers' Protective Association.

Tannenhill has not placed the play script as yet, preferring to give it a stock tryout. Some years ago Frank was very active as a playwright and stage director. Present piece is his first literary effort in some time and is turned out in view of the many reports of a scarcity of play material.

## Cast Changes

Margaret Lee, in the southern company of "Queen High," was brought on to New York as understudy to Mary Lawlor in "Good News."

## "Babes" Lost Indeed

Charles L. Wagner has switched plans again and has sidetracked "Babes in the Woods" until next season. The piece had been first a tentative story (though no contracts had been issued. It was called off last week.

# WEAKNESS OF LATE PLAY CROP PARTLY ACCOUNTS FOR BAD BIZ

**Pick Up Looked For—Only Leaders Standing Up in B'way Legit Houses—Cut Rates Feeling Drop Despite Abundance of Shows on Tap**

If the accepted diagnosis of what is the matter with Broadway is correct, business should be at least somewhat better from now on. Citizens for the most part will have paid the federal income taxes by Thursday, free to turn to matters not so bothersome.

Better trade was claimed Monday over the previous week's start, and indications pointed to material betterment before the end of the week. There can be no question about managers' worrying over business. Not a few have called for help from the cut rates. That avenue of bargain tickets has been affected by a slump as much as agencies or box-offices, it being reported that the cut takings are away behind.

Weakness of the production crop in the past two months is a factor in the general decline. Mediocre attractions recently arrived drew a worse break than usual. Very few of the new shows appear to have a chance. With managers scraping for new shows, continued and increasing darkness along Broadway is inevitable.

Several of the musical attractions, listed among the best money-getters, are off nearly 50 per cent. Only the actual leaders appear to be standing. "The Three Musketeers," "Show Boat" and "The Road to Rome" are the only ones.

"Show Boat" is undisputed leader at \$53,000 and over; "Rosalie" nearly \$47,000 last week, immaterial drop; "Musketeers" is expected to assume equal rank with "Rosalie" or "Shine" is a smash, standee trade at \$40,000; "Good News" is easily the strongest of the other musicals and quoted around \$39,000 last week, not much in change; "Fanny Face" dropped to about \$30,000, with "Manhattan Mary" reported the same; "Five O'Clock" affected considerably, estimated at \$22,000; "Artists and Models," \$23,000; "Connecticut Yankee" at the same mark, however, is big; "Rio Rita," \$25,000 last week, but a little less, not much in change; location and reduced scale; "Golden Dawn," \$20,000; same for "Maryland"; "Take the Air," "Lovely Lady" and "Sunny Days," \$13,000; "The Road to Rome," \$14,000; "Keep Shufflin'," \$14,000.

**Non-Musicals**  
The non-musical group was affected too, all along the line. "The Royal Family" eased off, but still considerably in the lead at \$22,000; "The Bachelor Father" was next, approximating \$20,000; "Trial of Mary Dugan," \$19,000; "Paris Bound" and "Coquette," \$18,000; "Marco Millions," \$17,000; "The Silent House" off to \$16,000; "Burlesque" dipped to \$15,000; "Our Betters" around \$17,000; "Strange Intertide" over \$10,000 (with subscriptions); "Command to Love" and "Dracula," \$10,000; "The Queen's Husband," "Whispering Friends," "Excess Barge," \$9,000; "Porgy" and "Interference" slightly more; "Shannons of Broadway," "A Free Soul," "And So To Bed," \$8,000; "Rope," "The Octopus," "Jimmie's Wife," \$7,000.

"The Furies" looked the best of last week's new attractions, the only show of that group to interest the agencies. For business reported after a start in the week; "Her Unborn Child" at the Eltinge, "The Great Necker" at the Ambassador and "Napoleon" at the Empire promptly went to Leblanc. This week "Cock Robin" closes at the 48th Street with nothing definitely booked to follow. "Spring 3100" closed the Little Theatre. "The Wreckers" at the Com and "Sh! The Octopus" at the Royale must find other houses or fold up this week; "Hoboken Blues" will end in the "Blue Bird" Hall, which moved up from there to the Totten, which shook "Parisiana" will also close. Only definite up to Tuesday for next week is "The Behavior of Mrs. Crane" at the Brainerd's and "A Lady for a Night" at the Cosmopolitan.

**Agency Buys**  
The number of attractions on a buy basis in the premium agencies again totaled 22. Added shows in this group are "The Furies," which opened last week and "The Three Musketeers," which started Tuesday. "The Bachelor Father" (Alvin), "Manhattan Mary" (Apollo), "The Bachelor Father" (Belasco), "Good News" (Chaplin), "The Five O'Clock Girl" (44th St.), "Rope" (44th St.), "Cock Robin" (Cohan), "Golden Dawn" (Hammerstein's), "Our Betters" (Henry Miller), "Sunny Days" (Imperial), "The Three Musketeers" (Laurie), "Rio Rita" (Majestic), "Coquette" (Maxine Elliott), "The Silent House" (Morosco), "Paris Bound" (Mush-

## Stenogs Producing

Two ex-stenogs with Horace Liveright, both of whom officiated as Louis Cline's secretaries, are making their debut as legit producers Saturday at the Colonial, Cleveland, with "Jungle Fever." The manageresses are (Phyllis) Page and Shaw (Shelle).

Miss Shaw plans to do part time work for Cline and Miss Page conducts a playwrights' and authors' typing service.

## TICKET CONTROL BILL NOW UP TO GOVERNOR

Albany, March 13. The new ticket agency control bill introduced by Assemblyman Maurice Block was voted on favorably by the Assembly today. The bill now goes to Governor Smith and it is indicated that he will make it a law.

In addition to the Block bill licensing all agencies where tickets are resold for theatres, ball games, fights and other public exhibitions, requires that each agency list the box office price of tickets and the total amount asked by the agency. This listing must be made within the place of business where tickets are sold. That it is an important feature of the bill is not apparent. The intent is the prohibition against speculators operating on the street or lobby of a theatre, eliminating all ticket gyps operating without a place of business. This sort of selling is known as scalping. The Block bill passed the Assembly last week.

## "FOX" REHEARSALS OFF

Equity stopped rehearsals of "The Fox" this week when notified that Frank Martens, producer, had not posted security. Martens is on the delinquent manager list at Equity for salaries due on "The Black Cockatoo" which played three performances at the Comedy, New York, last season. It was stopped by Equity after the cast had been paid off in rubber checks.

Rehearsal was called for "The Fox" at the Gallo theatre Monday. Several of the cast reported to Equity inquiring as to Martens' financial status with result that an Equity representative was sent to the theatre and called off the rehearsal.

Martens denied producer connections with the piece, claiming the company had been assembled merely for a reading and not a rehearsal.

**Plenty at Bargains**  
The cut rate market offered 32 shows up to Tuesday. The group included "The Queen's Husband" (Playhouse), "Burlesque" (Plymouth), "The Royal Family" (Selwyn), "The Furies" (Shubert), "A Connecticut Yankee" (Vanderbilt), "Show Boat" (Ziegfeld).

The cut rate market offered 32 shows up to Tuesday. The group included "The Queen's Husband" (Playhouse), "Burlesque" (Plymouth), "The Royal Family" (Selwyn), "The Furies" (Shubert), "A Connecticut Yankee" (Vanderbilt), "Show Boat" (Ziegfeld), "The Wreckers" (Cort), "The Unborn Child" (Eltinge), "Napoleon" (Empire), "The Command to Love" (Longacre), "Dracula" (Fulton).

## JUST SOME TROUBLES FOR "VEILS"—NEW

**What Can Happen When It Happens—Birns Attaches, Buys in, and Deposits**

"Veils," which seemed destined to fold up rather than premiere at the Forrest, New York, last night (Tuesday), was salvaged late Monday night through the pulmotor of newsgar to see the production through.

William S. Birns came to the rescue and paid off \$900 indebtedness, accrued on its tryout the week previously in Worcester, Mass. It is understood he's guaranteeing future obligations.

"Veils" played to slim business on the Worcester date. When salaries were not forthcoming Saturday afternoon George Rogers, Equity deputy, wired Equity with the latter forwarding \$3,300 to pay off and bring the company back. When the money arrived Sunday it was found inadequate to take care of all the claims through several of the minor role players having been added after the original security had been posted with Equity, and with no additional amount posted to cover their claims. Several of the girls would have remained stranded in Worcester had not Hilda Spang, Frances Davidson and Grant Stewick volunteered to defray their expenses back to New York.

### Difficulties

The near stranding was but a climax to a succession of financial difficulties which hovered over the production after it hit Worcester. The show had been far from ready for opening and in consequence additional rehearsals were held daily, which checked up a neat overtime bill for the stage hands that A. A. Snyder, producer, has not calculated upon. Saturday afternoon the stage hands demanded the overtime be paid or no performance. The matter was later adjusted through Eliza Shelley, leading woman advance agent, to have been paid for the amount due and the curtain was raised.

The next blow came after the performance Saturday night when William S. Birns slapped a plaster on the scenery and effects. It tied up the personal trunks of the cast as well. This was a personal check lifted Monday afternoon when Birns decided to buy in on the show at a price.

Monday after Equity received the company's deputy's report that the outstanding claims aggregated \$900 he was instructed not to permit the cast to participate for a dress rehearsal called at the Forrest that night until the amount had been paid. The company assembled at eight o'clock and hung around until midnight, awaiting the arrival of Birns with a certified check before permitting to give the dress rehearsal.

Birns arrived and after a series of conferences with A. A. Snyder, producer; Irving Kaye Davis, author, and several Equity officials, word was given to proceed. The \$900 advanced is but a temporary relief for the production, since Equity has insisted that the funds advanced be replenished for future bond, as well as additional monies to cover the added starters now unprotected under former bond.

Before steering out "Veils," Inc., listed as the producing corporation, through Snyder, posted a cash bond of \$7,500 supposedly covering two weeks' salary and transportation. There remains \$4,300 of this amount at Equity, but with "Veils" payroll now estimated at \$3,500 weekly, through employment of a cast of 60, Equity will demand an additional \$2,700 which, added to the other, amount will cover two weeks' salary for the cast.

The near chaos of "Veils" is said to be mainly due to the miscalculation of Snyder and Davis as to cost of production. Both figured that \$15,000 would float the production, but forgot the Equity bond of \$7,500, Worcester break-in and extra rehearsals.

## Shows in Rehearsal

"Here's Howe" (Aarons & Freedman),  
"Divorce a la Carte" (Samuel R. Golding),  
"The Echo" (Walter Lindsay),  
"High-Low" (Murray Phillips),  
"A Lady for a Night" (Chambers Brown),  
"Alabaster" (Empire Producing Company),  
"The Scarlet Fox" (James W. Elliott),  
"March Hares" (Charles L. Wagner).

## "MUSKETEERS," BOSTON, A SELL OUT AT \$44,200

Boston, March 13. After an opening week gross of \$42,000, "The Three Musketeers" produced by the Colonial in the second and final week with the capacity gross of \$44,200. The New York engagement required that the show be moved out Saturday night. "Rosalie" did the same stunt at the Colonial not long ago. Otherwise the theatre was off in Boston. "Countess Maritz," at the Shubert, was considerably below expectations, grossing only \$18,000. Jane Cowell's seventh week grossed \$15,500, about \$4,000 under the business she opened at. "The Road to Rome" has had a strong run and now in the last week bids fair to take high honors for the season at the Wilbur.

"Wings" closed a three months' run with a final week gross of \$17,000. The picture grossed in the vicinity of \$150,000 for 12 weeks. The Tremont theatre, after the long picture run, went back to legit Monday with "Hit the Deck." Harry Lauder followed the three "Musketeers" into the Colonial. The American Opera Company took the stage from Grant Mitchell at the Hollis.

**Last Week's Estimates**  
"Countess Maritz," Shubert (second week). Opened without much noise and only fair houses. Singing pieces haven't done so well this season in the Hub. First week gross \$18,000.

"The Road to Rome," Wilbur (eighth and last week). Jane Cowell fell down a bit with the rest of them. \$15,500.

"Straight Through the Door," Majestic (second week in this house). Business not so good after jumping around the corner. \$10,000.

"Saturday's Children," Plymouth (second week). Didn't lose any money on opening week, but hit no heights. \$10,000.

"Hit the Deck," Tremont (first week). "Wings" closed out a three months' engagement breaking records. Last gross \$17,000.

Harry Lauder, Colonial (first week). "The Three Musketeers" fell down a bit in second week, grossed \$38,200 for the two weeks. Last week gross was \$44,200. "The American Opera Company," Hollis (first week). "The Baby Cyclone" second night hit fair houses, gross for each being \$11,000. Coming attractions: "Just Fancy," Shubert; "Strike for Strike," Shubert; "Limbo," picture, March 18 at Colonial; March 26: "Escape," Plymouth.

## L. A. GROSSES

Los Angeles, March 13. "The Desert Song" in its seventh and final week, with one extra performance, got \$25,000 at the Mason. "Excess Barge," first week at the Los Angeles Playhouse, caught on heavily, to \$14,000. Another hit in the first week is Pauline Frederick in "The Captive Woman" at the Belasco, \$14,000. "Interference," second week at the Hollywood Playhouse, around \$7,000, while "Kongo," next to final and 11th week did over \$5,900. "The Wasp's Nest," in its first week at the Morosco, also claimed around \$5,900 at the El Capitan.

In the sixth week, in the small Egan "The Married Virgin" hovered near \$2,000.

Three houses are dark. Mayan reopens March 21 with "The Captive"; Vine Street with Edward Everett Horton in "The Simple Man" March 15; while the Hollywood Music Box starts the same date with Bonnie Barrisale in "Women Go On Forever."

"Veils," was former press agent for Earl Carroll. Three years ago he authorized "The Right to Dream," which folded up after a couple of weeks at the Punch and Judy, New York, with financial colic the cause. Bertina Broad, featured in that one, has since changed her stage name to Eliza Shubert and plays the dual role lead in "Veils."

## "PARIS" AND "ABIE" PHILLY'S STAND-OUTS

**Several Flops Last Week—"Maryland's" Return N. G.—Revival Got \$40,000**

Philadelphia, March 13. It was approximately an even break last week in the business reported by Philly's eight legitimate houses. Considering it was the heart of the Lenten season, nobody had much of a kick.

The leading high gross was that registered by George Tyler's all-star revival of "She Stoops to Conquer," at the Brainerd. It had no close competitor.

In the small-capacity Adelphi, "Paris" again grossed between \$20,000 and \$23,000, which represents capacity and all the standees the house will accommodate. Next Monday "Paris" will move into the slightly larger Lyric. Cycled on this time at the Garrick, at \$150 per lot, \$12,000, represented just about all the show could take in.

This week's new openings, "The Merry Malones," at the Brainerd, starting a month's stay, and "Nightstick," at the Garrick, presumably for two weeks.

Next Monday will be four openings and two switches. George Arliss comes to the Walnut for two weeks in "The Merchant of Venice"; "Cohan" the Baby Cyclone opens at the Broad for a like period; "The Road to Rome" comes to the Adelphi for a limited run, and "The Desert Song" the Shubert indefinitely. In addition, "Paris" moves to the Lyric and "Revels" to the Chestnut.

### Estimates for Last Week

"Four Walls" (Broad, 2d week). Last week for melodrama. Well received, but failed to show strength. \$8,000.

Delmar's "Revels" (Shubert, 2d week). Revue had benefit of no competition in its class. Moves to Chestnut for two additional weeks.

"Nightstick" (Garrick, 1st week). Another melodrama, sixth within a few weeks. "Abie's Irish Rose" big hit and a success. Under \$7,000, \$150 top. Not far from capacity.

"The Love Call" (Chestnut, 10th week). Should have left after seven or eight weeks. Down to \$13,000 or less last week.

"The Racket" (Walnut, 2d week). Melodrama got enthusiastic reception but no trace of a hit.

"The Merry Malones" (Brainerd, 1st week). Cohan musical with Geo. Cohan in cast. "She Stoops to Conquer" at the Walnut last week, but disappointed in downtown trade. \$40,000, with some adverse notices.

"My Maryland" (Lyric, 3d week). Operetta flop on return. Around \$10,000 "Paris" next Monday.

"Paris" (Adelphi, 6th week). Irene Bordoin show still town's smash. Between \$20,000 and \$23,000 for the last two days of the week, and "Road to Rome" comes in.

## TREASURERS' OLD TIMERS

The Treasurers' Club of America held its fourth annual Old Timers' dinner at the Hotel Astor Saturday evening, late. It was up to form of the preceding events of the kind.

The occasion was the induction of nine of the clubmen into life memberships, they having belonged for 25 years. Life membership is accompanied by all the association's benefits with the right to vote in the election of officers. In token of the honor each of the new "babies" was given solid silver tickets inscribed like a theatre duca.

Those inducted are Edgar G. Disney, Fred H. Follett, Harry Harris, Nicholas J. Hoffman, Royal E. Moss, Robert S. McCall, John N. Ostrander, Joseph H. Silverman and George L. Wells. Some among the group are no longer active in box offices, having turned to other activities.

## Erlanger's Radio Rd. Show

With four troupes of radio entertainers throughout the country right now and doing business on one-night stands, a more ambitious route for a radio road show over the Erlanger houses is being negotiated. The plan calls for Paul Specht and his Orchestra, Wendell Hall, Vaughn de Leath, Art Gillman, Vance Sisters, with a master of ceremonies, to rotate the legit houses as a unit.

All these proposed artists are radio famous and also standard on the phonograph. They will be the disk to phonograph for an additional up as an exploitation asset.

## INSIDE STUFF

### ON LEGIT

The recent two weeks booking of "The Shanghai Gesture" at the Century was accompanied by a guarantee arrangement between the Shuberts and Joe Leblang. It appears that the show grossed \$31,000 for the two weeks, the guarantee being somewhat less than the percentage of the sharing contract.

The show refused to settle on the basis of the guarantee, insisting it had no part in the Leblang deal and demanding a settlement according to the contract. Payment was made on that basis, with the difference charged to Leblang. The latter thereupon called off the dogs for the Century. That affected the date of "The Spider," which completed a two weeks' engagement Saturday. The takings were mediocre, minus the cut rate plus accorded other Century attractions this season. The Century has been used for repeat dates, shows moving there from Broadway prior to touring.

It is understood the Shubert office adjusted matters with Leblang by paying him the sum deducted in the "Gesture" deal and that the same cut rate scheme applies to the current repeat of "Tours Truly."

One of the most press-agentest shows in town is "Keep Shuffling," with no less than three publicists programed as John F. Gillespie, general publicity director; George H. Morris, publicity rep and Frank R. Stich, assistant.

A. P. Waxman, the Warner Bros. publicist, has been finally unsuccessful in his plagiarism suit against Channing Pollock. Waxman alleged he wrote a play upon which Pollock's "The Pool" allegedly infringed. Waxman lost again last week on appeal but states that as long as the b. r. holds out he will take it to the highest court. Waxman states he was offered a settlement at one time.

Not every trouper can do what a 60-year old legit veteran did to a Shubert stage producing director. This one told the latter that the part and the manner of direction were not suitable to him (the actor) and that "my limousine awaits without." With which the player swept out of the theatre and left the show flat.

Believed to be the only father and son combination ahead and back with the attraction is Charles Brown, manager for Walker Whiteside, appearing currently in "Sakura," and his son, James (Jimmy) Brown, who is handling the advance. Young Brown also has the distinction of probably being the youngest road agent, though having been in advance of Whiteside for the past several years.

Several New York producers are protesting against tactics used by several daily newspapers in publishing casts of shows before the producers themselves have given them out for publication. They contend that this practice is not only erroneous but embarrasses those whose names have been used, especially if their names are not on the final cast list.

What is believed to be one of the few instances on record where a program has been wrongly titled for a play's opening, occurred at the Green street, San Francisco, for the American premiere of "Love a la Carte," an adaptation from a French farce. Through error, not caught in the proof, opening night programs labelled the show "Love a la Mode." Either title fits the play.

Maurine Watkins, authoress, who hit a Broadway success with "Chicago," recently sold two plays to the Shuberts. For some reason she wanted to get them back within the last few weeks. 'Tis said she got them back by paying a premium.

A young actress, whose fame has been gained within the past two years, was handed her contract back by the producer who first put her into the money. He was tired of her airs and her mamma, a stage mamma. The girl is said to have demanded a drawing room for mamma and herself on a recent trip and in another production refused to take part unless it was left to her to say when the production could come to New York, the idea being not to come in until she was set in her role. In one play this year she got bad notices, for which her mamma bawled her out, which angered the gal.

"Beatrice Herford's curtain speech was a brilliant travesty and I enjoyed every moment of it."

Alexander Woolcott.

## BEATRICE HERFORD "COCK ROBIN"

48th Street Theatre  
New York

NOW

Ever. "Telegram":—"Burlesque speech is alone worth price. Seldom have I heard anything funnier or listened to such howling and bellowing in a playhouse."

Leonard Hall.

## Early Stocks—Plenty

Spring and summer stocks are due for an early start this season. Also a number of increased standstill through the out of town houses raising out early on vaude.

Houses trying stock for the first time are spotted in upper New York, New Jersey and New England territory, principally in towns overopositioned for vaude and films.

## FUTURE PLAYS

"The Echo" will be the name of the play, "The Heritage of the Children," that Walter O. Lindsey and James E. Kenney will produce. "Upheaval," by Daniel N. Rubin, has been obtained for production by Clarke Painter, who is assembling cast with the piece, due for rehearsal in two weeks.

Alice Brady's next play will be "Vestibule," by Innis Osborne and Charles Robinson. William A. Brady will produce in late spring. Miss Brady is currently playing a limited engagement in vaudeville.

"Roulette," by Leon De Costa, bows in at the Bronx opera house, New York, March 28, with the author as producer. Cast includes Alan Brooks, Peggy Allenby, Helen Twelvetrees, Edward St. John, Edward O'Connor and others. Arthur Hurley is staging.

"A Lady for a Night," by Hutheson Boyd, English dramatist, is to have its premiere after the two weeks' run of "Within the Law" at the Cosmopolitan. It is being done by the theatre's rep company.

"Kippes," the H. G. Wells widely read novel, published 20 years ago, will be stage produced by George C. Tyler. Glenn Hunter starred. Patrick Kearney making the dramatization.

"High Lo," Murray Phillips' new intimate revue, is on a try out at the City, this week, March 12. Miss Juliet, of vaudeville, is starred and Sterling Holloway and Paul Specht's High Low boys featured. Henry Sullivan wrote the music, Henry Meyers the lyrics, and William Griffith the book.

"Smiling Sue," with a chorus of 20, all colored cast, headed by "Day-break" Miller, comedian. Produced by Chicago Enterprises.

"The Intimate Secret," a new play, is trying out in stock by The Busby Berkeley play at Flamingo, N. Y. This week, with a Broadway booking in prospect.

"Vulpene," next on list for the Theatre Guild, has gone into rehearsal under direction of Philip Moeller. When ready the latter is figured to replace "The Doctor's Dilemma," the alternate with "Marco Millions" at the Guild, New York. Cast includes Alfred Lunt, Margalo Gilmore, Dudley Digges, Helen Westley, Henry Travers, Ernest Cossart, Philip Leigh and Morris Carnovsky.

"Mintie," by Jean Jacques Bernard, produced by the American Laboratory theatre, is in rehearsal. "Home Sweet Home," comedy by Caesar Dunn, is being readied for production by Abe Blatt. This will mark the latter's initial fling as a producer after having served apprenticeship under Ed Harris.

Blatt is now connected with management of the Martin Beck, New York and will produce as a side line. "Kidding Kidders," farce by Stephen Champlin, will be first for the newly organized Helmas Productions.

"Chatam Square," Mae West's next legit has been recaptioned "Diamond Lil."

"Jungle Fever," initial production of Page and Janis, new producing firm, gets under way at the Cleveland, Cleveland, March 15, steering into New York two weeks later.

The piece is another tropical, but this time reverses former routine by having the women instead of the men "go native."

## Rep Co. on Coast

Los Angeles, March 13.

Hollywood Playhouse will inaugurate a new policy following the termination of "Interference." Joseph Schildkraut has signed a contract with the theatre to be director of the moment, which will be handled along repertory lines.

Fritz Feld, at one time with Max Reinhardt in Germany, will assist Schildkraut.

Initial play will be "From Hell Came a Lady," based on a short story by Lois Leeson and Jaime del Rio.

## PLAYS ON BROADWAY

### THE FURIES

John Truett presents Laurette Taylor in a new play in three acts by Zoe Akins. Staged by George Cukor. Settings by James Reynolds. At the Shubert, New York, March 7, 1928.

Survey Bell Smith.....John Cumberland  
Bennett.....Robert Stalling  
Caroline Lee.....Greta Kemble Cooper  
Fern Andrews.....Robert Winwood  
Dr. Paul Hemmingsway.....Ian MacLaren  
Owen MacDonald.....Frederick Worlock  
Oliver Beldis.....Alfred Kappeler  
Fifi Sands.....Laurette Taylor  
Alan Sands.....Aisha Campbell  
District Attorney.....Alfred Kappeler  
Hayes.....Charles Handyside  
Andrews.....Maurine O'More  
Bradley.....Rose Hertz  
Bodley's Servant.....Charles Henderson

A confused and confusing play that brings new irritation to loyal admirers of Laurette Taylor and partisans of Miss Akins. "The Furies" (title seems to be a dim reference to modern social and moral chaos) starts out as a domestic comedy drama; turns into murder mystery in the second act, and in its denouement is a medley of psychic melodrama, medico-problem play or what have you? In passing you get casual touches of social satire, occasional glimpses of character and passages of glittering smart society chatter. These diverse elements are interesting enough in themselves, but they do not blend into anything like an interesting play.

The thing has no pattern, but is a series of distractions, not the least of which is the habit of the star and Estelle Winwood of reading their lines in a feckless diction that makes them unintelligible. The sum total of blurred and perplexing action makes a difficult evening.

Even the company seems to feel somewhat of the same. The acting of the star is futuristic. From the moment when Fifi Sands bursts in upon the first act dinner party to announce the divorce, which she has agreed to a divorce to the end, there is scarcely a moment when the actress is anything but an actress.

Fifi's joy in her promised freedom is chilled when news comes that her husband has been found shot instead in the study where she left him a few hours back. Second act is devoted to weaving of murder mystery. Did Fifi kill her husband? or was it the man Fifi proposes to marry when she is free? The finger of suspicion moves from one to the other. Fifi thinks it was the man, he thinks it was Fifi. Fifi's son reads guards himself as a second Hamlet as the second act curtain falls on his quoted line, "Mother, you have my father murder offender."

Last act is in the roof bungalow of murdered man's closest friend, the brilliant lawyer who has been his constant and advisor, and it is here that the play's complications are unwound in some of the most high flown melodrama of the season. It was the lawyer, for years fighting incipient murder who fired the shot, actuated by a long repressed love of Fifi and fearing a divorce would take her out of his life. The mystery thus solved, the lawyer takes himself out of the way by leaping from the roof, leaving the shattered Fifi to make peace with her son, the lover having already been eliminated by his confession that he believed Fifi herself was the slayer.

John Cumberland's comic social climber character was the only really natural, convincing role in the play. Nobody else seemed to be actuated by understandable impulses, a scatter brained lot of people who seemed to be desperately and passionately headed toward nowhere in particular and making a great fuss about it.

Making a blind guess at the dra-

matist's idea, the play seems to deal with the futile and tragic effort of a middle-aged wife and mother to put an unhappy past behind her and take a new start, but it gets so entangled with other things that the intent goes glimmering.

As a play its support seems limited to those firm partisans of Miss Taylor and Miss Akins whose loyalty is proof against boredom. That is to say, has about the same staying power as Miss Taylor's other piece, "In a Garden."

The production has a good deal of beauty, the third setting being particularly fine as a background of eerie splendor.

Rush.

### NAPOLEON

Drama in three acts, presented at the Empire March 9 by James W. Elliott. Written by B. Harrison Ockrow; staged by Robert Elliot and Frank Martin; Lionel Atwill starred.

Joan.....Marie Paxton  
Landlord.....Herbert Ashton  
Napoleon.....Lionel Atwill  
Burgundy of Guard.....D. J. Hamilton  
Rostand.....Eugene Donovan  
Lottia.....Thais Lawton  
Gourmand.....Robert Standing  
Countess Walewicz.....Selena Royle  
Marshall Ney.....Barry Whitcomb  
General Bertrand.....Albert Brunsell  
General Gauthier.....Charles White  
Fouché.....Margaret Mower  
Pauline.....Lionel Bevans  
Lacien.....Robert Bentley  
Lafayette.....Charles Angelo  
Constant.....Malcolm Dunn  
Monsieur.....Paul Doucet  
Henri.....D. J. Hamilton  
Captain Mallard.....Eugene Donovan  
Rustam.....Robert Bentley  
Pauline.....Charles Angelo  
Dr. O'Meara.....Malcolm Dunn  
Sir Hudson Lowe.....Bertrand Lovett

James W. Elliott, who entered the managerial field a couple of seasons ago via "The Gortins" and "Castles in the Air," has embarked more profitably this season. He appears to have stercored away from musical production, the new "Napoleon" and other plays due soon, being of the dramatic type. That applied to "The King Can Do No Wrong," a cos-

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wishes to thank

the K-A-O Circuit for the pleasant week spent at the PALACE, New York City, and for the route offered. Unable to accept owing to previous contract for run of

"HIT THE DECK" at the TREMONT THEATRE, Boston, Mass. Also appreciate the various Picture Theatre offers.

time place that did not make the grade recently at the Masque.

"Napoleon," also a costume or period play, is an impressive try, but the matter of its popularity, too, is doubtful. The play is too long and serious for one thing. Treating of the great little Corsican, it must necessarily be anything but frivolous, but that does not make it more an entertainment. As with the late "The Patriot," the play seems to be something more for the box office to flourish.

B. Harrison Orkwo, who did something or other for Louis Mann not so long ago, authored "Napoleon." It impressed as rather good writing, though quite spotty. He admits that in doing it he may be doing it to "remind someone of the facade of history," but that the persons in the play are as faithful historically as he could make them.

"Napoleon" is first introduced on his return from Elba, on his way to Paris and entrance to the palace as emperor. It is a tale of a mighty man on the down-grade, however. His second way is short-lived and he is exiled to St. Helena, where the final curtain falls at tape, the other exile, Napoleon's death in a cottage infested with vermin.

There is strain of true romance running through the play. It is Bonaparte's love of Countess Walewska, a pretty Pole, whose devotion to him lasts through life, though at his commands she must marry after with the son of their father. Napoleon explains to his mother that he had married Marie Louise of Austria because he wanted an heir. Also that because Josephine could not give him one he had dismissed her. The mother, however, favors the love of Walewska, knowing the girl really loved her son.

There seemed a fault in having Napoleon talk so much of the missing Marie Louise and naming the countess Marie also. In one sense it was confusing to the point that it was thought Lionel Atwill was addressing his companion by the wrong name.

"Napoleon" is almost monologicistic. That provided much sweep for such a player as Atwill, who gave the best performance he has offered in years. Yet there were distractions. For instance, some of the buckskin breeches didn't fit well, and that went for Atwill's. On first entrance his costume hardly befitted him and he exhibited an unbecoming posture.

With so little humor to temper the play, at times bright speeches made up for part of the missing element. Napoleon, when informed that Marie Louise had become the mistress of a young Austrian soldier, remarked: "Some men create history by great deeds, others force their way into history through the bed rooms of the wives of great men."

Selena Royle made the countless sweet and pliant, truly lovable and enriched with the jewel of constancy. Thais Lawton, as the Corsican's mother, played splendidly, too. When she chided her daughter for immorality the girl replied she was looking for an ideal and hence the process of elimination. Albert Brunning was the artist. For the leader of the Parisians who caused Napoleon's downfall.

The other roles were played in an in-and-out manner and the first night at the Empire seemed a ragged performance. A dispute between the author and Robert Milton during an out-of-town week in

Providence was unfortunate if that was the result. Frank Merz is credited with staging the play with Milton.

Billott has on the current boards also "Topsy" and to come soon are "Wolves" and "The Street Fox." His chances for success lie in these plays, rather than with "Napoleon." *Ibée.*

## THE GREAT NECKER

Starring Taylor Holmes in Elmer Harris' three-act comedy, with Blanche Ring, Marjorie Gaten and James B. Carson featured. Staged by Fred J. Butler, under personal supervision of John Meahan and Mabel Brownell. Opened March 6 at the Ambassador, New York.

Workmen... Charles A. Baker, Frank Milan, Mrs. Estelle... Marjorie Gaten, James... Sidney Paxton, Arthur Pennington... Taylor Holmes, Adolph Cohen... James B. Carson, Sam... Kenneth Curtis, Ray... Mrs. Hawthorne... Blanche Ring, Fanny Hawthorne... Hal Thompson, Nina Squibbs... Zolya Talma, Hawkins... Gordon Wescott.

Imported from Hollywood, where Taylor Holmes created the title role, it is a colloquial perversion of "The Great Lover."

It's a Leblangier, at 'est. Funny in spots, although of a comedy texture suggesting a spoken-aloud sequence of motion picture titles, the combined efforts of the star and a corking supporting cast cannot wad up this across into a success rating.

As a legitimate farce structure it is pretty thin, despite Harris' diligent dovetailing from past and present sources of contributory situation and plot threads.

Holmes as The Great Necker is the reformed rounder who at 45 wags and in a pseudo-unopinionated maiden of 16.

The script gets racy in spots, but still the necessary punch is lacking. Will not land for a run. *Abel.*

## HER UNBORN CHILD

Drama in three acts presented by the Majestic Productions, Inc., at the Eltinge March 7, written by Howard McEnt and Grace Hayward then revised by Melville Burke.

Kenney... Margaret Byers, Stewart Kenney... Eliza Cook, Jr. Mrs. Kenney... Eliza Shannon, Elizabeth Gilbert... Pauline Drake, Doris Kenney... Merton, Les Penman, Jack Conover... Theodore Hecht, Dr. Remington... William Corbett.

They could have brought this sob brought in as a special matinee show because of its purely feminine draw. Sponsors know that and four matinees weekly tell it. Afternoons for the first week drew around \$1,000 each, with the night getting about half that. Got a little over \$6,000 the first week, which was profitable for show but not for the house.

"Her Unborn Child" has been on the road since Broadway was first never supposed to see it. Recently, with the cast smartened up and the script gone over, or revised as the program says, the tearful meller houses. It drew so well somebody got an idea to brave Times Square. But the idea appears not so good. George Gaten specialist in road shows, and William Birns, furniture man with a yen for show business, are named as the principal owners despite the corporate name of the presenter. Birns has been on the wrong side of many a try but he ought to get his coin back with this one, out of town. It is told "Her Unborn Child." It has not the same drawing chance in New York, even with a hook-up with the Birth Control crowd. At the matinees is a

speech from a physician, while in the lobby books for the Birth Control magazine for sale and sell many.

In the play a girl falls for a wealthy man and is in trouble. Then the girl refuses the boy's offer of marriage which provides a reason for the third act.

Mother has to be told. First does slips her the info and then so on, who stands by sister 100 per cent, does some fixing. When mom gives way to woe it's just too good to be true, so far as the women out front are concerned.

Few plays ever came to Broadway that have provoked such a concerted use of hankies. The girls wept unrestrained Friday night when the house was not so forte. With the full feminine brigade in at the matinees it must be all wet. Make-up people should hitch on to this one. The old-fashioned wasted rouge and powder must run into real coin.

With the Birth Control people boasting "Her Unborn Child" gets 'em coming and going, because the play itself does not stand out for the control stuff. It rather advocates the old-fashioned idea of marriage and a family.

So distinguished an actress as Eliza Shannon is playing the mother. She provides real characterization. As a matter of course she seemed to like her part more than other roles in the past decade. Miss Shannon lives Mrs. Kenney, looks the role and seems the right age. There is a peachy looker, Lea Penman, in the upstage Miss Conover who is for the control stuff. Eliza Cook, Jr., does very well as the son, Margaret Byers, 18 more, but looks like eight on the stage, was excellently spotted as a mischievous kid, while William Corbett handled his doctor okay. "Her Unborn Child" is a flak for Broadway, but it belongs out where it came from. *Ibée.*

## PLAYS OUT OF TOWN

### LOVE A LA CARTE

San Francisco, March 5.

Goldtree & Bichel present three-act comedy by Robert De Piers and G. A. De Calland, directed by Robert De Piers. "Monsieur Brotonneau," by L. G. Blockman. March 5, 1928. Directed by James Durkin at the Green Street, San Francisco.

William Buterworth, Charles Greig, Mal Jackson, Harry Schumm, James Durkin, Seth Kendall, Madama Bernelle, Bertha Blanchard, Clement.

Play deals with the case of Bernelle. The cashier of a bank, punctual to last degree, a martinet and a stickler for business. True, he could not well meet his wife's lover on social grounds, but as he was a valuable employee of the bank, and his work was above reproach, what else could Bernelle do but accept the situation gracefully.

"Love a la Carte" is risqué French farce, though played in all seriousness so that at times it verges on drama. The story is built around a series of faithful punctuality at the bank, varies his routine one morning and returning to his home finds his spouse entering her neighbor's house. He happens to be one of the chief lieutenants of the husband at the bank. Bernelle is righteously enraged, but he is due at the bank in the fact, for the first time in his life he is overdue, so he rushes away with the lover's shoes, leaving him to make his way to the bank as best he can.

Bornelle has an interview with the lover and the upshot is that Madama Bernelle chooses to go along with her. The interview with the other man. This is agreeable to all concerned. In turn, forms a liaison with his pretty stenographer, who has long admired him but who would never let it be known—until the wife was out of the way.

In the second act Bornelle and Louise, the stenog., are domiciled in the husband's home and seemingly getting along nicely. The wife has induced her husband to provide her an apartment in the same building which she shares with her lover. She is a frequent caller on her husband and there is amiability on all sides. In the last act wife and lover have separated, the bank manager tells Bornelle of his situation in virtually living with two "wives" under one roof is the scandal of Paris and that a halt must be called. Bornelle and Louise talk it over quietly, the stenog. puts on her wraps and leaves the field open for Madama Bernelle, who quickly resumes her dominating role, with Bornelle's help, the faithful, plodding stenog. Mrs. James Durkin, for the past year, directing for the Morocco stock at Los Angeles, was brought here to stage the French farce and to play the role of the injured husband.

Virginia Kani, a newcomer here, is seen to advantage as Louise, the stenographer, while Harry Schumm as the lover and Ruth Stewart as

the erring wife give acceptable performances.

In addition to the stage show, Goldtree & Bichel are offering patrons something deliciously French in the nude and semi-nude pastels with which the entire auditorium is now decorated. During intermission cigarets are passed

with the compliments of the management, another Continental atmosphere.

"Love a la Carte" is by no means vulgar and should be entertaining for the sophisticated who like little intimate houses of the Green Street sort. It should have a substantial run here. *Edwards.*

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THEA. W. 52d. Eve. 8:30  
Mat. Wed. Thurs. & Sat. 2:30  
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PORGY  
REPUBLIC THEA. W. 62d. Eve. 8:40  
Mat. Wed. & Sat. 2:40  
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SELWYN W. 42d St. Eve. 8:30  
Mat. Wed. & Sat. 2:30

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MARTIN BECK Theatre 8th Ave.  
Eve. 8:30. Mat. Wed. & Sat. 2:30  
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Mat. Thurs. & Sat. 2:30

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## 20% COMMISH POSSIBLE IN SMALL HOUSE AGENCY

Chicago, March 13.

Suit filed by Sam Roberts, independent agent, against the C. L. Carrell Agency for percentage of commissions claimed due has been settled out of court.

According to the suit, the Carrell agency was charging 10 per cent commission on acts submitted by Roberts, with the latter getting a kickback of 2½ per cent. Carrell is alleged to have quit giving Roberts a percentage, claiming Roberts was nicking the acts from 2½ to 10 per cent before turning them over to him for another slice.

With this sort of arrangement an act would have to pay as high as 20 per cent for playing Carrell small houses.

### Bill Lyons' Own Co.

Chicago, March 13.

Bill Lyons, former treasurer Tom Brown Music Co., has incorporated his own organization, the Lyons Music Co., for \$20,000. He is being backed by local musicians.

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## Mabel of Chicago

### Costly to Gail Fitch

Des Moines, March 13.

One of the most sensational divorce cases here for some time was that of Mrs. Adeline Fitch from Gail W. Fitch. Fitch is the son of the millionaire hair-tonic king here, who has also had a dance orchestra of state-wide fame for many years. Mrs. Fitch played the piano with the orchestra for four many seasons. Previous to her marriage to Fitch she was with an Ames orchestra at Lake Okoboji, Iowa's summer resort.

A cabaret girl called Mabel in Chicago was named as co-respondent by Mrs. Fitch. Some torn bits of letters were introduced as evidence that Mabel was anxious to marry Gail. Gail was also accused of flirting with girls at dances who passed him as he was leading the orchestra.

The judge gave Mrs. Fitch alimony of \$5,000, and \$150 a month for the support of a three-year-old daughter, whose custody was awarded Mrs. Fitch.

## SUMMER BAND DEMAND

Picture houses that expect to brave the summer heat and look forward to "bands" holding up during that period are finding it necessary to tentatively make in some ahead. At hotels at the summer resorts have begun to make inquiries. Most all of the big picture houses in the east plan to operate all summer.

## Don Isham Will Be

### Only Flying Organist

Chicago, March 13.

Control levers, struts and propellers are going to replace consoles, stops and foot-boards in the affections of Don Isham, organist at the Embassy theatre. Isham has given his two weeks' notice to the management, explaining that he is going to take up aeronautics as a vocation.

Flying has been Isham's hobby for some time, and he is well known to Chicago airmen. "The management of the theatre keeps me up in the air most of the time, so why not do it right," says Isham.

The flying organist is to assume his "Lindy" role this week.

## Jazzists in Lyres Club

A social organization for jazz musicians, patterned after the lines of the Lyres and the Lyres, is the Lyres. It has taken clubrooms at 155 West 46th street (opposite Variety's office), displacing the La Rosa restaurant on the second floor. Mike Speciale, recording maestro, who is sponsoring the proposition, has Lopez, Kahn, Cummins, Johnson and practically all the recording orchestra leaders and musicians in as charter members.

## CATCH BENSON BLACKMAILER

Chicago, March 13.

The attempt of an automobile mechanic to blackmail \$5,000 from Edgar Benson, head of local orchestra agency, resulted in a pinch when a detective delivered a bundle of stage money.

The mechanic had threatened to expose an alleged affair with a woman.

## EARL MOSSMAN TRIO

with

**BETTY VERONICA**

and

**JACKIE LABUTTE**

Second Week at

**CLUB LIDO VENICE**

Boston's Smart Night Club

## Fiddle Is Violin

Having used the same fiddle for many years playing at country dances, Wallace C. Gordon, of Postville, Ia., happened to look into the fiddle for the first time last week, and discovered an inscription: "Antonius Stradivarius Cremonensis Faciebat Anno 1721. He now calls the fiddle a violin.

## Radio Orchestra Leaders Now Going for Cut-Ins

The angles in the music business are to the fore once again. Now it's the radio broadcasting orchestra leaders who are "angling" in a raw way in soliciting royalty "cut-ins" on songs they feature via ether, or else.

Prominent commercial radio bands especially, one in particular, are making it a bit tough for the publishers in playing only numbers of publishers who accord them financial considerations in the form of royalty contracts on certain songs.

The "angling" evil keeps abreast or ahead of the times. First it was the prominent songsters and bandmen, later the organists, more recently the presentation masters of ceremonies who have been "propagating" the music men, and now it is the radio attractions.

The state band leaders in the picture houses, particularly around Chicago, are abusing the stunt more than ever now. Because of Chicago's importance as a music town, more so than New York as a music-buying community, the executives in the eastern metropolis seem to be willfully blinding themselves to the evil.

Their branch managers are accorded larger expense accounts and weekly stipends are the thing in lieu of the royalty subterfuge. Since it gets results, the music executives in the home office do not become too inquisitive.

## 77-Year-Old Song Writer Turns Out 100th Song

Dayton, O., March 13.

With the acceptance of more than 100 songs to her credit at the age of 77, Mrs. Georgia H. Grey has just put out her latest under the title of "Way Down South in Alabama."

She started writing songs when 12, and has also had three full-length scenarios accepted.

## An Early Bird

Schenectady, N. Y., March 13.

Music publishing concerns are preparing to capitalize the presidential campaign of Governor Smith. Corporation known as "Our Next President Company" with offices in the Strand Theatre Building, Schenectady, is issuing a number entitled "Our Al Meant for President." Advertising for agents to sell the song.

## Henry Waterson at Desk

Henry Waterson is back at his office, after ailing since last September, as the result of a fractured jaw sustained in a tooth extraction. The music publisher was confined to his Park avenue home for over three months, taking nourishment in liquid form.

Sammy Levy, song plugger of the Waterson, Berlin and Snyder Co., is expected out this week, after suffering from high blood pressure. Expert medical attention has put him into quick shape. The corpulent Levy must adhere to a strict diet hereafter.

## ALEX HYDE IN PORTLAND

Alex Hyde opened March 8 at the new Publix Portland, in Portland, Ore., as the inaugural presentation master of ceremonies and stage band conductor. This makes Hyde's third engagement for Publix, closing last week at Shea's Buffalo, Buffalo, where he was five months, preceded by an equal run at the Publix Olympia, New Haven.

Hyde was booked in by John Hyde, his brother, of the William Morris agency.

## SAVOY, HARLEM, ALONE

Harlem Savoy, run by the Associated Ballrooms, with M. Gale, secretary, states it is not interested in any outside ballroom movement.

## Wasted Orchestrations To Radio Stations

Sound advice by E. C. Mills of the M. P. P. A. concerning the great wastage of free orchestrations to radio broadcasting stations should save the industry considerable needless expense. The orchestrations are sent to the radio stations which have no actual use for them.

It is the radio-casting hands requiring them and they already are supplied with the music and special arrangements, hence the free distribution to the radio stations is wasteful.

Mills returned from a national trip and reported the many orchestrations gathering dust in broadcasting stations because not actually used.

## RESTRICTED SONGS

Broadcasting restrictions apply to the following productions and musical comedies from which no numbers may be etherized without penalty of copyright infringement proceedings. The American Society of Composers has released all numbers from "Hit the Deck" including "Hallelujah," all tunes from "Just Fancy," "5 o'Clock Girl" and "Connecticut Yankee" which heretofore were restricted.

The show numbers still limited for public performance as far as the ether is concerned include "Funny Face," "Good News," "Countess Maritza," "Student Prince," "Show Boat," "New Moon" (since closed), "Love Call," "She's My Baby," "My Golden Girl," "Cirque Princess," "Manhattan Mary," "Leader's song," "My Maryland," "Rosalee" and all works in whole or in part of Deems Taylor's opera, "The King's Henchman."

### Coast M. C.'s Changing

Los Angeles, March 13.

Milt Franklyn, master of ceremonies at the Wilson, Fresno, changes places this Saturday with Bobby Gilbert, m. c'ing at the Alexandria, Glendale.

It's a Fanchon and Marco Idea.

## Piano Makers Stop Advertising Stars

Piano manufacturers are finding it too costly from the standpoints of time and money, to plug their wares with page advertisements featuring the pans of opera and concert artists.

According to one well in on the piano trade, there is a concerted movement now underway to devote more space to the instrument and less to the temperamental advocate.

Stars are credited with being responsible for their trend in piano advertising. Not only do they demand as a gratuity the "loan" of the finest piano in the plant, but, according to this informant, they insist upon the instrument being kept in excellent condition and tuned far more often than the average bought piano.

## DIXON, INC., NOT QUITTING

Harold Dixon, Inc., denies it has quit music publishing because of Mr. Dixon's illness.

Jack Mills merely took over one of the Dixon catalog's songs, but not because of that firm's retirement.

**Song Writers**  
"The Greatest Book of Its Kind"  
Inside Stuff on  
**How to Write**  
**Popular Songs**  
By ABEL GREEN  
Music Editor, "Variety"  
With an Introduction by  
PAUL WHITEMAN  
**PRICE, 75c**  
**ROBBINS MUSIC CORPORATION**  
Publishers  
729 Seventh Avenue, New York

# LONDON'S BOY FRIEND

**BARRIE OLIVER**  
"LONDON'S BOY FRIEND"—the lad with a style of his own in Hat Songs and Dances. The Fillested Soul's the leading Baltimore Dancer.

## at the CAFÉ ROYAL

IN REGENT STREET  
at Piccadilly Circus  
Telephones Gerrard 1223-4-5-6-7 and 5373-4-5-6-7.

# COPS, CLUBS AND WAGON QUELL NITE CLUB RIOT

## Avalon Club in St. Louis Wakes Up Town With Free for All Scrap

St. Louis, March 13.

Cops, clubs and wagon wrote fine to one of the wildest night club fights recorded here on police blotter in moose. It all took place in the Avalon Night Club in the up-town theatrical district of the city last Sunday morn when two male patrons started a battle that soon acquired all the proportions of a small-sized world war.

While the hot music got hotter and eight sprightly chorines were strutting their stuff about 2 a. m. the fight started and one man dragged the other across the dance floor right into the midst of the shaking gals. That broke up the show.

Another man mixed in and got a wallop on the jaw. Several local gamblers decided it wasn't anybody's fight and they joined in. Women stood on chairs and screamed. The fight spread to the orchestra platform and somebody sent out an S. O. S. for the cops. No arrest were made. The management was left holding the bag for about \$1,000 because nobody stopped to worry about paying checks when the grand exit was staged.



## TAVERN

A CHOP HOUSE  
OF EXCEPTIONAL MERIT  
156-8 WEST 48TH STREET  
East of Broadway

# LEADING ORCHESTRAS DIRECTORY

**IRVING ARONSON**  
and HIS COMMANDERS  
Featured with  
Irene Bordon's "Parie," Musical  
Show, Adelphi, Philadelphia  
Four Weeks, Starting Feb. 13

**TOMMY CHRISTIAN**  
and His Orchestra  
LOEW TOUR  
Dir. Arthur Spizal Agency, Inc.  
1560 Broadway, New York

**VINCENT LOPEZ**  
and His ORCHESTRA  
Exclusive Brunswick Artist  
**CASA LOPEZ**  
B'way & 50th St., New York City

**PAUL WHITEMAN**  
And His GREATER ORCHESTRA  
PICTURE HOUSE TOUR  
Direction WILLIAM MORRIS

**PARISIAN RED HEADS**  
America's Greatest Girl Band  
WEEK MARCH 12  
LYRIC, RICHMOND, VA.  
Direction William Morris Office

# Joe Lewis' Big Benefit All Set for March 29

Chicago, March 13.

Plans for the monster testimonial to be staged by the Chicago Comedy Club for Joe Lewis are almost completed. Balaban & Katz have donated the Oriental theatre for mid-night of March 29. Musicians and stagehands are contributing their services gratis.

Lewis, slashed and beaten by un-revealed assailants several months ago for changing from one cafe to another, was the most popular cafe artist ever in Chicago. Following the attack he has been physically unable to resume cafe work, and has been informed by physicians he must have a six months' rest for continued surgical treatment.

It is the Comedy Club's plan to provide needed funds and also to establish Joe in a haberdashery shop of his own.

The forthcoming benefit is the only one wherein stars of legit, picture houses and vaudeville have offered their services voluntarily, all through personal regard for Lewis.

Paul Ash will act as master of ceremonies with the program including Al Jolson, Abe Lyman, Moran and Mack, Ruth Etting, Ethel Waters, Julius Tannen, Norman Prescott, Johnny Dooley, Alleen Stanley, Ted Healy, Bennie Krueger, Benny Moros, Mary Fisher, Al Bekasco, Al Kvale and Verne Buck. Tickets are \$5. Those wishing to secure tickets by mail or contribute have been asked to make checks payable to the Joe Lewis Testimonial, care Chicago Comedy Club, 75 W. Randolph street, Chicago.

At the Little Club, Ben Pollock, Victor recording artist from Chicago, opened the same night as the band attraction.

On Cinderella Roof  
Los Angeles, March 13.

Glenn Carter and Collegiate orchestra left the Cinderella Roof after playing a four weeks' engagement there. Ralph Markey's orchestra has replaced the Carter band on the roof.

At the Little Club, Ben Pollock, Victor recording artist from Chicago, opened the same night as the band attraction.

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**PHIL FABELLO**  
and His ORCHESTRA  
LOEW'S 7th AVENUE THEATRE  
New York City

**JEAN GOLDKETTE**  
Orchestras  
VICTOR RECORDS  
Office: Woodward and Elliot  
DETROIT

**MAL HALLETT**  
AND HIS ORCHESTRA  
THIS WEEK (MARCH 12)  
PAV'S PRUDENCE  
Permanent Address:  
CHARLES SHIRIMAN, Manager,  
SALEM, MASS.

**GEORGE OLSEN**  
AND HIS MUSIC  
FEATURED IN  
"GOOD NEWS"  
CHANNIN'S 40TH STREET THEATRE  
NEW YORK CITY  
Nightly at CLUB RICHMAN  
187 West 50th Street, New York City

**B. A. ROLFE**  
AND HIS PALAIS D'OR ORCHESTRA  
WEAF ARTISTS  
Edison Records  
ROLFE ORCHESTRAS, Inc.  
200 W. 48th St., New York City  
Phone LACK 6518

# DETROIT'S DOWNTOWN NITE CLUBS LIMITED

## Backroom Joints, Hideaways, Road Houses and Closing Law Keep 'Em Busy

Detroit, March 13.

Steady growth in the number of backroom joints and consistent success of booze parlors, continue to retard the progress of the legit nite club business in Detroit.

No change in the pack was in the line-up reading Luigi's, Addison Hotel and Oriole Terrace, of attraction-playing cafes.

Of the trio only Luigi's is regarded as really profitable, though this one has not failed to slip with the rest in recent months. Ship Cafe and Silver Slipper swelled the count for a time, but gave it up over a year ago.

The latest injury to the nite clubs has been the 2 a. m. closing law. It has had but meagre effect on the undercover spots.

The number of blind places, offering entertainment besides privacy and privilege, is beyond estimate. The best checker in the world can't count the speak-easies in Detroit, such is the speed with which they open and shut.

Another large item, and taking the play away from downtown, although important chiefly in the summer time, are the road houses around Detroit. They all seem to thrive.

Raids are frequent, but for every padlocking, three new joints are born.

## Heires's New Partner

Lisbeth Higgins has formed a new dance partnership with George Clifford, now at the Little Club, New York. She was formerly teamed with Romero when making her Broadway debut at the Park Central Hotel. This is Miss Higgins' first cafe booking.

The dancer is the heiress of Charles M. Higgins, millionaire head of Higgins Ink, prominent in Brooklyn society.

## Hallett at Proms

Although new to Pennsylvania territory, Mal Hallett and his orchestra, best famed in New England, are slated for several Pennsy collegiate proms. The inter-fraternity dance at the University of Pennsylvania on March 23 is the first of a series at \$1,500 for the engagement.

Hallett is also slated for the Colgate prom, March 11, at \$900 and turned down the Penn State prom, April 27, owing to prior contracted New England bookings. The Hallettettes are set for St. Thomas College's inter-fraternity dance Easter Tuesday, at \$600 for the night.

## "Horse-Feathers" Out

Forster, music publisher, of Chicago, has withdrawn "Horse-Feathers" song because of complaint from Billy De Beck, cartoonist-creator of "Barney Google" and "Spark Plug," who alleged that "Horse-Feathers" is a coined phrase and that he would restrict anybody using it.

De Beck has a new song, "O K M N X," placed with Remick's, based on one of his cartoon captions. Abe Olman, general professional manager for Forster, is opening a New York office in the DeSylvia, Brown & Henderson Bldg. this week.

Lon Mooney will head it.

## HUGH BARRETT MOVES OVER

Rochester, March 13.  
After five years at the Hotel Sagamore as musical director, Hughie Barrett has been appointed to a similar post at the Seneca Hotel here.

Barrett and his orchestra are local favorites. Barrett recently recorded his first two numbers for the Columbia record, "What Do You Say?" and "Passing the Time Away."

Pollock's Band in Cafe  
Ben Pollock's Victor recording orchestra made its New York debut Thursday night at the Little Club, coming direct from Chicago.

Pianists in "G. V. F."  
Walter Feldkamp and Lou Alter, two-piano team, have joined the "Greenwich Village Follies." They will play in the pit and on the stage.

# KING'S NEW BALLROOM JOB

Los Angeles, March 13.  
E. P. King, formerly with West Coast Theatres, Inc., has been appointed general manager of the Ocean Park Realty Corp., owners and operators of Ocean Park Pier, Egyptian Ballroom and the Plunge. Eugene Inge returned as publicity director, replacing A. V. McCarthy, who resigned.

Emily Oppa and Jimmy Pendleton, society dancers, who recently joined as partners, closed an engagement at the Leverich Towers, Brooklyn hotel, Saturday night.

# Jazz Wedding on Road House Floor

Washington, March 13.  
Last night at 10:30 a jazz wedding occurred upon the floor of the Villa Roma, nearby road house. Ceremony was performed by a minister from Rockville with two Maryland state police as witnesses. The house orchestra played the wedding march in jazz. No prearrangement and no publicity. A couple suddenly left the floor, returning with a license and the minister.

# CABARET BILLS NEW YORK

<b>Ambassadors</b> Blackbirds Rev Ada Ward Adelaide Hall U S Thompson Eddie Gray Will Voltery Bd	<b>Club Lido</b> Fowler & Tamara Meyer Davis Orch	<b>Almae Reverse</b> J Friedman, Bd HoBrum Floor Show Frank Cornwell Frank Cornwell Or	<b>Faule D'Or</b> B A Rolfe Bd Rolfe's Rev Park Central Hotel Arnold Johnson Or
<b>Bambou Inn</b> Hilda Rogers Honey Brown Taylor Virginia Wheeler Violet Speedy Marion Smith Dorothy Phillips Henri Saparo Bd	<b>Club Monterey</b> Fred Clark Rev Jack Irving Ethel Anderson Jerry Ochoira Agnes Dempsey Hazel Sperling Bernhardt Alice Ray	<b>Hotel Ambassador</b> Grace Hill Geo Marshall Van der Zanden Or	<b>Parody Club</b> Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Garry & Litz Lily de Lys Frankie Marie Helen Gray Thelma Carleton Muriel Holland Annette Ryan Jean Rolling Duran's Orch
<b>Broadway Gardens</b> Breivites of 1218 Warner Gault Florice Jack Totten Bird Sia Marion Lewis	<b>Connie's Inn</b> Leonard Harper R Allie Ross Bd	<b>Hotel Biltmore</b> Madame Northway Geo Chiles B Cummins Or	<b>Pennsylvania Hotel</b> Johnny Johnson Or
<b>Casa Lopes</b> Rosary & Capella Vincent Lopez Or	<b>Cotton Club</b> Dan Healy Rev Edith Wilson Jimmy Ferguson Leonard Ruffin Mae Alix Berry Bros Hendri & La Forl Duke Ellington Or	<b>Hotel Manger</b> Hal Kemp Orch	<b>Salon Royal</b> Texas Gurnam Tommy Lyman Bigelow & Les Jacques Green Or
<b>Chez Florence</b> Florence Sneeze & Palmer Florence's Orch	<b>Everglades</b> Earl Lindany Rev Eddie Chester Eddie Davis Fred Dexter Orch	<b>Leverich Towers</b> Marguerite Howard Leverich Towers Or Mel Craig Orch	<b>Silver Slipper</b> Dan Healy Rev Crawford & Casky Patrice Candiani Ritman & Blacner Jimmy O'Brien Vercelli Sis Tom Golt Or
<b>Club Alamo</b> Larry Mull Rev Mack Sharkey Lucy Leo Bernstein Sonny Joseph Velytramo	<b>54th St. Club</b> Dan Healy Rev Fuzzy Knight Frances Shelly Alice Ridnour	<b>Little Club</b> Erna Carise Dorothy Harbour Ellis Hines Rev Jack Clifford Beth Miller Hose Sile A Masters Ben Pollock Orch Loretta McDermott Club	<b>Smell's Paradise</b> Lord Harper's Rev Atta Blake Jazbo Hilliard Hose Sile Sherman & White Sue Wrotom Bee Footes Blondina Stern Hester's Chorus Chas Johnson Bd
<b>Club Barney</b> Alice Weaver Walter O'Keefe Eleanor Kerr Hale Byers Orch	<b>Club Ebony</b> Colored Show Ebony Bd	<b>Montmartre</b> Emil Coleman Rev McAlpine Orch	<b>Strand Roof</b> Jack Connor's Rev Ten East 60th Margaret Zolnay David Karp Henry Stry Or
<b>Club Intime</b> Harry Aker B & M Johnson Murphy & Johnson Nate Leisbig Eddie Elkins Bd	<b>Helen Morgan's</b> Helen Morgan Lane Sia Gordon Dorothy Croyle	<b>McAlpine's Orch</b> Oakland Terrace Will Oakland Landau's Bd	<b>Waldorf-Astoria</b> Meyer Davis Or

## CHICAGO

<b>Alabama</b> Dale Dyer Lew King Ralph Bart Bernie Adler Eddie South Bd	<b>Teddy Martin</b> Norma Lentz Art Williams Doris Hotel Betty Rees Al Handler Bd	<b>Kelly's Stables</b> Sammy Dyer Bernice & Brown B'way 4 George Staten Honey Maples Ed Goodbar Hawkins & Morris Kennebrew 3 Johnny Dodd's Bd	<b>Harry Harris</b> Virginia Sheffall Florence Sturgis Jules Novit Bd
<b>Ansonia</b> Hanay Sia Evelyn Dean Law J. King Helen Gordon Ted Leiford Bobbie Plunk June Harrison Bill Kranz Bd	<b>Frolics</b> Roy Mack Rev Nella Nelson Hal Hixon Lillian Barnes Eppine & Garthe Gypsy Lenore Eddie Clifton Ralph Williams Bd	<b>Lido</b> Inez Gamble Kaathue & Kaena Charles Schultz Barry Clay Bd	<b>Rainbo Gardens</b> John Reed Irene Adams Adams Sia Bernice Kelly Sol Wagner Bd
<b>Chez-Fierre</b> Pierret Nuyten Rev Earl Hoffman's Or	<b>Golden Pumpkin</b> Danks Sisters Russell & Durkin Gene Gill Jan Gier Austin Mack Bd	<b>Linda Inn</b> Rose Taylor Roy Mack Rev Josephine Bruce Gus Gust Babe Fisher Fred Burke-Band	<b>Terrence Garden</b> Bonnie Adair Kay Sia Gus Gust W Wadsworth Bd
<b>Colosmos</b> Bobby Danders Maude Hanlon Joffre Sia Meara Sia	<b>Club Katinka</b> Joe Allen Trickle Rose Grace Russell Danny Varross Lee Manning Smith-Hades Bd	<b>Parody Club</b> Zita & Howard Roy Mack Rev Maurice Ryan Phil Murphy	<b>Vanity Fair</b> Vierra Hawkins Karla Rick Hughes Leo Wolf 110

## WASHINGTON

<b>Carlton</b> Harry Albert Meyer Davis Orch	<b>Club Madillon</b> Teddy Manahan J O'Donnell Orch	<b>Nathan Brosloff</b> Hal Thornton Meyer Davis Orch	<b>Sidney's Orch</b> Swanee Al Kamons Meyer Davis Orch
<b>Chanticleer</b> Paul Fideiman Meyer Davis Orch	<b>Club Mirador</b> M Harmon Orch	<b>Lotus</b> Archle Slater Bd	<b>Wardman Park</b> Sidney Harris Meyer Davis Orch
<b>Club Lido</b> E Dougherty Or	<b>Le Paradis</b> Sally Long	<b>Mayflower</b> sidney Seidenmann	

## FLORIDA

<b>MIAMI</b> Embassy Club Miller & Farrell Norma Galle Dorothy Deeder Marlan Marchant Garcia Marshall Grace Hill Gene Fosdick Bd	<b>Silver Slipper</b> Evans B Fontaine Minnie Allen Marie Vallan Harry Noyach Frank Noyach Or	<b>PAIRM BEACH</b> Ch's Bouche Jungle Boyley Dunche Bouche Orch	<b>Montmartre Orch</b> Venetian Gardens Ralph Wondra Garry & Key White Murray Smith Orch
<b>THIS Follies</b> E Young's Scandale	<b>Le Montmartre</b> M... .. Olive Hill		<b>Vineta</b> Benny Fields Al Payne Orch

## PHILADELPHIA

<b>Club Lido</b> Broadway Follies Charlie Crafts Club Madril Chis Barrymore Violet Yelande	<b>John Wallin</b> Broadway Follies Marcella Hardie Pauline Zonta Rudely Truly Joe Candullo Orch	<b>Al Woodman</b> Murray Sia Jean Gaylor Ludella Dwan Mittie Wynne	<b>Al White</b> Aveda Charkoue Abe Balingier's Rev Walton Rev Lefly Smith Orch
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## OBITUARY

### JULES HURTIQ

A cable was received in the Broadway office of Hurtig & Seamon at noon March 9 announcing the death of Jules Hurtig, 60, senior member of that firm, aboard the Reliance of the Hamburg-American line.

With the veteran theatrical man was his wife, Mr. and Mrs. Hurtig having sailed from New York two weeks ago last Saturday to take in the West Indies cruise in the hope of benefiting Mr. Hurtig's health. A heart attack is believed to have caused his death.

The Reliance was nearing Colon at the time, reaching there March 10 at noon. Relatives were expected to have the remains transferred to another steamship leaving Colon for Havana.

The theatrical activities of Jules Hurtig spanned some 47 years and covered every branch of the industry, including vaudeville, burlesque and legitimate. He and Harry Seamon first joined as partners in a vaudeville firm, their long association starting many vaude headliners on their way as well as musical stars. It was the Hurtig &

Harum and "The Spenders." He also appeared in some of the early motion pictures.

Mr. Crane married Ella Chloe Myers (non-professional) in New York 57 years ago. She is his only surviving relative.

The Masquers Club in Los Angeles had charge of the funeral arrangements and the remains were sent east.

### BASIL M. HASTINGS

Basil Macdonald Hastings, journalist, author and playwright, died in London, aged 47, after a long, painful illness. Commencing his career as a clerk in the War Office, the deceased later entered Fleet Street, becoming assistant editor of "The Bystander." He wrote many stories and revue sketches, which were very popular.

His most notable play was his first, "The New Sin," which had an entirely male cast. He dramatized Joseph Conrad's "Victory" and Hutchinson's "If Winter Comes" (which he produced in America for Cyril Maude) and collaborated with Eden Philpotts in "The Angel in the House."

Other plays of his were "Advertisement," "Love and What Then," "Hanky Noodle John" and "A Certain Livelihood." For a time he was dramatic critic for "The Daily Express."

### CHARLES W. KING

Charles W. King, 76, vaudevillean and legitimate actor, died in the Actors' Fund Home, Staten Island, N. Y., March 12, of pneumonia. He had been a guest of the Home since 1922.

No surviving relatives are known and his remains will be interred in the Actors' Plot in Kensico Cemetery.

In 1911-14 Mr. King appeared in vaudeville in support of John F. Wade in "Massa Shelby's Chicken Dinner" and his last stage work was in that same sketch in 1922.

In 1915-16 he was in support of Walter Lawrence in "Come Back to Erin." In 1917 he played vaudeville with Carol Combs. His connection with various stocks included companies operated by T. D. Frawley and John O'Neil, and he once appeared with Blanche Bates.

### GEORGE M. WHITE

George M. White, 64, former vaudevillean, died at Lockport, N. Y., last week. He was a close friend of the late Charles Case and was one of the members of the old "Big Four Minstrels," which toured the country about 30 years ago.

Following this the team of White and Case played vaudeville for years, and White continued as a song and dance man until six years ago when he was stricken by par-

alysis while playing in Madison, Wis.

Mr. White was confined in a private hospital in Detroit for the past six years where he died.

### JOSEPH A. FALARDEAU

Joseph A. Falardeau, 58, known professionally as Falarde, "The Instrumental Man," died March 12 of pneumonia in Bellevue Hospital. Falardeau was born in Worcester, Mass., and is survived by his widow, Mary Lee, non-professional.

Most of his stage work was divided between vaudeville and burlesque with his instrumental specialty.

Interment was in Calvary Cemetery. Funeral under auspices of Catholic Actors' Guild, N. Y. A. and Actors' Fund of America.

### EARL FORD

Earl Ford, 50, who had appeared in legit and vaudeville, died suddenly in Chicago, March 12, according to word received here yesterday. A more detailed obituary notice will be in next week's Variety.

### WILLIAM CALDER

William Calder, 82, veteran legitimate actor, was reported by the Associated Press March 9 as dying in Sacramento, Cal., following a long illness.

Mr. Calder's stage association was (Continued on page 61)

## Amateur Film Contests As Biz Getters for Parks

Local talent movies will replace free acts as business bait for a number of eastern amusement parks when the new season gets under way.

Parks experimenting with the feature will conduct popularity contests with newspaper tie-up. Winners of the contest will be selected as members of the cast for the amateur movies. Contests will run two weeks in each instance, with the finished product flashed upon the screen in the park's auditorium throughout the following week.

Park managers figure the movie angle a better draw and less expensive than the free act programs. They are at least going to give it a fair try.

## Winter Quarters as Sarasota's Big Card

Sarasota, Fla., March 13. Five thousand one hundred persons paid their way into the winter quarters of the Ringling-Barnum circus Sunday. After March 18 the quarters will be closed to the public. John Ringling's winter in Sarasota, Fla., is his advantage to have his big show South has been proven every day. Not only are the animals in better shape, but the winter quarters have acted as a magnet, drawing people from all sections of Florida. As Ringling has heavy property interests in Sarasota, it is to his advantage to have as many visitors see the town as possible.

## SOUTH AMERICA N. C.

South America continues to maintain its record as "poison" for carnivals traversing that section of the country, according to carnival operators making the territory every winter.

Bad business conditions for the traveling shows in most of the South American stands is said to be caused through many of the cities having no middle class population, the latter generally depending upon support for the outdoor attractions. Most have but two classes, wealthy and poor.

Several promoters failing to heed the distress signal sounded by other carnival men dropping plenty on South American tours, are back in New York after having dropped plenty hustling and peddling money for a fresh start here when the carnival season bows in the latter part of next month.

## Floyd King's Main Show

The Walter Main Circus title has been sold for the 1928 season by Main to Floyd King, who is expected to tour the country.

For three years the King Brothers (Floyd and Howard) had the title under lease.

Mr. Main says humorously or otherwise that it has been a constant battle to try and make the lessor of the title operate it high class and first class.

## TULSA'S NEW PARK

Tulsa, Okla., March 13. Everything's set for a big amusement park, costing \$400,000, on the old Electric Park site.

The Park Association comprises W. P. Falkenberg, president and manager; W. V. and E. R. Anderson as assistants.

The park is scheduled to open May 15.

## BIG SHOW'S TENT START

Washington, March 13. It is now set that the Ringling-Barnum circus will open its season under canvas here, April 30-May 1. Fred Warrell will bring all equipment not used at the Madison Square Garden, from Sarasota a week before.

## Baker Rodeo May 5-8

Angus, Okla., March 13. Third annual Baker ranch rodeo at Angus, will be held this year May 5 and 6. The stadium has been increased to hold 30,000 people, and purses have been made much larger. Roy Baker and Robert Anderson are the sponsors.

## Robinson's Indoor for Week

Akron, O., March 13. John Robinson's indoor circus opens March 19 for a week for the Mystic Shrine. The show will be staged in the armory.

## 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

Tom Mix's statement, that "western" films of American locale have seen their best day arouse more general newspaper comment than almost anything else lately in the film trade. The announcement that Mix would play vaude dates before he left for Argentina got record attention and space for an item of the kind.

Vague reports emanating from the Riviera have crept into print hinting that Lily Langtry is contemplating divorce from her titled husband, Sir Hugo de Baring. The actress is 75, Sir Hugo under 50. They occupy separate establishments in the south of France.

Dorothy Secore of the Silver Slipper night club, New York, was questioned by the police in connection with the murder of a gunman in Brooklyn or "Scarface" Spencer, gambler. She related that he had forced his attentions upon her at the club and had struck her when she rebuffed him. She had not seen him since Feb. 24. Girl is now working at the Furnace Club in West 52d street. Occurrence recalls that there had been a shooting in the club in months without bringing in nite club people at some point.

New York Supreme Court heard motions in divorce suit of Dirk Peck, symphony conductor, against Mrs. Consuelo "Flowerton" Peck, former "hollier" in vaudeville, pending a dismissal on ground plaintiff was an alien. Wife testified musician kicked and beat her. They have a young daughter.

Attachment issued in New York City Court against Mae Murray, actress, for failure to pay an assignment of life insurance dividends to him and then notified insurance company to withhold payment, alleging misrepresentation. Policy involved is for \$100,000, premiums paid to Feb. 15, 1928.

One of the American news agencies carried the story that Jessica Brown and Lord Northesk conspired to reconcile the pair. The ex-actress was in the hospital at the time the enterprise was hatched, and when the titled husband himself was taken ill the conspirators tried to hurry him to the seaside in a motor-driven car to place him in a room near Jessica in the hope a reconciliation might be effected. Northesk, the story says, refused to go.

Court ordered Charley Ray to complete his contract with Ramsey Wallace and Edward F. Gray before he accepts employment from anybody else. Wallace and Gray swore Ray agreed to act in their production of a play named "Yen," walked out the entrance after drawing salary and royalty advance, and subsequently appeared in "Yen" out of town under the management of Joseph E. Shea. Restraining order signed.

Mrs. Josephine Park Tearle, first wife of Conroy Tearle, obtained court order increasing her alimony from \$75 to \$100 a week. Application based on increased cost of living in the 12 years since couple were divorced. Tearle swore his 1927 income was only \$18,000.

## LOS ANGELES

Barbara Bedford, screen actress, filed suit for divorce against Al Roscoe, film actor, alleging desertion. She also charged Roscoe treated her as an inferior. Married for several years.

Frank Labes, former U of Cal track star, pleaded guilty to two of 18 charges of forgery. He asked for probation. Hearing set for March 27.

Chela Schober, 22, dancer, held for observation by police at Receiving hospital. Found in a dazed condition after leaving her car parked in front of the studio of a Hollywood casting agency. Report at police headquarters said the girl had been missing for two days.

Chick Fraser, national golf star, sued for divorce here by Viola J. Fraser, for desertion. Married eight years ago. No children.

Fred Thomson, western-film star, was sued in superior court for \$7,309 by M. C. Ross, who claims he lent the actor money which he didn't get back.

C. K. "Kansas" Moehring, movie actor, granted divorce from Velma Edwards Moehring, stunt flyer, on grounds of desertion. Superior Judge Wood heard the case.

The \$1,000,000 libel suit against Almee Sample McPherson brought

by Mrs. Virle Kimball was settled out of court by mutual agreement. The case had been dragging along for a year and a half and came as an aftermath to Almee's "kidnapping" episode. Terms not divulged.

Police have started a drive against fortune tellers, clairvoyants and others of the ilk. Blanche Holmes, of 1712 1/2 Wilcox street, was arrested and charged with not having a city license or permit from the police commission. Her trial set before Municipal Judge Bullock.

Buster Collier signed three picture contracts with Warner Bros., and will play-opposite May McAvoy in "Ladies Prefer Bonds" as the first.

Waldemar Young, scenario writer at M-G-M, is battling a severe attack of rheumatism and will be out of the studio for about two weeks.

Paramount engaged Alexis Kankinoff, former general in the Russian Imperial Army, to drill 500 soldiers in scenes in "The Patriot," starring Emil Jennings. Ernst Lubitsch is directing.

Grant Withers, screen actor, was in court to argue why he was withholding in alimony payments to his wife. He is supposed to be paying \$60 a month for the support of his minor son. The actor obtained an annulment of his marriage to Inez Withers two years ago.

Mrs. Margaret Powell Staggs, convicted of mail fraud in connection with the suicide of Helen St. Clair, picture actress, will serve 90 days in county jail instead of going to federal prison. Judge Henning was lenient in sentencing her after learning the woman has a three-year-old son who needs her aid and support. It was charged that Mrs. Staggs attempted to extort money from the dead film girl's parents.

Frank Kingsley, picture-director, got three days in county jail from Judge Daniel Beecher for failing to make alimony payments to his wife, Mrs. Ileana Kingsley. Judge tired of Kingsley's frequent appearances in court. He is at present \$1,156 behind. There are two children.

Police are laying for stunt flyers who have been flying low over the city with high powered sirens making a racket. Offenders mostly advertising planes.

Matrimonial venture of Madge Bellamy, screen actress, lasted but four days. Logan F. Fecalc, hand broker, whom she married less than two months ago, has filed a complaint for divorce in superior court on general cruelty grounds. According to Fecalc, Bellamy did not think much of the marriage. He declared he was driven out of their home on the third day after the nuptials and the next day she left him. Then he decided to get a divorce.

Doris Dean, film actress, was awarded \$50 in judgment against the Art Class Picture Corp. in her suit to recover \$200 in wages. The girl testified in court that she got the job through a Hollywood casting agency and was later dropped from the payroll of the concern. Judge Gibbs rapped the methods of agencies of this sort that can tie up a player to a contract which may be invalidated later by the company who is doing the hiring.

Charles Modini Wood, former opera singer, who died recently, left \$10,000 to be divided among his widow and four children. Petition for probate of his will is on file in superior court.

Apparently the bad blood existing between Lou Daro, wrestling promoter, and Hassan Mohammed, grappler, known as the Terrible Turk, is not over yet. Mohammed filed suit to collect \$3,328 from Daro, whom he claims would not pay him when he refused to take part in an alleged framed bout. The legal entanglements of the pair started with a fist fight staged on the street which got both in court.

Police have dropped investigation in the suicide of Herbert Guest, crippled war veteran, who shot himself because of the Hollywood love of Doris Sullivan, chorus girl. Efforts to communicate with relatives of the man were vain. The girl was not held.

Claire Omley, picture actress, reported to Hollywood police that a car driven by drunken men ran into her machine and injured Ernest Alward, dancer, who was with her. Police are trying to trace the men.

## Marcus Coew

producer for all the pyrotechnical features which included Paine's fireworks.

Besides the widow, two children, Jewel, 9, and Henry, 4, survive, also three brothers and two sisters, Max, manager, of Hurtig & Seamon's enterprises in Dayton and the middle west; Joseph, general manager of H. & S., Sam, who handled the real estate management for the firm. Mrs. Daniel Davenport and Mrs. B. Wolf, living in New York.

Mr. Hurtig was a Friar, New York Elk, Grand Street Boy, life member Mecca, Temple, and a member of the Managers' Producing Association, Vaudeville Managers' Association, Samuel Tichnor Society, and the Jewish Theatrical Guild.

The funeral will be arranged upon the arrival of the body in New York.

### WILLIAM H. CRANE

William H. Crane, 83, actor for more than 60 years, died March 7 in his room at the Hollywood Hotel, Hollywood, Cal.—Death came as the result of a general breakdown. Mr. Crane retired from the stage about 10 years ago, when he came to California to live.

Born in Leicester, Mass., Mr. Crane started his career at the age of 15, with the old Holman Opera Company, later to become an outstanding figure as a representative of the "old school" of the American stage. His most notable successes were "The Henrietta," "David

# VARIETY'S CHICAGO OFFICE

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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.

Shades of the Pachyderm! There are elephants at the Palace this week, and what elephants! Three and the spirit of the circus. They are Weir's elephants, and scrupulously clean, unusually canny and excellent entertainment.

Gus Mulcahy, harmonica blues player and good old-time harp, opens playing his mouth-harp with the orchestra, solos a few and does interpretative stepping the while. Forbes Randolph's Kentucky Jubilee Chorus is aptly billed as the greatest aggregation of jubilee singers in the world. Eight, colored, they sing ensemble numbers in a subdued blue flood, injecting all of the typical fervor of plantation days. The leader, in the throes of a musical revival, jumps about, exhorting them to greater effort. His eyes roll, and in central position, he gets an exceptional voice, he is a star in his own right.

Jed Dooley, comedian of stage, and sometimes screen, opens with an xylophone mounted in saddle position on an improvised horse. He is assisted by Audree Evans at a bass drum. In a sing-song way, he gets across uproariously, later going into a cowboy costume, using a lariat as an eye center while he puts over some laugh-getters. Well-drawn lines and gestures in this manner.

Fanny Brice, held over, with few changes if any, was called and recalled. John Steel, tenor, distinct cello. Steel's program, Olive Gushie as his pianist, but a young man was doing the stuff at the ivory, said y. m. had a piano solo interlude that was not borsome, as much of "m" and "n".

Brennan and Rogers, dispensed laughs aplenty with their "You Slay Me" bit. Feminine impersonation by one of the team, who takes a lady of broad experience to a "T" was a riot, and her (his) parodies on the acts' slang title, following various wise cracks, aggravated plenty of funnybones. Rather impromptu satire of "Madame Pompadour" filled the eighth spot up with brilliance. Fannie Brice, John Steel and Jed Dooley will have a new act, a real funniest for a delighted audience. Business fair. Loop.

Bucking a Majestic crowd even denser than usual Sunday mat, seven familiar Association acts just missed taking the count. No encores and not enough time to annoy an opera bassist lumbago.

Saranoff, combination dialectician and m. c., headlined with his revue company, comprising Saxon and Carroll, a female dancer; James Grady, singer; Eileen Bertin, snake dancer, and Maurice Leo, who assists Miss Bertin in a Chinese version of apocryphal story. The moderately good talent and another asset in three extensive changes of scenery.

Montrose and Nace, girl comedy team in next to closing, were successful angling for laughs. Miss Montrose uses a dumb pan and flinging speech to get across the biting line of gags. Billy Puri and Co. had a tougher job in third spot, getting little until late with a humor and dance mixture in a had setting. Puri has just been down to the home of perpetual fire, and immediately starts on the make for the deviltes. The five chorines are in mutual wheel and turn, looking pretty raw at times.

Jack George, b. f. monologist, works as a book peddler, and has material easily put at theatres houses. He made some headway here. Taylor, Howard and Them, the latter a collection of novelty animals, including a wical, skunk, tinkajou, and a Mexican half-less dog, and a pig, are satisfying for deuce spots. The gent and girl

mix light talk with some educational stuff about the animals. Red Norvo, xylophonist, supported by Jackie Sherry, boy soprano, and a girl character whose name wasn't caught, opened. The routine is family stuff and will please that type of audience. No chance for better bookings at this time. Closing was Prince Tokio, hand-balancer and risley artist, who forties in balancing himself on two fingers.

Average business. "A Blonde for a Night" (P. D. C.) the feature. Loop.

Thirteen new legit plays are scheduled for Chicago openings between March 13 and April 22. George C. Tyler's revival of "Diplomacy" opens at the Blackstone March 13, and will open in "Straight Through the Door" opening on the same day at the Princess. "The Vikings" is slated for the Goodman Memorial March 20.

"Honeydew Lane," starring Eddie Dowling, goes into the Erlanger March 25, with Beatrice Lillie opening at the Illinois in "She's My Baby!" Harry Lauder is scheduled

is taking a new aggregation into the Embassy.

Billy Weinberg's Revusicals are now playing two houses in Indiana, Parthenon at Hammond and Lane Court, Michigan City.

Frank A. P. Gazzolo, operator of the Kedzie theatre, has found dramatic stock so popular he is seeking another house to open with the same policy.

George Givot, collegiate comedian, is playing the Palace, Bridgeport, for four weeks, after which he is set for the Poli, New England circuit.

Leo Stevens has resigned as producer for the Star and Garter, stock burlesque, and is replaced by Fred Clark.

Radio artists comprising the WLS "Showboat," a radio broadcasting unit, has been booked to tour the entire Great States circuit in Illinois.

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated. The cities under Correspondence in this issue of Variety are as follows and on pages:

BALTIMORE	53	MONTREAL	63
BUFFALO	59	PITTSBURGH	62
CHICAGO	55	ROCHESTER	63
CLEVELAND	60	SAN ANTONIO	59
DETROIT	62	SAN DIEGO	63
INDIANAPOLIS	59	SAN FRANCISCO	60
LOS ANGELES	61	SEATTLE	60
MEMPHIS	63	SYRACUSE	62
MILWAUKEE	59	TORONTO	61
		WASHINGTON	62

for April 2 without theatre named. Another Tyler revival follows "Diplomacy" slated to open April 2. "She Stoops to Conquer."

Mary Boland is coming to the Harris theatre in "Don't Count Your Chickens" slated to open April 8.

Two other plays also set for this date, "Four Walls," at the Adelphi, and "Sidelwaks of New York," in the Windsor, starring Ray Dooley. Another possible opening on the eighth will be Balfe's "Chauve-Souris" in the Olympic. "Babes in the Woods" will follow "Four Walls" into the Adelphi April 22.

Another revival, by Winthrop Ames, of the Gilbert and Sullivan operettas, in the Studebaker, opens April 23.

Fair small time entertainment at the American theatre last week, Remie and Calvert opening the show with their bicycle polo and basket ball on wheels. (New Acts).

Wilson and Gray, blackface man and attractive girl in high-brown make-up, offer medicine songs and gags. Though the girl has possibilities, and gets off to a good start. Local politics as gag material are their only resource. Jordan Brothers (6) have a fair dance revue. Two sleek sheiks offer a variety of tap stuff, and a featured dance team do creditably—the girl of the duo being a real artist. A blonde girl in solo dances will get by in small time. (New Acts).

Sid Lewis, not come with a fast line of chatter, and an accomplice in the audience, not a good response. Saki's Mikado Ramblers (6) are a Jap stringed quartette who carry a female impersonator and offer mild small-time material. (New Acts). Picture, "Sailors' Wives" (First National). The American stages "discovery contests" on Wednesdays and Saturdays, according to a screen trailer. Business poor. Loop.

Max Turner, Phil Tyrrell and Morris Silvers of the William Morris office, are in New York attending the Public booking meeting. They made the trip by automobile.

Elmer Kaiser's band has left the Commercial theatre following a 25-week run to join the staff of radio station WCFL, operated by the Chicago Federation of Labor.

Van Lynn, formerly director at the Embassy theatre, has left to take over the leadership of a dance band at Houston. Pinky Aarseth

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## BUFFALO

By SIDNEY BURTON

Teck—"Greenwich Village Po-ies."  
Erlander—"Diplomacy."  
Buffalo—"Red Hair."  
Hip—"The Secret Hour."  
Great Lakes—"Tillie's Punctured Romance."  
Loew's—"Wickedness Preferred."  
Lafayette—"Lady Raffles."  
Gayety—"Naughty Nifties."  
Court Street (stock)—"Shepherd of the Hills."

Ed C. Garrity this week succeeded William K. Saxton as manager of Loew's State here. Saxton goes to

Syracuse as manager of the new Loew's.

The Buffalo and Crystal Beach Corp. is named as defendant in a damage suit brought by Marian Bowman for \$10,000 damages arising from injuries alleged to have been incurred when a mechanical device known as the "Football Game" fell upon her while she was a passenger on the steamer Americana.

A suit brought by the National Vaudeville Exchange against the Western Union Telegraph Co. for \$10,000 damages was settled while the case was being tried in Supreme Court here last week. The Exchange contended that, by reason of the non-delivery of a telegram, it had sustained damages through the failure of the booking of the Paradise Band of Pittsburgh, which was scheduled for Crystal Beach engagement last summer. The telegraph company is alleged to have placed the message under the door of the exchange, where it was left for two days, and claimed written instructions to deliver messages in this manner. The Exchange countered by showing that there was an alternative address on the telegram, which had been so folded that it did not appear through the envelope.

## MILWAUKEE

By HERB ISRAEL

Davidson—"Her Cardboard Lover" (Jeanne Eagels).  
Empress—German stock.  
Gayety—Burlesque (Mutual).  
Alhambra—"The Circus" (2d week).  
Garden—"Chicago."  
Majestic—Vaude and pictures.  
Merrill—fourteenth hour.  
Miller—"The Gortler."  
Palace—Vaude and pictures.  
Strand—"Old Ironsides" (2d week).  
Wisconsin—"Red Hair."

Movietone will be installed in all of the Fox-Midwest chain neighborhoods here in the next few weeks. The Garden (ind.) opens with Movietone April 23.

German stock leaves the Empress this month and the house will then swing into legit and movies. Thea Thiele, ingenue with the German stock, has joined a Chicago Co.

"Springtime" (German film), is at the Auditorium, the proceeds going toward a refugee work for German and Austrian provinces.

## SAN ANTONIO

Texas—"The Gaucho."  
Majestic—Vaude-film.  
Elitac—"Cohens and Kellys."  
Palace—Lewis stock.  
Royal—Musical tab.  
Princess—"Night Flyer."  
Sialter—"The War."  
Fair Grounds—Expo and Rodeo.  
Auditorium—Style show.  
Goad Building—Auto show.

Thomas L. Wittrock is the new organist at the Aztec.

Aztec Symphony Orchestra, which is the largest in the Southwest, is under the direction of Jean Sarli.

Tenants of buildings to be torn down for the erection of the Majestic theatre have been notified to vacate. It will be across from the Gunter hotel on Houston street, most desirable location in town.

Dick Elliott is with Lewis stock at the Palace, in its 12th week. Sam Flint and Ella Ethridge recently joined the company. Gladys Martin, ingenue, is also new. Company is headed by Gene Lewis, with Helene Millard and Charles Fox. Florence Saxon, Arthur Lovejoy, Gage Clark, Wilfred (Bill) Mallory, Allen Franklin and others in cast. James A. Ellis is leaving, and a desire to return east has sent Jim Bliss to Sunny San Antonio.

## INDIANAPOLIS

By EDWIN V. O'NEEL

English—"White's" "Scandals."  
Lyric—Vaude-film.  
Keith's—Vaude-films.  
Circle—"The Legion of the Condemned."  
Ohio—"Red Hair."  
Ohio—"Under the Tonto Rim."  
Indiana—"A Girl in Every Port."  
Palace—"Gaucho."  
Mantell rebeked March 19 at English's.

Edith Elliott and Milton Byron will head Charles Eckel stock, which opens late in April. William Hull will direct.

Fireplace from home of late Judge Gary installed in lounge of Palace, new Loew's house.

Indiana Indorsers of Photoplays convention at Claypool March 27.

Bertha Smith, Terre Haute, slated for re-election as president.

Grand and Colonial theatres, Ft. Wayne, have been leased by E. T. Goll, Toledo. First run pictures will be played.

The Madison theatre, LaPorte, was sold by A. J. Stahl to the Indiana Theatre Company for \$60,000.

Kathryn Swan will play lead of "Fire and Water," vaudeville sketch written by Ralph Tyner, Indianapolis fireman.

Dorothy Brady, Butler university student, will direct the school's "Fairview Follies" at the Murat late in April.

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## San Francisco

By JACK EDWARDS

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San Francisco has no night clubs of the type familiar around New York and Chicago. The familiar type such as characterizes back east is unknown around these parts. Probably one of the most novel of the after-theatre clubs is the Aladdin Studio Tiffin Room, operated by the Misses Hattie and Minnie C. Mooser, sisters of George Mooser, pioneer Broadway showman.

Six years ago the Mooser girls opened the radio and three years ago they put in dancing. Today their draw is one of the best in town, especially "Theatrical Night" (Wednesdays), when performers from all over town congregate. But, unlike most night clubs, the Aladdin gets a big luncheon and dinner play. Moderate prices, with no cover until after 9:30 p. m. Dance music and local entertainers act as magnets to draw in the mobs.

The studio can nicely accommodate around 300. Place is decorated in Chinese pattern, with Chinese girls acting as waitresses. Benny Shapiro's four-piece jazz orchestra provides the music, with the dance floor space limited to about 12 by 40 feet. Pretty crowded at times. Stage celebs or near-celebs are introduced with aid of a spot, and usually respond with a song or story—at least a bow. Night prices are especially reasonable. Coverage after 9:30 is 50 cents, with \$2 a person probably a high check. Food excellent.

Both Mooser girls are on the floor, greeting patrons personally and making themselves agreeable. Aladdin gets a strong play from the show gang because of the theatrical connection and the wide acquaintance of the sisters in the profession. Though location—363 Sutter—is off the beaten path, it's well advertised and there are few off nights.

A novelty in radio broadcasting on the coast was the trout here over KYA of the theatrical world. Earl Walte, dramatic editor of the "Examiner," interviewed Walker Whiteside, who was presenting his

play, "Sakura," here at the Columbia. Asked by the drama man why with so many plays being produced in New York only a very few of them reached out into the "provinces," the actor replied that it was because three-fourths of the plays done in New York were mainly for visitors. This, however, he believed to be only a phase, and would soon pass. Whiteside then drew attention to the fact that back in the days of Booth, Barrett, John McCullough and other great actors plays frequently had their world premiere here in San Francisco, and it was not improbable such a condition might again prevail.

The radio interview lasted 15 minutes and gave listeners in considerable of a kick because of its novelty heretofore.

Through an amiation with Samuel H. Levin, operating a string of picture houses in and around San Francisco, Sol Lesser and his Principal Theatres Corporation have made their first move toward enlarging the scope of activities by formation of Principal Theatres Corporation of Northern California. Levin will be president and general manager of the new adjunct to the organization, and with him will be associated Lesser, Col. Fred Levy, Mike Rosenberg and other theatre interests.

Organization will invade cities and towns in the northern part of the state, with population not in excess of 15,000 and will either build or acquire houses. They will not operate in districts or suburban territory, and eventually hope to include 25 to 30 towns in Northern California in the chain.

Levin is one of the pioneer operators of the state, having been active in theatre management in and around San Francisco since 1907. Recently he disposed of three of his largest San Francisco houses, to the Ackerman & Harris circuit, and eventually he will dispose of his other local holdings to devote his entire time to Principal Theatres Corp. His local holdings will not be a part of Principal Theatres Corp.

No stock in the new corporation will be available to outsiders at this time, it is declared.

Louis Helman, operating All-Star Features Exchange here, is taking over operation of the Imperial

(former West Coast house) from the Markowitz Bros. Jack Brohany is shortly to present therein the feature picture, "The Road to Ruin."

W. B. Wagner of the Embassy is in New York, closing contracts for talking picture service. Movie-tone equipment already installed at the Embassy, but will not be used until after "The Jazz Singer" (Vita) ends its run at the house.

Ray Teller is taking his jazz band of ten pieces to Australia, to reopen at the Palais de Danse in Melbourne. They are sailing the end of the month. Teller spent two years in Australia, returning here little over a year ago.

Al Hallett is directing "Appearances," which Jack Brohany will present at Community Playhouse starting March 19. San Francisco production is to be sent east, according to present plans.

Morgan Walsh, Warner Bros.' branch manager here, closed with West Coast Theatres for Vitaphone installation in the Wigwam, Reno. This is an 850-seat house. This is the first Vitaphone house in Nevada.

Hobart Cavanaugh, playing male lead in "Broadway," at the Curran, pulled a publicity gag when he visited Lowell High School, from which he was graduated in 1908, and in addition to addressing the pupils on the theatre, gave them lessons in "hoofing."

Edyth Flynn, "Miss San Francisco" in beauty contest staged two years ago, was cancelled following her opening with Fanchon and Marco stage show at the Grandia Leonard St. replaced, with Bo-Peep Carlin coming out of the line for a song number.

Pendragon Players of Palo Alto will present "Deep River," by Ransom Rideout, at Palo Alto March 17. Margaret Shedd Kisich is staging.

The Cheer Leaders, college boys quartet, after eight weeks at the Warfield, are headed East, opening a 32-week Publix tour March 24 at New Haven. Acts comprise Kennedy Walton, Bud Clark, Herbert Hall and Frank Shawhan. A European tour will follow Publix dates.

Doris Kemper retired from cast of "Broadway" Pacific coast company, to be with her mother who is ill in Los Angeles. Eloise Stream, who played role in New York company, replaced.

## SEATTLE

By DAVE TREPP

Metropolitan—Moroni Olsen Play-  
ers. President—"Baby Cyclone."  
Seattle—"The Big City."  
Parkages—"Woman Wise."  
Columbia—"The Circus" (3d week).  
Blue Mouse—"If I Were Single."  
United Artists—"The Gaucho" (2d week).

Following the record week by Duncan Sisters at Pantages, Manager Dearth announces return week March 12.

Reported the Seattle company of Duffy Players will be taken to Vancouver April 30 at the Vancouver theatre with new company to be formed for Seattle.

The Egyptian, neighborhood in U district, operated by Finklestein & Rosenbergs, failed to reach average with "Love." Film now in second run downtown at Stand, doing okay.

Lillian Beck, 18, daughter of Stan Beck, news editor of Vancouver, B. C., "Sun," is ingenue with the Smith Players at Empress theatre, Vancouver. She was formerly with "The Winnie Kiddies."

Earl Gray and orchestra are back from Vancouver, B. C., where the boys filled seven months at Vancouver hotel, owned by Canadian Pacific Railway Co. Earl has a squawk, declaring the management wanted his band to stay, but the union forced him out after accepting \$250 fee as union dues for the Gray personnel. The boys first went across the line for six weeks and got extensions under the settlers' law, but the other day the immigration authorities ordered the Americans to leave. Earl and his band built up Oval room supper dance.

Jackie Souders is reported big at the Strand, Vancouver, B. C., as m. c. This house is doing consistently best biz in the town. Plays Fanchon and Marco.

## CLEVELAND

Ohio—"Hit the Deck" (2 weeks).  
Hanna—"My Maryland" (return).  
Little—"Captivity."  
Alhambra—"Stock"  
Playhouse—"Mackbeth."  
Colonial—"Noose" (2d week).  
Fallman—"The Gaucho."  
Stallan-K-A. vaude-film. "Show Down."  
Loew's State—Vaude-film, "Smart Set."  
Allan—"Last Command," Publix unit.

After losing money with burlesque shows and just getting along with Fritz Leiber for nine weeks of Shakespearian rap, Little theatre has a smash in "The Captive." Business capacity. They are coming from all over the State.

No prospect of police interference. Local safety director gave his o. k. before the play opened after reading it and sounding out one of the local critics.

Honore Liveright objected to the sensational wording of the advertisements heralding "The Captive." He sent a long telegram saying if they did not modify the ads he would withdraw permission for production. Management answered they would submit all copy for o. k.

Robert McLaughlin operates three theatres in Cleveland now—Colonial, Ohio and Alhambra.

One of the local newspapers featured on page 1 a story to the effect that a new \$10,000,000 theatre was shortly to be built in the downtown district. No names mentioned, but suspected that it was Fox, who has no house in Cleveland.

Theatre operators are uneasy in the idea that Fox will eventually come-in with a huge-house-in-a-town where some of the large picture theatres are just now not bursting with prosperity.

Newspapers are still printing letters from readers complaining about the audiences at "Desire Under the Elms," recently completing an engagement at the Colonial. That play, flop on the road generally, ran for eight or nine weeks at the Ohio social first.

Most of the audience seemed to be under the impression it was a risky comedy, and acted accordingly.

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# LOS ANGELES

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"Interference" in three acts, by Roland Pertwee and Harold Dearden. Staged by Leslie Pearce. Presented at the Hollywood Playhouse, Hollywood, beginning Feb. 27.

Douglas Hader..... Douglas Gilmore  
Al Lavery..... Al Lavery  
Joseph Craighead..... Joseph Craighead  
Children..... Children  
Mr. John Marley..... Mr. John Marley  
Barbara Marley..... Barbara Marley  
Paul Marley..... Paul Marley  
Philip Young..... Philip Young  
Dorothy Kane..... Dorothy Kane  
Mrs. Barne..... Mrs. Barne  
P. C. Claver..... P. C. Claver  
Inspector Haines..... Inspector Haines  
Mr. Pattock..... Mr. Pattock  
Mrs. Florence Brown..... Mrs. Florence Brown  
Detective Sergeant Bourne..... Detective Sergeant Bourne

Better all-around entertainment than this town is accustomed to, "Interference," following "Under-tow" into the Hollywood Playhouse, ought to chalk up a respectable local run, although its lack of sensational elements might hurt its chances somewhat. In this well-mannered, extremely British melodrama, not exactly a heavyweight as to story, and in New York the impression exists that its success is very largely due to A. E. Matthews and Arthur Wontner in the two main parts, the charming rogue and the dignified physician, each of whom has the ability to outdo himself in New York. With no reflections upon anybody, there is only one A. E. Matthews and only one Arthur Wontner.

If the local play can hold up without their invaluable support, then it is a better play than most people give it credit for. And it does hold up. The first act is strong and laden with too much exposition, emphasized in the Hollywood production by the extremely slow pace set by A. Leslie Pearce, who directed. The second act is strong, as is the third, and the last act is interesting, though less exciting.

The two men who carry the main burden here are Montague Shaw as Sir John Marley and George Barraud as the blackguardly Philip Voaze, who killed a lady because she interfered with his sense of refinement. Mr. Shaw, local favorite, brought dignity but not a great deal more to the role of the doctor. He was tired, possibly from rehearsing one play while appearing in another, which may have accounted for a certain lack of authority in his performance. The opening scene, brought from New York to play the Matthews part, is great. He has, of course, the fat role, all the answers, and it is one of those parts that audiences, particularly the feminine members, always fall for, that of the gallant villain with a sense of humor, a cockerthous performance, very much like that of Matthews, yet not a carbon copy.

The women might be described as something less than knockouts. Doris Lloyd, who seems to be that same Doris Lloyd who once decorated the Winter Garden, is a "Follies" player, the lady who has quite innocently committed bigamy, and Isabel Withers is the jealous cast-off mistress. Neither especially convincing. As a matter of fact, neither one of the roles is especially convincing, but the work of Phoebe Foster and Cathleen Macdonell in New York heighten the Donnell in New York. There is a small ingenue part, pretty but not very well played by Flora Bramley.

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one of the new crop of Wampas baby stars and a good comedy bit by Valentine Sidney as the cockney servant.

The sets, by Rita Glover, are good. The whole tone of the production is pleasant but unexciting—like the play.

Heavy rain all day Monday didn't do Panatges much harm. While the loss of business found it tough to bring 'em in, Pan filled up nicely; even getting better than an average break for the first show. Main floor stalls were grabbed off first, as usual, while upstairs there were more customers finding their way than ordinarily.

Alexander Panatges was in the balcony. Pan never misses an opening show at his house unless business keeps him away. Panatges has a new combination of musicians in the pit, with Cliff Webster, former assistant pit director at the Orpheum, as house leader here. The new unit is an improvement over the old one. Webster has conceived a short overture period before the vaude show that may become permanent.

Layout on this bill could have been spotted most advantageously. Of the six acts, three were in full stage while the remainder worked in "one." Cold opener was Eddie Rodgers, just starting out for Pan at the new west coast picture palace the once over. Position though for Rodgers, who is a capable hooper with a knack for head-fake. He has also a nut comic of diversified proportions.

The national oil scandal was treated in travestial style by Charles Lehman and his sketch titled "Coffee Pot Dome." Tipoff is made on screen trailer that it's all in fun. Well done with a capable cast, the skill gets a local laugh. Bert Swor, black-face monologist, made 'em yell at his line of gab. No sense to most of it, but surefire anyway.

Soft for dance act was "Stepping Along." Not bad. Femmes are youthful and okay on looks with a lone male member of the troupe coming in for the adagio stuff. Two gals do the dancing while the other part assist on violins with one doubling at the piano. Acrobatic routine, but done without effort. In the adagio routines the boy makes a double catch with the girls for a finish. Russian hook steps for the finale.

Next to closing were Spencer and Williams with a long range of hokum comedy talk. Spencer talked the audience plenty and got away with some forced laughs. He brought on his daughter, Clarice Vance Spencer, a keen looker who showed little of the glacial and a few strains in the well worn black bottom.

Five Lelands, four men and a blind girl, closed the show with a strong enough to hold 'em. "In Old Kentucky" (Tif-Stahl) on the screen.

Chester Tunis and orchestra replaced the Ray West combination at Miller's Lafayette cafe.

Tommy Jacobs, owner, Ship cafe, Venice, Cal., who was laid up with an infected foot, is out and around on crutches.

United Artists studio was represented at the Manufacturers' Exhibit, Southwest Building, by a display of pictures of stars and sets in miniature.

American Legion Post, No. 177, at Venice, Cal., will stage a frolic at the Venice Ballroom April 11. Picture extra girls' contest will feature. Proceeds are for disabled vets and nurses at San Fernando Hospital. They will do receive government compensation.

John P. Goring, who operated the forum in partnership with Jack P. Truitt, is running the Garfield in Alhambra, near here. Policy is split-week with first run pictures and the second and third runs. Motion picture stock, first half, Vitaphone and Movietone, last half. Film previews are also held Sunday and Tuesday nights.

Mrs. Wallace Reid, producing for Broughton productions, has moved her headquarters from Metropolitan studios to Ter-Art.

Joseph M. Schenck acted as foreman of a jury in federal court which found Alexander Berlinguetti not

guilty of violation of the immigration laws.

Berlinguetti, former constable of Montreal, Can., was accused of having induced a girl over the line and into the live with him in Los Angeles. While acquitted, both Berlinguetti and the girl were held under \$10,000 bail for deportation proceedings.

Al Herman, blackface comedian, has finished a tour of West Coast theatres for Fanchon and Marco and will return east.

Allan Doyle, assistant to John Ford, director at Fox studios, and son of Jack Doyle, local boxing promoter, was badly beaten up as a result of an altercation which took place over a traffic argument. He was taken to the Georgia Street Receiving hospital, where police surgeons sewed up a five-inch gash on his head.

Doyle's story, when regaining consciousness, was that he was driving slowly when the other car back out of a driveway, forcing him to make a sharp turn to avoid a collision. The argument started there and wound up with one of the men socking Doyle over the head with a revolver butt. Police are now searching for the men who were in the car, with the belief that the son of a prominent family in town is involved.

Polly Ann Young assigned to play feminine lead in "Deadlines" for M-G-M featuring Flash—S. Ross Lederman directing.

Alfred Brower, Russian dancer, is returning to work for Fanchon and Marco, opening this week at Loew's State.

Brox Sisters will open at Loew's State March 23 instead of March 16. Fanchon and Marco set the date ahead one week to buck the first of Public units which come to the Metropolitan March 24.

J. F. Hartnett is assistant to George Stout, First National studio operating superintendent.

Harold Dean Carsey goes with First National as staff portrait photographer. He will work under supervision of George Landy, director of publicity for F. N. studios.

Mervyn Le Roy will direct Colleen Moore in "Oh Kay" for First National. The picture is the production of "Heart to Heart," under direction of William Seiter. Le Roy is now cutting "Harold Teen," and will begin preparations on "Oh Kay" immediately.

Gene Wolway, Culver City newspaperman and inmate in the state colony, was sentenced to two and a half years in county jail on six counts of liquor sale. Wolway pleaded guilty to all counts before Judge Turley. He had jumped his bail several months ago and was finally picked up by police in Alaska.

Wolway testified that he was prompted to flee from jurisdiction of local courts by his attorney, Frank J. Lavan, city prosecutor of Culver City. As a result of this Judge Turley ordered the attorney to answer the charges.

Eddie Cantor breezed through town on his way to sail for Spain, where he will spend about a month before going back to New York.

Production of "Rachel," second art theatre play to have been presented this week at the Belmont, has been postponed to March 28 and 31. Hedwigia Reicher, appearing in the title role, is working on a picture at present, hence the delay.

Janet Gordon replaced Shannon Day in "Ecstasy" at the Orange Grove, which leaves soon to make way for "Speakeasy" with Henry Walthall. Miss Gordon will remain on the road.

Jeannie Eagels in "Her Cardboard Lover," opens at the Biltmore April 8, following in "Wings." The legit scene is booked for a two-week run and will be followed by Holbrook Blinn in "The Play's the Thing."

Frank McGlynn will play the featured part in "His Blossom Bride," by Richard Walton Tully, which opens at the Masque March 24. Dorothy Henry and Ynez Seabury are others in the cast.

Jettie Williams is the last member to be added to the cast of "A Single Man," which Edward Everett Horton will produce at the Vine Street March 15.

Hollywood Community Players will give two special matinees on Sundays, March 18 and 25, at the Hollywood Playhouse. They will be "The Fortune Hunter" and "The Fire of St. John," with Marguerite Swope, Florella Fairbanks, Ann Warrington, and Marjorie Sheldon Lewis.

Charles Arthur Hancock, Ernest Tan, Taylor Graves.

Henry Duffy will produce "Nightstick" as his next attraction at the El Capitain. It will succeed "Two Girls Wanted," current.

Belle Stoddard, former stage actress and mother of Isabelle Johnston, casting office assistant at the Fox studios, has been selected for a role in "Hauptmann's House," now being directed by John Ford for Fox. This part was originally planned for Margaret Mann, but the latter's trip to New York for personal matters was extended and substitution made.

Councilman Jacobson, the sunnier who was mixed up in the recent scandal with a woman, presented a resolution to the City Council asking that park amusement concessions be banned. He also petitioned that the permits of the present resorts be not renewed. The City Planning Committee will consider the matter.

Cartney Circle has made a tie-up for this month with the Los Angeles street car and bus lines to pay the fare to the theatre while "Four Sons" Fox film, is showing there. The bus conductors have instructions to issue a fare receipt, redeemable in full at the box office.

Charley Chase, comedian with Hal Roach studios, figures on going in vaudeville during the five-week shutdown at the theatre. He is now rehearsing an act with a group of film players.

The Santa Barbara City Council legalized Sunday dancing by a vote of four to one. The action was taken over church protests.

## TORONTO

By G. A. S.

Royal Alexandra—"The Constant Wife."  
Princess—"Merry Wives of Windsor."  
Empire—"Murray Hill" (Kieple Stock).

Victoria—"The Fortune Hunter" (Glaser Stock).  
Uptown—"Feel My Pulse" and "Star Show."

Regent—"Dark."  
Loew's—"Rose Marie" and vaude.  
Pathe—"The Battle of the Falkland Islands" (second week).  
Hip—"The Silver Slave" vaude.  
Massey Hall—"Fritz Kreisler-Paderewski."

Gaiety—"Follies of Pleasure," United Burlesque.  
Runnymede—"Big Parade" vaude.  
College—"The Men Prefer Blondes" vaude.  
Beaver—"Cohens and Kellys" vaude.  
Capitol—"Old Ironsides" vaude.

Legit shows here make a big play on names in the next few weeks. Royal Alexandra (Shubert) has Lou Tellegen, Charlotte Walker, Norman Hackett and Emma Bunting in "The Constant Wife," this week, while Princess (Erlander) is boosting Otis Skinner, Mrs. Fiske and Henrietta Crossman in "Merry Wives of Windsor." Empire and Sir Harry Lauder coming.

Vaughan Glaser returned to his own stock company to play the lead in "The Fortune Hunter." He has been in Baltimore where his wife, formerly Lois Landon in his company—gave birth to twins.

Probably the first time a news reel ever held over here is this week when main stem houses are showing the Canadian hockey victory in the Olympic games (Pathe). The Canadian team is the University of Toronto graduates.

Dallies here are featuring Variety reviews and b. o. grosses on "Battle of the Falkland Islands" (Br.) to show that a news picture has a chance in New York.

Terrace Gardens is trying to carry on as a cabaret with biz not so good.

This one was called "Music Box" until the bailiiff got it.

None of the first string houses took on the Delaney-Henney fight pictures when released by Educational here, despite the fact that both were Britishers. The old battery on the scrap by the sport pages scared the showmen. Neighborhoods took the short subject up with no appreciable b. o. difference except on the morning grind houses along the main stem.

## OBITUARY

(Continued from page 58)

years ago. Inquiry of the Lambs and Players' Club failed to give any details upon his stage life.

It is reported he settled in California 20 years ago. He is survived by his widow, son and daughter.

## TRUE RICE

True Rice, 42, vaudevillian, who, with his wife formed the act of Rice and Newton, died of pneumonia in Birmingham, March 7, while playing on the Interstate Circuit. Rice and Newton were winding up their Interstate tour when he became too ill to continue. The remains accompanied by Flo Newton (Mrs. Rice) were brought to New York for interment on Long Island.

Rice and Newton had been in vaudeville for some time.

William Larkin, known to many professionals, died last month in Atlantic City following an attack of indigestion. He was formerly in the bar at the old Dunlop Hotel on the Boardwalk, next to what was then the Savoy theatre. Larkin conducted his own place on New York avenue, on the approach to the Boardwalk close to the stage entrance of the Apollo theatre.

Frank O'Rourke, stage carpenter of the Liberty, New York, dropped dead in his shop March 6. In addition to back-stage duties, he was a scene builder.

The father, 74, of J. Theodore Reed, of United Artists, died March 7, at his home in Detroit. The elder Reed had been in the reality business in that city.

Charles Earl Lewis of the Lewis Advertising Agency, Baltimore, died of pneumonia last week. Mr. Lewis was former publicity director of the Pearce & Sheek theatrical enterprises in Baltimore.

The father of Benjamin Kahane, treasurer and general counsel for the Orpheum Circuit, died March 9 in Chicago.

The mother of Rose Dugan died March 8.

The mother of Izzy Grudz and Charlie Falk died in Buffalo last week.

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Burns Richard  
Collins Earl K.  
Conlan Paul  
Frohman Bert  
Garban Wm S.  
Gibbons Ray  
Gifford Wm C.  
Gilbert Bert  
Hamblet Vieve  
Hammond Al  
Herman Lewis  
Hertz Lillian  
Hogan & Stanley  
Holmes Fred  
Jacobs Chas  
Jay Mildred  
Lester H. C.  
Leonard Albert  
Marvin & Van  
McDermott Loretta  
McDonald Geo M.  
Morgan Chas A.

## ROCHESTER, N. Y.

By H. D. SANDERSON  
Lyceum—"Diplomacy" (1st half);  
"The Student Prince" (last half).  
Eastman—"Love."  
Rochester—"Ham and Eggs at the  
Front"—Pan vaude.  
Regent—"Sporting Goods."  
Piccadilly—"Gaby Mina."  
Temple—"K-A vaude."  
Gayety—"Burlesque (Mutual)."  
Fay's—"Good Time Charley."  
Fay's new policy apparently still  
unsettled. With vaude out, Vita-  
phone is the main attraction, but  
there are day-enough Vita-features  
for each week. Two feature films  
on this week, "Good Time Charley"  
and "Streets of Shanghai."

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DOUBLE ROOM, BATH, \$17.50 and \$21.00 WEEKLY  
DOUBLE WITHOUT BATH, \$14.00 WEEKLY  
LEONARD HICKS President  
GRANT  
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Single with Bath, \$2.50; Double, \$3.00 Up  
SPECIAL WEEKLY RATES TO THE PROFESSION  
F. W. BIZEL, Resident Manager

Williams, coming up for the pre-  
Broadway showing.

Edward J. Scott, Buffalo, operator  
Scott's roller rink, Batavia, plans to  
open Horseshoe Lake pavilion as a  
skating and dance hall May 1.

Sunday movies will be the main  
issue in spring elections in at least  
three towns, Holley, Newark and  
Palmyra, and possibly in Penn Yan  
also. Fairport expected such a  
move, but the Schine Theatres, Inc.,  
controlling that town's theatres, de-  
cided not after the preachers got go-  
ing. A heavy advertising and per-  
sonal campaign is planned against  
Sunday films in Newark, where they  
have twice been defeated.

Alfred Monk, former musical di-  
rector at Fay's, is now at the Roch-  
ester. His father, Joe, oldest the-  
atrical musician in Rochester, and  
brother Frank, were given the "spot"  
in the Mutual show at the Gayety  
last week.

## MONTREAL

By C. W. L.  
Princess—"Gay Faree."  
Majesty's—"Dark."  
Orpheum—"Dear Me" (stock).  
Capitol—"Gentlemen Prefer  
Blondes" (Par).  
Palace—"Sadie Thompson" (U.  
A.).  
Loew's—"On Your Toes" (U-  
vaude).  
Imperial—"Mystery week; film not  
announced-vaude."  
Strand—"Wolf Fang" (Fox); "The  
Four-Flusher" (U); "Wheel of Des-  
tiny" (Col); and "Let 'Er Go, Gal-  
laher" (P. D. C.).  
Gayety—"Red Hot" (M. bur-  
lesque).  
Premier Tachereau, who is also  
attorney general of Quebec Pro-  
vince, must dread his mail these  
days. One day last week he got  
2,704 letters, all about Sunday clos-  
ing of theatres and all against it.  
He's had around 15,000 of them so  
far and still going strong.

At the Princess Sunday after-  
noon, Montreal Symphony Orches-  
tra cleared \$3,000. Looks like the  
orchestra is here to stay.

Wesley United Church filled the  
pulpit over the week-end and also  
the church, with Jack Miner, Ot-  
tawan bird expert and famous au-  
thority on game fowl. He spoke to

capacity congregation when thea-  
tres were starved owing to blizzard.

When "The Vagabond King"  
closed a good week at the Princess  
last Saturday, Manager Charlton  
took the company for a three-night  
stand to Ottawa on his own ac-  
count. He did very well on the deal.

Montreal promoters have already  
picked out four spots for dog-racing  
tracks, east, south and west of the  
city. All they want in the third  
reading of the bill at Ottawa, legal-  
izing the use of pari-mutuel betting  
at the dog tracks. Horse racing has  
been doing a fade-out here last few  
years.

Montreal Exhibition Company,  
Ltd., has taken out permit for con-  
struction of baseball stadium of  
concrete, 528 feet by 523 feet, three  
stories high and costing \$630,000.  
This is for Montreal's representa-  
tion this coming season in the In-  
ternational League and a good team  
has been built up. When Montreal  
was last in the league, 16 years ago,  
the effort was a wash-out, but this  
looks like something better.

## MEMPHIS

By WALTER D. BOTTO  
Loew's State—"The Serenade"  
vaude.  
Loew's Palace—"The Divine  
Woman" (Greta Garbo).  
Lyceum—"Mary's Other Hus-  
band" (stock).  
Pantages—"The Cohens and Kel-  
lys in Paris"—vaude.  
Majestic—"On to Reno."  
Princess—"The Right Kind."  
Lysle Talbot, leading man of Ly-  
ceum stock, is making records for  
Okeh.  
Frank Ahlgren ("Evening Ap-  
peal") and Wm. Adler ("The Com-  
mercial Appeal") rebuked the movie  
censors for trying to close "King of  
Kings" at the Lyric. The pastors of  
virtually every denomination of the  
city went on record as favoring the  
picture.  
John C. Flynn, vice-president  
Pathe, was here this week to get in  
the fight on the local movie censor  
board.  
Blue Steeles Victor Recording Or-  
chestra, is featured at the Peabody  
Hotel.

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\$18.00 UP WEEKLY—\$70.00 UP MONTHLY  
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CHICKERING 3550  
2-3 Rooms, Bath and Kitchenette. Ac-  
commodate 2-5 Persons. Complete Hotel  
service. Attractively furnished.  
Under New Management  
REDUCED RENTALS

## SAN DIEGO, CAL.

By LON J. SMITH  
Spreckles—Philharmonic Orches-  
tra.  
Savoy—"Trigger" (stock).  
Pantages—Vaude-films.  
West Coast California—Jazzical  
Trial Idea—"Feel My Pulse" (film).  
Mission—"London After Mid-  
night."  
Plaza—"Freckles."  
Superba—"On to Reno."  
Broadway—"My Best Girl."  
Balboa—"Vaude"—A Flame in the  
Sky.  
Cabrillo—"The Last Command."  
Liberty—Stock burlesque-Godfrey-  
Uzoudun fight pictures.  
The West Coast California Jazzical  
Trial Idea Co. made a depressing  
start last Friday by the automobile  
accident in which Anna Marie At-  
kinson, dancer, was killed; Ted  
Doner seriously hurt and Bobbie  
Thompson and Edrie Purcell night-  
ly injured. Doner, at the Scripps  
Memorial hospital at La Jolla, has  
an even chance for recovery. Daily  
and Saturday were moved up in the  
billings to replace Doner, who was  
featured.  
"The Last Command" (Emil Jan-  
ning) has been held over a second  
week at the Cabrillo. Business bet-  
ter than usual.  
"Claude-Souris" played to good  
houses at the Spreckles during its  
two-day stand here. What mitigates  
against more New York shows com-  
ing here is that San Diego is a two-  
fare day for any troupe coming  
from Los Angeles, and unless a big  
split of the receipts is assured most  
of the big shows stay away. There's

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Broadway and Pine  
ST. LOUIS, MO.  
Ladies Cars at Station Pass the Door  
nothing south or east of here to  
jump to, and the double fare from  
Los Angeles and back hits regular  
bookings.

Remored the Orpheum is trying to  
edge in here. Several sites men-  
tioned, the most likely one near  
Pantages.

## BALTIMORE

By BRAWBROOK  
Maryland—"The Spider."  
Auditorium—"Mr. Tim Passes  
By."  
Guild—"Patience" (19th week).  
Gagabond—"Merchants of Glory."  
Garden—Gus Edwards' Revue,  
films.  
Hippodrome—Vaude-films.  
Ford's—"Lulu Belle."  
"The Play's the Thing" after a  
light start, finished strong at the  
Maryland last week. Manager  
Leonard B. McLaughlin reported a  
gross of about \$12,000.  
Lester Huff, organist, Loew-  
United Artists' Vaudeville here, has  
been transferred to Indianapolis.  
Paul Tompkins of Loew house,  
White Plains, replaces Huff here.  
H. M. Messiter, formerly head  
picture hooking department, White-  
burn string here, has been made  
assistant to Charles B. Faine of the  
Universal chain.  
Leonard B. McLaughlin has  
booked passage for a summer va-  
cation in Europe.

# GOING — GOING — GONE

THE GREATEST DIXIE SONG IN YEARS

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TO THE HIGHEST BIDDER

JACK MILLS INC.

IF YOU DON'T LIKE MILK AND HONEY,

ARTIST COPY

### Stay Out Of The South!

(If You Want To Miss A Heaven On Earth)

Words and Music by  
HAROLD DIXON

*Modto*

Take a trip! take a trip!  
go a-way, Tir-ed out? tir-ed out? you need play, Where to go? where to go? that's the thing! You don't know,  
where to go,— Ev-ry day! ev-ry night! same old grind, Some-thing new! some-thing new!  
hard to find, East or West, which is best? hard to tell, Still I know, this quite well!

**CHORUS**

If you don't like milk and hon-ey, Where the skies are al-ways sun-ny, If you don't like folks that  
say "How-de-do," STAY OUT OF THE SOUTH! If you don't like Dark-ies hum-ming, If you  
don't like Ban-jo strum-ming, If you don't like brown-eyed beau-ti-ful girls, STAY OUT OF THE  
SOUTH! You can wan-der, un-der the moon, Mag-i-cal mar-vel-ous skies, And for dream-ing,  
won-der-ful dreams, It's Par-a-dise... If you don't like palm-trees swaying, where the birds and bees are  
play-ing, If you want to miss a Heav-en on Earth, STAY OUT OF THE SOUTH! If you SOUTH! *Fine*  
ra-ces, And the North has gold! but Loland! be-hold! Better not STAY OUT OF THE SOUTH!

**PATTER**

South! South! where they har-mo-nize, South! South! un-der-neath the skies,  
Kiss! Kiss! 'till my lips are sore, When they say "e-nough" I'll just cry for more!  
South! South! gave the blues their birth, South! South! great-est place on earth.  
Love! Love! love is in the air, You'll find love ev-ry-where. Oht the *D.S. al Fine.*

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# STAY OUT OF THE SOUTH

## SINGERS

ORCH. READY ALL KEYS  
ALL SORTS OF VERSIONS  
SPECIAL PATTERN

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## GIRL OF MY DREAMS

▼ I LOVE YOU ▼

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25  
CENTS

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NEW YORK, WEDNESDAY, MARCH 21, 1928

80 PAGES

## JEANNE EAGELS COSTLY

### K-A-O STAGES TO BE REMODELED FOR FILM HOUSE PRESENTATIONS

Scenic Men Reported Retained for Purpose—Starting With Palace and Riverside, New York—3 Years' Work at Total Cost of \$2,125,000

It is reported Clark Robinson and Joseph R. Teichner, scenic designer and scenic construction head for the Roxy, have been retained by Keith-Albee-Orpheum to remodel the stages of 86 K-A-O houses, including the Palace and Riverside, New York, to render possible the use of picture house lighting effects and to present up-to-date shows if a new policy of entertainment is decided upon by the K-A heads in those houses.

The work will run over a period of three years and will entail an average expenditure of \$25,000 per house, or approximately \$2,125,000.

It is understood plans are continuing. (Continued on page 38)

### Lake's Suicide P. A.'s Hideaway Expense, \$47

Irving Strouse, former publicist for the Casa Lopez, is taking \$476 Geiger to court on a \$47 claim, suing through Abner J. Rublen. The case arises from the Roseray and Capella publicity when Mlle. Simone Roseray of the dance team faked a suicide in the Central Park lake for the alleged love of Vincent Lopez.

The story crashed the front pages nationally. It was at the height of the phony suicide expose that the p. a. states Lopez told him to take some hideaway air in Atlantic City.

Strouse remained away four days, returning with a \$47 swindle sheet. Geiger, as business manager of the Casa, refused to pay it, whereupon Strouse turned in his resignation. Lopez's insistence for a two-week notice, which expired a week ago, prompted Strouse not to quit peremptorily.

Strouse resumes for Lopez indefinitely this week. He also is expected to attend the funeral of the late Anne Caldwell, who has opened a modest shop with the \$50,000 she was awarded from John Hubbard, Pittsburgh "shovel king," as a result of a love-balm litigation.

### Bars' Biz Still Best

Nite club trade in the places holding bars continues to be the best in New York, with but one exception.

Speakeasies that have resorted to bars also are reported seeing their gross pick up.

Bars appear to have a fascination for the women. They like to have their drinks stand up, "one of the boys" for the nonce.

No cover charge for only bar customers, but the rounds roll round faster than at a table where booze in a bottle lingers longer.

### SHOW CLOSES; CHARGES FILED

Star in No Condition to Play "Cardboard Lover"—Offended Before—Drew \$1,800 Salary

### EQUITY TAKES A HAND

Through the remissness of Jeanne Eagels, "Her Cardboard Lover" has been closed. The company started back from St. Louis yesterday when the star failed to arrive in that city from Milwaukee, where the play was scheduled to appear but never did, because of Miss Eagels' inability to perform. The show was routed to the coast.

Miss Eagels faces serious charges before Equity, filed Monday by Gilbert Miller and the office of A. H. Woods. The star claimed to have (Continued on page 66)

### AMERICAN BUSINESS SHOULD DEFEND FOREIGN FILM TRADE

Gov. Milliken Says \$1 in Trade Must Come Back for Every Foot of U. S. Pictures Shown Abroad—Screen Is Animated Catalog for Amer. Goods

### Dames' Equality

A female "sandwich man," probably the first in the country, and especially in New York, is daily appearing in Times Square.

Sandwiching for a local beauty parlor.

### BARNEY LUBIN'S FLOP RUNNER QUITS COLD

Los Angeles, March 20. John Seiler, "The Flying Yank," who started to beat C. C. Pyle's runners to New York, quit cold after 59 miles out of Los Angeles, leaving Barney Lubin, the backer, with a carload of camping equipment.

Lubin, brother of Herb Lubin, promoter of the Roxy theatre, New York, fell for the runner's supposed endurance from press clippings. He outfitted a car and trailer for the trip east, taking three news correspondents, trainer and chauffeur along on the jaunt. When the runner quit at Rialto, Calif., because he could not get a shower bath in the hotels along the route, the gang returned to this city with Lubin in the box for about \$1,500.

Lubin had the runner under a two-year contract in case he was successful in making the entire run to New York.

### NAT'L CHAIN OF FAKE MOVIE SCHOOLS

That phoney movie schools are united in a national chain with the nucleus of leaders in Manhattan is the belief expressed by the Better Business Bureau of New York. In investigations made during the past four years the bureau has secured data on 14 "institutes" advertising film courses from New York. It (Continued on page 2)

### MUSICIANS' UNION SEEKS WAR CHEST

Chicago, March 20. Chicago Federation of Musicians at a mass meeting held last week officially endorsed a move by the national musicians' union to raise a standing emergency fund of \$100,000. Final approval of the plan will be made at the national convention in Louisville next May.

Purpose of the fund is to protect the interests of the union. Each of the estimated 160,000 musicians will be assessed \$1 weekly until the desired amount is raised.

### Ramish's Clean-Up; RCA

Los Angeles, March 20. Adolph Ramish, picture theatre owner, who cleaned up several million dollars in Julian Oil stock and had to refund more than a million dollars after indicted on a charge of usury, made a cleanup in the Radio Corporation during the past week. Ramish is said to have held 2,500 shares of stock and got an average of 60 points profit on his investment.

### Goat Racing

Sydney, Feb. 21. Goat races are being run here at night. They are fairly popular but have not affected theatres as have the dog races.

The latter are now restricted from racing in any but the daylight.

### Radio's Sunday Show As Actors' Fund Benefit

The first theatrical benefit to be radio-endowed as a commercial is the Actors' Fund show Sunday night on the "NBC" "blue" network" (WJZ). The broadcasting company donated the time and the facilities and the Eskimo Pie Corp., of Louisville, R. S. Reynolds, president, donated \$10,000 to the Actors' Fund of America.

In announcing the broadcast, the Eskimo Pie, consulted the NBC as to which artists would be most likely for the radio as regard their (Continued on page 59)

### Radio Fans Slow Pay

St. Louis, March 20. Warning against too liberal credit to customers with the radio "bug" was voiced here by J. H. Hoeltling, radio dealer in one of the most fashionable residential districts of St. Louis, when he filed a voluntary petition in bankruptcy in the Federal Court.

His listed liabilities totaled \$14,982, with probable assets \$7,379. Included in his assets are notes aggregating \$7,173, which Hoeltling said he had accepted from radio fans who bought sets on the installment plan and lapsed on the payments.

Speaking before the Advertising Club of Cleveland, ex-Governor Carl E. Milliken, secretary of the Hays organization, called upon American business to fight the trade impositions being fixed upon American pictures by European countries in the form of barriers, quotas, contingents and admission committees. Milliken pointed out that limitation of American pictures was primarily a blow at American commerce abroad and that its effects (Continued on page 2)

### Union Church, Times Sq., Aids Hard Luck Bunch

The Union Methodist Episcopal Church on 48th street, west of Broadway, which calls itself "the actors' church," has facilities in its basement and in the three-story building next door to offer living accommodations to young men and women at \$4 a week for the boys and \$2 a week for the girls.

About 45 young people regularly avail themselves of the privileges. The boys occupy the church basement and the girls the red brick house adjoining.

The church has arranged with some restaurants for meals at less than one-fourth the menu prices. It attempts by these practical measures to assist some of the boys and girls; in the show business and out, who have found Times Square tough to make the grade.

When necessary the church keeps and feeds down-and-outers gratis, but with a three-week limit. There is also a Church Fund to apply to cases where small sums of cash are needed.

The church functions quietly, but the work is made difficult by the fakery and petty racketeers who attempt to abuse the privileges or bamboozle the pastor, Rev. R. J. Harrision.

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THE NAME YOU GO BY  
WHEN YOU GO TO BUY  
**COSTUMES**  
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**WALT ROESNER**  
Master of Ceremonies  
CAPITOL, NEW YORK

# London As It Looks

By Hannen Swaffer

London, March 9.

The attack of Guy Bolton on London managers is the latest sensation. His is only one of many. I am not surprised. London's play-importing from Broadway is beginning to sicken people. How folks have the nerve to draw directors' fees as theatre managers when, in spite of their avowed Conservative and anti-Socialistic principles, they merely import, from Broadway, one foreign thing after another, passes my understanding.

I have been a Socialist since I was a youth, and a Little Englander all my life. Yet it has been left to me to champion the cause of the English stage against the foreign legions, jazz noises, negroid nasalisms, bootleg blather and Barnum bunk.

## Americans Tell the Truth

Lee Shubert came here two years ago and told me exactly what he thought of London managers. Arthur Hammerstein told me shortly afterwards that, if London managers could not invent anything, they would have to pay him, not half the profits for a show like "Rose-Marie," but every cent.

"Why should they make a farthing," he said, "unless they can invent?" Al Woods comes back twice a year, or thereabouts, with a fresh batch of plays, which he sells behind his sneers.

I do not blame the American managers for laughing.

## English Authors Protest

Edgar Wallace, in a public speech made under my chairmanship, two weeks ago, poured ridicule on London managers. He gave instance after instance of their incompetence and their lack of judgment.

"I am told they have bought 40 American plays in the last 12 months," he said, "I hope they all fail."

Alfred Butt told his shareholders, not long ago, that it was impossible to find a musical play in England. When he read this, Julian Wylie called up Edgar Wallace, who, an hour later, had sketched out the plot of "The Yellow Mask," which is now a very good musical show except for the music, written by a Russian who calls himself Dukes.

## Lee Ephraim Does His Best

Lee Ephraim, urged on by me—and Lee is an American and not an Englishman—determined to put on a British show at Daly's. He got Lonsdale and Hastings Turner to collaborate, and the result is an enormous success. The only poor thing about the show is the music, by an Hungarian.

You have no idea of the squealing letters I get from British authors and composers. They are seldom listened to by anybody.

## Two Sides of the Empire

Conservative managing directors, who shout Imperialism at their meetings, apparently do not care twopence about the British Empire when it comes to their own trade.

That's why I dislike Imperialism. It is so insincere. You know, "The dear old Union Jack" and that sort of thing, and then, "Send for Archie Selwyn. We want a new play."

Well, Guy Bolton spilled the beans to me this week. He had just come back from America, after 25 years of friendship there, and kindness and Nellie Revell and roses-round-the-door.

## Guy Bolton Spills the Beans

Sitting in Lonsdale's flat in the Adelphi, he said, speaking with no anti-American bias that American managers and that claim the English rights of British musical plays as their natural possession! He told me how he offered "Rio Rita," when he wrote it, with Fred Thompson and Harry Tierney, to Drury Lane at seven per cent, this, of course, meaning that the world rights went with the production.

"Drury Lane turned it down," he said. "Yet when it had become a New York success it was bought for probable production at Drury Lane, either at 12 per cent and \$15,000 down, or at 10 per cent, \$15,000 down and an interest in the theatre. Which was accepted? I do not know," but I do know that, whichever it was, it means that my play can only be done in London if an American manager can make a very large profit out of my work. Has Drury Lane become an American possession? It would seem so."

## "Dominion" Over Us

You would not believe it but when, the other day, they asked for capital for the new Dominion theatre—Dominion, of course, in London, means the British Dominions—they used the blatant words, "These other big successes," following them with a mention of "The Desert Song," "Hit the Deck" and "Crime."

Now, fancy calling a theatre after the British Dominions and then advertising it by mentioning an American play that insults the French

at Drury Lane, an American play that makes British bluejackets go down from their knees and sing "Hallelujah" at the London Hippodrome, and an American play all about gunmen at the Queen's!

## Pity the Poor British

Bolton quoted case after case to me of authors, producers and composers who, lacking the chance to express themselves in London, because of the instantly commercialistic and inartistic methods of London managers, had gone to America in search of work, and had made good.

Author after author comes to me with the same story. "There is no hope in England," they say.

## Case of "Lumber Love"

It was with the hope of showing that something could be done that I found "Lumber Love" and forced it to production. It is now coming to London on March 15. If it succeeds my case is proved—my statement, I mean, that there are scores of young people in this country who can do as good work as the Americans. If it fails, I shall get the blame, although it will only mean then that the company has not listened to my advice and man-drilled themselves by American methods into high-powered efficiency.

There has been quarrelling among the company on tour and a good many of my suggestions have been ignored. Even as it is, though, I feel that the music must make the show successful.

My experience of "Lumber Love" gave me an insight into how much more efficient American methods are as compared with ours.

## A Firm That Could Do It

Well, perhaps the tide is turning. Herbert Clayton told me that the next show at the Palace theatre is to be an all-British production, and that there is not even to be one note of jazz.

Now, I utterly deny, as I have told Herbert Clayton more than once, that he, Jack Waller and William Mollison between them do not possess the brains or the enterprise to find and build up their own great successes.

Between them, they have had more experience than any other managers in London. Also, so far, they have fallen into line with the prevailing importing craze. They have not possessed the courage of their own experience.

I find them more easy to talk to about these things than most managers I know.

## A New Producing Show

They are forming now, it would seem, a new concern called the United Producing Corporation, which, it is stated, will provide Drury Lane, Moss Empire houses, the Dominion theatre and any other playhouses they may bring under their control with new productions. Louis Dreyfus American (Harms Co.), is a director.

Surely this cannot be true. Why should people form a corporation to provide theatre managers with shows? Do not theatre managers find shows themselves? When they are directors, do they not direct? In the theatre, is not direction finding, building up and producing a show? Surely, it is not counting the number of seats, or going round with a billposter's brush?

## No, It Cannot Be True

What else is there to do? Why do you have directors unless they direct? I do not believe this story about the United Producing Corporation. I cannot. Surely the Drury Lane board are not bored! Surely the Moss Empire houses are not growing moss! Surely the Dominion theatre is to have dominion over itself!

No, it cannot be. I do not believe it. Besides, why should British enterprises have American directors? Cannot we direct ourselves in the British Empire?

No, we cannot, obviously.

## Why Not Sell the Empire?

I think I shall sell the British Empire to the Swiss Navy. It would be cheaper, or perhaps you Americans would like it, since it seems to be yours already. Archie Selwyn, I know, would make a very good president.

Now, Harry Gillespie complains that, in "Variety," I make English theatre managers look ridiculous. I utterly deny that. They make themselves look ridiculous.

I only describe what they do. I only know that, when I cannot use all the means at my disposal—my pen and my long hair—to remind the people of Great Britain that they are becoming a subject race, I shall retire from journalism altogether. When I have retired, I shall walk up and down the Strand with a sandwich board on which will be words reminding what is left of London—that it was once an Imperial city.

## FAKE MOVIE SCHOOLS

(Continued from page 1)

figures conservatively that each unit handles between 500 and 1,000 "prospective stars" yearly. From its investigations, which have been made only upon receipt of complaints, the bureau believes that Greater New York is literally infested with "film speakieses."

Illiterate foreigners mostly are persuaded to part with their earnings, the bureau records show. The people range from 11-year-old girls to fat mammas and "good looking" laborer papas. All drop between \$50 and \$1,500 in their pursuit to graduate from some cellar set or uptown street exterior.

The belief that the schools are grouped is based on bureau investigators finding an inter-relationship of the heads of most of the places which it has looked over since 1924. The same method of attracting pupils, the same sources and practically the same financial charges prevail in New York. In addition, many of the sucker joints have the same attorney.

Handicapped by a small staff, the bureau admits that practically all of its quizzes into these schools have failed so far as securing convicting evidence is concerned. The investigations, it is admitted, have been largely superficial. This does not mean that the "caginess" of the proprietors

who, according to the bureau, have been able to evade the police as well.

One investigator, who has concentrated on this phase of the bureau's work, stated:

## Alarming Information

"It is not a question of just visiting the places. They will not talk to anyone who gives the impression of being educated. It is a matter of following them through, not for days and weeks, but for months. If the books and the people in these places could be secured the information that would be disclosed would be alarming."

The only governmental aid which the bureau has sought, exclusive of several petitions to the police which brought response but flopped, is that of the state attorney-general's office. The latter, it was declared, can aid only when a stock issue is at question; and comparatively few of the companies investigated issue stock. A list of schools which it has visited, since 1924, is on file in the bureau's headquarters.

Los Angeles, March 20.

Rex Thorpe's picture for the state rights market will be an expose on fake film schools. He will try to get the Producers' Association and Chambers of Commerce throughout the country to co-operate with him on exploitation which will warn the public against the gyp methods employed in Hollywood.

## Acts All in One Spot As Palladium Goes Films

London, March 20.

Yesterday (Monday) saw the opening of the Palladium, veteran vaude standby, as a picture house presenting the Hollywood acts of film and stage show. Although the show is too long and the acts are all in one spot, the policy was accorded a big reception.

Turns include De Groot's string orchestra; Jan and Jeannette, dancers; Teddy Brown's band, and Athol Turner's company. Opening feature films are both American, "Girl in Every Port" (Fox) and "The Rush Hour" (Pathe).

## Pirandello Co. Gives Carnival Performance

Florence, Italy, March 5.

Carnival time brought several very interesting theatrical diversions to this city. Pirandello's own company, headed by the delectable Maria Abba, gave a week of very enjoyable repertoire, with a variety of plays, including "The Man and the Star," "Ciascuno a Suo Modo" was one of the best liked plays of the engagement of the company at the Pergola Teatro, and an exceptionally fine performance of "Hedda Gabler," in Italian, brought out all the Americans.

Another interesting visitor was Ruth Draper, scheduled for two performances at the Accademia del Fidenti, but playing to such packed houses that she was obliged to add a performance, proceeds of which were given to charity. Miss Draper was entertained extensively by the American colony during her visit. The Greek, the celebrated clown, came for a week's engagement at the Politeama Fiorentino, his first appearance in Italy. This artist scored a tremendous hit, but he was surrounded by a company of inferior variety acts, which flopped woefully, with the exception of Gioielli's "Living Jewels" of Dotter Angeles.

But the big treat of the season was the Ex-Imperial Russian Cathedral Choir, 100 voices, including about 50 youngsters, who sang splendidly. Rachmaninoff's Mass, Op. 37, was the first half of the program, while the second half was given over to Russian folk songs, songs.

I Tre Fratellini, with their excellent company, also played a week's engagement at the Accademia del Fidenti in the big Politeama Fiorentino. Cinemas, chiefly American, with "The King of Kings" and "Beau Geste" the most notable productions recently, and some mediocre opera, make up the theatrical diversions of Florence, with, of course, the big annual Pirandello masquerade and ball the last night of carnival.

## MADE 'EM LIKE 'EM

London, March 20.

Following the trials and tribulations of their debut here, Keller Sisters and Lynch made themselves an applause hit at the Alhambra (vaudeville) yesterday. Opening second after intermission and following a big singing act, the trio played a musical comedy.

Other vaude happenings were marked at the Coliseum, where Barrie Oliver, partnered by Betty Bolton in a similar routine to what he did at the Cafe Royal, scored neatly.

Ruth Howell Duo, trapeze work, pleased on the same bill.

## Jobs for U. S. Songsters

Paris, March 20.

John T. Adams, president of the Wolfsbach Music Bureau and head of the Adams Service which has supplied many stars for American radio, sailed March 13 on the "Paris" for New York.

He announced from his office, 11 Rue des Italiens, before sailing that he had made arrangements with Continental opera houses on the Continent to supply foreign singers, the theatres agreeing to play his bookings.

## TERMINI AT COLISEUM

London, March 20.

After walking out of the Coliseum (vaudeville) on his first date there, some months ago, unable to get together with the house orchestra at that time, Joe Termini has been rebuked for this theatre. Termini has just signed for Australia, where he opens July 16.

## SAILINGS

March 21 (London to New York): Wright and Marion (Majestic).

March 22 (London to New York): G. H. Miller (Majestic).

March 17 (New York to Berlin): Robert Evans, William Thompson (Olympic).

## AMERICAN BUSINESS

(Continued from page 1)

would soon be felt by every business man in the country.

"For every foot of film exported from this country," Governor Milliken said, "the Department of Commerce has determined that American business secures a return of at least \$1 in trade. And last year foreign exports of film amounted to 231,995,018 feet, distributed in 30,000 picture theatres outside of this country."

The speaker claimed for the screen the title of the American catalog for American goods, the director of purchases of American goods for the people of the world. Pictures have influenced the purchases of labor-saving devices, agricultural implements, soap, perfumes, automobiles, cosmetics, shoes and almost every known manufacture. In South American countries certain types of California bungalows are the vogue, according to Milliken.

"Pictures are the equivalent of 100,000 American salesmen telling the world of our products," the speaker declared, "and because of this foreign governments have erected economic trade barriers for pictures, in spite of the warnings of the World Economic Conference that 'each nation's commerce is being hampered by barriers established by other nations, resulting in a situation, especially in Europe,

that is highly detrimental to the general welfare."

"Such encroachments upon American business," continued Milliken, "concern the business men of America directly. It is for them to take a firm stand, also, against any imposition of added burdens by our own government while the industry is seeking to maintain its leadership in supplying the world with its chief amusement."

The Hays organization is carrying on negotiations with various sources for the purpose of lining up important industrial powers against European interests intent on limiting importation of American pictures. Milliken's speech is an open declaration of the producer-distributor stand on foreign quotas and also the beginning of the work to align the picture industry with other American enterprises for a united action on this question.

## Abolish Song Plug Pay?

London, March 20.

British music publishers and representatives of the broadcasting concerns have been engaged in a series of conferences during the past fortnight, looking to an agreement on question of payments for song plugs over the air.

Performers have been receiving pay for favoring certain numbers and the broadcasting people look at the practice askance. No agreement on the point has so far been reached.

# FOREIGN PROS—MIGRATION GOING OUT OF OR INTO U. S.

**Commissioner at Detroit Clarifies Passport Requirements, Etc.—Proper Understanding by Foreign Artists of Mutual Convenience**

Detroit, March 20. John L. Zurbrick, stationed at Detroit as United States district director of immigration, has requested Variety to clarify the immigration laws for the benefit of the traveling foreign profession who travel from the U. S. to Canada, or vice versa.

According to Mr. Zurbrick, violations by show people are frequent, though due mainly to ignorance of the law and carelessness. While most infractions are slight, they are often provocative of fines and sentences and always a source of embarrassment to the violator when discovered.

The most recent cause of agitation to the local immigration bureau was the case of Mishka Egnatoff, of Olga Mishka and Co. (vaude), who was arrested two weeks ago in an attempt to bring his alien brother, Alexander Igniowski, to this side under alleged passport.

Mishka had been playing a theatre in Windsor and while there met his brother, who had recently arrived in Canada from Russia. Igniowski represented himself as a violinist in the act and presented the passport of Harry Gordon, local real estate man. Both identities were refuted.

(Continued on page 14)

## COMEDY CRIME MELO BIG LONDON SUCCESS

London, March 20. Edgar Wallace's new crime play, "The Man Who Changed His Name," starring Robert Lorraine, is a whole of a hit at the Apollo.

The premiere audience was vastly amused by the denouement which disclosed that the whole action of the melo was a hoax.

The libraries have closed a limited buying arrangement and the venture looks like a conspicuous money winner. The author owns a half interest in the play.

Gilbert Miller has bid for the American rights, but the deal has been held up for the time being, since the sale of the German rights to the Deutsches theatre, Berlin, complicates things for the moment.

## Swaffer's Pet's There; "Lumber Love" Big Hit

London, March 20. "Lumber Love," the all-English musical comedy that Hannon Swaffer has been touring for two years, was wildly acclaimed by an enthusiastic audience at the Lyceum Friday night.

The performance ran until midnight, but the crowd was proof against weariness and cheered for 20 minutes at the finale, demanding speeches. There is nothing especially outstanding about the show, but it is excellent in its general impression and looks like ideal entertainment for Lyceum audiences.

Swaffer, Variety's "I" correspondent, and dramatic critic for the London "Daily Express," has been urging "Lumber Love" upon the English managers as something likely to encourage and stimulate native writing talent. He received little support in his campaign for home production until the piece made a good impression upon its premiere in Birmingham late in January, success confirmed by the London reception.

## Cecil Lean Sails Home, Knocks "Peanut Plot"

Paris, March 20. Cecil Lean and Cleo Mayfield sailed for home expressing disgust at the scale of salaries offered by European producers. He said he had worked a week in a London hall for which he got "four buttons."

"Then they asked me about taking an engagement in a revue," he said. "I took the offer seriously and went around to talk with the manager the following day. Instead of talking in dollars or pounds sterling, this bird could only think in terms of peanuts."

## Goldwyn in Paris

Paris, March 20. Samuel Goldwyn, in Paris on a pleasure trip, led interviewers to believe he will try to find a new partner for Ronald Colman during his journeyings. He said Colman and Vilma Bauky had decided not to team up in screen production again.

Goldwyn expressed himself as believing the new decree for control of film imports is a mistaken policy which will result in flooding the native picture theatres with mediocre product. He holds similar views of the British and German quota regulations.

Goldwyn and his wife sail for home March 28.

## Cochran-Brady Alliance

London, March 20. C. B. Cochran, whose musical productions are known in New York and London, has completed an alliance with William J. Brady, Jr. The deal calls for the interchange of attractions.



## WILL MAHONEY

The New York HERALD TRIBUNE said: "Will Mahoney is just the person to carry 'Take the Air' to success. He is a comedian of the semi-wistful type, who last night proved his ability to carry the humorous relief as well as the romantic interest. AND you will applaud and applaud when you see this Mahoney chap dance."

Direction  
RALPH G. FARNUM, 1560 Broadway

## NEW VAUDEVILLE HOUSE INTRODUCED TO PARIS

Located Between Two Cinema Theatres—Backed by Fournier Group

Paris, March 20. A new vaudeville theatre, known as the Polles Wagram Casino, directed by the Fournier group, opened last week with every prospect of creating a following. The establishment is just off the Avenue Wagram and is situated between two big cinemas, the Royal and the Lutetia.

Feature of the premiere was a revue signed Jose de Berys and Paul Briquet in which she concerned Marie Dubas, Miss Floreille, Carle, Zoiga and Rachel, Henri Garat, Pierre Dorley, Carol and Sonya, Portugais, Russian singer, Richie and Pesterat, Belgian comedians, and Ruth Bayton.

Comedy Premiere  
The only other premiere of the week was a revival of Felix Gandera and Claude Cerve's three-act comedy, "La Maitresse Imaginaire" (The Phantom Mistress), this time entitled "Wing Ann, Madame," at the Gaumartin. Piece was originally done seven years ago at the Renaissance.

Story tells of a provincial mother, who, wishing her young and bashful son to know something of the world before his approaching marriage, encourages Maude, a married actress, to pretend to be the boy's mistress. Complications develop when the make believe becomes a reality.

Marguerite Pierry does well as Maude, while Paul Bernard is amusing as the romantic novice. A capital bit is that of Alcover playing the actress' husband.

## Empire Bookers

Paris, March 20. Negotiations have been completed between Audifred (booking office of the Paris Empire) and the firm of Arnaud-Larigue for the engagement of foreign acts through the latter agency.

## INDEX

Foreign	2-3
Pictures	4-35
Picture Reviews	48
Film House Reviews	42
Vaudeville	36-43
New Acts	46
Burlesque	47
Bills	48-50
Times Square	51-53
Editorial	56
Literat	59
Women's Page	54-55
Legitimate	57-66
Legit Reviews	61
Music	67-72
Outdoors	73
Sports	61-63
Obituary	74
Correspondence	74
Letter List	79
Inside Pictures	18
News of Dailies	47
Inside Legit	58
Burlesque Routes	50
Band and Orch. Routes	50
Inside Vaude	38-43

# TWO LONDON NEWCOMERS SCORE, "DESERT SONG" DOING \$20,000

London, March 20. In a season devoid of real sensation West End smash-ups, the box office of the legit theatre here has held naught of unusual interest in the weekly takings, as a rule.

For example, the following report for a week as the season starts towards the summer.

**Estimates for Last Week**  
Adelphi—"Clowns in Cloak," starring Jack Hylbert and Cicely Courtneidge. \$20,000 weekly (eight performances). Star revue. Opened Dec. 1 and will run until summer.

Aldwych—"Thurs," farce featuring Ralph Lynn and Tom Walls. Running nearly year and about exhausted itself. Only fair business.

Ambassadors—"The White Arms," farce featuring Owen Nares, doing very strong business in small theatre that couldn't yield big profit even if continual capacity.

Apollo—"New Edgar Wallace crime play 'The Man Who Changed His Name' (opening March 14) seems certain to do business for a limited time at least, the libraries, 'Quest' which preceded at this house began at the Criterion two months ago, then moved to the Winter Garden. One of the newspaper magnates took a liki; to the piece and ordered it boomed. It prospered at the small Criterion, and went along nicely at the Winter Garden for a fortnight, then began to sag and finished fading out.

Carlton—"The Yellow Mask," spectacular musical melodrama, averaging \$17,000 weekly, having profit of \$3,000 to go toward paying production cost of \$70,000.

Comedy—"The Silent House," Chinese mystery thriller based on old vaudeville sketch; not particularly well spoken of by press, but caught on from start in modest way and has been running since last summer at average business of little over \$7,000 weekly. Shows good profit to investors. Author is in cast and participates as writer, actor and inventor.

Daly's—"Lady Mary," new musical by British authors just starting; looks like lengthy run with splendid library buy immediately after first library deal of \$150,000. Without spilling publicity, figure exaggerated. Going along at rate of \$18,000 a week.

Drury Lane—"The Desert Song" in last weeks. Doing practically capacity, which is \$20,000 a week, still running about \$20,000, with business off principally in higher-priced seats. Will be succeeded shortly by "The Show Boat."

Duke of York—"Good Morning, Bill," Woodhouse farce, starring Ernest Truex, now in its 16th or 17th week, running along to \$3,000 a week. The piece, produced by a syndicate made up of the Shuberts, Gilbert Miller, William Gaunt and Truex. Miller contemplates New Truex production of piece in fall with Truex.

Fortune—"On Approval," Lonsdale's piece with four people in house cost \$20,000, with eight night performances, probably doing \$6,000.

Gaiety—"The Vagabond King," after years' run at \$12,000 gate, still prospering.

Garwick—"Tin Gods," another Chinese thriller, just escaped being good play. Closed last week. "Cocaine" followed this week.

Globe-Tallulah Bankhead in "Blackmail" opened Feb. 28 and positively received until finish, when gallery began to boo.

Not even Tallulah's personal popularity will pull the piece over. This piece might be revised with a comedy relief character and get over in New York.

Haymarket—"The Fourth Wall," detective story by A. A. Milne, opened Feb. 29, started slow but may pick up as "Yellow Sands" did at same house.

Hippodrome—"Till the Deek," down to \$13,000 weekly in nine performances. This piece started off in a manner that indicated it would be record breaker, but seems to have sagged appreciably. Matinees are poor.

His Majesty's—"Oh Kay," has fallen away to \$12,500 weekly, which just gets them out.

Kingsway—"Marigold," real hit, small house, small expenses, doing just enough to show profit. Business very much like "The Farmer's Wife," which started slowly, improved gradually, and ran two years.

Little Theatre—"A Man with Red Hair," sort of Grand Guignol melo-drama, harrowing and unlikely to enjoy extended run; very small theatre and doing about \$6,000 weekly.

Lyric—"Sauce for the Gander" ("The Cadid Snatchers"), poorly, despite splendid notices and that the show went like wildfire at its premiere. No one able to account for apparent apathy, but due to its having been banned under original title. Will shortly be succeeded by Joe Coyne in "Baby Cyclone," name of piece home owned by Coyne.

Lyric—"Lumber Love," Hannon Swaffer's all-English protoge, musical, opened with good prospects of signal success.

New Theatre—"The Wrecker," by author of "The Ghost Train." Doing steady business but not very big, but yielding handsome profit.

Palace—"The Girl Friend," most consistent money-getter of the current season, playing to capacity \$18,000 gate. Completed 20th performance.

Playhouse—Noel Coward in "The Second Man." Library buy and doing close to \$10,000 weekly. House has no pit or gallery.

Prince of Wales—"Square Crooks," limited buy, doing \$4,600.

St. James—Gerald du Maurier in "S. O. S.," designed in London, but does not seem to have come off according to schedule. Prestige of house and that of star insures good business for limited time, while indications it will develop when society returns to London in spring.

Savoy—"Young Woodley," banned by censor and played at Arts Theatre Club one week, during which the Lord Chamberlain himself visited the show and removed the ban. Now going big, practically capacity at \$10,000.

Shafesbury—Lonsdale's comedy, "The High Road," approaching 250th performance doing \$9,000; had been doing \$11,000 to \$12,000.

Strand—Sybil Thorndike in "Judith of Israel," produced for limited run, doing good business.

Vaudeville Theatre—Billy Merston in "Lord Baby," around \$4,600.

Winter Garden—"The Spider" opened very big, but audience largely theatrical. All liked show, but press limited their indications of its appointing at this time. No hit anticipated, although making small profit at \$3,000 rent.

Wyndham's—"The Watchers," doing poorly. House has certain prestige, but end of run came Saturday. "Unknown Warrior" succeeds, coming from Garwick; special matinees.

## 2 Shows Out of London

London, March 20. A couple of shows are leaving at the end of the month, including "The Spider," which will withdraw from the Winter Garden March 31. "Square Crooks" is to leave the Prince of Wales, because the theatre is wanted for "Gentlemen Prefer Blondes." "Crooks" is liable to move over to the Globe, where "Blackmail" quits March 31.

"Sauce for the Gander" ("Cradle Snatchers") also departs from the Lyric shortly, and "Baby Cyclone" will come in April. "Cyclone" has the following cast: Joe Coyne, Frank Vosper, Alfred Drayton, Kathleen Oregan, Cicely Byrne and George Barrett.

## Guild's Benefit Sunday

Sunday evening, March 25, at the Century, New York, will be the big event of the Jewish Theatrical Guild's benefit performance.

Admission tickets for reserved seats run from \$1 to \$25 per, with an entertainment on hand to correspond with the scale.

## "Monster" Found Naive

London, March 20. Crane Wilbur's "The Monster" was gleefully received at the Strand by a sophisticated first night audience.

House apparently enjoyed the situations designed as horrifying.

## DE COURVILLE'S SALARY LIMIT

Richard Bennett has rejected an offer to appear in the London company of "The Barker," to be presented over there by Albert De Courville. He failed to come to terms over salary.

No selection has been made for the lead, that bit of casting being made difficult through De Courville's unwillingness to pay a higher salary than \$250 weekly.

Claudette Colbert and Norman Thomas, who are to appear in the show, sailed Tuesday.

## ANNA MAY WONG'S JOB

Los Angeles, March 20. Anna May Wong, Chinese flapper screen actress, is en route to New York to sail, March 29, for Germany, where she has a job to appear in "Silme," by Karl Voel-moeller.

Ufa will produce.

## TILLER GIRL WEDS

Paris, March 12. The marriage is announced of Hilda Birch, of the T. Tiller girls, now dancing at the Casino de Paris, to Paul Gason, musical director of the same theatre.

## Gov't Checking Up on Foreigners' Permits

Los Angeles, March 20. United States immigration authorities are making a drive on the film colony to check up the passports and permits of foreigners who have exceeded their time in this country.

Three inspectors made the rounds of Hollywood and Beverly Hills during the past week, checking up over 250 people here on permits. Many of the permits had expired and the studios had to scurry to the Immigration Department to have them extended.

Several of the people whose permits were extended for another six months were given notice by the inspectors to leave the United States within 30 days.

Most of the actors, directors and writers called upon were British and German subjects.

## Berlin Music Branch

London, March 20. Francis Day & Hunter, English music publishers, are opening a branch office in Berlin.

## Cecil Leading Hotel Cab

London, March 20. Edward Laithard will shortly produce an intimate cabaret entertainment at the Park hotel, with Cecil Cunningham, mistress of ceremonies, accompanied by Rex Evans, pianist from the Cafe Anglians.

Miss Cunningham has a contract clause which bars any possible successor from using her numbers.

## Pass Up \$2,000 Bid

Paris, March 20. The management of the Scala, Berlin, wants to secure Dollie and Billie this season, and has made an offer of \$2,000 per week for the girls.

Owing to engagement for South America the couple will not be able to visit Germany until November.

## The Tiller Dancing Schools of America, Inc.

226 West 72d Street, NEW YORK  
MARY HEAD, President  
Phone BRIdgE 8215-6  
New Classes Now Forming

## DATA FOR CHATTER WRITERS FROM FILM TALENT—DIRECT

17 Biographies Are Gathered on Questionnaires by M-G-M—Lionel Barrymore Without Ambition—Eleanor Boardman's "Art"—Dot Farnum's Work

Los Angeles, March 20.—Biographies of stars, directors and screenwriters, compiled by Metro-Goldwyn-Mayer on the guidance of chatter writers on dailies or periodicals, reveal some illuminating quirks of character among the pay-rollees.

They write 'em themselves. Seventeen of the charts as filed out reveal a passion among M-G-Mers for swimming. Harry Crocker, however, confesses his hobby is billiard playing.

Lawrence Gray's desire is to have a bank account, but Lionel Barrymore admits he is devoid of ambition.

Tom Browning lives to "put sympathetic understanding into crook roles." Tim McCoy wants to present the Indians in their true light (doesn't say what it is).

Tom O'Brien, who plays rough and tumble low-lives on the screen, likes other people to enjoy his hobby. It's playing practical jokes.

Tenen Holtz decided his wife was his hobby. Jackie Coogan considers himself "too young" to speak out.

Some of the M-G-M-ers are classy. Louise Dresser dotes on batiks. Helene Costello says she goes in for charcoal drawings and first editions. Eleanor Boardman expansively includes all "art."

John Gilbert is the only one whose ambitions are moral in tone and calculated to set before the youth of the land an example of rectitude. Jackie's ambition, he says, is "to be good," and his pastime is "trying to keep good."

Dorothy Farnum, scenario writer, was the only one expressing as a hobby, "hard work."

### Inspiration's Bookkeeper, Charged with Larceny

Three indictments, two charging grand larceny in the second degree, and the third forgery in the second degree, were returned by the grand jury to Judge Otto A. Rosalvsky at General Sessions against G. S. Hampton, 24 of 29 Perry street, formerly bookkeeper for Inspiration Pictures, 565 Fifth avenue. Hampton was arrested at his home by Detective William Sullivan of the District Attorney's office. He pleaded not guilty to the charges in General Sessions and was held in \$5,000 bail.

According to Grace Humphreys, Abban and Frederica H. Stokes, employees of the picture concern, Hampton caused two checks for \$200 each to be cashed by the company, one Aug. 18 and the other Sept. 6. The checks, it is charged, were worthless.

The third charge, that of forgery, is based on the allegations of the two women who claim Hampton raised a company voucher from \$28 to \$128 on Aug. 2, 1927. According to the company's officials it was not until after Hampton had left their employ and his books were checked up that they discovered discrepancies in his accounts which, they allege, amounted to over \$10,000.

### Douglas Murray Marries

Douglas Murray, assistant to S. L. Rothafel at the Roxy, and Ann E. Fleming, member of that theatre's ballet corps, terminated their engagement by marrying each other last week.

The original wedding date was for the spring, but the Little Church Around the Corner got the couple Friday (March 16).

Murray continues in his capacity at the Roxy.

### Roland-Bard Wedding?

Los Angeles, March 20.—It appears pretty well believed here that there will be a wedding uniting Ruth Roland to Ben Bard.

Miss Roland is the former picture star who has grown fabulously wealthy through local realty investments.

Bard is under contract as a Fox featured player. He is now in the east.

### News Getters Costly

Los Angeles, March 20.—Producers and directors on the Coast are relieved of casting responsibilities since competition for scoop news among picture writers of the local dailies reached the point of fever heat.

So eager are the writers to get the lead on a cast for a newly announced picture they calculate to their best ability who should be selected and write accordingly.

These tips are sometimes prompted by the players desiring the part but the producers have been fed up so much on the suggestions, it spurs the announced player's chance of getting the part.

### Catherine Curtis' Unpaid Check Brings Summons

A summons, alleging larceny by check was answered by Catherine Curtis, president and general manager of the Catherine Curtis Film Corporation in the Tombs Court Friday before Magistrate Stern.

According to Walter E. Beddell, of the Brokerage firm of Woodworth, Lounsbury & Co., 52 Broadway, Miss Curtis, in private life the wife of Joseph S. O'Neill, lawyer, of Binghamton, N. Y., had the brokers cash a check for \$1,325 and then had payment on the note stopped. After hearing Beddell's testimony Magistrate Stern continued the summons until Wednesday in Yorkville Court.

According to the testimony of Mr. Beddell, Miss Curtis, who was the first woman to take up the production of feature motion pictures in this country and lives at 280 Park avenue, after dealing with the firm for over three months during which time she transported \$25,000 worth of business, caused the cashier of the firm to cash her check for \$1,325. Later the bank refused to honor the check, according to Beddell.

Under cross-examination by Harry Oshrin, Miss Curtis' counsel, Beddell admitted he had frequently cashed her checks. Oshrin contended that Miss Curtis had always kept a substantial balance with the firm in commission the company owed her.

On leaving court Miss Curtis said she is engaged preparing for a new departure in motion picture production, which will affect women most interestingly. She would not go into further details.

### Dinner for Sapiro

Plans have been made for a testimonial dinner to Aaron Sapiro, head of the Motion Picture Exhibitors Association, to be held at the Hotel Ritz, New York, around April 17. Heads of the producing and distributing companies are expected to be present in addition to a prominent list of financial men interested in Sapiro's ventures in the past.

### Two Reasons for Fire

Los Angeles, March 20.—The dual reformatory set built at a cost exceeding \$50,000 for C. B. De Mille's "The Goddess Girl" was burned to the ground to furnish a part of the climax for the picture. It will keep other producers from using the set after De Mille leaves.

### John Brown of Des Moines

Des Moines, March 20.—John Brown, proprietor of the Aurora theatre here, has been re-arrested and charged with desertion of his six-year-old son.

The information was filed against him by his wife.



### ROSCEO AILS

says: "Shirley Dahl opened with Roscoe Ails, Allentown, Keith-Albee circuit. Scored a distinct hit with only one hour rehearsal. That, brother, spells artist. Dorothy Ellsworth contributed her feminine beauty and talent, the type Blinn Glyn paints. Ails' greatest band triumphed genuinely, directed by Abner Nordlund; Ralph Fenton sang and how."

### "Dawn" as Special at \$2

Arch Selwyn has decided to show the English-made "Nurse Cavell" picture, called "Dawn," as a special on Broadway in a legit house at \$2 top.

Should the censors restrict the picture, says Mr. Selwyn, he will legally test their powers.

No legit house as yet has been secured for "Dawn." Its American owner expects to have one within the next 10 days.

"Dawn" has been shown abroad without commotion, though stopped by the English censor's edict. The picture is said to have cost \$200,000, extraordinarily high for an English-made or no pretensions. The "Dawn" publicity in London was started by its American producer, with the space grabbing running away from him, leading to the ban.

In a review of "Dawn" carried in Variety last week and written in London, it stated that the execution of Nurse Cavell by the Germans was but vaguely seen. That is the portion mostly objected to over here, stated Selwyn. Remonstrances so far received by him have been mostly from German-American societies.

### Fox Will Dispose of Ascher Chicago Houses

Chicago, March 20.

The Fox office, operating six Ascher houses for the Chicago Theatre & Trust Co., receivers, and will net the six houses in default of a \$500,000 loan made to Ascher Bros., will receive bids on them in two weeks.

None of the theatres is considered suited to the present needs of Fox in Chicago.

### Speedy Lon Young Starts Right to Work

Los Angeles, March 20.

Lon Young, formerly director of publicity for Gotham Productions, has turned out to be a speedy producer. He arrived on the Coast and two days later had a feature production started with Lila Lee, Gene Keefe, Burr McIntosh, Gladys James and Virginia Lee in the cast.

"Title will be 'Gentlemen Preferred.' It is the first of a series of eight dramas and four dog pictures to be made for Chesterfield Productions.

Young will have complete charge of production and is making his headquarters at the Metropolitan studios.

### Gloria's Studio Suite

Los Angeles, March 20.

PRO studios have completed the building and re-furnishing of "Royal" dressing suite for their new tenant, Gloria Swanson, who is about to start her next United Artists production on this lot.

The best and old stand-by comfort players at this studio never got anything better than a two by four dressing room, but the new Queen will now rate a parlor, bedroom and bath.

## SHOWMAN FRANK EDWARDS WINS ELECTION AS SEATTLE'S MAYOR

Only Big City's Woman Mayor Defeated Overwhelmingly—Dirt Campaign and Three Dailies Against One Showman, Too—For Business Civic Rule

### Big Supervisor

Los Angeles, March 20.

A film director who declined to accept an assignment which would necessitate his making a picture abroad, was roundly berated by the producing supervisor in charge of the picture.

He was told by the supervisor he had been given every opportunity to become famous, and was ungrateful for what had been done for him. The supervisor is said to have declared he allowed the director to ride with him in his car; attended previews with him and had also allowed the megaphone welder to be seen often in public with him, all of which the supervisor declared make people think he was a big director.

### \$30,000,000 Flotation for Two English Syndicates

London, March 20.

General Theatres Co., owners of the Palladium, floats a \$15,000,000 public company tomorrow (Wednesday).

The project is to include the Palladium, Capitol, Astoria and 53 other theatres, all to play the combination policy of pictures and vaudeville.

Another flotation is that of the Nevelle and Churchill Company, theatre brokers, which will attempt to establish a \$12,000,000 picture house company on the 50 film theatres they claim to have purchased.

### Major John Zanft Will Marry Hattie Carnegie

Passing through show business with an unscathed record as a bachelor, Major John Zanft has finally gone the usual way. In early April Hattie Carnegie will be his bride.

Miss Carnegie is one of America's foremost modistes. She has an elaborate establishment at 42 East 49th street.

Her husband-to-be, the Fox Theatre general manager, is a vice-president of Fox, also New York state commissioner for the reformatory parole board and a director of two New York city banks.

Major Zanft acquired his saluting title as an officer of the naval reserve.

### M-G-M Backs Van Dyke

Los Angeles, March 20.

Robert Flaherty, author of "Under Southern Skies" which M-G-M has been shooting for several months in the South Seas, returned to Hollywood last week under orders.

He was co-directing with W. S. Van Dyke, but a difference of opinion arose. M-G-M sided with Van Dyke, one of its regular directors, who is continuing alone and expects to finish shooting April 15.

### RECASTING "EMPIRE"

Los Angeles, March 20.

"Pides of Empire," abandoned originally for the reported cause that it was likely to run into censorship, will be recast by M-G-M.

Renee Adoree and James Murray replace Norman Kerry and John Crawford, the first leads. Alan Dwan will direct.

### McGOWAN'S SHOW SCRIPT

Los Angeles, March 20.

Jack McGowan's first original for M-G-M is a show world tale called "Grease Paint."

McGowan was signed by M-G-M and brought to the coast following the success of his play "Excess Pageant."

Seattle, March 20.

With a dull crash the only woman mayor of a metropolitan American city took it on the chin in the election here last week, and a showman turned the trick.

Frank Edwards, former owner of Winter Garden and several suburban theatres, swept to overwhelming victory over Bertin K. Landess, to the tune of 60,000 to 39,000.

The snowslide completely repudiated all the mud and dirt that she and her adherents had stirred up concerning Edwards, who conducted a fearless, clean campaign.

Good showmanship with smart advertising helped the Edwards' banner climb to the top. Billboards, newspaper advertising, placards and circulars were used, as all three local dailies were against Edwards.

The voters showed their contempt for newspaper dictation, and it looks as though the way is wide open for a properly run daily in Seattle.

All the showmen were for Edwards, with but one exception, John Danz, who has a string of cheaper grind-and-two-all-nighters. A circular put out by Danz was in poor taste and doubtless helped Edwards to did all the dirt from the other side. Probably the Danz motive was selfish in that he feared Edwards did not favor all night shows in this man's town.

Constructive Mayor

There is a general feeling that the town is going to feel a favorable effect due to Edwards' winning. He has a constructive industrial and business program and is a keen business fellow as shown by the way he clicked with his theatres.

Mr. Edwards said after his victory: "I appreciate the support of the theatre men and all my friends and intend to be a mayor of all the people, regardless of nationality, creed or politics."

"I will do all in my power to develop civil righteousness, commercial growth and industries in Seattle and have faith that this city has the foundation upon which to build the future metropolis of the Pacific Coast."

### WEATHER FORECAST

Washington, March 20.

Inquiry at the U. S. Weather Bureau gives the following outlook for the country east of the Mississippi for the week commencing tomorrow: Fair and warmer Wednesday (21), mild temperature Thursday with rain Thursday or Thursday night over northern sections, possibly continuing into Friday; colder by Friday and considerably colder Saturday.

Rain over south and central sections and rain or snow over the more northerly sections east of the Mississippi River about Sunday night or Monday, possibly during Sunday west of Appalachian Mountains.

Slowly rising temperature Sunday (25).

### Nugent, "Find," in Demand

Los Angeles, March 20.

Ed Nugent, until recently property man and then gag man on the Metro-Goldwyn-Mayer lot and suddenly discovered as a screen find, receiving a contract, is very much in demand by the directors of the company.

He has been chosen to play the role of the hoofer in "Excess Pageant," which will be a starring production for William Haines. James Cagney will direct.

He also will have a part in "The Delany Trial" which will be directed by John Ford.

### Miss DeMille "Extra"

Los Angeles, March 20.

Constance DeMille, 20, daughter of C. B. DeMille, is appearing as an extra girl in "The Goddess Girl," now being directed by her father.

# DEMILLE'S COSTS-GROSSES

## THINK INDUSTRY NEEDS TO BE EDUCATED ON SALES VALUES

Talk at A.M.P.A. on Advertising, Publicity and Salesmen—But Two or Three Sales Managers With Fine Knowledge, Claimed by Speaker

At a meeting of the Association of the Motion Picture Advertisers last Thursday afternoon it was proposed that a campaign be started to educate the industry to the actual sales merit in advertising and publicity work. It is for the purpose of preventing deplorable conditions in the future such as now exist with the discharge of numerous exploitation men after long years of satisfactory service in their respective organizations.

Members of the A. M. P. A. seriously discussed possibilities of organizing where they could offer protection by means of employment in case of sudden dismissal and wholesale staff cutting such as recently occurred.

According to one of the members recently returned from the coast, publicity and advertising men in California are as badly off as they are here.

It was said at the meeting that only two or three sales managers in the picture business know that advertising and publicity have an actual merchandising value as in the past, and that with a cut in the sales staff there would be a corresponding loss in sales.

In the case of one company, the speaker said the cutting of the staff in various departments had resulted in a loss of \$200,000 in business. This evidently concerns Pathé, as losses in contracts were reported there when men with long-standing connections were let out.

Several speakers urged that steps be taken immediately to bring the value of their work to the attention of the proper people by means of a systematic campaign.

## Reducing Overhead Charge By 32 1/2% in Theory?

Los Angeles, March 20. One of the large leasing studios on the coast has compiled a chart of production costs, showing how the money on the average making of a picture is distributed:

	Per Cent.
Studio overhead.....	19 1/2
Actors' salaries.....	29
Costumes.....	1 1/2
Raw film.....	5
Locations.....	1 1/2
Scenarists and stories.....	11
Directors and cameramen.....	13
New sets.....	16

These figures were taken from the Film Daily Year Book and used with a supplementary chart showing that this studio can eliminate the 19 1/2 per cent. studio overhead and 13 per cent. time occupied in building new sets and saving of directors and cameramen's time through an efficient method of studio operation.

This makes a total of 32 1/2 per cent. saving. It looks attractive in any advertisement, but practically it remains a problem until tried out by the producer.

## Brent-Brook Team

Los Angeles, March 20. Paramount will team Evelyn Brent and Olive Brook in a series of pictures to be produced for next season's program.

## "Dawn" Quiet in Brussels

Paris, March 20. The continuation of the showing of "Dawn," dramatic version of the Fifth Cavalry case, in Brussels seems to put an end to any thought of disaster. It was predicted that the picture showing in the city where the English nurse was executed during the war would be the show for exhibitors.

## FRENCH FILM RULES AS SALES FORCING DEVICE

Americans See Foreign Market Pinched In—Propaganda Cry Raised

Paris, March 20.

Representatives of American film interests here are expressing grave fears for the future of their product in this market. Even before the rule and regulations of the French Cinema Commission became known (they were ready to be submitted late last week), it was their belief that wholesale importations of American pictures would be impossible unless something is done to relieve the situation.

American trade opinion was divided between two views, each seeking to interpret the public expressions of Minister Herriot. One view is that larger representation of French pictures in the United States will be forced, since the new commission is empowered to regard imported pictures in the light of the treatment accorded to French product in the country of the foreign picture's origin.

The other conception is that the new regulations will aim principally at opening the native screen to domestic product, the idea being that French exhibitors will be obliged to show French pictures, and if there is any room for foreign product, the exhibitors will throw their screens open to competing producers from abroad. In either event the market may be drastically cut for foreign material.

## Foreign Control

Minister Herriot in his address to Congress said that France must take action in the film import crisis.

"This industry," he declared, "which is in place of third importance in the commercial world, has almost completely disappeared here. In the United States it is said to be the most important business next to steel. In France many foreign film producers have become the owners of the theatres where their pictures are shown."

"All those who have the best interests of France at heart would have moved if I were to show them a list of Paris and provincial theatres which are now under foreign control. And this number is steadily growing—bought with the French spectators' money."

The minister continued that the country was being "colonized" by what he referred to as "hostile propaganda," which has been directed at the nation since 1914. He declared that so much the financial consideration he had in mind as the effect foreign pictures were having upon French sentiment.

## Chadwick's 'Miracle Girl' Sequel—Betty Compson

Los Angeles, March 20. I. E. Chadwick engaged Robert Hill to direct Betty Compson in "The Miracle Girl," his next picture for First Division.

It will be a sequel to "The Miracle Man," in which Miss Compson starred her first hit.

## "Names" on Movietone

Los Angeles, March 20. Fox is getting ready to buy a number of big name artists on Movietone.

It is said that program will be taken up with the names to be offered to the studio.

(Owing to the extreme interest held in the film future of Cecil DeMille, his standing and reputation as a class director of program, special and super pictures, the following facts and figures, authentically secured, are printed.)

DeMille's career dates from the early days of the film industry. Some most interesting detail is revealed in this story, other than DeMille's production costs and gross sales of his productions.)

Los Angeles, March 20.

Cecil B. DeMille since December, 1915, when he started making "The Squaw Man" for the Lasky Company, has directed 50 pictures. They cost a total of \$9,682,721. Of this number, 47 of them, made for the Lasky and Famous Players-Lasky companies, grossed a total of \$21,877,398. The other three pictures, made since DeMille left F. P. L. in 1925 and released by Producers Distributing Corporation, cost a total of \$3,239,835. As these latter pictures have been released within the past two years, it is impossible to ascertain an approximate of their gross returns.

The cheapest picture DeMille has produced in his career was "Kindling," made in January, 1915, with Thomas Meighan making his first appearance with Charlotte Walker supporting. It cost \$10,034 and grossed a total of \$66,026 through the state right exchanges.

That DeMille has always produced the \$1,000,000 and over pictures is observed in going over the list to find he has made 17 pictures costing less than \$20,000 and five which cost between \$20,000 and \$25,000. All of these pictures were made in the early Lasky production days and drew in returns from the exchanges and state right organizations ranging from \$58,074 for "The Captive," to \$147,599 for "Carmen," which cost \$23,427 to produce.

After making these pictures under the \$30,000 figure DeMille jumped to the fore by spending \$202,976 on "Joan the Woman," with Geraldine Farrar and Wallace Reid in the cast. This picture brought DeMille to the front as a director, with the exchanges and state right groups selling a total of \$605,730.

## The First Sheik

The first of the sheik pictures to be made by DeMille was "The Arab." It cost \$18,327 and returned \$65,536, a heap of money for a picture in the spring of 1915.

In June, 1915, he made his first "Chimmie Fadden" picture with Victor Moore. It cost \$10,504 and drew \$68,526. This picture elicited all around the country. In November of that year he made a sequel to it, entitled "Chimmie Fadden Out West." This picture cost \$15,096 and grossed \$72,036.

The first of the DeMille pictures to hit over \$100,000 in sales was a series of three pictures with Geraldine Farrar. The first, "Mavin Rossa," cost \$18,574 and drew \$102,767. In its cast of this picture Wallace Reid made his debut as an unknown. DeMille was so enthused by the way that picture sold he put Reid opposite Farrar in "Carmen," the next one, which cost \$23,409 and brought back \$147,599. The third of the series, "Temptation," was made for \$22,472 and returned \$102,457.

Included in the cost of all these productions was the salary of DeMille, as well as studio executives.

Cost \$134,831; Gross \$424,718. After the release of "Joan the Woman," the Lasky organization tied up with Famous Players and DeMille's first task was to direct Mary Pickford in "The Romance of the Redwoods." This picture cost a total of \$134,831 to make, which included \$96,000 in salary paid to Miss Pickford. It brought to the new releasing organization \$124,718. This picture was made in March, 1917.

On the heels of this DeMille made two over \$100,000, each. "The Little American," war story, with Mary Pickford and Jack Halliday cost \$166,449, with Miss Pickford making nearly \$100,000 of that picture. It was the first in which DeMille was teamed for a second time with Mary Pickford.

It was followed by "The Woman Who Sings," which cost \$134,831 to make, which included \$96,000 in salary paid to Miss Pickford. It brought to the new releasing organization \$124,718. This picture was made in March, 1917.

## 75% OF AUSTRALIAN HOUSES WOULD CLOSE WITHOUT U. S. FILMS

Limited Number of British Pictures—Difference Also in Publicity Material—Possible English Recommendation—Country Helpless as Own Producer

Sydney, Feb. 19.

Lot of talk in film circles regarding the number of British pictures screened here per annum.

At the present time the quantity of British pictures imported is very small, but the fault lies entirely with the British producers themselves.

Publicity men connected with the English producers are asleep. Each American mall practically brings enough publicity matter from the States to fill a small motor truck. British publicity coming direct from England, and also through America, would not fill a small grip!

Again, pictures manufactured in the old country in the past have been very poor quality and not up to the standard of an American "quidde." About the best picture made in Britain for many years was "The Flag Lieutenant."

America has the film market of Australia and will continue to hold it until such time as America fails to deliver what the public wants. If Britain wakes up and supplies us with pictures of good quality, that country can hope to get a decent share of business here.

The Royal Commission, now preparing its report on the picture industry of Australia, may recommend that a certain quota of British pictures be exhibited in every program. Exhibitors can easily overcome this point by screening scenic and news reels.

Alas! Britain cannot possibly supply its own picture wants at the present time and will not be able to do so for many years.

If America stopped sending us pictures, 75 per cent of the picture houses would have to close and the other 25 per cent would have to follow soon after.

## FOX'S "NAME" FAITH

Fox, contrary to unpublished reports, will not follow Public in the presentation scheme for entertainment in his district.

This producer's reasoning is that big names get a bigger draw, and if anything cost less than expensively appointed nameless acts.

On the Fox circuit at the present time such names are headlined as Sophie Tucker, Harry Carey, Buck Jones, Ben Bard, Francis X. Bushman.

## U Obliges Fox to Insure Aerial Actor

Los Angeles, March 20.

In loaning Arthur Lake, film juvenile, to Fox for a leading part in an air picture to be made by Howard Hawks, Universal required that Fox insure Lake for \$25,000 against death or permanent disability.

This is the first instance of a producer requiring another organization to take out insurance of this character on a player borrowed for a picture. With all companies now making airplane pictures during the year, like precautions may be taken.

## Pre-Historic Serial

Los Angeles, March 20.

Universal will make a serial titled "Perils of the Unknown." It will have a background of pre-historic animals similar to the period of "The Lost World."

Although the serial market has been in bad shape for the past few years, Universal believes the public will go for chapter thrillers if new subjects and themes can be obtained for 10 or 15 chapters.

## T-S "Power," Special

Los Angeles, March 20.

Reginald Barker will make four more pictures for Tiffany-Stahl. His first for that organization, titled "Power," will be released as a special.

## "VIRGIN QUEEN" TINTED

Los Angeles, March 20.

In H. Clifton T. Kalmus, producing color shorts under the name of "The Virgin Queen," Kalmus has teamed with M. G. M. to make a picture on his 22nd of March. It will be tinted in color and will be released as a special.

## "Vamping Venus," First National Special

Los Angeles, March 20.

"Vamping Venus," featuring Charles Murray and Louise Fazenda for First National, was intended as a program picture. It will now be released as a special in eight reels.

Edna G. directed. A number of "Helen of Troy" sets were redressed for the production.

## Laemmle Recuperating

Los Angeles, March 20.

Carl Laemmle of Universal is recuperating from his recent illness at Marinara Hot Springs. Laemmle's intended trip to New York has been called off.

## SAM GOLDWYN'S CHOICES

Los Angeles, March 20. Sam Goldwyn has selected a number of pictures for his 1928 program. The first of these is "The Virgin Queen," which will be tinted in color and will be released as a special. It will be produced by H. Clifton T. Kalmus and M. G. M. The second picture is "The Little American," which will be produced by DeMille and released as a special. The third picture is "The Romance of the Redwoods," which will be produced by DeMille and released as a special. The fourth picture is "The Captive," which will be produced by DeMille and released as a special. The fifth picture is "Carmen," which will be produced by DeMille and released as a special. The sixth picture is "Joan the Woman," which will be produced by DeMille and released as a special. The seventh picture is "Chimmie Fadden Out West," which will be produced by DeMille and released as a special. The eighth picture is "Chimmie Fadden," which will be produced by DeMille and released as a special. The ninth picture is "The Arab," which will be produced by DeMille and released as a special. The tenth picture is "The Squaw Man," which will be produced by DeMille and released as a special.

# NEW 'TILLIE' NOT HOT AT \$21,000; 'RED HAIR' IN STATE, L. A., \$29,000

Canyon Flood Havoc Affected Business Last Week—  
Met. Fell Off \$7,000 With "Tillie's Punctured Romance"—"Sadie" Still Going in High

Los Angeles, March 20.  
(Drawing Population, 1,450,000)

First run houses as well as neighborhood got sort of a smack last week as a result of the San Francisco disaster. Week started very big in a few of houses, while others did not. The week before, taking it on the chin possibly due to inability of their screen features being able to draw.

Loew's State, with Clara Bow in "Red Hair," was the leader and jumped its gross about \$11,000 above the week before. This Bow girl is the female gender the entire Coast has and the way the populace flocked to the Loew house signified the fact. No doubt the public not been perturbed by the disaster which occurred thirty miles from town, the house would have hit close to \$23,000.

Metropolitan, the leader the week before, slumped more than \$7,000 below the previous week, with "Tillie's Punctured Romance." This one started off big on first two days then hit the boggy hard. Had it not been for those Ziegfeld girls "The Society" and "The Great Sinners," the house would have suffered more.

Of the long run houses at the \$150 top Grauman's Chinese, with "The Circus" (U. A.), in its eighth week was the leader. This one on the entire run has grossed around \$205,000 and looks as though it will hit better than \$350,000 before they drag it off. "The Patent Leather Kid" in second week at Criterion was by no means a box office pass as it hit about \$10,000 below the first week and has not clicked the way it has elsewhere at a two-a-day admission fee. "Wings" is still going strong at the Baltimore. Its second week at \$1,000 below the week before, with picture scheduled to stay another three or four weeks. "Curly Howard" in first stanza with John Ford's production of "Four Sons." This one will be good for another three weeks.

Clara Swanson in "Sadie Thompson" was the leader of the downtown pop priced long run feature attractions, at the United Artists. House is concentrating heavily on a 35c. admission before one in the afternoon and filling them up for the early matinee. This picture in two weeks garnered more than its two predecessors had done in three weeks. "Legion of the Condemned" did not get off to a rousing start, though it may gain. It was its director, William L. Wellman, great break. Gross for second and final week dropped off about \$5,000 from the first stage.

"The Showdown" in Egyptian in Hollywood got a fair break. "The Warning" at Boulevard did about \$400 less than the Egyptian. It showed house healthy profit on week.

Estimates for Last Week  
Grauman's Chinese (U. A.) "The Circus" (U. A.) (1928; 50-\$150). Still hitting big. Gross for week with St. Patrick's day being sell-out because populace knew it was Sid Grauman's birthday. Around \$22,500.

Carthy Circle (Miller-W. C.) "Four Sons" (Fox) (1500; 50-\$150). Fifth week hit stronger than week before. Intake even \$10,463.

Criterion (W. C.) "Patent Leather Kid" (F. N.) (1500; 50-\$150). Knockout in second week at de luxe admission price; \$9,000.

Biltmore (Branger) "Wings" (Par.) (1655; 50-\$220). For ninth week in this house and the corner held up remarkably strong at \$16,500.

Loew's State (W. C.-Loew) "Red Hair" (Par.) (2200; 35-99). Clara Bow draws them in of all ages and they sure were wild about her even though she has been in better films. Eddie Peabody in next to final week as m. c. here. Close to \$23,000.

Metropolitan (W. C.-Bow) "Tillie's Punctured Romance" (Par.) (3595; 25-75). Not cared for at all. Stage attraction more of draw. Trade way off at \$21,000.

United Artists (U. A.) "Sadie Thompson" (U. A.) (2100; 25-\$100). Gloria Swanson back again as favorite of screen fans with second week showing good profit all around at \$20,500.

Million (W. C.-Pub) "Legion of the Condemned" (Par.) (2200; 25-99). Picture got nowhere near break it deserved so far as public concerned. Second and final week, \$9,000.

Boulevard (W. C.) "The Warning" (Columbia) (2164; 25-50). Very good for this meller at \$7,300, with

## CANADIAN CENSORS LEFT "SADIE" ALONE

Much to Local Surprise in Montreal—"Mystery Week" at Imperial, \$10,000

Montreal, March 20.  
(Drawing Pop., 600,000)

Femme week here, seeing and seen, with fashion show at Capitol and "Gay Paree" at Princess. Nifty grosses hung up. Billboard Sunday afternoon and night crimped takings everywhere, mainstem as much as in the neighborhoods, but rest of week built up.

"Gentlemen Prefer Blondes" seems the Montreal idea, since Harry Dahn almost held previous week's figures at the Capitol with \$14,500, but the Fashion Show had a lot to do with it. Matinees were patronized. "Tillie's Punctured Romance" some cases, under head of fans.

Gloria Swanson in "Sadie Thompson" at Palace got big ballyhoo, but gross never really recovered from wallop by opening night's storm. Capitol opens Saturday for week's run, which gave that house good first day. Result was gross down a thousand from previous week.

Below average show at Loew's with counter attractions at Capitol and Princess docked the house \$1,500 from previous week.

"On Your Toes" was the best item of program, and drew the men who could get away from their sweeties to see the night scene. Chance Week at the Imperial left a fine box office result. Gross up to \$10,000, since stunts of this sort haven't been tried in Montreal for a year or so. Censors left picture alone almost, for a wonder. Technicolor production of a Napoleon picture in this French city was over the top.

Estimates for Last Week  
Capitol (F. P.) (2700; 40-85) "Gentlemen Prefer Blondes" (Par.) Fashion Show ran even, both relying on clothes. Big femme biz. \$14,500.

Palace (F. P.) (2700; 60-85) "Sadie Thompson" (U. A.). Big surprise here with vaude program in addition to the picture. This was "The Sailor's Wife." Vaude along usual lines. House up with prize of 20 box seats offered to lucky guessers of acts and picture. So far haven't heard of anyone winning.

Loew's (3200; 45-75) "On Your Toes" (U. P.). Vaude below average and picture best item, but couldn't make up. \$12,500.

Imperial (K-A) (1900; 35-80) "Sailor's Wife" (F. N.). All show was unnamed, but fans seemed to like guessing and gross jumped. \$10,000.

Strand (U. A.) (800; 30-40) "Wolf Fang" (Fox) "The Fourflusher" (U.) "Wheel of Destiny" (Col.) and "Let 'Er Go, Gallagher" (F. D. C.). All together, \$3,000.

## TOPEKA DULL

Vaude Did Best in Kansas Town Last Week

Topeka, March 20.  
(Drawing Pop., 85,000)

Weather Unsettled

Mid-Week season did its stuff to Topeka. The week was cloudy but vaudeville got a break. Threatening and unsettled weather all but the last day was blamed for the most part.

"Kid Boots" (stage), without Cantor but with Eddie Nelson and Pauline Blair, got over here, even with those who had been in the Cantor show. Didn't "wax" quite a half house Thursday night.

Continued decrease in patronage has hit the Waddell Players (stock) after five years, and early closing is reported.

Estimates for Last Week  
Grand (1400; 75) (National)—Waddell Players with "Pala First" (stage) saw good company out Thursday road. "Kid Boots" week's total just over \$1,800.

Novelty (1100; 40) (Crawford)—Strong bill first half, with serial picture, but second half held up to normal. First time Novelty has had two serials running at same time. Week's total, \$2,700.

Jayhawk (1000; 40) (Jayhawk)—"The Divine Woman" first three days got away to fair start, but failed to hold up. Last half-Keaton's "College" held up and under circumstances Waddell's total, \$2,400.

Novelty (1200; 40) (National)—"Underworld" got all picture breaks and held up all week to total of \$1,800.

Cory (400; 25) (Lawrence)—"Bucky" first half rather inane in appeal, but "Finders Keepers" last three days pepped things, making total fair at \$800.

## Toronto Turns English Made "Falkland Island"

Toronto, March 20.  
(Drawing Pop., 700,000)  
Weather Fair

With one of the smartest style shows ever staged in a Canadian picture house, Jack Arthur put the Uptown on top of the heap last week at just under \$16,000. Afternoon biz particularly strong with picture, "Feel My Pulse" (Par) not meaning much. First week this year for Uptown to be out in front.

Arthur coupled up the Robert Simpson Company department store, to supply the smart togger and got the Junior League a high brow outfit of nifties and debutantes to wear it. Then he took hold of the music and staging and made a real thing of it. Besides his own advertising the store gave plenty. Cut to 65 minutes and Canada's so-called picture house had a four show daily.

Although there were slams aplenty for "Rose Marie" (M-G) it bettered \$12,500 at Loew's jump over the average and over previous week's gross but is less than was expected. Every time Hollywood tries to hand Canada a so-called Canadian picture there are grave viewings with alarm and ponderous letters from Vox Pop and Pro Bono.

The case was won. Plenty of squawks but nobody cared. "Battle of Falkland Islands" (Br) English naval picture faded to about \$6,000 and Loew's dropped. Tivoli and gave way to "Legion of the Condemned" (Par) which opened to turnaway lines Saturday. English sea film was a distinct disappointment. The house was because this inland town has no definite link with the sea or the navy. War films all unwelcome here.

Beery-Hatton combination scored again in "Wife Savers," getting about \$12,500 in the big Pantages house where gross have not been so good lately. Organ concerts by Fred Puteham sent over the air were a big help. Broadcast twice a week. The listeners curious to know what all the laughs are about.

Vaude was better than for the past three weeks. Another Turnaway line awarded this house Saturday when Fred Shafer spotted "Shepherd of the Hills." "Passion," first of the Tiffany Stahl releases to mount the Ontario coast next. This one was hurled overboard by censors when first released simply because of its German origin. The picture was not shown to whether or not it should be shown now accounted for the S. R. O. sign.

Hippodrome made up "The Silver Slave" (Warner) made up for a tough break in the picture by a good stage show and slipped a little help much. Hermine King drew extra \$4,500 over week.

Neither of the two legit houses showed anything startling for their ambitious campaign. Figures not available but \$15,000 would look big for "Merry Wives of Windsor" at the Princess or "The Constant Wife" at Shuberts Royal Alexandra. Mrs. M. J. Blake and Otis Skinner but present flock of play-goers seems to have forgotten them. "Wife" had Telegan, Cossman, Haddock and others.

The "Globe," straight-laced morning daily, refused advertising for both "Merry Wives" and "Constant Wife" on grounds of moral decency. To show they meant it, Dr. Lawrence Mason, music and dramatic critic, ordered type for Murray's "The Box" after it had already been laid in the form. All three plays were reviewed. All are directly or indirectly English, but the latter is a gentleman named Shakespeare. This same paper is still occasionally howling because Ontario censors let "The Barker" in a few months back. With the hockey season just added in the box, Lent meaning little here and nothing to do but take in the flickers business is expected to improve.

Estimates for Last Week  
Uptown (FP) (3000; 30-60) "Feel My Pulse" (Par). Elaborately staged spring fashion show given credit for backing everything else off map. About \$15,000 last week. Picture of routine type.

Pantages (FP) (3400; 30-60) "Wife Savers" (Par). Voted as hilarious as any farce by Hatton combination by a who saw it except critics. Approval not enthusiastic.

Loew's (2300; 30-60) "Rose Marie" (M-G). Picture not well liked. Raised violent objections in some quarters as not depicting Canadian life in proper spirit. Squawks meant nothing as \$13,000.

Good biz. (2600; 30-60) "The Silver Slave" (Par). Attracted little attention except from regulars. Enough of these on deck to make it profitable. Not bad at \$9,000.

Tivoli (FP) (1400; 30-60) "Battle of Falkland Islands" (Br). Dropped to \$6,000 despite good campaign and laves by critics. Made way for "Legion of the Condemned" after two weeks. "Legion" likely two weeks.

## PORTLAND'S OPENING HIT OTHERS HARD

Reduced Grosses With New House Getting \$19,000 First Week

Portland, Ore., March 20.

The new Portland-Publix, opening with a big crowd, did not hold up to expectation. This was partly due to the unfavorable show weather which set in just as the house opened. The house had "Feel My Pulse," rather weak, while Publix's "A Merry Widow Revue" was the stage presentation. Alex Hyde is master of ceremonies and the house badly hurt the gross at the West Coast Broadway.

The week's gross at the new Portland hit around \$20,000. It was expected to go to \$30,000 at least.

Broadway had Fanchon and Marco's "Circus Days," the big thing the house pluggers, and "The Man Who Laughs," "The Devil Dancers" and others. Joe Sampkins for success for Lindes as orchestra director.

Tebbett's Oriental is finding matinee business "way off," but the evening seems to be holding. It is next to the new Publix in size, has an average trade which does not fluctuate drastically. "Streets of Shanghai" was the feature film attraction, which the talent furnished the stage program.

Richard Spier, new West Coast division chief in this territory, has moved over to the Broadway theatre, where he will make his headquarters. Spier formerly had his office in the Liberty theatre building, but owing to lack of space was forced to engage larger space.

Estimates for Last Week  
Portland (West Coast-Publix) (3000; 25-40-60) "Feel My Pulse" (Par), opening week, not so good, owing to poor show weather. Can't say for how long. Hermine King drew extra \$4,500 over week.

Broadway (West Coast-Publix) (2500; 25-40-60) "The Student Prince" (M. G.). Picture opened big and settled down to good average run. Looks like three weeks for this one. \$5,000.

Liberty (West Coast) (2000; 35-50) "A Woman On Trial" (Par). Will King and company real draw. House did excellent business, considering keen competition. Looks like King will stick indefinitely. \$7,000.

Oriental (Tebbett) (2700; 25-35) "Streets of Shanghai" (Tiffany). Picture was well liked, but stage program lacked polish, composed of local talent. Mats "way off," with thermometer of slipping nature. \$6,500.

Columbia (U. A.) (850; 35-50) "The Circus" (U. A.). In third week hardly made enough to pay house rental. Biggest flop this town has had in many months. \$4,000.

Blue Mouse (Hamrick) (800; 35-50) "The Fortune Hunter" (Warners). Syd Chaplin a good card local. Vitiaphone and Movietone extra \$4,500 over week.

Rivoli (Parker-West Coast) (1210; 35-50) "The Student Prince" (M. G.). Picture opened big and settled down to good average run. Looks like three weeks for this one. \$5,000.

Music Box (Henry Duffly Players) "Bluebeard's Eighth Wife." Duffly shows always sell like hot cakes. He has a good office to excellent returns. \$6,300.

Orpheum (Orph) (2000; 15-25-50-75) "The Rejuvenation of Aunt Mary" (M-G). May Robson picture. Vaudeville nothing to rave over; \$5,000 on three days, drop over past business.

## Puffy Going Abroad With Ed. Laemmle, Dir.

Los Angeles, March 20.  
Edward Laemmle, Universal director, and Charles Puffy, comedian with the same company, will sail for Germany from New York next week.

Laemmle is to direct Puffy in several pictures during a two months' visit. It is understood that Laubhille which is the native city of Carl Laemmle, head of Universal, will be used as background for at least two pictures in which Puffy will be starred.

# \$122,500 FOR ROXY'S ANN. WEEK: "DRESSED TO KILL" AND "SHOW H.O."

Pola Negri Got Only \$62,100 at Paramount—"Enemy" at Capitol, \$63,500—\$7,000 Weekly Rental for Hammerstein's or Winter Garden for \$2 Pictures

Not much business to talk about last week, so conversation along the street turned to conjecture on the theatres, specials which have yet to come in, and "Mother Macchree's" title.

Capitol remained about the same as the previous week with "The Enemy" only turning in \$63,500, and \$62,100. The one real Broadway rise went to the Roxy, which, with its first anniversary show and "Dressed to Kill," sailed through with \$122,500, a sweet increase of \$38,200 over the preceding low mark. Entire Roxy bill holding over, intact.

Universal, sending the colony back to twice the showing March 23 for "We Americans" has caused the Fox rumor for the Central to again crop up. On the other hand, it's known that the Fox organization has been making inquiries on Hammerstein's new theatre between 53d and 54th streets, where "Golden Dawn" opera, cut rent. However, it is thought the asked rental of \$7,000 weekly will be sufficient to keep "Street Angel" away from that site. But that same rental figure again crops up in the case of the incoming "Abie's Irish Rose" (Par.), which has been taken out of the hands of the Paramount road show department and will be handled by the Anne Nichols organization through Bill De Lignemare.

De Lignemare is reported having negotiated with the Shuberts for the Winter Garden with "Abie" in mind, but the street's opinion is that the house, for its first picture, will never be touched for a sum less than equal to that which Hammerstein is asking, possibly more. With "Greenwich Village Polles" perhaps due at the Garden, it's hardly likely "Abie" will have a good showing, despite the tough time "Artists and Models" is having of it up there at present.

Another guess was that "Abie" will no Broadway front available, would finish at the Republic, where it hung up its record as a play, but this is declared to be sold at this time. So it is "Abie" holds the same thing holds true of "Wedding March," of which you never hear anything around the Paramount building. This Vox Strohmeyer money feature from the latest report will be split into two pictures. If this happens, it kills all chance of its coming in for the first time, to be in nine reels with the "sequel" to follow on under an entirely different title.

"Mother Macchree's" title is believed not doing that any good at the Globe. The distinct Irish interest by name is adjudged by the celluloid psychoanalysts to be kept in the way. Another "Gauche" advanced, for the "Macchree" timidity is that Lent is seriously interfering.

## Week End Record

Passing up last week's box-office lethargy, for which the blame is added with the "Crowd" story, the current week started out brightly in one or two spots. Particularly at the Rialto, where "Legion of the Condemned," rang in with a record box-office total to \$20,420, around \$2,000 better than any previous Sat-Sun gross. The wave carried over to the Strand with a line before the house opened that morning. The house has added mid-night shows for the "Wings" follow-up.

Another house to get away fast this week was the Strand with "The Noose." Every likelihood that this one will remain a record week after getting close to five figures on Sunday. "Ivan the Terrible" is holding over at the Cameo and supposedly lingering a third week. "The Last Command" withdrew from the Rialto after eight weeks to a low \$18,000, but can show a splendid avenue for the two months. Up the Rivolt "Gauche" is holding over to an impressive opening week of \$38,400 after having played the Liberty at \$2.

No one seemed particularly perturbed because "The Crowd" left the Astor after its "Flier" stay, but the house has been a beehive of preparation for a record week after opening last night (Tuesday). The second M-G-M special to depart is "Love," which winds up in the middle of its fifth week (Wednesday). No question that this has been one of the most successful features the Embassy has yet held. "Two Lovers" (U. A.) in there Thursday evening.

"Count of Ten" made little change at the Colony, but just what is normal to become of "Tom." The "Gen Sons" weathered the depression nicely at \$11,900, while "Simba" remains at the Carroll until March 31

and has surprised the native film talent of its stay. On three and a half days "Tenderloin," Warner Brothers' new "talker," reported \$8,200 and got a neat week-end play. Some drastic changes are taking place in the dialog at which a first-night audience laughed over the heavy meller lines.

## Estimates for Last Week

Astor—"Trail of '98" (M-G) (1,200; \$1-\$2). "The Crowd" (M-G-M) passed on without any fuss; did fairly as stop gap between "Tenderloin" and "Trail" and gets credit on smart and odd move in bringing it here after week at Capitol; lots of activity around this corner, the past week in readying for "Trail."

Cameo—"Ivan the Terrible" (Amkino) (549; 50-75) (2d week). Foreign picture drew enough trade to run up \$10,300; excellent figure here, picture holding over this week and may stay another.

Capitol—"The Enemy" (M-G) (4,620; 35-50-\$1.65). Had hard time of it at \$2 when playing "Abie" and could not get much for this house during income tax week, but calmed at \$63,500.

Carroll—"Simba" (997; \$1-\$2) (4th week). Still here although reported number of times, but stop now placed at March 31 with picture hanging around \$9,000.

Central—"Uncle Tom's Cabin" (U) (922; \$1-\$2) (20th week). Consistently holding around \$7,000, sometimes \$8,000, and simply easing along; curiosity surrounds house because of Fox bids; deal declared "gold" but possibility of more negotiations with Colony going to twice a day for U.

Colony—"Count of Ten" (U) (1,380; 35-50-75). One more week at \$2,000 and that's that; house gets "Abie" and then "Man Who Laughs" for twice daily presentation starting March 28.

Criterion—"Wings" (Par) (838; \$1-\$2) (32d week). Had one of dropping to \$1,400; will now have to stand off "Trail of '98" on opposite corner; however, veteran \$2 picture of "The Legion of the Condemned" and given credit for smash getaway of "Legion of the Condemned" at Rialto, another air picture, through playing very picture return date in Brooklyn, this time the Teller, "Wings" got \$13,000.

Embassy—"Love" (M-G) (596; \$1-\$1.65) (17th week). Clinch film with Gilbert-Garbner, the natural "sequel" to follow on under an entirely different title.

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Gaiety—"Four Sons" and Movietone (Fox) (508; \$1-\$2) (6th week). Stood off general depression neatly and well, getting \$11,900; practically next door to sister product of similar theme, which may not be help; total considered good at this date.

Globe—"Mother Macchree" and Movietone (Fox) (416; \$1-\$1.65) (3d week). Understood Fox regime has silent wish to change title in that it's presently playing "The Condemned," rang in with a record box-office total to \$20,420, around \$2,000 better than any previous Sat-Sun gross. The wave carried over to the Strand with a line before the house opened that morning. The house has added mid-night shows for the "Wings" follow-up.

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# "CROWD" FALLS DOWN; "RED HAIR" \$31,000

"Ramona," 2d Week, \$5,000 Drop—San Fran. Passed Up—"Flaming Youths"

San Francisco, March 20. Drawing Pop., 756,000

Try and figure out the Market street picture business. Wise showmen are shaking their heads and asking "What's the answer?"

The main stem had one week last week and some out and out flops. Several distinct surprises marked the week—one was the failure to respond to "The Crowd," widely praised by the critics. This attitude, however, was not the fault of the man who made "The Big Parade," proved one of the biggest disappointments from a financial standpoint on an opening week that Market street hasn't known in years. It was not even fair business as the intake of less than \$15,000 will indicate. And the week that was offered—such as the warm weather, income taxes due, etc., but the same might just as well apply three blocks up the stem, where box office the week, at the Warfield. The Warfield exceeded even the fondest expectations and figures of the week, a record of \$15,000. Clara Bow drew 'em in. Long waiting lines were almost constant, to see "Red Hair."

The Liberty took the case of the Granada—a block away from the Warfield—which two weeks ago grossed better than 30 grand. Last week was pulled down to \$15,000. Current at the State, Oakland, and packed the customers in in droves on its opening week.

"Ramona" bowed at the St. Francis and drew in only ordinary business for a second week of a popular California story. Has one more week to go. George O'Brien local boy and son of popular Chief of Police Dan O'Brien, on the screen and Karyl Norman topping the picture with business around \$22,000. "Wild Geese" continued another dismal week at the Capitol.

## Estimates for Last Week

Warfield—"Red Hair" (Par) (2,672; 35-50-65-90). In addition to Clara Bow, Warfield had a good magnet Monday to Friday nights through trouts of amateur talent for possible Fanchon and Marco. "Red Hair" widely. Rube Wolf helped complete dynamic combination for the box office. Close to \$31,000.

Granada—"Two Flaming Youths" (Par) (2,785; 35-50-65-90). Picture didn't mean anything to sophisticated mob who play this big house. Flopped, drawing \$13,000.

Embassy—"The Jazz Singer" and Vita (Warners) (1,367; 50-65-90). Not a night that box office line of hope, but "The Jazz Singer" in evidence, in fact, in spite of feature opening in fact engagement at State, Oakland, grossed \$15,100, giving plenty of profit.

California—"The Crowd" (M-G-M) (2,300; 35-50-65-90). Under ordinary circumstances this house is good for better than 20 grand on opening week. Failure of mob to respond, but figured out. Reached around \$14,700. Will stay on one more week and then give way to "The Enemy."

St. Francis—"Ramona" (U. A.) (1,160; 35-50-65-90). Second week dropped around \$5,000, to \$11,500. This in face of house night attendance record, being broken on initial evening of first week.

## "B. & E. Man" on Coast Only

Los Angeles, March 20. Contrary to many published reports, A. L. Rockett, of First National, declares Richard Wallace, now directing "The Butler and Egg Man," will not take the company to New York, but will make the entire production at F. N.'s Burbank studios.

probably stay two weeks; if that happens "Stand and Deliver" (Pathe) will follow; should "Noose" go out after a single week "Ladies Night" (F. N.), "Tenderloin" and Vita (W. R.) (1,360; \$1-\$2) (2d week). Had \$2,200 on three and half days and better liked by public than "The Crowd" (M-G-M) in heavy dramatic dialog of this "talker" at which wise premier mob snickered.

# CHICAGO'S LOOP FILM HOUSES GOT BUMPED PLENTY LAST WEEK

Chicago Off to \$41,000—Oriental Picked Up Some, but Still Under Normal—"Kid" in First Week at McVickers, \$26,000

## "SAILORS' WIVES" AND "TILLIE" FLOPS IN N. O.

"Red Hair" Gets Saenger \$20,000—"Burning Daylight" With Sills, State, \$15,300

New Orleans, March 20. Drawing Population, 500,000

Weather clear and warm. Supreme stand-out last week was Clara Bow, who, in "Red Hair," sent the Saenger to \$20,000. House needed the biz. Coupled with the draw of the Auburn dressed luminary, the best picture stage show the Saenger has held in a month of Sundays.

Loew's State had only the Loew State Follies, composed of local amateurs, to aid "Burning Daylight." Just another picture insofar as the patrons were concerned. State went above \$15,000 and would have done much better with a picture break. Orpheum had a light session. Its vaudeville was no great shakes and the picture, "Stand and Deliver," with Rod La. Roque and Lupe Velez, main reliance. Latter helped the gross.

One of the worst flops of the year locally was the newest edition of "Tillie's Punctured Romance." It came to grief early at the Strand and was taken off after six days. Comment around was that it did not approach the original. The Strand needs a few money-winners badly right now.

The Liberty was again suffering along with a bad title in a section where titles mean a lot. "Sailors' Wives" might mean anything, but it did not mean much to the Liberty, which barely passed \$2,000. Palace continued off and "Ham and Eggs at the Front" came a cropper early. The musical clock of new principals, among whom is Doris Rue, from vaudeville. Tudor tried in vain with Louise Fazenda in "A Sailor's Sweetheart." It just managed to earn a grand in seven days.

## Estimates for Last Week

Saenger (3,568; 65) "Red Hair." Bow picture topped the town and drew in peculiar manner. Saturday (opening) tremendous and Sunday did, Monday very light and Tuesday same, but last three days theatre almost capacity; \$20,000.

Loew's State (3,218; 60) "Burning Daylight." Bunch kept trifling above normal through stage show of locals as picture failed to register. Milton Sills all through at wicket here; \$15,300.

Orpheum (2,400; 60) "Stand and Deliver." Feature hurt by an ordinary vaude program. Had to carry the dead weight of a poor surrounding show; \$7,200.

Strand (2,200; 60) "Tillie's Punctured Romance." Strand priced too high considering entertainment offered at other houses at same figure. House must either cut down on strength shows, "Tillie" terrible disappointment. Taken off day ahead; \$2,300.

Liberty (1,800; 50) "Sailor's Wives." One of worst weeks in years. Another house that needs worth-while entertainment badly. Overhead has been cut to bone but theatre steady loser just the same; \$1,800.

Palace (2,300; 40) "Ham and Eggs at the Front." Rough going all the way for this one. Again dropped below \$4,000, total for the week below \$10,000.

Tudor (900; 40) "A Sailor's Sweetheart." Not enough sailors around to make the Fazenda comedy click; \$1,000.

## BOSTON GROSSES

Boston, March 20.

Metropolitan (Publix) (4,000; 20-60) "Red Hair." Best picture shown; Gene Rodemich and band. House shared in generally good business of week and was an exception after a slump kept \$47,000. State (3,500; 35-50) "The Latest From Paris" (M-G-M). Van and Schenck on stage, \$20,500. Fair. Orpheum (3,500; 35-50) "The Divine Woman" (M-G-M) and vaudeville. Continues evenly at \$30,000.

Chicago, March 20. Weather: Fair and Cold.

The churn hovering over Loop film emporiums during the first week of Lent went suddenly dead last week. Grosses were soaked with a vengeance. Managers were unable to explain the sudden change of wind, being forced to classify it as "one of those things."

What might have happened to the Chicago with a picture less favored than "The Showdown" is quite a pity; what actually did happen is still a pity. Take-ins couldn't reach above \$41,000, dropping from previous week at \$60,000. Public "Havana" unit on stage was a loss, only draw lying in Dorothy Berk, who was one of the town's big favorites at McVickers for over a year.

"Old Ironsides," in second seven days of pop showing at the Roosevelt, had a tenth time topped \$12,000 and went out in favor of "Chicago." First week of the former was an okay but not outstanding, \$16,000.

While still below the old batting average, Paul Ash in the Oriental is steadily shaking off the dreary effect of a slump lasting over a month. Gross for this recording is \$39,000, an improvement of one grand over previous accounting despite retard on screen in "The Seal of the Fishes."

Convinced that Ash cannot be subjugated in Public units as an ordinary master of ceremonies and retain a tremendous drawing power, Balaban & Katz are going to let him produce the type of presentations he built up his rep. on. Lately he has been forced to use more or less flash Public units, with little opportunity to establish himself in them as a personality.

Charles "Circus" Sells, after rather suddenly here in its third week, going from \$34,000 to \$24,000. Last week, its fourth, \$20,000, but still good enough to figure a fortnight more of running. "Circus" opening week of \$41,000 record for house.

"Kings" at the Erlanger claimed \$15,000 but several showmen labeled it doubtful. Woods, with "Simba" got around \$10,500 with good stage play. McVickers mild with first week of "Patent Leather Kid" at \$26,000.

## Estimates for Last Week

Chicago. (Publix) "The Showdown" (Par) (3,500; 60-75). Sells liked picture, but house from heavy flop, drawing under-average \$41,000; weak stage show.

Erlanger (E. & Jones) "King of Kings" (E. D. C.) (1,845; \$2-\$1.65). In third week claimed \$16,000; opening \$12,300; Hearst papers most favorable on publicity.

Patent Leather Kid (F.N.) (2,400; 60-75). In at top prices after run as special; held down by tough week to \$26,000.

Moreno (Fox) "Square Crooks" (Fox) (976; 50-75). Another house that went to bookkeeping; \$3,400.

Oriental. (Publix) "Secret Hour" (Par) (3,300; 35-50-75). Paul Ash continued gross recovery without help from film; \$39,500. Improvement over previous week.

Orpheum (W. B.) (750; 50). Dropped \$3,000 in second week to \$9,750, still very good for house; picture had 15 weeks in Garrick as special; rated to hold in Orpheum at least until Easter, general Chicago release date.

Playhouse (Minding) "Trial of Donald Westhoff" (Ufa) (600; 60-75). Nice notices for picture, but little biz; \$3,000.

Roosevelt (Publix) "Old Ironsides" (Par) (1,400; 50-60). Not figured strong in second and last week with \$12,000; first week, \$16,000.

State-Lake (Orpheum) "Flying Romeo" (F. N.) (1,400; 50-75). Better picture than usually here, and Eugene O'Brien on vaude bill, but \$10,000 week.

United Artists (U. A.) "The Circus" (U. A.) (1,702; 35-75). Chamlin petering off in fourth week at \$20,000; first eight days should hold two more weeks.

Woods (Jones) "Simba" (Johnston) (1,703; 50-61.65). Johnson said title travelogue; second week brought \$14,500.

## Syn. Col. Filmed

Los Angeles, March 20. Madge Bellamy will be featured in "Hey, Hey, Hi-Vivetta," a syndicated column by Velva Darling, recently purchased by Fox. Fredrica Sauer is now making the screen treatment and Richard Rosson will direct.

# GERMAN-MADE 'DESTINY' PULLED OUT RIGHT AFTER OPENING

Davis, Pittsburgh, Substituted for Ufa Picture—  
"Gaucha" at Penn to \$34,000, Average Gross—  
"Tigress," Columbia Picture, \$13,000

Pittsburgh, March 20.  
(Drawing Population, 1,000,000).  
Weather fair until Friday's snow. The peculiar incident of two houses changing their feature pictures after opening with them was a highlight here. The Davis, advertising "Peaks of Destiny," Ufa Paramount (distributed) pulled it Monday afternoon for Pola Negri in "The Secret Hour," but Paramount, while the Cameo, having Jackie Coogan in "Johnnie Get Your Hair Cut," never showing here, although two years, added "St. Elmo," Fox re-issue, late Monday afternoon, making a double bill and reporting business better, although not normal. The State some time ago tried double features but without success.  
At the new Stanley "The Last Command" and Sophie Tucker proved good drawing cards. Aldine with Jack Holt in "The Tigress" grossed about \$13,000, just so-so. Penn with Fairbanks as "The Gaucha" did a normal week, reaching about \$34,000. The stage unit was "Dixieland."

**Estimates for Last Week**  
Aldine (Loew) (2,500; 25-35-60). Jack Holt in "The Tigress" and vaude; \$13,000. Fair for this house. Cameo (U) (600; 35-40). Business off, with double bill helping some after opening with single feature to brutal results.  
Davis (Stanley) (2,100; 35-50-75). "Secret Hour" and vaude. Poor business.  
Grand (Stanley) (2,700; 35-50). "Legion of the Condemned." Good picture and well liked.  
Penn (Loew) (3,700; 25-35-60). "The Gaucha" and good stage show did \$34,000. Considered fair as house does this figure on average program picture.  
Stanley (Stanley) (3,323; 25-35-60). "Last Command" with Jannings and Sophie Tucker, good draw.

## 'Gaucha' at Columbia Drew \$15,000; Big; H.O.

Washington, March 20.  
(White Pop., 450,000).  
Weather last week, fair.  
"Chicago" held for a second week at the Rialto near flop. House was not alone in flopping as the Earle with Richard Dix in "Sporting Goods," plus a Hyman stage presentation, was doing a little of that same battling to get away from a price low week.  
Others were rather well. Metropolitan with the first week of "Legion of the Condemned" left no room for complaints while the Palace continued good drawing. "The Public's presentation," "Hula Blues" and the permanent m. c. Wesley Eddy, and deserving credit with this theatre's first week.  
Fox with "Gateway of the Moon" and Stebbins presentation, which included a tie-up with the Department of Agriculture, pulled in the Amariyllis Show from the groen houses of the department to the stage of the theatre, dropped slightly under previous week with the matinee to blame.  
As expected, "Gaucha" did much at the Columbia and is holding over.

**Estimates for last Week**  
Columbia (Loew)—"The Gaucha" (U. A.) (1,232; 35-50). Only thing that kept it behind the Chaplin "Circus" figures was the length of the feature shortening the number of shows; topped \$15,000.  
Earle (Stanley-Crandall)—"Sporting Goods" (Par) (2,800; 35-50). House not just two days better, business, Saturday and Sunday and then died by inches; final count may have reached \$7,000, but doubtful.  
Fox (Fox)—"Gateway of the Moon" (Fox) and Stebbins presentation (3,432; 35-50). Gets 25 cents more than the others on Saturdays and Sundays; light business, though name of Del Rio should have counteracted this; maybe \$22,000.  
Met (Stanley-Crandall)—"Legion of the Condemned" (Par) (1,518; 35-50). Picture got break over preceding one due to its not having been road-showed; second week. Near \$11,000.  
Palace (Loew)—"Rose Marie" (M-G-M) and Public presentation (2,363; 35-50). Picture not above program material but business, and house added to Wesley Eddy, built slowly into draw as permanent m. c. looks to have brought the takings near \$17,000.  
Rialto (U)—"Chicago" (Par) (1,378; 35-50). As with Earle two opening days and then flop; around \$5,000.

# "LEGION" BIG AT \$8,000; "2 YOUTHS" BAD, \$1,700

Minneapolis as Run Town Is Changing—Hennepin Flopping with Grind Policy

Minneapolis, March 20.  
Is Minneapolis deteriorating into a single-week town even for super-productions and specialties that claim respectable runs in cities of lesser size? An affirmative reply would seem to be called for by the failure of many important pictures to hold on strongly in their second weeks and of still others in recent months to hit a hot enough pace to result in their retention, as expected, beyond seven days. The last seasons pictures have run from three to six weeks or longer. But two weeks now seem to be the outside limit and the second week is all too frequently dismal.  
The latest to fall down in its second week was "The Gaucha," at the Garrick last week. After a very big first week this newest Fairbanks' wobbled and returned a most unsatisfactory gross.  
"Legion of the Condemned" and "Red Hair" were the big noises for biz. "Legion" film, praised on every hand, is being held over for a second week by the Strand.  
"The Circus," returning to the loop after a disappointing fortnight run at the Strand, boosted trade considerably. "Two Flaming Youths" only so-so at the Lyric.

Pantages splurged heavily on "Moon of Israel" and did very well in the face of severe competition, even if the picture aroused no undue excitement and takings \$8,000.  
The failure of the new Hennepin-Orpheum grind policy was emphasized by the fact that the house had another slim week despite the heavy exploitation given to Lucille LaVerne in her condensed stage version of "Sun Up." Picture, "The Bush Leaguer," counted for next to nothing at the Lyric.

**Estimates for Last Week**  
Alhambra (U)—"The Circus" (U. A.) (3,800; 30-50). Second and last week for Chaplin film; expected to do at least three or four weeks; big advertising and great lobby used; "Circus" on, but they wouldn't come; \$6,400.  
Garden (Brin)—"Chicago" (Pathe) (1,200; 25-50-75). Started big and kept on clicking; held over for a second week; over \$10,100.  
Majestic (Orph)—"Pretty Clothes" (Sterling) (1,600; 10-25-40). With vaude bill held its own; around \$7,000.

Merrill (Midwestco)—"Thirteenth Hour" (M-G-M) (1,200; 25-50). Also ran "40,000 Miles With Lindbergh," but combo bill did not build to any noticeable degree; about \$5,000.  
Miller (Midwestco)—"Scarlet West" (Par) (1,400; 25-40-50). Stage band show as added attraction, but house not doing its usual stuff; around \$2,000.  
Palace (Orph)—"Night Flyer" (Pathe) (2,400; 25-50-75). Vaude bill helped bring them in; about \$2,000.  
Strand (Midwestco)—"Old Ironsides" (Par) (1,200; 25-50). Second week and still a brodie as far as groups are concerned; kid draw big; below \$5,000.

Wisconsin (Midwestco)—"Red Hair" (Par) (2,800; 25-35-60-75). Area gradually going down in the scale of price and eclat and the newer ones get the bulk.  
Strange that the new Seattle with its 3,100 seats is not hurting the other first-run houses to any appreciable degree thus far. With all the talk about the town being over-seated comes announcement that a new 1,000-seat theatre is to be built on Fifth Avenue, right across from Hamrick's Blue Moon, to be known as Hamrick's Music Box. Location is ideal, in the heart of the Rialto.

**"Big City" at New Seattle \$23,000; "Gaucha," \$11,000**  
Seattle, March 20.  
(Drawing Pop., 450,000).  
Weather Unsettled.  
Somewhat or other will Seattle rise to the emergency of its greater seating capacity? Young, virile cities usually do. Seattle is growing.  
New seats are put at the disposal of the public and they seem to fill. Other theatres do not suffer quite as much as cold logic would say they should. Weaker and older theatres gradually go down in the scale of price and eclat and the newer ones get the bulk.  
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**Estimates for Last Week**  
Seattle (W. C. F. L.) (3,100; 25-50). "The Big City" (M-G-M). From such title more representative city life expected, instead of exaggerated crook sequence. Stage show and some excellent talent. Julie Buffano, first time as m. c., works smoothly with baton, voice and feet. Nothing overdone. "Highlights," Public stage show, including Willie (M-G-M) (2,700; 25-50). "Heart of Folies Girl" (Par). Picture weak and title has lost appeal, too. Title "Victor Artists failed to draw. Gals and flash here, \$13,000.  
United Artists (W. C. U. A.)—"The Gaucha" (U. A.). Second week great. \$10,000.  
Columbia (U. A.) (3,000; 25-50). "The Circus" (U. A.). Slumped third week \$5,500.  
Blum (Hamrick) (950; 25-50). "If I Were Single" and "Vita" (W. B.). Rather quiet. \$5,500.  
Pantages (1,650; 25-50). "Woman Wise" (Fox). Dances and musical return within month. Went at nice clip. \$14,500.  
Orpheum (2,700; 25-50). "Stand and Deliver" (2200). Cut in prices helped and show good. \$10,500.  
President (Duffy) (1,650; 25-50). "Baby Cyclone" (Duffy Players). Riot of laughs. Cash hit in this. Good gross. \$4,800.

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## ANOTHER HEADLINE Palm Beach 'TIMES,' Feb. 27—

EDWARD T. STOTESBURY HOST AT BIRTHDAY EVENT AT HOME

Financier Entertains Hundreds in Regular Annual Celebration

A Meyer Davis Orchestra Furnished the Music

But another instance indicative of the high regard in which Meyer Davis' Orchestras are held by those who know.

## "4 SONS" 2D PHILLY WEEK, \$15,000 AT \$1.65

Stanley and Fox But \$1,000 Apart Last Week—Geo. Jessel Showing Strong Draw Power

Philadelphia, March 20.  
Continued success of "The Circus" at the Kariton in the third week was one of last week's highlights in the downtown picture house situation.

Other pictures in for extended engagements also did well. "Four Sons," at the Fox-Locust, cashed in on "B" week notices. Last week's gross reported between \$14,000 and \$15,000, and for once, matinees are holding up. "Wings" tumbled a little last week, but still looked sweet considering that it was in its 16th week at the Aldine. Advertisements announce last four weeks. With the unusual situation here of only three important weekly change houses left downtown, the spotlight as far as they are concerned is divided between the Stanley and Fox, and the M-G-M. Gilda Gray appeared in person at the Stanley as well as in her new film, "The Devil Dancer." The engagement was by no means as satisfactory as her last one at the same house. The gross was under \$29,000, not what was expected.

The Fox had a big counter attraction in George Jessel, appearing in person. The film was "A Girl in Every Port," and the combination coaxed \$28,000, very good for this season of the year.

**Estimates for Last Week**  
Stanley (4,000; 35-50-75). "The Devil Dancer" (U. A.). Gilda Gray also in person. Disappointing as compared to last engagement. Under \$29,000.  
Aldine (1,500; 32). "Wings" (Par). 16th week. Aviation special still o. k. Last weeks announced, \$14,700.  
Stanton (1,700; 35-50-75). "Bon-Bon" (M-G-M, 2d week). Left after fairly good first week. Under \$10,000.  
Rose-Marie (1,000; 30-50). "Doomsday" (Par). First here. Under \$3,500.  
Kariton (1,000; 50-75). "The Circus" (U. A., 3d week). Chaplin picture still very strong. Should make five weeks easily. \$11,000 good.

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## KOLB AND DILL DREW

Gave Broadway, Tacoma, \$9,600; Big Biz

Tacoma, March 20.  
(Drawing Pop., 125,000).

Big noise last week Kolb and Dill at the Broadway, doing capacity first half of week and holding well. "The Adventurer" is of rather mediocre caliber.  
Pantages had "East Side, West Side." Gene Dennis added attraction at Rialto failed to pull her usual draw "at" 6, but "Wings" to build "American Beauty" none too strong attraction at Broadway. Colonial using split week second run, with Fox-Locust holding to average. Intake with "The College Hero."

**Estimates for Last Week**  
Broadway (W. C. (1,650; 25-50). "Latest from Paris" (Par). Kolb and Dill real hit. Big biz. \$9,600.  
Pantages (1,450; 25-50). "East Side, West Side" (5,500).  
Blue Mouse (Hamrick) (650; 25-50). "The College Hero" (2,200). Cut in prices helped and show good. \$10,500.  
President (Duffy) (1,650; 25-50). "Baby Cyclone" (Duffy Players). Riot of laughs. Cash hit in this. Good gross. \$4,800.

# HALLET TAKES RECORD OF FAY'S, PROV., \$9,500

Bandman Strong Enough to Draw Away from Dance Palaces

Providence, March 20.  
(Drawing Pop., 300,000).

Weather Fair.  
Box offices had almost an even break in draw last week. Lenten chilling could not be counted as throwing the houses for much of a loss, although some of the managers mentioned the possibility of a fall off on last week's bills.

Mal Hallett and a stage band wowed 'em at Fay's and helped this side street house to record breaking gross. Only draw of a week, worthy of notice, the opera house not gaining too much of the spotlight with "The Red Robe," still experimenting with reports the Shubert show might close.

At the Strand, "Serenade" and "Lady Raffles" just about kept the ticket machines at normal. Rialto, downtown, and the Uptown, across the city, both with second runs, kept up the usual pace.

**Estimates for Last Week**  
Fay's (2,000; 15-50). "Brass Knuckles" (E. J.). Mal Hallett and band. Very popular and taking them away from dance halls. Good for record at about \$9,500.  
Majestic (Fay) (500; 10-50). Will Rogers and "Doomsday" (F. N.). Nothing exciting about, but around \$6,800.  
Strand (2,200; 15-50). "Serenade" (Par) and "Lady Raffles" (Col.). Normal draw for pleasing combo. Safe at \$7,000.

Carlton (Fay) (1,474; 10-30). "Baroness and Maid" (M-G-M). "Marry the Girl" all two change flashy "Independents," \$2,400.  
Uptown (Ind) (1,497; 15-35). "The Red Robe" (Shubert). Fairly good on second-run draw with third showing of "Blondes." \$13,000.  
Rialto (Fay) (1,148; 10-25). Repeat showings bludgeoning about \$1,600.

Opera House (Wendelhaefer)—"The Red Robe" (Shubert). Good opening. Much experimenting goes on. Lucky at \$6,500.

## Estelle Taylor Starred in "Lady Raffles" in Ind.

Kansas City, March 20.  
(Drawing Pop., 700,000).  
Weather Good

Screens ran to thrillers and mysteries last week. "The Enemy" at the Midland, and "The Noose" at the Rialto, were the most popular, prices and capacity considered.  
Lenten season, coupled with fine buggy-riding weather, cut deeply into the grosses. The National Bowling Congress and a National basketball tournament, both in session, also had some bad effect.

**Estimates for Last Week**  
Loew's Midland—"The Enemy" (4,000; 25-35-60). Extensive extra publicity given Lillian Gish feature, Stage show, "Leap Year's Fancies," best since Loew-Public units started. Saturday opening does not seem to mean much. Sunday business great and following days fairly steady, better than for couple of weeks. \$16,500.  
Marble (Orph)—"The Noose" (3,200; 25-50). "Barthelme's" "Patent Leather Kid" here a few weeks ago broke all house records. Sunday opening less than last, but business great, but opposition and conditions too strong. Stage show held good entertainment. \$14,500.

Pantages—"Woman Wise" (2,200; 25-50). Appearance of Josephine Haldeman-Julius and her companionate husband attraction that drew curious but picture and other acts furnished the entertainment. \$7,600.  
Newman Loew—"Something Always Happens" (1,850; 25-35). With Esther Ralston starred mystery farce, which followers of "Bat" think great. Business nothing to rave about. \$3,000.

Liberty (Ind)—"Lady Raffles" (Par). 25-35. Estelle Taylor in title role, given all billing as Mrs. Jack Dempsey. Picture a story of crooks. Added, management dug out "The Adventurer" one of Chaplin's antics. Probably not as much money as other, not very much altogether. \$1,600.

Orpheum also had detective story in "The Leopard Lady" and Globe screened "If I Were Single," in connection with Mix's "Arizona Wild Cat" and stage show by the Bridgeport house. "The Noose" is revival of "Hunchback of Notre Dame."

50—"The College Hero" and Vita-phone (W. B.). \$2,500.  
Rialto (Fay) (1,148; 10-25-40). "American Beauty" (F. N.). Gene Dennis responsible for what draw there was. \$4,600.  
Colonial (W. C. (1,650; 25-50). "A Man's Past" (U) and "Afraid to Love" (Par). Split week. \$1,450.

# SCREEN'S NEW NOVELTY

## 1ST NAT'L ASKING SHOWMANLY QUESTIONS OF FILM DIRECTORS

Written Questionnaire with Answers Required on Eight Points Before Picture Starts—One Query If Picture Will Make Money for Exhibitor

Los Angeles, March 20. Directors making pictures for First National will hereafter go on record about certain angles of pictures they direct for that company. Before starting a picture the director will be required to fill out a "Forecast for Department of Distribution," in which will be explained what the picture will contain to make it have audience and box office appeal. Eight questions are listed as follows:

1. What new angles does this picture contain?
2. What unusual situations? What will make them laugh? What will make them cry? What will thrill them?
3. What are the important dramatic and spectacular scenes that should be used for lobby display and lithographs?
4. Why will the picture make money for exhibitors?
5. What publicity, advertising and exploitation suggestions have you for theatres that show this picture?
6. How the megaphone wielders will take to the questionnaire is another matter. It is felt that it will at least make them think of audience values necessary to any picture, and perhaps a few bright ideas will be produced.
7. The forms, which have to be turned in by the director before starting a picture, are signed, with copies sent to executives in the studio and at the New York offices. A careful check is intended of each picture with the written reports.
8. Jerome Beatty and George Landy are credited with the idea.

## Poverty Row Producer Before Labor Comm.

Los Angeles, March 20. Dave Thomas, "Island" film producer on Poverty Row, is having difficulties explaining to the Labor Commission why a picture he was to have made never got started and why William McGann, an assistant director, was not paid. McGann's complaint states he was hired as assistant to Joseph Henbury, who was to direct the picture and told there would be three weeks' work for him, with production to begin Feb. 15.

Nothing developed on that date or after and no money forthcoming to McGann. According to testimony at the hearing, there appeared to be no written contract between the producer and his employee with only a verbal agreement existing.

Thomas disputed the claim by stating that McGann was not entitled to the money as the understanding was he would be paid from the time production began.

Further arguments on the matter will be heard by the commission on March 28.

## Shipman Alleges "Crime" Infringed by Fox Film

Alleging that Fox Film Corp.'s "Dressed to Kill" picture is a copy of his own, Shipman is taking legal measures to sue for infringement this week. M. L. Malevinsky of Olden, Malevinsky & Driscoll expects to have all papers served by this (Wednesday) morning in a royalty accounting and injunction suit.

Fox's reply to Malevinsky's correspondence has been that "Dressed to Kill" and "Crime" are similar in that both have to do with a notorious kid type of criminal-hero. Otherwise, they allege, Howard Estabrook's story is dissimilar to "Crime."

## POLA NEGRI MAY MAKE FILMS ABROAD, CHEAPER

Los Angeles, March 20. When Pola Negri's contract with Paramount expires shortly it is said her plans are to go to Germany to produce pictures on her own.

Paramount was disinclined to exercise its option on her as it called for an increase of \$1,500 a week on a 52-week basis. Miss Negri had been getting \$8,500 a week.

Paramount people figure that her salary cost per picture is out of proportion at present and that with the foreign market not demanding as much of her productions as it has in the past it might be extravagant to exercise on the option.

It is said Miss Negri figures that she can produce pictures on the other side for around \$60,000 and that in case they are acceptable Paramount, it is understood, will take the American releasing rights.

## "Robin Hood" Bought As Plugger for Shoes

Topeka, March 20. "Robin Hood," Douglas Fairbanks classic, has been purchased outright by the St. Louis Shoe Company. It will be used as a means of popularizing the company's brand of children's shoes, which has been named after the picture.

The scheme is for the shoe company to place its line with a dealer and then furnish the film free for a gratis showing to the children of the community as a means of introducing and making known the brand line of kid footwear.

The first tie-up of this kind in the United States next week will be department store leasing the Grand (legitimate), for the free shows for children, the store giving away the tickets, furnishing music and a suitable prologue as well as a big spread in the newspapers.

## So. C. Levies 10 P. C. Seat Tax Through Tickets

Columbia, S. C., March 20. By a law enacted just before adjournment of the legislature, that state will collect 10 per cent theatre admission tax and will make its tax collection by novel means.

Tax applies to all theatres, ballroom beaches and dance halls, baseball games. In last case tax tickets are issued with rain check attached. New rulings go into effect May 1, although theatres have been taxed for several years.

## Leatrice Joy's Option

Los Angeles, March 20. Leatrice Joy will probably leave Pathe at the expiration of her present contract in April. Pathe is unwilling, by report, to meet the salary boost from \$3,500 to \$4,000, provided for in the option clause.

It is understood M-G-M has offered Miss Joy a one-picture-with-option contract.

## Mary Pickford's Mother Ill

Los Angeles, March 20. On account of the continued critical illness of her mother, Mrs. Charlotte Smith, Mary Pickford has suspended all production plans indefinitely.

## 'FANTOM SCREEN' USED FOR 'TRAIL'

Elaboration on "Magnascope" Idea—First Employed at Astor Last Night for M-G-M's Super "Trail of '98"—Joe Vogel's Origination Worked Out by Technicians and J. J. McCarthy—Used for Spectacular Sequences Only

## DOUBLE SIZE SCREEN

Metro-Goldwyn-Mayer is trying to rush through a patent and copyright on its Fantom Screen, publicly used for the first time last night (Tuesday) at the opening of "Trail of '98" at the Astor. The new device amounts to the augmenting of Paramount's Magnascope, first employed at the Rivoli for "Old Ironsides." Fantom Screen is an illusion expected to have an important bearing on future pictures possessing "spectacular" sequences.

Fantom Screen's most important feature is that it permits the picture, as seen, to grow to twice its size and reduce to the normal 16-foot width at will, without leaving the screen, and is free from interruption to the story. As in the case of Magnascope a third projector, throwing through a special wide angle lens, is necessary. Further experimentation on this phase is taking place.

Joe Vogel, of the Loew theatre department, is credited with the original idea which was executed by A. S. Howard, Frank Norton, Peter Clark and Lester Isaacs of the Loew technical staff, under the supervision of J. J. McCarthy who is (Continued on page 15)

## George K. Arthur Given New Contract by M-G-M

Los Angeles, March 20. Metro-Goldwyn-Mayer tore up a contract which had one year and a half to run, held by George K. Arthur, screen comedian. In its stead they gave him a five-year agreement.

The first year of the period calls for an increase of \$300 a week over last year.

## Pyramid Film Co. Merger

Dayton, O., March 20. Effects of the Pyramid Film Company, this city, recently merged with Alexander Industries, Inc., of Denver, are being removed to the western city now. The companies under the merger will be known as the Alexander Film Company, which is to be incorporated for more than \$1,000,000, according to H. E. Hollister, president of the local concern.

Pyramid Film Company, doing mainly advertising service, is the oldest concern of its kind in the United States, operating since 1915.

## Forgetful—Lost Role

Los Angeles, March 20. George Hackathorne, picture actor, was given a feature part in "The Branded Man," now being directed by Scott Pembroke for Rayart.

He worked the first day until midnight, left for lunch and forgot to return to the set until three in the afternoon.

George Riley will finish the role.

## Johnnie Walker Landed

Los Angeles, March 20. Johnnie Walker, screen actor, and Maude Wayne, screen actress, will take the oath as man and wife on March 27.

## STUDIO WORK ON COAST THIS WEEK EQUALS LAST WEEK'S

Los Angeles, March 20. A survey of studio activity on the coast this week shows a decrease of one unit from that reported last week. A total of 49 features, 11 short comedy subjects and four Vitaphone units are working, which brings the total of production up to 60 per cent, normal of the average production activity on the coast during the year 1927.

Paramount, First National and M-G-M tie the score for activity this week with nine features each in production.

Par. Features in work at the Paramount studios are "The 50-50 Girl," with Clarence Badger directing; "The Dragnet," by Josef von Sternberg; "Ready, Aim, Fire," by F. Richard Jones; "Knocking 'Em Over," by Fred Newmeyer; "The Magnificent Flirt," by H. B. D'Arrast; an untitled Ralston picture, by Gregory La Cava; "Vanishing Pioneer," by John Waters; "High Treason," by Ernst Lubitsch; and "Ladies of the Mob," by William Wellman.

F. N. First National has "The Yellow Lily," by Alexander Korda; "Night Birds," by B. Christensen; "The Volunteer," by Arthur Ripley; "Roulette," by Al Santell; "Heart to Heart," by Wm. A. Seiter; "The Whip," by Charles Brabin; "Boss of Little Arcady," by Eddie Chnee; "Butter and Eggs Man," by Richard Wallace; and "The Divine Lady," by Frank Lloyd.

M-G-M has "Detectives," by Chester Franklin; "He Learned About Women," by Sam Woods; "Polly Preferred," by King Vidor; "Diamond Handcuffs," by J. P. McCarthy; "Man About Town," by Mabel St. Clair; "The Masked Stranger," by Nick Grinde; "The Dancing Girl," by Harry Beaumont; "Deadlines," by D. Ross Lederman; and "Southern Skies," by Flaherty, and Van Dyke now in Tahiti on location.

Fox Fox ranks next with seven units in work, "Four Devils," by F. W. Murnau; "Don't Marry," by James T. Tilling; "Mr. Romeo," by Henry

Lehman; "Plastered in Paris," by Ben Stoddoff; an untitled air picture by Howard Hawks, and two short comedy subjects.

Met Studios Metropolitan studios, now a 100 per cent, leasing plant, has five, with "A Little Bit of Heaven," by L. De Croy; for Excellent; "The Devil's Gate," for First Div. Distributor; "The Branded Man," by Scott Pembroke for Rayart; "Hell's Angels," by Howard Hughes for Caddo-U. A., and "The Racket," by Lewis Milestone for Caddo-Paramount.

Warner's Warner Bros. have "Land of the Silver Fox," by Ray Enright, and untitled drama, by Archie Mayo; untitled comedy drama, by Roy Del Ruth, and four Vitaphone units working.

Misc. Pathe-De Mille studios have "The Godless Girl," by C. B. De Mille; "Tenth Ave.," by Wm. De Mille, and "The Cop," by Donald Crisp. Tiffany-Stahl has "Ladies of the Night Club," by George Archibald, and "Stormy Waters," by Edgar Lewis.

United Artists have but one company going, "The Woman Disputed," directed by Henry King.

Universal is leasing space to the Ken Maynard unit for production of "Code of the Scarlet," directed by Joe E. Brown for First National.

Columbia has "Grass Widows," directed by Eric Kenton, and F. B. O. has "The Perfect Crime," directed by Bert Glennon.

## Shorts

Studios being used for making short subjects are Hal Roach with two units going, which are expected to wind up their 1926-27 program. Tec-Art has two units, one a Cliff Broughton two-reel comedy, and another a colored subject for M-G-M release. Novelle studios are housing Larry Darmour with three comedy units making shorts for F. B. O. release, and the U. M. Dailey plant has the usual two comedy units in work for state right release.

The eight studios dark this week are: Sennett's, Educational's, Stern's, Christie's, Chadwick's, California's, Thomas' and Mission's.

Weekly Work in Coast Studios				
Los Angeles, March 20.				
This table shows a summary of weekly studio activity for the past five weeks. Percentage of production is based on 106 units working on 24 studies on an average of normal working conditions during the year 1927.				
Week Ending	Features In Work.	Subjects In Work.	Units Working.	Percentage of Production.
February 22.....	47	8	65	6
February 29.....	39	9	48	12
March 7.....	40	14	54	9
March 14.....	49	16	65	7
March 21.....	49	15	64	8

## Agents Out to Make Co-operative Picture

Los Angeles, March 20. Myron Selznick and Felix Young, picture agents who are planning to make "The Easiest Way" early this summer, figure they can make the picture on a co-operative basis with the important members of the cast and the director. In this way, they hope to keep down actual cost of production.

It is understood William K. Howard is slated to direct and Ruth Chatterton is under consideration for the lead. Both are under contract to the agents and are said to have consented to take a "pro rata" share of the picture's gross on a co-operative deal if satisfactory release is secured before the picture is started.

## MAE MURRAY MAY RETURN

Los Angeles, March 20. Mae Murray may return to pictures. She has been discussing a deal with Tiffany-Stahl.

## Jack Irwin's Quick Coin Scheme Killed

Los Angeles, March 20. Jack Irwin, former assistant director, fell for the lure of movie millions and turned independent producer with designs to put Hal Roach out of the kid comedy business.

After renting an office at the Tec-Art studios, he proceeded to operate under the banner of "US Kid Comedies." It wasn't long until he found he needed money.

As was pointed in the local drama for a bit to appear in his picture. He brought a flock of camera-acting parents with their kids to the studios only to leave disappointed after learning it would be necessary for them to ante in a half grand for a job.

Management of this studio discovered the racket and ordered the producer off the lot, just in time to save a few who later showed up with the dough and were willing to take a chance in the proposition.

# DE MILLE'S COSTS—GROSSES

(Continued from page 5)

heading the cast. Also it was the first screen appearance of Julie Faye, who has appeared in every picture DeMille since directed. It cost \$115,420 and grossed \$340,504. With the United States in the World War early in 1918, DeMille dropped back to producing pictures under \$100,000. The first one was "The Devil Stone." It cost \$67,413, and got \$296,031. After that he made six pictures which cost from \$43,558 to \$73,922. The cheapest one was the second edition of "The Squaw Man" and it returned \$283,126. Most expensive was "Don't Change Your Husband," which drew \$292,394. This latter one was made January, 1919, with the war over. This picture was the forerunner of the bathroom, lingerie and fur series of productions and was the first appearance in drama of Gloria Swanson.

In the list of pictures made by DeMille up to that time was "The Whispering Chorus." It had an artistic touch throughout and the producing organization was peevish that he had spent \$72,499 to make it. They claimed he would never get this picture over and that if they got production cost out it would be a miracle. In the cast were Ruth Hutton and Kathryn Williams, who then meant something on the screen. It also gave Noah Beery a chance to play a "bit." When the coin began rolling into the exchanges things were more encouraging and the final cost showed \$242,109. It satisfied the Famous-Lasky crowd that the public liked the artistic DeMille productions.

On top of turning out the artistic achievement DeMille did an about face and made a spectacular opus in "Old Wives for New." That cost \$66,241 and grossed \$286,504. It was the first of the divorce series and brought to the fore Florence Vidor, and to the light Helen Jerome Eddy and Wanda Hawley.

That Miss Swanson meant something caused DeMille to use her again in "For Better or Worse." It was the first of the divorce series and the war up to gross \$73,500. This one cost \$111,260 and brought back \$256,072.

**1st Million Gross**  
Then the studio mob went frantic when DeMille made "Male and Female." He spent \$158,819 on it and the studio officials claimed he was trying to bury the company. This picture recruited Bebe Daniels from the Roach lot and gave Wesley Barry a small role. Returns to the exchanges totaled \$1,256,226. It was DeMille's first picture to get over the \$1,000,000 gross.

DeMille came right back with "Why Change Your Wife" with Bebe Daniels, Gloria Swanson and Thomas Meighan. It cost \$129,349 and took in \$1,016,245. Then DeMille made another for \$168,338, "Something to Think About," after which he jumped to \$338,132 by making "For Better or Worse." In that one Agnes Ayres hopped to the fore and became a star. It was a remake of "The Golden Chance" and grossed \$845,121.

Then the director made one \$150,000 cheaper in "The Affairs of Anatol." It cost \$176,880 and was the first of the big all-star pictures with 14 stellar players, grossing \$1,191,245.37.

After that DeMille made "Fool's Paradise," with Conrad Nagel, Dorothy Dalton, Jacqueline Logan and Mildred Harris. Salaries of players had begun to jump in leaps and bounds, and this was March 1922 and the picture cost \$291,367. It brought back \$906,957.

When "Fool's Paradise" was released, his next one, "Saturday Night," was also released the same month. It had Leatrice Joy to offer

as a new star. Cost \$224,635, and on account of being released at the same time as his other one, only ran up a gross of \$753,502.

Following its making, DeMille took a rest until September of that year, when he "went wild," as the studio people expressed themselves, and spent \$384,111 on "Manslaughter." Meighan scored his greatest success in it, and Miss Joy came right alongside of him as a star, as the picture grossed \$1,202,130.

Next came "Adam's Rib," which cost \$408,432 and brought back \$880,535, which satisfied the producers, as they did not expect an amount of that size from this particular picture.

Next came DeMille's biggest picture, taking him into the \$1,475,836 production class, "The Ten Commandments." It brought out Rod La Rocque. Proved to be the biggest box-office hit of the industry, as up to date it has grossed over \$5,000,000. On this picture DeMille drew a salary and was also given a percentage of the gross. It was the first time the company cut him in on the intake of the pictures besides his salary.

Following this one DeMille made three more for F-P-L. The first was "Triumph," with La Rocque and Miss Joy. It was a "cheater" for him, as it cost \$255,012 and got \$672,908. Then "Feet of Clay," with Vera Reynolds and La Rocque, ran the production sheet to \$350,636 and returned \$892,374. And the final one for F-P-L, "The Golden Bed," cost \$437,900 and brought in until Jan. 1, last, \$608,357. Still continuing to sell, this one is playing repeat dates in foreign countries.

**With P. D. C.**  
Toward the end of 1925, DeMille, on his own and associated with P. D. C., moved his base to Culver City. There he made "The Road to Yesterday." It cost \$477,479. After that he started on the "Volga Boatman," which ran up a cost of \$497,356. Next came the most expensive picture of all and his last completed one, "The King of Kings." It needed over a year to make, and when the final production sheets were brought forth the entire cost amounted to \$2,265,000.

At present he is working on "The Goddess Girl," which will probably run to a \$750,000 cost.

Besides making these pictures for P. D. C., DeMille found other tasks on hand for that releasing organization when it tied up with Pathe.

The Pathe 27-28 program allowed him a budget of \$3,925,000, exclusive of "The Goddess Girl." Of his quota, 15 pictures have been finished at a total cost of \$2,892,648, with five yet to come, an estimated cost of all to

DE MILLE'S COMPLETE LIST	
PRODUCTION.	COST.
"The Virginian".....	\$15,000 (Ap.)
"What's His Name".....	17,208.00
"Man from Home".....	12,233.37
"Rose of the Rancho".....	14,221.99
"Girl of Golden West".....	16,888.00
"Warrens of Virginia".....	15,109.00
"Wild Goose Chase".....	28,595.00
"The Captain".....	10,811.00
"The Unafraid".....	12,153.00
"The Arab".....	14,226.00
"Chimmie Fadden".....	18,327.00
"Kindling".....	10,504.00
"Maria Rosa".....	10,034.52
"Carmen".....	18,574.00
"Temptation".....	23,429.00
"Chimmie Fadden Out West".....	22,472.00
"The Cheat".....	15,096.00
"Golden Chance".....	17,311.00
"Trail of the Lonesome Pine".....	18,710.00
"Heart of Nora Flynn".....	22,499.00
"Dream Girl".....	21,998.00
"Joan the Woman".....	13,523.00
"Romance of Redwoods".....	302,976.00
"Little Sister".....	26,831.00
"Woman God Forgot".....	166,449.00
"Devil Stone".....	115,420.00
"Whispering Chorus".....	67,413.00
"Old Wives for New".....	72,499.00
"We Can't Have Everything".....	66,241.00
"Till I Come Back to You".....	61,267.00
"Squaw Man" (No. 2).....	52,646.00
"Don't Change Your Husband".....	43,558.00
"For Better or Worse".....	73,922.00
"Male and Female".....	111,260.00
"Why Change Your Wife".....	168,338.00
"Something to Think About".....	129,349.31
"Forbidden Fruit".....	168,338.00
"Affairs of Anatol".....	339,752.00
"Fool's Paradise".....	176,880.00
"Saturday Night".....	131,245.37
"Adam's Rib".....	224,635.00
"Ten Commandments".....	384,111.13
"Triumph".....	408,432.00
"Feet of Clay".....	477,479.00
"Golden Bed".....	437,900.00
"Road to Yesterday".....	477,356.00
"Volga Boatman".....	497,356.00
"King of Kings".....	2,265,000.00



MISS ANNIE PASTO  
society belle of Okeechobee, Fla., says "Ain't he cute?"  
**HARRY ROSE**  
"The Broadway Jester"  
Paramounting  
Wisconsin, Milwaukee, this  
(March 17)

be \$3,853,506, or two per cent. below the budget allowance.

The costs on those picture already finished for Pathe-DeMille release

"Fighting Eagle".....	\$297,000
"Angels of Broadway".....	172,000
"Dress Parade".....	220,000
"The Wise Wife".....	155,000
"Forbidden Woman".....	219,000
"Wrack of the Hesperus".....	217,000
"Callaghan".....	107,602
"The Rush Hour".....	154,000
"The Girl in the Pulman".....	159,000
"My Friend From India".....	90,648
"The Blue Danube".....	273,000
"The Leopard Lady".....	209,000
"Chicago".....	300,000
"The Skyscraper".....	191,000
"Midnight Madness".....	124,000

Total ..... \$2,892,648

On these pictures the average cost was \$192,543. It is said that the only guaranteed revenue which the Pathe-DeMille organization has for these program pictures is through the Keith-Orpheum houses and their associates, which brings around \$60,000 a picture. Balances of the gross is calculated upon from outside bookings and the foreign market, where the DeMille name carries prestige.

**DeMille's Salary**  
According to reports, DeMille himself draws a salary of \$7,500 a week. He receives \$100,000 for each picture he directs personally, in addition as a bonus and \$25,000 bonus for each picture which he personally supervises. During the past year he has only supervised three himself, which included "Chicago," on which he did most of the directing.

## Detroit Batters With Good Gross Breaks

Detroit, March 20.  
Weather unsettled. Slight upward trend last week. Break in weather helped.

"My Best Girl" had a fair opener at the U. A., about the equalling the first weeks of either of its predecessors. Pickford film showed little tendency to draw the young people and suffered, in consequence, and rather to deviate from precedent was "Beau Sabreur." In first week at the Adams, this "Beau" a good film but not in a class with "Geste," on draw or as a picture.

"The Patent Leather Kid" remained k. o. for a second week at the Madison and is getting a play in spite of the rebound nature of its pop run in Grand Circus park. Considerable edge taken off by the previous two-a-day engagement at the old Miles, but the "Kid" still packs an obvious punch.

The big Michigan, having "Burning Daylight" on the screen and staging the usual Publick unit, improved a bit and is now near the normal mark of \$40,000. Rise natural with little credit to the picture. General opinion here that Sills is washed up in Detroit. "Rose-Marie" (film), at the Capitol, ran day and date with "Rose-Marie" (legit) at the Shubert Detroit, and the celluloid version on a par with the legit. It is possible the presence of the show in town helped plug the weaker screen piece.

**Estimates for Last Week**

Adams (Kunsky)—"Beau Sabreur" (Par) (1,700; 50-75). Sequel not up to standard of first, but a capable of striking right or two weeks, maybe three; no better than fair money at first week's \$16,000 pace.

Capitol (Kunsky)—"Rose-Marie" (M-G) (3,448; 50-75). "Jim" trimmed last week and a setback for Milton Sills out of slump; while not large, \$13,000 jump to \$24,300 encouraging.

Madison (Kunsky)—"Patent Leather Kid" (F. N.) (24 week) (1-976; 50-65-75). Dropped three gate so-so opener, but going along at profitable rate and sticking for another week at least; second local run here, but house getting as much as with many firsts.

Michigan (Kunsky-Publick)—"Burning Daylight" (F. N.) (4,100; 50-75). House approaching normal stride; picture no sensation last week and a setback for Milton Sills in this village; \$38,200.

Oriental (Miles)—"Woman Against the World" (F. B. O.) (2,900; 25-30). Regular Pan show and Oriental's usual measure; film fair; slightly above average at \$13,000.

State (Kunsky)—"If I Were Single" (W. B.) (3,000; 25-75). Bob Albright, local fav and in Kunsky family by marriage, in Loewy bill and plugging for attention for film portion, and less for theatre, considering \$10,000.

United Artists (U. A.)—"My Best Girl" (U. A.) (2,000; 50-75). First week \$17,000 not in accord with former Pickford ability; rumored house contemplates stage stuff to combat surrounding theatres; straight film, with exceptional or super, considered at disadvantage; "Sorrel and Son" booked to follow with advance stuff out.

Washington (Fox)—"Sunrise" (Sunrise) (Fox) (2,000; 1-778; 35-50-65). About time for masterful film to blow; neared bottom limit at \$4,500 last week. Washington not a loss in and in and of six weeks, so "Sunrise" can go on indefinitely if desired.

**ST. LOUIS NOT BIG**

(Drawing Pop, 1,000,000)

St. Louis, March 20.  
"The Circus" has lost none of Chaplin's comedy traits, seems a strong contender for first place of all the little comedian's past films.

**Estimates for Last Week**  
Ambassador (Skouras) (3,000; 35-65)—"French Dressing." Parisian comedy of marital difficulties. On stage, had been seen at another birthday and bade adieu for two weeks before leaving for California to fulfill a Vitaphone contract. \$32,500.

Missouri (Skouras) (3,800; 35-65)—"Tillie's Punctured Romance." 1928 version of one of the screen's first big comedy attractions. Marie Dressler starred in this picture when movies were young. Now W. C. Fields, Chester Conklin and Louise Fazenda featured. \$17,600.

Grand Central (Skouras) (1,700; 30-75)—"Old San Francisco" (W. B.) Via production, second week. \$19,245.37.

Loew's State (3,300; 25-35-65)—"The Circus." Ray Mayer, m. e., Teddy Joyce's successor, still holding forth without special notice. \$21,000.

St. Louis (4,280; 35-65)—"A Blonde for a Night." Impossible Parisian comedy. Lestra LaMonte topped vaude.

Orpheum (2,200; 15-25-35-60-65)—"The Tragedy of Youth." Trizie Friganza headed vaude.

## CHAPLIN'S \$75,000 VERDICT

Misconstruction of Contract Between Comedian and 1st Nat'l

Charlie Chaplin was awarded \$75,100 by a jury before Judge Valente last week in his suit against First National for foreign royalties on distribution of "The Kid."

Even 1929 to 1925, Chaplin claimed he had received no royalties and set this amount at \$56,000 with accruing interest charges.

"The Kid" was distributed abroad by William Vogel, under an arrangement with First National, whereby he was to receive 25 percent. First National then deducted 30 percent of the balance.

Chaplin's claims, as presented by Nathan Burkan, attorney, were that he was to get 70 percent of the total foreign distribution revenue, regardless of First National contracts.

The case was explained as misconstruction of contract. Chaplin believed he was to allow 30 percent for distribution and First National believing it was to receive 30 per cent, after paying off all charges.

## Warner Quota Plans

Herman Starr, Warner Bros. executive, is on the "Le de France" bound for England, where he will confer with Arthur Claverling, in charge of affairs for the company in England, about a series of pictures to be made in England next season.

This is in line with arrangements being made by all the American producers to meet the new film-quota requirements.

## Dupont's 'Rouge' Opening

London, March 20.

E. A. Dupont's "Moulin Rouge" comes into the Tivoli this Thursday, following "The Student Prince." Dupont's next will be "Piccadilly." It marks his first theatrical cast and goes into production in three weeks.

Following "Moulin Rouge" at the Tivoli will be "Mister Wu" and "Baby Mine," both M-G-M pictures.

## Ufa's 'Modern DuBarry'

The first Ufa picture for Brill distribution will be "A Modern DuBarry," starring Marie Cordia. It is the story of a girl's rise from shop girl to queen.

## "LUMOX" CONTROVERSY

Tiffany-Stahl executives have presented claims to United Artists against the production of "Lumox." Fannie Hurst novel. Jos. M. Schenck announced he had the rights to "Lumox," either paid for or on option. Tiffany-Stahl claim they were offered the picture rights to the book recently and were given time in which to decide on buying the rights.

## POLLY MORAN'S CONTRACT

Los Angeles, March 20.

Polly Moran, M-G-M prize comedienne, has been signed for another year under a stock contract.

Immediately after the deal was closed, Polly was cast in a dog picture being made by the company.

## COMEDY PRISON FILM

Los Angeles, March 20.

Frank Capra will direct George K. Arthur and Karl Dane in "Brotherly Love," story of prison life, with Arthur doing the convict and Dane is playing a warden. Production will begin May 1.

## Dembow-Zukor Stopover

Los Angeles, March 20.

Sam Dembow, vice-president of Publick, and Eugene Zukor spent several days in Hollywood last week prior to returning to the east.

## N. Y. to L. A.

Ellenor Glynn.

Otto Kahn.

Rudolf Krammer.

Seymour Nichols.

Str William Wiseman.

James J. Bush.

Ivy L. Lee.

Fritz Tidden.

Eugene Castle.

Ben Lyon.

Margaret Mann.

John G. Robinson.

## L. A. TO N. Y.

Anne Nichols.

J. R. Bray.

William Lignemair.

W. Ray Johnston.

Katherine Hilliker.

H. R. Caldwell.

Henry Ginsberg.

## Wampus Mex Trip Off

Los Angeles, March 20.

The Wampas failed to stage their trip and party to Mexicali, Mexico, over the week-end. It is indefinitely postponed to the fall.

Every year, following the Wampus ball, the picture press agents throw a party with the organization standing for all traveling and hotel expenses. When very few of the members showed interest in the Mexicali trip, the boys called it off and will try to find some other form of amusement, appealing to the members more strongly.

These invasions to Mexico generally deplete the Wampus treasury each year some \$4,000 to \$5,000.

# "SOME DOUBLE-CROSSERS"

## 3 DEATHS FROM DAM; HARRY CAREY'S LOSS

Two U Employees Succumb in Flood—Selling Ranch the Next Day

Los Angeles, March 20. Lee Halon, 23, film cutter at Universal City, died March 13, when the dam at San Francisco canyon broke loose. His brother, Kenneth, 19, and employed as a film cutter for Universal, was also killed in a like manner.

Ted Price, 45, character actor in pictures for 10 years, was killed March 13 by the St. Francis dam break north of Newhall. The Harry Carey ranch, consisting of 3,200 acres and recently inundated by the recent St. Francis dam break, was to have been purchased the day following the disaster by William Beaudine, picture director.

Carey had struggled for years to pay off impending mortgages and improvements on this land and had succeeded in having everything clear when the flood made the land practically worthless.

## Pep Club's Ball

Paramount, Public and the Paramount Pep Club have hopes of getting 2,000 people into the Hotel Astor Friday night (March 23) for their sixth annual moving picture ball. L. S. Diamond is chairman of the entertainment committee and has placed the tickets in the agencies as well as relying upon the office force to sell them.

A \$10 entry fee prevails with the lordly ones to sit in boxes at \$100 for six seats. The affair takes place in the main floor ballroom with all dining rooms on that level turned over to the guests for supper.

Vincent Lopez will officiate with two dance bands and Ben Bernie is slated to act as m. c. for the complimentary performance by the performers, consisting of principals and chorus from Broadway musicals.

The Astor affair will have opposition the same night in the Newspaper Women's Ball at the Ritz Carlton. Paul Whitman is scheduled for the latter event.

## Lloyd's 3 Mos. Vacation

Los Angeles, March 20. The entire Harold Lloyd Production organization will be on a three months' vacation before the comedian starts on his next picture.

Lloyd leaves here about April 1 to go to New York for the opening of "Speedy" at the Rivoli.

He will be accompanied by Jack Murphy, his production manager, and Joseph Patrick Reddy, his master of publicity.

William R. Fraser, general manager for Lloyd, is en route to New York to attend the various Paramount sales conventions.

## Arch Reeves' Promotions

Los Angeles, March 20. Arch Reeve, head of the Paramount publicity department has made a number of changes in his staff.

William Wright is head of the sales promotion division, succeeding Jack Pegler, who resigned to return to New York.

Al Wilke, formerly on the Paramount staff, has been appointed Editor of the Paramount Studio News with Patrick Reddy returning to the company from First National, to take the position formerly occupied by Wright.

## JOE SCHENCK SELECTED

Los Angeles, March 20. Joseph M. Schenck will be in charge of the celebration to be held in connection with the dedication of the new City Hall next month.

Schenck was chosen chairman of the citizens' committee by a representative meeting of city officials and civic organizations.

## Refinancing Plan Proposed For Canadian F-P; Call Out

Montreal, March 20. Notice has been given to shareholders in this city of Famous Players Canadian Corporation, Ltd., of a special general meeting to be held in Toronto March 29, at which extensive changes in the capitalization of the company will be considered.

It is proposed to cancel 22,991 unissued 8 per cent cumulative first preference shares and create 300,000 shares without nominal or par value. If approved, supplementary letters patent will be applied for to change the capitalization of the company from 65,000 8 per cent cumulative first preference shares of \$100 each and 10,000 8 per cent cumulative second preference shares of \$100 each to 40,000 8 per cent cumulative first preference shares of \$100 each, and 10,000 8 per cent cumulative second preference shares of \$100 each; subdividing the 75,000 common shares of \$100 each into 300,000 common shares without nominal or par value and making the total capital stock of the company 600,000 shares without nominal or par value and providing for issuing to each registered shareholder of fully paid common shares of \$100 each, four fully paid shares without nominal or par value in lieu of and for each such common shares of the par value of \$100.

If the by-law is approved it is then intended to authorize an issue of \$10,000,000 20-year 6 per cent first mortgage gold bonds and \$3,000,000 20-year 6 1/2 per cent gold debentures. Of the bonds, one-half will be issued immediately, as will the whole of the debentures and arrangements have already been made for their sale. Out of the proceeds the corporation will redeem all of the issued and outstanding first and second preferred shares, the redemption price being 105 and accrued dividends, and the now outstanding 6 1/2 per cent 20-year first and general mortgage sinking fund bonds at 105 and accrued interest.

The new outstanding common shares will be exchanged for shares without nominal or par value and each common shareholder will receive four fully paid shares without nominal or par value in lieu of and for each common share of the par value of \$100.

Dividends in respect of the second preferred shares are in arrears to the amount of 50 per cent and the second preferred shareholders will be asked to accept two shares without nominal or par value for each \$100 second preferred share held by them as settlement in full of the dividends in arrears.

After the proposed refinancing has been completed, the authorized capital of the company will consist only of one class of stock, 600,000 shares without nominal or par value, of which 320,000 shares will have been issued, as above. The fixed charges, by way of interest on the proposed new issues will be substantially less than the existing fixed charges by way of dividends and interest; and approximately one million dollars of new working capital will be made available to the company.

## Best's Fast One Blocked

Los Angeles, March 20. Ernest Best tried to slip a fast one over on the society people of Los Angeles and Hollywood by sending out letters stating he was going to publish a 28-29 social register in this city. For the small sum of \$5 their names would be included.

Best did not get very far as the police arrested him on a suspicion of theft.

The only one of the picture colony who seemed wanting to be recorded socially was Adele Rogers, St. John, scenario writer. She sent the \$5. Checks which Best had received from about 200 people weren't cashed by him and were returned by the authorities to the original senders.

## STEFFES OF MINN. SPEAKING TO ALL

Pres. of N.W.T.O.A. Issues Statement in Regional Paper Calling for Contributions to Defense Fund for Protection of Members—Calls Upon 250 Non-Members to Join—Tells Why He Thinks Brookhart Bill Will Be Defeated

## TRUE AND STRONG

Minneapolis, March 20. W. A. Steffes, president of the Northwest Theatre Owners' Association, has launched a drive to raise a substantial defense fund for the protection of the exhibitors in the territory. Flailing Northwest exhibitors for their laxity in "defending" their business against "attacks" and "trade abuses" in an article under his own signature in "Greater Amusements," regional trade publication, he pleads for contribution pledges from every movie theatre operator, down to the smallest.

The Northwest Theatre Owners' Association is in danger of disbanding, due to lack of financial and moral support, Steffes declares.

Steffes points out that the producers and distributors and labor organizations with which the exhibitors deal have created immense defense funds, but that the exhibitors themselves stand idly by.

"The purpose of this letter is to ascertain from you and other theatre owners just what you are doing to protect your investment," the Steffes bulletin says to the theatre owners. "The Northwest Theatre Owners' Association has been in existence almost 20 years, and I will venture to say that with the exception of perhaps once or twice during that period there has never been over a few hundred dollars balance on hand at the end of the year."

"This year our organization has spent more money than any other organization of its kind in the United States. In fact, it has been the most expensive year in the organization's history. The Twin City theatrical strike cost thousands of dollars. Perhaps you, in the small towns, do not realize where the strike benefited you. I can assure you that had we gone down to defeat, as the unions had in mind, by granting the one day's rest in seven, I will venture to say it would have been but a few months until every city in the territory would have been unionized."

Steffes' Prediction "The Brookhart bill, now before the Senate committee, has necessitated the spending of considerable money. I am making a prediction right now that it will not pass, and the only reason that theatre owners are not going to be successful in having this measure adopted, even in a modified form, is on account of lack of organization."

"We know what to do and think we know how to do it but our knowledge gets us nowhere unless we have money enough to protect the interests of a majority of the theatre owners. There are perhaps 250 theatre owners in the three northwest states who are not members of this organization."

"Arbitration is established in this industry for the present time at least, and I am wondering whether or not the exhibitors realize what an effort it is for theatre owners residing in the Twin Cities and Duluth to devote from one to two days a week, absolutely gratis, to see that the theatre owners of the territory receive a fair deal from the arbitration board."

"Up to the present, the exhibitor

## CHILE'S CENSORSHIP

Washington, March 20.

Chile, one of the largest of the Pan-American picture markets, has adopted a censoring board by a decree from the Minister of the Interior.

Control is vested in a special commission having authority over importation, censoring and display of pictures.

Films can enter the country only through the ports of Valparaiso and Santiago. Board will meet once monthly or on special call from the president of the commission, and films must be censored in the order of their receipt.

All advertising is also placed under control with specific instructions as to those films that may be shown to children under 15 years of age.

Usual bar to pictures that would ridicule public officials is incorporated in the decree.

## Shorts From Biblical Films For Churches

Los Angeles, March 20.

C. B. DeMille, with the assistance of Clifford Howard, who acted as the technical advisor on the "King of Kings," is now making a series of short subjects from the cut-outs of the picture.

Material being used does not in any way affect that in the release prints, being made from left-over sequences that could not have been included in the original version.

DeMille does not plan to release these subjects for at least another five years and then only to churches, clubs and schools. Titles of subjects now completed and running from 1,500 to 2,500 feet are "The Widow's Mite," "Martha" and "House of Bethany."

## MAG. STORY, "SWAG"

Los Angeles, March 20.

Evelyn Brent, opposite George Bancroft in "Swag" (Par), based on a story in "Photoplay Magazine,"

members of the arbitration board have tried to protect the non-members just as diligently as they have the members.

"Arbitration at present is involved in a lawsuit. Warner Brothers has seen fit to attack the legality of a decision, and this organization is going to fight the attempt to set aside the decision as if it takes every dollar in the treasury."

## Reduced Free Shows

"A few years ago there were over 900 free shows in Minnesota and the Dakotas. Through this organization's efforts these free shows have been practically eliminated."

"There is no reason, excuse or alibi why each and every theatre owner in these three states should not contribute his proportionate share toward maintaining this organization."

"It is possible that theatre owners have had a poor season. This is true of Minneapolis, St. Paul, Duluth and elsewhere, as well as the small towns. The eight weeks of the recent labor controversy came very near putting dozens of theatre owners in the Twin Cities permanently out of business. We lost the best part of the season and immediately after the strike we ran into the adverse December weather. But these men were not 'pikers,' and they stood the gaff without appealing to anyone for assistance."

"If we are to continue in business, we must have 250 theatre owners pledge contributions to this organization immediately."

"There are several things we could tell you at this time that the organization is contemplating, but there are too many of them to list. A number of theatre owners in this territory who, immediately upon receipt of our bulletin, hands it over to some salesman, who, in turn, mails it in to his manager. The manager, in turn, reports it to the Film Board of Trade and our efforts are blocked before we get to first base."

"I am charging, in plain English, that there are some theatre owners in this business who are double-crossers, theatre owners who listen to the salve and applause of film salesmen and film managers."

## ROXY ANNIVERSARY WITH ROXY MEDAL

Midnite Dinner to Man Who Brought Big House Through—Credits Everyone but Himself

The anniversary of the Roxy theatre was celebrated by the Roxy staff Thursday night with a mid-night dinner at the Hotel Plaza, tendered to S. L. Rothafel, managing director of the house. Erno Rapee, Roxy's chief of staff, arranged the affair and incidentally topped all the speakers of the evening for comedy and results.

Roxy was presented with a solid silver medal, 10 inches in diameter, bearing his profile, for having achieved the most outstanding results in the motion picture industry during the past year. The Roxy medal is to be perpetuated, with Roxy and a committee of prominent picture men to select annually the individual who has accomplished the most in the picture business.

The dinner came as a sort of surprise to Roxy, according to Frank Moulan, who pointed out that his chief had only heard of it Wednesday night the week before.

When the huge medal was unveiled before him Roxy was visibly moved and might have staged a dramatic breakdown except that he had to speak set lines for the Movie-tone, which crabbled his style a little.

Still nothing stopped him from announcing to over 700 guests that his theatre had not been able to get pictures of quality from Fox. He amended this by adding that he had been assured the producer interests in the Roxy were trying their utmost to give him good product. This amendment, it is understood, followed a little conference between Fox and Roxy after Roxy had been broadcasting his lack of good pictures and it got back to Fox.

## Those Responsible

The success of the Roxy, according to Roxy, was due to everyone concerned with it except Roxy. The ushers, pointed out the showman who has to be the showman, the stage theatre out of thin air without a dime and his only asset his name, were the marvels of the age. The ballet master, according to Roxy, was a magician. The stage men, who stuck the Roxy for twice what they charge every other theatre on the coast, were the real work. The scenic designers, costume girls, librarian, paint boys, the elevator men, night watchman, everyone in, near or around the Roxy, according to the speaker, was responsible for the success of the house.

Knowing how to control these forces had nothing to do with it, apparently. "Who could fail?" Roxy asked. Applause and laughter terrifically loud was his answer.

The dinner is to be released generally via Fox News and Movie-tone.

## Another S. S. Romance

Los Angeles, March 20.

Paramount has Karl Brown, producer of "Stark Love," in Papete studying undersea photographic conditions and other factors, with a view to making a South Sea romance similar to the one M-G-M now has in production.

William Wing, scenarist, accompanies Brown to create a story around local conditions as found. It is expected to use a native cast. They return to Los Angeles in May to secure equipment and personnel.

## "Circus" Capacity in London

London, March 20.

Charley Chaplin's "The Circus" at the Gallery Cinema has been cut to 70 minutes in order to run more performances and is playing to capacity at all shows.

## COSTUMES FOR HIRE

PRODUCTIONS  
EXPOSITIONS  
PRESENTATIONS  
**BROOKS**  
129 W. 40th St. N.Y.C.

# LOEW SPURTS 10 POINTS TO 70%; KEITH-ALBEE SAGS TO 18

**Talk Renewed of Loew Going on \$3 Basis With Extra \$1, While Ticker Players See Durant's Hand—Paramount Reacts—Fox Quiet and Lower**

Loew's stock put a climax on a sensational week yesterday morning when it moved in lots up to 3,000 to a trade at its top for all time of 70%. On the 10 days the stock had advanced 10 points from 60, on a total turnover for the period of close to 200,000 shares.

While the new Loew statement as of Jan. 15, showing a sharp increase in current assets and other favorable features, would account for the sudden interest in the issue, players off the ticker could see in the spectacular performance nothing but the hand of William C. Durant, credited with being the most daring operator in Wall street of this generation.

In this connection talk is renewed forecasting action by the Loew directors putting the stock on an annual regular basis of \$3 instead of \$2 as now, and voting the usual extra \$1. The salary with that with the issue on a \$4 basis its backers would push it up around 80 before the move was over. Fox, paying \$4, has been up to 88.

**Keith Starts Badly**  
The Keith-Albee-Orpheum common and preferred stock was introduced to trading on the Stock Exchange last Thursday and made a sorry showing. It started with one trade at 20, the lowest price at which Orpheum had previously been done, and sank in successive sessions to 18 1/2 Monday and 18 yesterday.

Dealings yesterday were 1,200 record for a single session and the decline was progressive. The old Orpheum common is supposed to be traded share for share for Keith-Albee, which had been reported ready for distribution at 25. The Keith-A-O preferred of \$100 par moved even less briskly, touching 99, and then easing fractionally. On the contrary the new Loew preferred issue, yielding 6 1/2% instead of the Keith-Albee 7 per cent, moved straight up, being done yesterday at 103, its peak, and a gain of more than 3 in the five days of trading. Loew's debenture rights also soared, getting back close to their best of 18 yesterday on the curb. They have been quoted at 10.

**Stanley Has Relapse**  
Among the others in the group,

Summary of trading for week ending March 17.

STOCK MARKET			
High.	Low.	Sales.	Issue and rate.
117 1/2	103 1/2	5,000	Eastern Nat. (4)
105 1/2	100 1/2	100	First Nat. (1st pref.)
68 1/2	70 1/2	20,000	Gen. Cl. A (4)
10 1/2	9 1/2	133,200	Loew's (A) (4)
10 1/2	9 1/2	2,000	Loew's (A) (4)
20 1/2	19 1/2	600	Keith-A-O (7)
10 1/2	9 1/2	12,500	Madison Sq. Gard. (1st)
27 1/2	25 1/2	1,800	Metro-Gold. Int. pref. (8 1/2)
40 1/2	39 1/2	400	Met. Pict. Cl. A (4)
24 1/2	20 1/2	100	Orpheum
90 1/2	89 1/2	500	Loew's (A) (4)
121 1/2	111 1/2	52,500	Par.-Pam. Pl. (10)
41 1/2	40 1/2	11,000	The Racket
18 1/2	17 1/2	8,100	Param. (4)
60 1/2	59 1/2	8,000	Shubert (5)
10 1/2	9 1/2	100	Univ. Pict. Cl. A (4)
29 1/2	28 1/2	12,500	Warner Bros. (8)
CURB			
22 1/2	19 1/2	2,400	Fox Theat.
13 1/2	11 1/2	100	D. W. Griffith
10 1/2	9 1/2	3,800	Loew's (A) (4)
25 1/2	24 1/2	100	Univ. Pict. Cl. A (4)
BONDS			
100	99 1/2	35,000	Keith A-O
100	99 1/2	35,000	Loew's (A) (4)
101 1/2	99 1/2	8,000	Loew's (A) (4)
101 1/2	99 1/2	8,000	Loew's (A) (4)
101 1/2	99 1/2	8,000	Loew's (A) (4)
101 1/2	99 1/2	8,000	Loew's (A) (4)
101 1/2	99 1/2	8,000	Loew's (A) (4)
101 1/2	99 1/2	8,000	Loew's (A) (4)
101 1/2	99 1/2	8,000	Loew's (A) (4)
101 1/2	99 1/2	8,000	Loew's (A) (4)

\* Ex div.

## Briskin's Columbia Conf's

Sam Briskin, Columbia's studio manager, is in New York conferring with Joe Brandt and Jack Cohn on next season's production.

There will be no break in Columbia's present production schedule and no wholesale release of employees pending the new production line-up, said Mr. Brandt.

## Bogart Rogers, Mgr.

Bogart Rogers, general manager for Douglas MacLean for the past five years, is now the business manager for stars.

In addition to handling MacLean's affairs, he is looking after the personal business of Clara Bow. In his spare time Rogers is writing magazine articles.

## Art Acord Burned

Los Angeles, March 20. Art Acord, cowboy star, is in Hollywood hospital with serious burns and other injuries following explosion of a gas heater in the bathroom of his Beverly Hills home. His looks may be affected, it is feared.

## GETZ WITH KEATON

Los Angeles, March 20. William Getz leaves Paramount to become production manager of Buster Keaton unit for M-G-M.

## Watt on "Racket"

Los Angeles, March 20. Nate Watt has been engaged by Caddo Productions to assist Lewis Milestone in directing "The Racket," now being produced by Caddo for Paramount release.



MARTHA VAUGHN

known as the Irish Nightingale, now playing Chicago Theatre, Chicago, in Paul O'Shea's "Dancing Feet." "A brilliant voice, a brilliant lady, with a brilliant future. Some smart Broadway manager will grab her for a show."—Jack Laist.

## LEROEY LANE ARRESTED

Of Screen Kiddies Guild—Mother of 3 Little Girls Makes Complaint

Los Angeles, March 20. Leroy Lane, 43, proprietor of the Screen Kiddies Guild, is under arrest on serious charges preferred by Mrs. Evelyn Coe, mother of three daughters between six and ten. E. F. Clarke, investigator for the Board of Education, made the arrest after listening to Mrs. Coe's story. Lane is alleged to have used candy and trinkets to bribe the children. He denies charges.

## Twins Needed—Found

Los Angeles, March 20. It was necessary for the casting office of the First National studios to search several weeks for a pair of four-year-old twin boys with one having blonde hair and the other a brunet. A pair conforming with these requirements were found and will be given parts in "Roulette" starring Richard Barthelmess. Their names are Ray and Roy Berendzen, a non-professional family in Hollywood. Other members of supporting cast are Warner Oland, Bodil Rosing and Margaret Livingston. Al Santell is directing.

## "Lover" Title Adjustment

Los Angeles, March 20. Resorting to arbitration rather than appeal to courts, an agreement between M.G.M. and Krelbar Pictures Corporation was effected whereby Krelbar agrees to change its title of "The Faithless Lover" to that of "The Faithless Lover." Arbitration was opened by M.G.M. because of similarity in titles that would eventually cause confusion in their contemplated production "Her Cardboard Lover," now being prepared to feature Marion Davies.

## JACOB FABIAN BETTER

Jacob Fabian, president of the Fabian circuit of vaudeville theatres in New Jersey, left the Eye, Ear and Throat Hospital, New York, this week after having undergone an operation of the throat. Mr. Fabian will spend several weeks in the South in convalescence before resuming his managerial duties.

## DUELL CHANGES ATTORNEYS

Los Angeles, March 20. Charles H. Duell's \$5,000,000 damage suit against Lillian Gish, Metro-Goldwyn-Mayer and the U. S. Superior Court, April 18. Duell switched attorneys, with Francis Henley and Henry Brown now representing him.

## DARMOUR'S SHORTS

Los Angeles, March 20. Larry Darmour, now producing short subjects for P. B. O., is negotiating with Joseph P. Kennedy for release of shorts on the Pathe program, formerly held by Mack Sennett.

## FIRST DIVISION'S PLAYERS

Los Angeles, March 20. First Division has Priscilla Dean, to be featured in two pictures. It is negotiating with Viola Dana and Shirley Mason for optional contracts.

## Buck Jones May Return As Fox's Western Star

Fox has three westerns listed for release on the present schedule that are unmade, and with no cowboy star to make them. The emergency coupled with other circumstances may find Buck Jones back, on the Fox payroll at his customary \$3,000 per week.

Buck's announced trip to Europe preceded the failure of the renewal of his film contract. Buck, meantime, has looked around and while several indies have offered him a substantial stipend, he wants to get back to a heavier trademark.

The first step toward a Fox return is seen in the tour of personal appearances which Jones is now making in New York Fox houses. For the first two weeks a straight three grand has been okay and Jones, after he plays a second, to Peaches Brownings, who copped the record at the Jamaica, now wants the pot split.

The "argument," it comes from Fox's camp, will probably be settled by Jones cutting the appearances short and getting back in the harness in Hollywood.

## Larry Semon Owes Plenty

Los Angeles, March 20. Larry Semon, film comedian who recently declared himself broke, filed a voluntary bankruptcy petition in federal court listing liabilities of \$500,000. He admits assets of \$300 and of that amount claims exemption for \$150, which sum Semon claims was paid out for household goods by his wife, Dorothy Dawn, from her own separate earnings.

## Orlando's Shorts Abroad

United British Pictures, Ltd., Sir Arthur Johnson, president, is importing an American director to produce two-reel dramas in London. Guido Orlando sails for England within the month for that purpose. Guido Orlando Productions, Inc., has been active on the West Coast in twin-reelers.

## NEGRO ROMANTIC FILMS

The first of a series of films with Negro romance and played by all colored players is expected east from the Fox lot where "The Thief in the Dark" has been put through camera range under the direction of Alfred Ray.

Among 12 principals are Raymond Turner, Floyd Shackelford, Martin Turner, Spencer Bell, George West, Curtis McHenry, Henry Tracey, Nathan Curry, Ernest Conley, Roy Thompson and Edgar Washington.

## MME. GLYN'S \$20,000 STORY

Los Angeles, March 20. Elinor Glyn will receive \$20,000 from M-G-M for the writing of one of her original stories. They have an option on her services for four more stories at the same figure. Madam Glyn arrived in Culver City last week from the east.

## LOEW ASSET RATIO JUMP

Publication of balance sheet of Loew, Inc. as of Jan. 15, brought out remarkable increase in current assets in relation to current liabilities and strength of its position in liquid resources. It was this statement that started the market movement in the stock, carrying it from 58 a week ago to 84 1/2 Saturday.

Current assets last January were \$42,556,805, compared with current liabilities of \$4,839,422. On August 31 current assets were \$32,575,986.

	Jan. 15, 1928.	Aug. 31, 1927.	Aug. 31, 1926.	Aug. 31, 1925.
Property, plant, etc.	\$18,740,240	\$20,003,914	\$34,291,490	\$25,846,940
Due from affiliated cos.	2,735,362	2,718,820	486,018	428,119
Due from other cos.	3,183,393	3,183,393	570,923	1,547,585
Cash for construction.	1,978,646	2,990,006	1,431,018	—
Accounts receivable	10,750,000	1,000,000	1,011,725	1,072,792
Advances	1,683,498	1,683,498	—	—
Investments	10,423,129	19,572,400	14,444,934	10,550,892
Accounts outstanding	1,023,206	1,023,206	1,000,481	1,040,242
Inventories	22,234,046	22,234,046	17,913,242	11,861,862
Deferred charges	2,808,042	4,478,049	2,808,042	1,341,750
<b>Total</b>	<b>\$103,507,031</b>	<b>\$61,431,254</b>	<b>\$78,812,226</b>	<b>\$53,755,396</b>
Preferred stock	\$14,176,000	\$14,176,000	\$14,176,000	\$14,176,000
Common stock	\$20,288,833	\$20,288,833	\$20,288,833	\$20,288,833
Bonds and mortgages	22,227,812	22,227,812	10,011,000	11,477,876
Debtors	17,750,000	17,750,000	14,000,000	14,000,000
Accounts payable	3,280,830	3,280,830	4,000,481	4,430,647
Accounts receivable	308,300	410,000	780,000	—
Accounts and notes pay. (curr.)	3,430,033	6,901,903	2,827,407	3,818,520
Notes payable	322,775	602,500	602,500	602,500
Dividends payable	—	604,028	75,353	607,621
Taxes	—	—	10,159	10,159
Prepaid taxes	887,812	887,812	731,279	363,482
Accrued interest	—	800,512	800,512	130,647
Notes from companies	14,000,000	14,000,000	14,000,000	14,000,000
Interest for cont.	300,000	300,000	300,000	300,000
Deferred credit	—	—	—	—
P. & L. surplus	14,727,481	15,047,150	10,623,030	6,376,049
<b>Total</b>	<b>\$103,507,031</b>	<b>\$61,431,254</b>	<b>\$78,812,226</b>	<b>\$53,755,396</b>

\* After depreciation.

## Bray Back to Shorts

Los Angeles, March 20. C. R. Bray, pioneer in short educational subjects, ventured into the feature length field by producing "Bride of the Colorado" with an expedition to the Colorado river and scheduled to have cost around \$75,000.

With certain demands made by Pathe-De Mille, Bray was unable to pull out for less than \$135,000. As this will cut Bray's profit he does not look favorably on producing features but will return to short subjects.

With more than 100,000 feet of film used in making "Bride of the Colorado," Bray will be able to make a number of scenic subjects from the left over film.

## Dillon for Barthelmess

Los Angeles, March 20. John Francis Dillon will direct Richard Barthelmess in the final three pictures that star will make for First National on this year's program. Barthelmess has started on "Roulette" which Al Santell is directing. He then goes over to take megaphone instructions from Dillon.

"Out of the Ruins" by Sir Phillip Gibbs is slated to be the last of the group. This may be moved up if other stories are not selected in time to meet the schedule. Dillon stepped in to finish "The Little Shepherd of Kingdom Come" with Barthelmess after Santel was stricken with the flu and could not continue. As a result of the two working together at that time, First National officials decided to assign Dillon to the others.

## R. C.'s Stock Winners

Los Angeles, March 20. The skyrocket in Radio Corp. stock on the exchange last week gave many stock dabblers in the picture colony substantial profits. The biggest winners were M. E. Greenwood, business manager of M-G-M Studios, who cashed in with a profit of \$54,000, and Joe Cohn, production manager at the same studio, who got out \$18,000 ahead. Both put their profits safely in the bank, and are now clear of the market.

## HATRICK AT STUDIOS

Los Angeles, March 20. Ed Hatrick, general manager of Cosmopolitan Productions and all Hearst picture interests, is at the Metro-Goldwyn-Mayer studios in Culver City.

He is arranging for the releasing production of Marion Davies and of Cosmopolitan for the '28-'29 program.

## NEED GARBO STORY

Los Angeles, March 20. Metro-Goldwyn-Mayer has cast aside "Heat" and "Java" for Greta Garbo. Clarence Brown was to have directed these pictures. He is looking for another story to fit the player before going into the next production. Brown recently finished his "Trail of '98."

and current liabilities \$8,282,961. In the period from August to January the ratio of assets to liabilities changed from 4 to 1 to 8 to 1. Recent statement also shows item of \$10,750,000 employed in the call loan market. The new flotation of \$14,000,000 in preferred stock, of course, accounts for the difference in the company's cash position, the favorable consideration being that the new financing has now been accomplished without disturbance to the concern's market position.

Following are comparative figures for the two reports:

	Jan. 15, 1928.	Aug. 31, 1927.	Aug. 31, 1926.	Aug. 31, 1925.
Assets	\$103,507,031	\$61,431,254	\$78,812,226	\$53,755,396
Preferred stock	\$14,176,000	\$14,176,000	\$14,176,000	\$14,176,000
Common stock	\$20,288,833	\$20,288,833	\$20,288,833	\$20,288,833
Bonds and mortgages	22,227,812	22,227,812	10,011,000	11,477,876
Debtors	17,750,000	17,750,000	14,000,000	14,000,000
Accounts payable	3,280,830	3,280,830	4,000,481	4,430,647
Accounts receivable	308,300	410,000	780,000	—
Accounts and notes pay. (curr.)	3,430,033	6,901,903	2,827,407	3,818,520
Notes payable	322,775	602,500	602,500	602,500
Dividends payable	—	604,028	75,353	607,621
Taxes	—	—	10,159	10,159
Prepaid taxes	887,812	887,812	731,279	363,482
Accrued interest	—	800,512	800,512	130,647
Notes from companies	14,000,000	14,000,000	14,000,000	14,000,000
Interest for cont.	300,000	300,000	300,000	300,000
Deferred credit	—	—	—	—
P. & L. surplus	14,727,481	15,047,150	10,623,030	6,376,049
<b>Total</b>	<b>\$103,507,031</b>	<b>\$61,431,254</b>	<b>\$78,812,226</b>	<b>\$53,755,396</b>

# 235,000 PEOPLE IN FILMS

## STANLEY TAKING ON OUTSIDE HOUSES FOR ITS UNIT SHOWS

**First Chain to Supply Other Theatres With Presentation Stage Productions—Unlikely to Ask Profit Other Than Booking Fee—May Organize B. Circ.**

A report says the Stanley Company's production department has decided to accept outside bookings for its stage unit productions, if such bookings are requested. It also states that the Stanley Company, to give a longer life to its stage shows, may not charge a profit upon the unit shows, other than a booking fee.

It's the first big chain to allow its rotating unit presentation productions to go elsewhere than upon its own circuit.

Another unit circuit may be formed within the Stanley chain, to be known as the B circuit to distinguish it from the de Luxes. At present there is no estimate upon the number of weeks the B circuit units will play or whether outside bookings will be allowed for it.

At present the Stanley units can play from eight to 10 of the Stanley de Luxes in the Stanley chain. Outside houses playing the units, besides prolonging the lives of the stage shows, giving the Stanley producers a better scope for the engagements of talent and lessen the production cost.

## Stetson Quits W-C to Handle 2 Indie Houses

Los Angeles, March 20. Albert D. Stetson, managing the West Coast theatre in San Bernardino has left to take over the operation of the independent Temple and Strand theatres there. He is taking over these houses from Brockway and Elkins. Charles Wuerz, in charge of the West Coast house in Pasadena, succeeds Stetson.

A new West Coast house opens next month in San Bernardino. Wuerz will have supervision of both theatres.

## NOAH BEERY AS "BRONSON"

Los Angeles, March 20. Noah Beery Jr. to play the title role of "Hell Ship Bronson" for Gotham. Joseph Henabery will direct.

This story was intended to be produced by Mrs. Wallace Reid for Gotham, but plans were switched.

## W. K. HOWARD ON FOX LOT

Los Angeles, March 20. William K. Howard has left the DeMille organization and is now on the Fox lot, to direct two pictures for that organization. The first will be "The River Pirate" from a story by Charles F. Coe, which appeared serially in the "Saturday Evening Post."

## WINDERMERE WITH 1ST DIV.

Los Angeles, March 20. Fred Windermere goes with First Division Distributors to direct a series of six features. His first will be "Free Lips," featuring Mae Busch and William Russell.

## F. N. PUBLICITY BAN

Los Angeles, March 20. First National studios have placed a ban on sending out any publicity or giving information concerning their executives, claiming that it interferes with the publicity of their players.

## Studio's Al Fresco Feeder

Los Angeles, March 20. An outdoor restaurant, patterned after the Parisian boulevard cafes, was added to the present First National studio cafe. This was necessary to meet with the increasing business, due to the recent enlarged production activities at the Burbank plant.

## "Society Picture" Co. Is Foreclosed in Detroit

Detroit, March 20. The Union Trust's foreclosure last week of an \$180,445 mortgage, by order of Circuit Court, sounded taps for the defunct Detroit Motion Picture Co.

The foreclosure transfers all holdings to the trust company, including a studio in Grosse Point.

The film company was formed here several years ago to produce a picture called "Mary." It has been in hot water ever since. Stella Day was starred in the production. Several local society people were featured. It was a "society picture."

Stock was sold to all in the film and hundreds of other residents of Detroit buying.

"Mary" was an outright flop as a picture and the company proved likewise as a producer.

In 1925 the Union Trust Co. floated a first mortgage bond issue, at 7 per cent, on the film company's real estate and other assets. Last week's foreclosure resulted in the company's default of payment of the \$150,000 mortgage plus interest accrued from Jan. 20, 1925.

## Rental Dispute in Dallas

Dallas, March 20. One of the first instances in the show history of Dallas where a picture was cancelled after it had been shown at a local theatre, occurred last week when "Beware of Married Men" was taken out of Simon Charninsky's Capitol by Warner Brothers' exchange and replaced by "Slightly Used."

As the second film proved a better drawing card than the first, the theatre profited by the disagreement.

Rental dispute was given as the cause for the cancellation of the opening picture.

## CATHOLIC GUILD'S FROLIC

Los Angeles, March 20. Catholic Motion Picture Guild will hold its fourth annual frolic at the Philharmonic Auditorium April 18.

Thomas Melghan is chairman of the entertainment committee; including Walter Mills, stage manager; Johnny Hines, May McAvoy, Dolores Del Rio, James Ryan, Jack Coogan, Tom Gallery, Fred Schuler, Edmund Lowe, Charles McHugh and George Seligman.

## "REVENGE" HELD OVER

Los Angeles, March 20. Starting date on "The Bear Tamer's Daughter," now changed to "Revenge," has been advanced from March 5 to April 10.

Reason for delay is attributed to illness of Edwin Carewe and story preparation.

Carewe will produce this for United Artists, with Dolores Del Rio in the starring role.

## STANLEY'S MEETINGS

Two meetings of Stanley executives were held in New York yesterday (Tuesday), the second for the purpose of settling the future policy of the organization with regard to stage units.

The morning session was confined mainly to general topics taken up weekly at the Tuesday meetings.

## Taylor Directs Fairbanks

Los Angeles, March 20. Sam Taylor will direct Douglas Fairbanks in the latter's next production for United Artists.

## ALL DIVISIONS ARE FIGURED FOR 1927

**More in Picture Trade Than in All of Show Business in 1920—Hays Organization Furnish Estimates, Considered Most Reliable by Census Bureau—75,000 in Production End, 110,000 in Theatres, 20,000 in Distribution**

## 2,000 COAST ACTORS

Albany, N. Y., March 20. The motion picture industry claims more persons are engaged in it today than were connected with the entire theatrical business in a wage earning capacity in 1920.

Latest estimates were furnished, on request, by the Producers and Distributors of America (Hays organization). They show that approximately 235,000 persons are employed in the film industry at present, while the total number reported for all branches of show business, indoor and outdoor, in the 1920 census was not over 220,000—actually considerably less. According to the Hays group, about 75,000 are engaged in production, 20,000 in distribution, 110,000 in theatres and 30,000 in all other divisions combined.

Approximately 18,000 or more extras are registered in Hollywood; these are rated casual employees and are not included in the 235,000 total. Average demand for extras is 810 per picture.

In addition, there are roughly 2,000 persons regarded as actors on the Coast—that is, players who receive screen credit intermittently. In the neighborhood of 1,000 actors are in occasional demand and the number of class actors is fixed at approximately 300. There are about 100 featured players and 70 stars.

In 1920

The 1920 census did not classify the number engaged in the various branches of show business, but the total was less than 220,000. This was made up of 48,712 "actors and showmen"; 1,312 aeronauts (included in the first group in the 1910 enumeration); 238 fortune tellers, hypnotists and spiritualists; 3,360 keepers of pleasure resorts, race tracks, etc.; 18,395 theatrical owners, managers and officials; 130,265 musicians and music teachers; 5,803 stage hands and circus helpers; 5,221 theatre ushers; 4,650 other attendants and helpers; and 2,757 dance hall, skating rink, etc., keepers.

Of the 130,000-odd musicians and music teachers, 72,678 were of the female sex and the greater share were employed outside show business, as were a large number of male musicians, doing church work and the like.

Deducting these and those in other classes not engaged in strictly theatrical enterprises, the 1920 figures are less, and the growth of the picture industry in the following seven years is all the more impressive.

Musicians, fortune tellers, hypnotists, spiritualists, dance hall and skating rink keepers are the only groups showing a decrease in 1920 as compared with 1910, there being about 3,000 less in the first-named class, for instance. Of the groups totaled, for the purposes of this story, in the 1920 theatrical figures, approximately 30 per cent of individuals were females. There were 27,140 male photographers, but mostly non-theatrical. The census bureau considers the figures of 1927 on the picture industry as furnished by the Hays group the most authentic of any in existence, referring inquiry to them as to that year.

The biennial census of 1925 taken by the Department of Commerce re-

## FOX'S BIG MUSIC SAVING BY MOVIE TONE

Movietone synchronization of Fox productions along Broadway has cut cost of operation on special runs \$20,000 on every picture held on Broadway three months. With four pictures on the street Fox saves \$30,000 in three months on music alone.

Under the direction of Erno Rapee, Roxy director of music, cost of synchronization has been cut from around \$19,000 to \$10,000 per picture since it now takes an orchestra 15 hours instead of 24 to score and record the music. House orchestras for special runs average \$2,500 weekly. In four weeks Fox Movietone pays for itself on Broadway and further distribution is profit.

Cost of running Fox specials on Broadway, with the musical factor, after four weeks, is approximately 50 per cent. less than other producers have to charge off against advertising and exploitation.

In a year the saving is \$110,000 on each picture, the cut being concrete and not merely book manipulation.

## Cullen Attaches Millard

San Francisco, March 20. William Cullen, head of the Capitol, has filed suit against S. S. Millard, Los Angeles promoter and sex picture producer, seeking to recover \$590, this sum alleged to be Millard's share of the losses sustained by Millard's picture, "Is Your Daughter Safe?" during its recent percentage engagement here.

Cullen attached the box office at Tally's, Los Angeles, where Millard is now exhibiting "Scarlet Youth," another sex picture, and tied up film and other accessories.

Millard contends he was to share in the profits but not in the losses. "Your Daughter Safe?" ran two weeks here for loss of close to \$1,200.

## PEARSON WITH KENNEDY

Los Angeles, March 20. Elmer Pearson of this is on the Coast to go over the intended production reorganization of Pathé-DeMille with Joseph P. Kennedy. Pearson intends spending a couple of months here during the reorganization.

## TITLE WRITERS RELEASED

Los Angeles, March 20. Katherine Billiker and H. H. Caldwell, who have been writing titles for Fox during the past two years, were given a release from their contracts and have left for a three-month vacation in Europe.

## Reviewer on Fox Staff

Los Angeles, March 20. James Gruen, who two years ago was a Los Angeles picture reviewer on a daily, has been added to the Fox scenario staff by Chandler Sprague.

Gruen is working with Fred Stanley on the next John Ford production.

## Nick Grinde's Long Term

Los Angeles, March 20. M-G-M has Nick Grinde on a long-term contract after he completes directing three Tim McCoy westerns.

Grinde will continue to direct the McCoy series under supervision of Larry Weingarten.

## Helen Foster's Long Term

Los Angeles, March 20. C.H.R. Broughton productions has Helen Foster on a long term contract.

Miss Foster was formerly a stock player with Universal and F. B. O.

revealed that, according to reports of 132 picture companies engaged in producing in 1925, there were 5,945 salaried officers and employees and 5,573 wage earners. Maximum month was August, when there were 6,381, and minimum month February, 5,675. Pictures not as complete or as numerous as those recently gathered by the Hays office.

## EFFICIENCY ON PAUL ASH SHOW COST \$8,000

**But Publix's Cut Down Fellow Did Save \$2,500 on Stage Bill at Oriental**

Chicago, March 20. Efficiency was tried and found wanting at the Oriental.

One of the Public efficiency men came into Chicago 12 weeks ago to cut the Paul Ash stage band production costs. He got it down from \$6,000 to \$3,500. And the grosses likewise went down—about \$8,000 a week.

Reason was that the customers were seeing flash units instead of the familiar Paul Ash stage show. Ash didn't have so much to do in the units, almost confined to a straight m. c. berth. The customers didn't like it and started thinning. As a result Ash will again be given his former budget and production and routine to restore the normal gross. He's again permitted to build units costing up to \$6,000.

## Film Board's Reversal Taken Into Court

Seattle, March 20. Warner Bros. vs. Waldo Ives. Empire theatre, Anacortes, Wash., is now in the state courts, involved bookings and conflicting decisions of film board trade.

The first board decided favorable to Ives and the present one against him. Usually courts lay off film board decisions which are more matters of business, but Ives alone second board had no right to reverse the first one.

## Pierson's Road Reissue

Wayne Pierson has concluded arrangements with Universal whereby he will reissue "Hunting Big Game in Africa," the Snow picture. Pierson is now showing the feature on a percentage basis.

The animal film opened Monday at Bay Shore, Long Island, and then plays the Calderone Circuit, eight houses, also on the Island.

There is a possibility of Pierson bringing the picture back to Broadway at \$1 top.

## GOLDBERG WITH COLUMBIA

Los Angeles, March 20. Joe Goldberg, film booker for West Coast Theatres for five years, has resigned to become general manager of the five coast exchanges of Columbia Pictures. He will have the same interest and status as John Ragland who sold out to Brundt and Cohn a few weeks ago. Goldberg is a former West Coast Theatres circuit partner and comes to hold stock. He was formerly an exchange manager for First National.

## FANNIE BRICE'S VITA FILM

Fannie Brice has signed a contract with Warner Bros. to make a full length Vitaphone production. She is one of several names Warners expect to play in feature length productions.

## Newmeyer Sticks With U

Universal has arranged to retain Director Fred Newmeyer for another six months. This was Newmeyer's next picture directed for U. will be "The Man Disturber," starring Laura La Plante.

## Zione Myers, Zeiderman's Asst.

Los Angeles, March 20. Zione Myers is acting as assistant to Ben Zeiderman, producing supervisor at Paramount.

## COAST SHOW PEOPLE WORK IN AID OF DAM DISASTER VICTIMS

Los Angeles, March 20.

Although the San Francis dam disaster in San Francisco Canyon cost scores of lives and millions of dollars in property damage, it failed to hit any of the theatres in the area of the flood.

At Santa Paula, in the valley, where more than 50 lives were lost, were two picture houses, the Glen City, owned by Victor B. Franklin, and Mission, independent house, operated by Steve Brown. Neither was damaged and remained open after the calamity.

The Glen City gave five days' receipts to the fund for the suffering, under instructions of Victor B. Franklin, who with other West Coast officials flew over the district, but was unable to land.

Telephone and telegraph wires were cut off totally the first few days and only a few calls were able to get through later. Nearby towns, one other picture house, independent, at Fillmore, escaped injury but closed of its own accord, due to the condition of the town. At Ventura, where Principal Theatres operate the Apollo and the American, the flood did not reach, having averaged about 200 feet, two miles behind and into the ocean.

Harry Carey, motion picture actor, whose ranch near Saugus was directly in the path of the raging waters, estimated a loss estimated at close to \$50,000. His 300-acre piece of land was completely wiped off the map, with eight members of the ranch giving up their lives. Carey and his family are in New York and were advised of the disaster by wire.

### Great Money Damage

The damage done by the catastrophe is inestimable as yet, but from present figures will exceed \$10,000,000. The St. Francis dam was 30 feet high at full two years ago. It held a water storage capacity of 38,000 acre-feet, and was located about 45 miles from Los Angeles. When the dam collapsed it released a deluge of water that swept away everything in surrounding towns and fields.

The path of destruction reached from the San Francisco Canyon, above Saugus, to the mouth of the river above Ventura. Some of the towns further away were notified by telephone before the flood hit, and hundreds were able to escape nearby hills. All bridges through the Santa Clara basin were swept away, including that of the Southern Pacific Railway between Ventura and Oxnard.

Many of the stage and film people in Los Angeles and Hollywood were called to the rescue, and some pulled out of bed in the middle of the night. Several picture directors and executives enlisted their aid and chartered planes to convey food and necessities to the people in the stricken area.

Another to offer help was Roy Baker, of the Baker Ranch, near Saugus, where the waters failed to come within three miles. Baker upon notification of the disaster put his ranch at the disposal of the rescue workers. The annual rodeo at the Baker Ranch is scheduled for May 5. Under present conditions it may be postponed.

Los Angeles theatres will combine for a big benefit tomorrow (Wednesday) night at the Metropolitan, proceeds of which will go toward the Red Cross fund for the flood sufferers. The program was originally planned for Loew's State theatre, but with the Metropolitan having 1,000 more seating capacity it was the most logical house.

Sid Grauman will handle the show, which will be staged at nine night, with every theatre in town co-operating in providing entertainers. Tickets will be sold at \$2 and \$3. The advance sale has already assured a capacity house, which means about \$10,000.

### 2-Reel Simp Comedies

Los Angeles, March 20.

Clifford Broughton, production and business manager for the Wallace Reel is now producing two-reel unsophisticated comedies for state right release. Willis Kent will handle the distribution.

The series calls for 12 subjects with Virginia Royce and Tommy Carr in featured roles. Production headquarters at the Tec-Art studios.

## New Stage Unit Circuit For B.&K., Chi., Det., Etc.

Detroit, March 20.

Beginning April 21 and thereafter presentation units produced at Balaban & Katz's Oriental, Chicago, will, after four weeks in that city, play Kunsley's Capitol, Detroit.

Both are subsidiaries of Public. From a local viewpoint this is a move to level the Capitol with the Michigan, the other downtown Kunsley band house and the Detroit stand for Public units coming east.

It will also mark the development of a new presentation circuit, with five weeks at the start and more to be added in a short while, if not immediately.

The four Chicago weeks will remain as at present, composed of the Oriental, Northshore, Senate and Harding theatres, also B. & K. in that order. Jumps will be made from the Harding to Detroit, which will tentatively complete the trip.

Possible additions are the Loew houses of Indianapolis and St. Louis. If coming in they will follow this city.

The units will work before the permanent stage band in each house. A permanent ballet for each theatre, in place of the customary group of girls traveling with the unit, is under consideration. This would eliminate a slice of the nut in the event the tour will branch out to other towns besides Detroit.

## Papers Cut Free Stuff

A marked decline in the number of inches given by film trade papers to First National, Paramount and Metro-Goldwyn-Mayer for the months of December, January and February this season as against last indicates a belated curtailment by the papers of free space in return for advertising.

The number of inches represents, almost entirely, prepared publicity matter sent out from the press departments of the producers and run verbatim by the film trade sheets.

Figures are: This year. Last year.  
M-G-M ..... 2263 inches 5056 inches  
Par. .... 2295 " 4921 "  
F. N. .... 1891 " 4389 "

Consolidation of the "Motion Picture World" with the "Exhibitor Herald" was a factor in the reduced space accorded the prepared publicity matter by the trade press.

### Prize Offered for

#### McCoy Film Titles

Los Angeles, March 20.  
Metro-Goldwyn-Mayer's salesmen have been protesting that they have not been given the right selling titles for the Tim McCoy picture. The studio officials are now offering a \$100 cash prize to the exchange salesmen of the company for a title that will fit the first of the McCoy pictures on the 1928-29 program.

If the title is a satisfactory one, the organization will continue to offer prizes to the sales organization for suitable titles for pictures which are in production under tentative titles that may not mean anything to the box office.

### Benchley's "Treasurer's"

#### No K.O. for Fox Auditors

Robert Benchley's Movietone will go on with "The Street Angel," Fox, when that special opens at the Globe, New York.

Benchley's Movietone short is his "Treasurer's Report," considered too soporific for "Mother Macree," as first intended.

The Movietone was given a private showing at the Fox projection rooms. All the executives in the finance department, who attended never broke a smile and thought that it ought to be junked, but the public, when screened them it was extremely funny.

### "ANGEL" AT CARTHAY CIRCLE

Los Angeles, March 20.

"Four Sons" finishes at the Carthay Circle April 8 and will be followed by another Fox picture, "The Street Angel."

## Federal Trade Finds No Haste in Distributors' Replies

Washington, March 20.

Things are not working out as rapidly as the Federal Trade Commission hoped in that body's wholesale move against the picture industry on block booking since Paramount was advised that court action would be brought to seek enforcement of the order to cease and desist selling pictures under that method.

Companies are apparently not getting excited or expressing any eagerness to appear before the board of review of the commission, in secret session, on their respective selling policies.

Replies are drifting in slowly to the commission forced to assign them hearing dates in the order of receipt along with all other cases of a like nature.

It is not believed here, that this tardiness in forwarding individual replies will change the distributors' reported plan to have the legal staff of the Mays organization doing the "appearing" in each instance.

## Provincial Exhibs Combine

London, March 10.

Two branches of the exhibitors' association, in Sussex and Hampshire, have started local booking circuit. The action results from the failure of the national booking circuit to come through.

Such procedure will only happen in few places, but it will affect the future policy of either Gaumont-British or the Gibbons-Sarvasy combine, probably the former, as Gaumont has product and may link with the local circuits to make a stronger showing in competition with Provincial Cinematograph Theatres.

The Gibbons-Sarvasy group is now closing a deal for five big Scottish halls at a price reported around \$1,000,000.

### Rayart's Slogan

Rayart has coined the expression, "the box office 20" as billing for their 1928-29 product.

Mae Busch, Edith Roberts and Henry W. Walker are newcomers to their list of stars which includes Gladys Brockwell, Tom Santschi, Jason Robards, Lila Lee and Al St. John.

Harry J. Brown, formerly with First National, joins Scott Pembroke and Duke Worne as Rayart's corps of directors under the general supervision of Trem Carr. Charles A. ("Buddy") Post, former screen actor, has been appointed production manager at the Metropolitan Studios, Hollywood, where future Rayart pictures will be made.

No westerns will be produced. Two years ago Rayart had five cowboy stars, reducing that number this year to one and now eliminating the horse operas entirely.

### Cowan May Move Up

James A. Cowan, head of the Public presentation production department, is being discussed as general manager for the Public circuit under Sam Dembow. If approved, this will be a new position, the picture entailing part of Dembow's duties.

If Cowan is appointed general manager, Milton Feld or Jack Partington will probably head the Public production department, according to the general impression among other Public producers.

### FILM RENTAL SUIT

St. Louis City, Ia., March 20.

The A. H. Blank Enterprises, Des Moines, Ia., last week secured judgment for \$1,865 against Morris Smith on its claim of \$2,140 claimed due on film rentals.

Smith formerly operated the "Cliv" Road and Hipp theatres here and had a two-year contract, dated May, 1925. A year later Smith terminated the contract, claiming that the Blanks were advertising and booking films in houses other than those he operated.

At that time he owed \$3,190 upon which he subsequently paid \$1,050, the booking concern bringing suit for the remainder.

### 2 FOX'S REGULAR RELEASES

Two pictures anticipated as "specials" in the Fox home office because of money and time put in them will not be road shown. They are "Honor Bound" and "Honor's Home," which will generally be released on April 15 and 29, respectively.

## Navy's B. & K.

Chicago, March 20.

Balaban & Katz have supplied the local Navy recruiting office with a stack of one sheets announcing that Al Kvale, band leader at the B. & K. Northshore theatre, was fitted for his present position by previous service in the Navy. "Come and see him," the posters coyly add.

Local recruiting office is using these ads in place of the regular enlistment posters.

### MOE KERMAN HELD

\$15,000 Bail Demanded on Stolen "Streets of Sorrow." Charge

Charged with the larceny of a picture film entitled "Streets of Sorrow," valued at \$15,000; Moe Kerman, 33, projection manager of the Broadmoor Hotel, 1022 street and Broadway, was held in \$15,000 bail by Magistrate Simpson in the Court for a hearing next Thursday. The complainant against Kerman is Syman Gould, importer of 500 fifth avenue.

According to the complaint, the film, claimed to be the property of the Sofar Films, foreign corporation who Gould represents in this country, was turned over to Kerman on Sept. 9 last for the purpose of having prints of it made in the Komp Laboratory at 1600 Broadway.

Gould alleges that Kerman cut or caused to be cut 5,585 feet of the film and left the remainder at the laboratory. What remained of the film, Gould claims, is worthless. In defense, Kerman claims he is the real owner of the entire film. He furnished bail.

### 1st Nat'l Drops Salesmen

Seasonal cuts in the First National sales force were made Saturday when from 20 to 25 men were released.

This is in line with the usual procedure at this time of the year, since the organization does not care to bear costs of members of the sales staff whom they do not intend to keep.

The cut, according to Ned Deplente, First National sales manager, is not permanent, as more men are taken on the season following the annual shakeup.

San Francisco, March 20.  
Branch exchange manager Charles Muehlman, First National, on instructions from home office, has let out two of the four salesmen working out of the San Francisco office.

### U's Sales Forces Shift

A shifting of forces in the Universal sales department has been announced by Lou B. Metzger. The realignment was brought about by changing conditions.

Earl Kramer, formerly eastern sales director, has become general manager of the New York exchange. Morris Joseph, who came to New York six months ago from New Haven to take over the exchange, will return to New Haven.

Ted Schlanger, formerly manager of short subjects, will become U's eastern sales director. Schlanger's post will be taken by Ben Y. Cammack, formerly Atlanta branch manager.

Other shifts in the rearrangement include Lew Abrams of the New Haven exchange becoming St. Louis manager, following the resignation of M. Gottlieb, and Harry Milstein, Salt Lake City exchange, shifted to Los Angeles following the resignation of Mark Ross.

The Salt Lake City exchange will be filled by A. W. Hartford, salesman.

### Boy Singers in Brooklyn

Appearing this week at the Rialto an A. H. Schwartz, Brooklyn, N. Y. picture house, are the Crusade Union Boy Singers, headed by Ben Yost, student at Erasmus Hall High School in the neighborhood. It is the first time the Rialto has played a stage attraction. It is a small house, although its nearby Albe-Marle, also a Schwartz holding, has had stage presentations off and on.

The Rev. H. E. K. W. of Brooklyn, who has traveled the country with different groups of juvenile male singers, will conduct the choir of 16.

## Minn. Wondering Over New 4,200-Seat Minnesota

Minneapolis, March 20.

All Minneapolis theatre owners are awaiting with trembling the opening March 24 of the new 4,200-seat F. & R. Public theatre, Minnesota, in town already heavily over-seated and where business has been none too good for several years. General feeling is that every other showhouse, including the 900-seat Hennepin-Orpheum, 2,500-seat Garrick, will feel it financially until after the novelty of the new theatre has worn off.

In size and magnificence the Minnesota will greatly excel any other theatre in this part of the country. It is heralded as the fifth largest in the United States. Local showmen cannot comprehend why any sort of theatrical enterprise having an overhead of from \$20,000 to \$25,000 weekly can get by in the sort of show town that Minneapolis has proved itself to be. It has been pointed out that the Minnesota cannot operate for much less than \$20,000 and that there hasn't been much more than that total amount of business available here on an average for the 52 weeks in the year.

A publicity and exploitation campaign mapped out by Ben Ferriss, head of the F. & R. publicity department in conjunction with H. D. Finkelshteyn and Edith Ruben, has had the entire Northwest agog over the impending opening for more than a month. In scope and comprehensiveness the campaign has far outdone anything of the sort the city ever has known. Among other things, the fight has been precipitated by the F. & R. publicity forces in the city council, with much resultant publicity, by a move to have the name of the street on which the theatre is located changed from La Salle to Minnesota avenue.

Public has sent Ed Smith here to manage the new house. He has been manager of a chain of houses in Honolulu and before that managed the Granada theatre in San Francisco. He arrived last week, taking up his new duties immediately.

Elvie Gallnagh of the F. & R. publicity staff has been assigned to handle the publicity for the Minnesota and already has effected a number of nice tie-ups. He induced Mayor George E. Leach to proclaim the week of the opening "Public Movie Week" as part of the city's present diamond jubilee celebration.

A private opening of the theatre on March 23 will be an invitation affair, but the full performance will be given. Opening picture will be "Sporting Goods," starring Richard Dix, former "Twin City" Public unit, "Treasure Ships," will be on the bill.

## FOREIGN PROS

(Continued from page 3)

by the authorities and Mishka and Igmagowski were lodged in the federal jail. Mishka is out under bond as a witness against his brother, while Igmagowski is awaiting trial. The unfortunate feature of the case was a preliminary charge of perjury against Mishka. Though temporarily dropped, it is said the accusation may be revived after the Igmagowski matter is disposed of.

For foreigners in the United States on temporary visits for business or pleasure should make application to Commissioner General of Immigration in Washington for permit to enter Canada to play engagement and then return to the U. S.

General policy, however, of department has been in the past to not insist upon this application from bonafide established foreign professionals, with discretion in the matter being placed with the various port immigration authorities. It is suggested that all professionals consult with the Commissioner of Immigration at port where they intend to go into Canada as to applying for a permit before crossing or in other words, be certain everything is all right before leaving the U. S.

Due to recent modification of the regulation in re the \$100 tourists' allotment, no attempt should be made to transport merchandise before inquiry into the legality of the amount.

On request, Mr. Zurbick explains that a broader knowledge of immigration law by show people would be an aid to both themselves and the authorities.



## INSIDE STUFF—PICTURES

When "Drums of Love" comes back to Broadway at the Rialto, following "Legion of the Condemned," it will be in 3,300 feet and with a changed ending. The cut is 2,500 feet under what the picture ran when at the Liberty for \$2.

New finish has the court clown (Tully Marshall) killing the ruling duke (Lionel Barrymore) with the latter forgiving his wife (Mary Philbin) and his younger brother (Don Alvarado) for their infidelity just before he dies. D. W. Griffith shot the remake since returning to the coast. It is understood the New York film critics may be asked to again review the picture in its reduced and changed form.

Professional cameramen engaged in the coast studios and organized into their own "open shop" body, has taken cognizance of the growing trend of amateur makers of movies by means of the new motion picture devices on the market. Partly because there is no help for it, they are endeavoring to cooperate with the development of the amateur and they proposed to move to that end and proposed to seek subscribers among the amateurs for the society's own publication by advertising in the 16mm fan magazines.

The coast organization has dispatched its executive secretary, Joseph A. Dubray, upon a tour of the eastern electric equipment makers' factories for a study of the new incandescent lighting models and to get from the makers, such as General Electric and Westinghouse (going into the field), the newest data on the subject. He is registered at the Hotel Astor during his stay in New York, probably being there until Sunday (March 25).

Mr. Dubray said this week that the cameramen hope to capitalize the amateur movie vogue, feeling that the more amateurs there are the more professional camera work will be appreciated on the screen, all good professional camera work will be appreciated by the professionals who go to the upbuilding of public good will for the professionals who can achieve high standards in their technical work. A cameraman who could command a following of amateurs would be able to name his own value to the producer, is the way the professionals figure it, regarding any danger from a flood of seekers after professional jobs as too remote to worry about.

Joe Kennedy reached Los Angeles Monday of last week, but until Sunday, 18th, it was reported to New York he had not met Cecil DeMille. The same account stated that if both were standing on their dignity waiting for the other to call, the deadlock might continue indefinitely.

Speculation is running as to how far Fox will go as a circuit builder. Several adding angles to the Fox chain are seen in perspective, without any negotiations started. It's mostly dope of the possibilities.

That Fox as a producer and exhibitor is being closely watched by the other large chain operators, also producers, goes without saying. Fox's position as a producer and exhibitor is unique. Always an independent in spirit and action, it's quite probable William Fox sees his future better than anyone else. He really might become the mighty independent in pictures for all time. If this is what is perturbing the other chain holders, there is good cause.

As a producer Fox has been suffering, mostly under low rentals for his fast growing superior picture product. When the Fox rentals catch up with the Fox film output, and not necessarily through the increased theatre holdings Fox has acquired, there will be much more satisfaction in the Fox producing organization.

Fox's present chain of houses, however, are a decided and substantial background for Fox pictures. At the same time Fox was limited to almost his own circuit, then comparatively small and all east of Ohio, for picture support. So much so that Fox in those days had to produce with his own rentals only to be figured upon for real return. In many sections Fox's pictures, regardless of merit, were pushed into the grinds and never got a break in the regular houses.

Slowly forging ahead at first and more recently much swifter, Fox has forced attention upon his program. Features, without the many Fox specials that have done much trade attention. That in a way likely accounts for William Fox's attitude of sticking to those showmen who stuck to him when he needed them. Now they may need him.

And perhaps it's not wholly as an independent exhibitor that his competitors view Fox with so much concern, for Fox must have them thinking both ways.

New York, March 15.

### Editor Variety:

In your issue of March 7, you stated in the "Inside Stuff on Pictures" column that:

"Pete Harrison was mentioned during the Brookhart Bill hearing last week in Washington."

"During the hearings Leo Brecher, an exhibitor in charge of Plaza theatre at Madison avenue and 55th street, New York, and Charles C. Pettijohn, chief of the legal staff of the Hays organization, stated, for the record, that 'Pete Harrison's reports are controlled by the producers.'"

It was not Leo Brecher nor Charlie Pettijohn who said that I was "controlled by the producers"; it was P. J. Wood, secretary of the Ohio M. P. T. O., while on the stand testifying for the independent exhibitors; and he made this statement in a spirit of fun.

The statement by Mr. Brecher, if he did not think the committee is interested in the facetious side of it, should give a 10-year-old, let alone your Washington correspondent, an understanding that the whole thing was ironical, and as such it meant just the opposite of what was said.

Your correspondent failed to state that Mr. Brecher said: "He is not popular with the producers," meaning me, Pettijohn retorting, "Me in particular," meaning that I was not popular with him at all.

The Senate is supposed to be a serious body and the Senators serious men. The stenographers, therefore, do not record the mood of the speaker. Consequently all statements appear in cold print—serious. This your correspondent knows, or ought to know; he has attended so many senate committee hearings that he couldn't help knowing it. His failure, therefore, to make it clear that everything that was said about me was in "kidding" cannot be excused.

Variety said: "Such a statement might call for a reply from Mr. Harrison, who can make it in his own paper." You, as publisher, know that there are many persons who read Variety but not Harrison's Reports. As a result, any statement of your correspondent that I might make in Harrison's Reports will not reach all your subscribers. For instance, there are many newspaper men who read Variety and copy from it that do not read Harrison's Reports. To them, your article makes me appear as if I were controlled by the producers, and perhaps will continue to think so unless they are set right.

(As long as Mr. Harrison is content to accept the "facetious" explanation, no occasion arises for anyone else to worry. But the facts are that Mr. Harrison was not present when the statements were made upon his paper were made; that they were uttered before a senatorial committee with an audience; that if anyone at all appreciated that they were "facetious" it could have been only the picture people present, and that facetiousness without design is seldom attempted before an august assembly.)

Silver Eagle Productions, makers of a recent picture in Valois, N. Y., last summer, has been reorganized with the present management reported to have acquired the name-god will, and live in the former company for around \$25,000, the amount owed to a laboratory on the print of the unfinished picture.

When, if, and how the picture will be released is not mentioned.

There is a belief among New York and Brooklyn picture operators that Harry Hoffman, the former Staten Island film operator, now on the coast, is a member of Mrs. Maude Bauer on a

lonely S. I. road March 25, 1924, will be acquitted or obtain a mistrial. Hoffman was convicted of second degree murder and served four years in Sing Sing but was granted a new trial by the Supreme Court. He is altogether a different man in appearance than when first placed on trial. He has lost so much weight witnesses at both trial were amazed at the change in him.

Hoffman was a member of the Brooklyn m. p. operators' union. For his first trial the money for the lawyers was raised among brother operators. His present trial is also said to be financed by subscription among union m. p. s. Former Judge Leonard Snitken is Hoffman's lawyer.

Los Angeles flood "shots" for Fox, M-G-M and Paramount newsreels arrived in New York on Friday in the same aeroplane from Chicago. The prints came by air mail.

Newsreel editors are not chartering aeroplanes for special deliveries with the same liberality as formerly. One of the reasons was explained recently by a newsreel executive. "Telling the trouble and expense his company went to for special New York delivery, mention was made of the subject while it was 'hot.' One of the big Broadway deluxe houses held it in the projection room three days before using it."

After announcing some weeks ago that Ruth Elder's screen tests did not warrant placing the actress under contract, Paramount will use her in "Glorifying the American Girl."

Flo Zierfeld met Max Elster recently in Boston and it is understood he suggested to Paramount that she would fit into the proposed glorification.

With Roy Pommeroy, Paramount chief technician, collaborating with the General Electric Company, Famous' talkie device is not expected to be in workable shape until another six months.

Fritz Tidden, personal representative for Clarence Brown, has a small part in "Trail of '98" as a gambler. Brown insisted upon having him in the picture claiming that Tidden, one of Hollywood's deadliest poker players, knew how to deal cards and that he (Brown) could not entrust so important a detail to anyone not having the professional technique.

Great States theatres (Publix subsidiary) in Illinois latest innovation is the equipping of each Great States theatre with a picture camera and the training of some member of the staff in its operation.

Tie-up is then effected with the papers in each town whereby the city editor phones the theatre on important local news events. The theatre shoots its camera man out to the event, makes the picture, and ships the negative to Chicago where it is assembled and then shown in all Great States theatres. Financing of the film may be aided by occasional commercial shots worked in connection with news events.

While on the Continent during her present visit, Blanche Sweet informed newspaper men that she intended making a film version of Arlen's "Green Hat" and that her husband, Mickey Neilan, will direct it. Neilan and Al Woods, who controls the play's picture rights, will jointly produce, said Miss Sweet, and in England. Speaking to the interviewers abroad, Miss Sweet said that though Will Hays had banned "The Green Hat" in America, his supervision of stories for pictures did not extend beyond America. She mentioned "Rain" as made by United Artists for Gloria Swanson and called "Sadie Thompson" for the screen.

It is said that of the rental contracts made by Metro-Goldwyn-Mayer for this season, running to an unusually large number of millions, that Nick Schenck, president of Loew's, put through over 25 per cent of them in person.

A young Hollywood sheik is parading about the town made up like Gilbert Roland and looks the part. One day he was mistaken by a man who addressed him as Mr. Roland. The would-be actor became very indignant and declared he was not Gilbert Roland, but a much better actor if he could go the opportunity.

Producing newsreels for distribution by two rival companies is turning out to be a tougher job than William R. Hearst ever anticipated. Not only is the negative for each company up several thousand dollars more per week than planned but Hearst has been the butt of charges of partiality.

Home office executives at Universal only recently held conferences during which they breathed that Hearst was handing the cream to M-G-M, while just a few weeks ago Fred Quimby had something of a like nature to say of the material coming under the lion trade mark.

The Hearst newsreel situation has shaved itself down to the fine point which Edgar Hattick, chief of both newsreels, will thresh out with Carl Laemmle before he swings back to New York. When Hattick returns from the coast he will have with him either a five-year contract providing for a complete readjustment with Universal, or else International will go in the open market for a distributor who will comply with the terms.

International's net profits during 1927, it is said, did not reach \$20,000.

It's expected in the inside picture rounds that United Artists within a comparatively early date will pass its new theatres in Chicago and Detroit over to Balaban & Katz for operation. This would give B. & K. the U. A. in Chicago and the U. A., Detroit, under the Kunsky wing. It looks like a logical solution, says the picture dopes, making the local film situation more easily handled at both points, for each of the firms.

Paramount and Metro-Goldwyn-Mayer are reported holding over exhibitors wanting their regular program or special features, the unexpected fact that if the exhibitor do not at the same time buy the shorts and news-reels of either, neither will sell the features desired.

One exhibitor going through this experience with both organizations states that after he had declined to buy the shorts and walked out, he was sometime later approached by a salesman from each producer who offered him what he wanted of the respective lists, without ifs or ands. Reports have been spreading throughout the season that Par and M-G-M were plugging their new short departments by a somewhat similar method, but the first authentic report of it comes from the exhibitor quoted.

Neither Par or M-G-M is reported as enthusiastic over the results disclosed by their shorts, either on the outgo or income from them.

Malcolm Stuart Boylan, title editor for Fox on the Coast, has political aspirations. He is desirous of becoming a councilman. Just how he will be able to devote his time to public affairs and title writing is a matter of conjecture. City Council in Los Angeles meets every day from four to six hours, and title editors are required to be in the studios during the time the council meets.

Bank accounts of many members of the coast film colony have been substantially increased through the sensational rise in the market price of Bancitaly Corporation.

A number of film executives, actors and directors got on the band wagon when the stock was quoted at \$100, and have bought on the rise up to the present price of around 175. The number of film people buying the stock increased as it went up. It is claimed that many millions of picture money are now invested in the bank stock.

Several film producers have tried during the past year to obtain cooperation of the New York Police Department for production of a picture glorifying the copper. Each application was turned down cold. No influence could reverse the decision. A few months ago, a Pathe official in New York was asked to apply for cooperation but found himself against a stone wall. He made one last try without success, but as he was leaving was informed that the only director who ever had an

(Continued on page 31)

## Woodhull Slips in Some Personal Publicity

R. F. Woodhull, an exhibitor without a theatre and president of the Motion Picture Theatre Owners of America, an organization which none of the state exhibitor organizations recognize sufficiently to pay dues to steadily, has protested to the film industry at large against big radio program hookups generally and the United Artists exploitation stunt especially.

Jos. M. Schenck, president of United Artists, has wired Woodhull that his complaint will receive consideration but that the radio hookup with Dodge Bros., costing the common people \$50,000 in actors' salaries for one hour, will go through as scheduled on March 29 over 65 stations.

Woodhull protested that whenever there is a special event theatre owners lose money. Schenck, in his wire, said that he had been under the impression that a radio tie-up involving picture people would result in better business for picture houses following the night when the audience might stay home to listen in.

Schenck, financially interested in dozens of theatres throughout the country and in the show, Public and United Artists circuits, has humbly accepted the reprimand from the non-theatre owning theatre operator and has agreed not to sanction further performances on the ether by film actors with one proviso: "If I find that exhibitors are really opposed to it." And Schenck, knowing a little about exhibition himself, should be able to judge at least as well as the M. P. T. O. A.

General consensus of opinion among the producers is that, on account of the protest from the M. P. T. O. A., there will be no more radio stunts until another producer decides to expend the time and effort to get more country-wide publicity for his pictures that could be obtained as quickly in no other way.

The United Artists radio hookup with the second Dodge Victory hour will give the following U. A. stars a plug before an audience running into the millions: Douglas Fairbanks, speaking on physical culture; Charlie Chaplin, on experiences as a comedian; John Barrymore, an oration as Hamlet; Mary Pickford, possibly on beauty culture; D. W. Griffith, master of ceremonies.

It is claimed that theatre business on the night of the first Victory hour, with Whiteman, Jolson, Rogers and Fred Stone broadcasting, was considerably affected. No tab was kept on the results of the air ballyhoo in stimulating trade following it.

## Publix Taking on Vita In 9 Southern Spots

Publix is delving rather heavily into Vitaphone with five of its southern houses to be wired for the Warner Brothers product by April 16. Besides this number, four more are scheduled to get the attachment, although no installation dates have been set up to now and five already have it.

The following list makes up the Publix theatres which will have Vitaphone by the middle of next month: Empire, San Antonio, Tex.; Palace, Fort Worth, Tex.; Melba, Dallas, Tex.; Des Moines, Des Moines, and Rialto, Macon, Ga.

Added to this group are the five which already have Vita: Kirby, Houston, Tex.; Capitol, Sioux City, Ia.; Rialto, Omaha; Columbia, Davenport, Ia.; and the Strand, Yonkers, N. Y.

Those Publix sites to get Vitaphone with dates indefinite are: Riviera, Knoxville, Tenn.; Imperial, Asheville, N. C.; Howard, Atlanta, Ga.; and Alabama, Birmingham, Ala.

Although the Howard and Alabama are unit houses they will also play Vitaphone, using it as the lobby, New York, does—as often and when they please.

## RIESENFELD IN U. A. CHARGE

Los Angeles, March 20. Hugo Riesenfeld has assumed his new position as director general of United Artists theatres, following the transference by Joseph M. Schenck of Lou Anzer from operation to handling of realty holdings.

"Uncle Tom" on Coast  
Los Angeles, March 20.  
"Uncle Tom's Cabin" opens at the Crittendon March 28 at \$150 top.

# SAPIRO HOPS ON CHANCE TO LET FILM BOARDS KNOW HOW HE SEES THEM

**Notifies Film Board and Exchanges Legal Action Would Follow If Exchanges Insisted Upon \$1,000 Cash Deposits From Gros & Noble—Firm Had Not Complied With Award by Film Board to One Exchange—All Exchanges Made Demand, but Later Withdrew, After Sapiro's Notification**

Powers of the Film Boards of Trade, operated by the Hays organization, over independent exhibitors were temporarily nullified last week by the Association of Motion Picture Exhibitors, headed by Aaron Sapiro, and who rendered useless within a comparatively short period.

Last week Sapiro offered to take the Film Boards of Trade and sundry exchanges into the United States courts and take them apart for the benefit of judge and jury, unless they would agree to refrain from unduly molesting members of the A. M. P. E.

The case involved Gros & Noble, exhibitors, who had defaulted on a payment to an exchange following arbitration. Immediately on learning of refusal to pay several exchanges wrote to the exhibitors demanding a deposit of \$1,000 cash in advance if they were to secure any more pictures.

Sapiro wrote the Film Board of Trade and notified the exchanges that if Gros & Noble had defaulted on a payment to an exchange, that exchange had recourse to law and declared that the other exchanges had not the slightest excuse to demand heavy cash advance deposits, which would immediately result in stifling the exhibitor's finances.

Given Notice  
Sapiro advised that, unless the other exchanges withdrew their demands on Gros & Noble they would immediately be faced by several court actions. It is reported the advance deposits have been waived.

Film Boards of Trade, through their ability until now to cripple independent exhibitors refusing to abide by arbitration rulings, whether favorable or otherwise, have been able to force numerous settlements for producer-distributors which perhaps might have been thrown out of court.

The threat facing exhibitors that they would be refused film by the exchanges if they refused arbitration rulings is, perhaps for the first time, called by an exhibitor organization and shown to be useless if faced with a court inquiry. The Sapiro organization indicates that, if the Film Board of Trade as an organization, is not questioned then it is almost certain that its powers over exhibitors will be modified through systematic application of the legal searchlight, where it is considered the exhibitors are not receiving fair treatment.

Officers Elected  
Monday at a meeting in the Hotel Astor officers were elected. The Sapiro organization, with Aaron Sapiro, president; J. Arthur Hirsch, vice-pres.; Lawrence Bolongino, treasurer, and H. R. Ebensten, secretary.

Board of Directors: Samuel Berman, Leo Brecher, Bernard Grob, J. A. Hirsch, William Landau, Samuel Lessebaum, Elias Mayer, Max Richter, Edward Rugoff, Henry Segal, Rudolph Sanders, Samuel Schwartz, Harry Suchman, Harman Yaffa.

The executive committee is composed of Samuel Berman, Leo Brecher, Max Richter.

## Loew's Buys Out All Cleveland Partners

Cleveland, March 20.

Loew's is said to have purchased the outstanding interest of all local holders in its several theatres of this city at a quoted bulk price of \$7,000,000.

Announced by local stockholders are said to have been the terms of the purchase. According to the showings made by the theatre, the net operating income for 1927 was \$1,000,000. The bulk price was said to be a "sweet deal" for the theatre owners, and other theatres for pictures and other interruptions to the smooth running business.

## CHAPLIN CONTRACT O.K. DESPITE ANY DELAY

A decision was handed down by the Joint Arbitration Board of the T. O. C. C. and New York Film Board of Trade in the case of the Joelson-Suchman Circuit against United Artists wherein all the Charles Chaplin picture contracts on "The Circus" were declared valid in spite of the long delay in the production of the picture.

The case sets a precedent for all Chaplin contracts in the United States, Canada and Europe. The Board decided the Chaplin contract was valid and dismissed the complaint of the exhibitor.

The Joelson-Suchman Circuit by its attorney, Harry Suchman, contended that the Chaplin contract was canceled through the inability of the U. A. to deliver it within one year of the contract date, Aug. 4, 1926.

Attorney Louis Nizer (Phillips & Nizer), representing U. A., argued the picture must be delivered one year from its exhibition date and not from the contractual date, and that the exhibition date was set in a clause in the contract seven days after Loew's. In view of this phase Attorney Nizer averred Loew hadn't yet played the picture in the territory covered in the complaint and that the year had not yet begun to run.

The Nizer argument included proof of a fire in the Chaplin studio which held up manufacture from October to December, 1926; and also the stoppage of activities again from January to September, 1927, when the studios were locked by an injunction obtained by Mrs. Charles Chaplin.

## Syracuse Exhibs. Bankrupt

Syracuse, March 20.  
A petition in bankruptcy was filed in the Federal court here today by David J. Harrison, Abraham Harrison and Isadore S. Harrison, partners, operating the Empire Theatre. Liabilities are listed at \$68,600 with two local banks, three daily newspapers and other creditors. Assets are valued at \$30,000, including an organ estimated at \$17,000.

The Empire went dark following the recent opening of Loew's State. It had played several policies and the Harrisons went heavily into the red trying pictures in it. Originally the Empire was a legit road show house.

## Minnesota Opening; Millions from Fox Deal

Minneapolis, March 20.  
With the opening of the new Minnesota theatre here March 24, F. & R. and Public become partners in the operation of all the loop first-run houses in Minneapolis and St. Paul, including, in addition to the Minnesota, State, Garrick, Strand, Lyric, Capitol, Tower and Astor.

It is announced the State, local presentation house, henceforth will be used for super-productions and run pictures such as now play the Garrick and Strand. State seats 2,600. It is wired.

Although no statement has been forthcoming from F. & R. and Public, the report is current the 2,600-seat Garrick or Loew 2nd Street theatre of one another will be closed within a short time.

It is understood that the F. & R. and Public deal is a "sweet deal" for the theatre owners, and other theatres for pictures and other interruptions to the smooth running business.

## EXHIBITS TURN DOWN HAYS' INVITATIONS

**Leaders in New Organization Are Asked to Talk It Over—Don't Want to Talk Alone**

Exhibitors who have been identified as leaders first in the Brookhart Bill and later in the organization of the Association of Motion Picture Exhibitors under Aaron Sapiro, are being singled out by producer-distributor interests and the Hays organization for purposes of reconciliation.

Last week, it was revealed, invitations were in the possession of exhibitors to visit the producer-distributor offices on Fifth avenue to talk things over.

This is the first time in recent exhibitor history that the producer-distributors have officially recognized the power of the independent exhibitor locally and have inferred a suitable settlement.

Attempts by the producers to placate the independents evidently come too late, since the invitations from the Hays organization have been turned down.

The only allies the producers can now find among the independent exhibitors in Greater New York are mainly those operating daily changes, small theatres which offer an extremely limited outlet, since the better type of houses are almost all included in the Sapiro group.

## 2d Mortgage Takes Friends House—\$20,000 in Liens

Danbury, Conn., March 20.  
Commodore Hull theatre, Derby, one of the A. S. Friend corporation houses, reverted to the second mortgage holders today. Receiver of the property refused to redeem it. By this move some \$20,000 in liens were wiped out.

The house has been dark several weeks, the receiver refusing to operate. Keith-Albee officials have examined the house, but no report has been made as to their future intentions.

## \$15 One-Hour Scale for Talkie Musicians

An addition has been made to the price list by Local No. 802, New York, A. P. of M., which affects that section embodying talking picture devices.

For services rendered not in conjunction with the filming of a picture, singers or acts of any kind, but merely to fill the interval between such acts with short musical renditions or music to be played with the announcements of the acts or the headlines thereof appearing on the screen the following charge is made:

Per man per day for first hour or less .....\$15.00  
hour or less ..... 10.00  
Contractor or leader, double above prices.

## World Camera League

American Society of Cinematographers, coast organization, has accepted an invitation to be represented at a world conference of cinematographers to be held in Berlin in June or July, under the joint auspices of the French and German societies.

It is proposed to form an international body of film shooters, the tentative plan being to choose two representatives by vote and then elect a president by blind ballot.

It is understood that the F. & R. and Public deal is a "sweet deal" for the theatre owners, and other theatres for pictures and other interruptions to the smooth running business.

## 20TH RETURN WEEK

Margaret Schilling, lyric soprano, current at the Mark Strand, New York, is making her 20th return week at the house in two seasons. Miss Schilling stayed 13 consecutive weeks at the Strand, the others being intermittent returns.

## Village Allows "Sunday" To Keep House Open

Utica, N. Y., March 20.  
Natives of New Hartford, which is so near it's really part of this city, woke up on a morning to find Sunday movies legal.

Only a few months ago they had turned thumbs down on Sunday pictures, backing a vigorous campaign of the ministers. The Hartford, operated by Garvey Theatres, suffered.

Without notice the Village Board held a special meeting and reversed the vote. The Garveys told the board they wanted Sunday pictures or they'd close the one theatre in the village, Sunday being necessary to make the house pay.

And the board decided it wanted the theatre.

Garveys are mum and showing pictures to good business.

## Heitlinger, M-G-M Auditor Indicted for Fraud

St. Louis, March 20.  
E. H. Heitlinger, auditor for the Metro-Goldwyn-Mayer, was taken to jail here, unable to furnish \$5,000 bond, on charges of using the mails jointly with 23 other persons in a scheme to defraud in the sale in the middle west of stocks and securities of several Minnesota companies.

Following Heitlinger's arrest by Post Office Inspector Noah at Des Moines, Mo., where Heitlinger was charged with fraud, a certified copy of an indictment containing the allegations was received from St. Paul.

It is charged that the 24 defendants devised a scheme to obtain money under false pretenses from people, mostly of German descent, in Minnesota, and other states through the sale of practically worthless securities.

An unsuccessful attempt was made to buy a German newspaper in St. Louis, according to St. Paul dispatches, which said the total losses in the alleged fraudulent scheme would reach to \$200,000. The plan included the ownership of a brick company here and the playing off of one property against the other.

When arraigned before United States Commissioner W. R. Atkins, Heitlinger waived preliminary hearing and consented to be taken to St. Paul on April 2, to stand trial on the charges. He declared he is "a victim of circumstances," admitted selling the stocks as alleged in the indictment, but said he was merely a salesman, did not send any fraudulent letters through the mails, and only received 5 per cent commission for making the sales.

## U's 2-a-Day Policy at Colony—Fox's 4th on B'y

Universal will stop the grind policy at the Colony, New York, March 28 for "We Americans," after which "The Man Who Laughs," another U special will come in at this Broadway house. Both pictures will be a twice-daily display at \$150 or \$2.

As "We Americans" has already been sold to exhibitors, there will be no attempt to road show the film, the Colony sojourn being solely for exploitation purposes.

Until May 1, 1928, on the Central, its second Broadway theatre, where "Uncle Tom's Cabin" is current, and is understood to hold an optional lease therefor. Two weeks ago the Fox deal for the picture was decided, but with the picture now in the hands of the exhibitors, the deal is off.

It is understood that the F. & R. and Public deal is a "sweet deal" for the theatre owners, and other theatres for pictures and other interruptions to the smooth running business.

# 'OUR GANG' FAKE BARNSTORMING

**Roach Studios Embarrassed by Impostors**

Los Angeles, March 20.  
A score of impostors are barnstorming the country under the claim of having been members of the Hial Roach "Our Gang" comedy organization. These impostors are mostly wise youngsters handled in such a way that they are able to ape certain members of the "Our Gang" company and cause theatre managers to believe they are the originals.

This has embarrassed Roach officials considerably during the past few months and especially since the "Our Gang" kiddies in the local studio have been put on their vacation period with some of them playing vaudeville dates.

At the studio it is said that one actor formerly employed there about a year ago conceived an idea for making a tour of the country on the pretense that he was a member of "Our Gang" comedies. This man does not in the least resemble Bob McGowan, who has been exclusively directing these comedies. He would enter a town with advance ballyhoo and the newspapers stated he had two carloads of scenery and equipment to make local "Our Gang" comedies. That the east would be selected from the youngsters of that town. His method of operation provided that he got his reimbursement from the theatre sponsoring the contest for talent. This fellow did not get very far, as he was nipped after a few stands.

## No Jackie "Ho" Ray

More recently a boy who calls himself Jackie "Ho" Ray, playing small town vaudeville and picture houses with a personal appearance under the guise of being an "Our Gang" star, has been getting by on his alleged former connections. A checkup at the studio shows no record he ever was employed as a member of the company. The officials there say he might have done some extra work at one time or another. The studio officials, it seems, have not been yet able to catch up with him.

His latest appearance is reported from Appleton, Wis., where he is called local "Our Gang" comedies to be shown in the theatre and provided that local merchants who wanted their establishments shown in the picture bear part of the costs of the picture, the net profits of which were to go to Ray for his reimbursement. Just what Ray cleaned up in Appleton is not known.

## Only Authentic Kids

The latest "Our Gang" stunt to be pulled was at Newark, N. J., where a man said to be John G. Shungu was quoted as having received a long term contract to act in Hal Roach comedies and was about to leave for Hollywood. Just what Shungu's stunt was is not known as the studio denied the report by wire to the newspapers and heard no more about Shungu.

The only authentic kids authorized by the studios to appear in vaudeville as former Hal Roach "Our Gang" members are Johnny Downs, Kay Cornman, "Sooty" Lowry, Mickey Daniels, Peggy Eames and Sunshine Sammy.

## Razz Strike Pickets

Utica, N. Y., March 20.  
Joe J. Roynd, manager of the State, vaudeville, will have his little joke. The house is having its trouble with the unions on account of its music, a battle which began months ago.

Patiently pickets walk up and down in front of the house, announcing the labor trouble. Joe had his sandwich pickets stroll up and down with posters, "Positively no labor trouble in this theatre." The pickets picket each other and the house.

It is understood that the F. & R. and Public deal is a "sweet deal" for the theatre owners, and other theatres for pictures and other interruptions to the smooth running business.

## Aaron Fox Vice Touring

Aaron Fox, vice touring, is reported to be in the hands of the exhibitors, and other theatres for pictures and other interruptions to the smooth running business.

"The Noose," with Richard Barthelmess, gives First National a drawing program feature that will stand well up to follow Earthling's great hit in "The Patent Leather Kid." It's an extremely well directed, and played drama, with melior tendencies, a touch of the underworld with a real cabaret scene one of the standouts, but underneath the rest a virile story of suspenseful qualities that are all taken advantage of. It's in.

This picture is said to have been taken under the natural light, or at least the cabaret scene was. Natu-

...with Gill plays the role she had in

# British Film Field

By Frank Tilley

London, March 9.

**Outlining Situation.**  
Now that the situation is becoming clarified, let's sort it out and show who gets the theatres and where.

Lines got mixed a few weeks ago which have now straightened. It is possible to take a closer view.

Many of the theatres credited to the Starway group are the buys of the Oster brothers, some through the Denman street trust and some through other sources. It may be supposed E. E. Lyons was commissioned by the Oster Brothers to buy slated circuits while Gaumont-British and the Oster brothers themselves operated in other directions.

Anyway, the Denman street trust is the buyer of the Shapeero theatres, the Thompson and Collins houses, Hyams' circuit, Blue Halls and other theatres amounting in all to about 70, counting in the theatres already owned by the Gaumont-British Co.

This puts, or will, when the line-up is completed, Gaumont-British into next place as second largest circuit owners here, and makes it Provincial Cinematograph Theatres' chief rival.

On the distribution end, P. C. T. can be regarded, through the Standard Co., as lined up with Metro-Goldwyn-Mayer (Loew's) and, through the Pathe-First National merger, with the First National product.

Oster group has behind it the product of Gaumont, W. & F. Company, and Ideal Film Company which, while it carries a good line of native and Continental product, does not include any first-rank

American product in its releases. None, that is, higher, than, say, Columbia.

It may not be so wide a guess to consider the Starway group as possibly tying up with Producers' Distributing Co. here, which leaves the Gaumont-British Co. sitting idly, with the Fox Universals, Paramount and Warner Brothers all have their own outlets. It appears the situation may rest on the possibility of American output to handle. Already there are signs of a few of the branches of the Cinematograph Exhibitors' Association going ahead with the booking combine scheme on their own.

This resulted from the fact, as already told, not all the branches were opposed to the national booking idea. Some of those in favor of it are pushing ahead with their own local scheme.

It has already been fully evidenced P. C. T. and the distributors as a body are keenly opposed to any such scheme. But if, with a strong line of American pictures, Gaumont-British offered to play ball with these local booking circuits, it would give the exhibitors three lots of product (Gaumont, Ideal and W. & F.), and would also give Gaumont-British an outlet rivaling P. C. T. without the cost of buying a lot of smaller houses.

## Fox Pushing

A further ripple in this theatre whirlpool is being caused by Fox coming into the theatre field here, apparently on a large scale. It's reported Fox is preparing to build on the corner of Piccadilly Circus and Regent street, opposite the Piccadilly Hotel. This would be closer into the Circus than the Famous (Paramount) Plaza and would back that house off a trifle in location.

Plans are believed to be on foot also for building theatres in the provinces. If this is attempted on any scale there will be another and probably louder outcry here than there was when Famous was suspected of being behind Picture Play-houses. Louder because there will be three big combines, with lots of capital, which will feel their own interests endangered instead of only one, as there was when the former agitation was staged by P. C. T. against Famous.

Fox knows his own business best, but any such theatre plan will still further endanger the position of American film interests here. If more regard to the needs and feelings of this market (after all, the biggest foreign outlet America has) had been shown by American distributors, agitation which led to the quota bill would not have arisen. But New York executives are so apt to know it all and to ride roughshod over most of our ideas, or at the best to ignore our temperament, they finally got in so far wrong with public opinion all over the empire the government was obliged to take not only notice, but action. Even then American executives were trying to raise anti-film legislation here.

## Newspapers Behind British

It must not be forgotten, more-

over, two of the circuits now have strong native newspaper interests concerned with them, and they can swing as strong a public opinion as they want against an American concern building a number of theatres here. It has been very easy to get public opinion against such theatre ownership. A result might easily be legislation as to ownership of picture theatres only by British subjects. That has been mooted from strong quarters more than once, and conceivably could be crystallized by any large-scale American building schemes.

No doubt it could or would be allayed. Nominees and dummy companies have been known to exist, even in this land, and see how such phony methods (said he, smiling sardonically). But it would make things tougher all round for American film business here at the very least. New York is considering what a lot more cash ought to be shaken out of this territory for pictures.

Take it or leave it, Mr. Fox.

## The Limit!

Who says our directors are not looking for young talent? We have a director who put an Anthony on the screen, and a director who put a directorial hand on a baby this week.

This director, A. V. Bramble, who ought one day to make a real good speech, pulled a real good one on the baby this week.

Wanted a baby in arms for a bit. Phoned an actress who was in the studio for fun. Went, and 15-months-old mite does the Charleston for the casting director, who says the kid looks good to him, but the director must decide.

Director comes by, takes a look, and asks: "Has it any film experience?" Quoth the director: "No good to me without experience."

You top that!

## Danger Ahead for Advertisers

Fellow saw an advertisement in a local weekly paper in Hampshire, saying "Hindle Wakes" was to be shown at an out-of-town picture house on a certain date. He motored in with five others, went into the house and saw another picture. So he shot an action for damages against the paper and its printer, and lost. That wouldn't matter so much but for the attitude of the judge who tried the action. He said such advertisements were an offer to every member of the public to lease seats on a certain date to see a certain picture, and if a member of the public accepted that offer it became a contract. So, if the advertised film was not shown there was a breach, and action could be taken against the theatre, but not against the newspaper.

Apart from the risk of printers' errors—not an uncommon thing—and failure of printers to arrive, there are plenty of good reasons at times why a film, or even a stage play, is not shown as and when advertised. That is the position too with vaudeville programs if this judge is correct.

Immediate action to contest the decision taken by the Exhibitors' Association, part of the case being the usual notice as to change of any part or all the program without assigning a reason being within the rights of theatres' managements and being so notified on programs.

Several managements are considering the necessity for putting notices at the box-offices and also on the backs of tickets as a further safeguard. The position would then be the ticket buyer had agreed to a "clause in the contract" entitling the management to change the program at will.

## Official Censorship

Agitation brought up the question of state censorship stronger than ever, the Cabinet having under consideration whether the board shall be made an official body or film censorship placed under the control of the Lord Chamberlain's Office, which controls the licensing of stage plays. Though set up by the trade, and paid by distributors by the reel on the films it passes only, the Board of Film Censors has always worked generally satisfactorily. Its certificates are accepted by most local authorities and Watch Committees and are made a condition of picture theatre licenses. The Home Secretary stated in the House no action would at present be taken as to State censorship.

## Money Shorter

Lists for the Welsh Pearson-Ellder Co. closed and in spite of the usual stories of over-subscription, various leaks make it appear they did not get so much from public subscription. £200,000 was to be paid to Welsh Pearson Co., as vendors for their assets, but turn-over only was given. The prospectus without statement of profit on it, if any.

It can be accepted no production notation made here since the "boom" began, had gotten all the money from the public it asked for,

and in some cases outside money has been close to minus.

Sun Grabbing this week has sent lots of parties out hastily on location, in case we have had all the summer we shall get this year as usual.

George Cooper, making "Sexton Blake" for British Film; Harry Hoyt, directing for Film Enterprises and now off to the Italian Adriatic Coast; Alfred Hitchcock on "Cham-pagne" with Betty Balfour for British International; Thomas Bentley on "Tommy Atkins" for the same company, and Graham Cutts finishing "God's Clay" for Pathé-First National. Maurice Elvey had also started on another for Gaumont, Walter West is beginning "Sweeney Todd" for Ideal, and Menessier (formerly with Rex Ingram as assistant at Nice) is readying the first shots of an unnamed one for British & Associated Films.

## Theatre Additions

The Hyams family, which recently sold its houses to the Osters, is putting some of the money into building more houses. First to be started is the rebuilding of the Popular Cinema, at Poplar, East End of London. Plans call for a 3,500-seater.

Szarvaz group has added the Capitol, Leith, Regent and the St. Andrew Square Cinema, both in Edinburgh, to chain.

Provincial Cinematograph Theatres, following on its recent increase of capital, has started in with the building of a 2,000-seater at Folkestone, and the Osters are expected to put some of the money into the Dundee Plaza, new Scottish large-scale theatre the building of which is now nearing completion.

## All Sorts

For once a film is being made here with admittably two directors, "Q Ships" is being directed for New Era Films by Geoffrey Barkas, who made the "Tall Timber" series in Canada years ago, and by Michael Barringer, directing for the first time.

Three British films are scheduled for review the coming week. "The Farmer's Wife," a British International production, directed by Alfred Hitchcock; "Victory," released by the W. & F. Company and directed by Michael Powell; and "Maria Marten," the old stage melior, screened by Walter West for Ideal Films.

Chick Farr has been playing in "The Phynx" at the Gaumont, with the Dolly Six from Murray's Club in cabaret scenes... without which no movie seems complete.

Jean Jay, recently married to John Longden, film actor, has written a story on the life in dance halls, called "Palais de Danse." It is going into production for Gaumont-British early in June.

Marshall Neilan is not to work for British Filmcraft on the proposed Edmund Goulding story with Gertrude Lawrence and Walk Sullivan, but the new British company were not able to reach agreement either on finance or the suitability of the studios.

Al Woods is declared to be handing out green cigars lunch times in the Savoy as publicity for "The Green Hat."

Betty Bronson is here, well plucked by the press. But has not connected so far with a British producer.

Lois Moran, Nell Hamilton, Claire McDowell, Lydia Dickson, Ivy Harris and Henry Kolker in "Don't Marry." Fox. James Tlingling directing.

## "FORD" TALKER

The "Ford" of talking pictures will shortly make its debut on the market.

It is called the Synchronophone and backed by Pittsburgh capital under the corporate name of the Synchronophone Corporation. J. G. Wertz, Pittsburgh banker, is president of the corporation and P. H. Keefe, also of Pittsburgh, secretary-treasurer.

## LONDONERS OVER

J. C. Graham, head of Famous Players in England, and E. Wertheim, capitalist of the same country, have been in New York for a few days.

Mr. Graham is sailing today for home, with Mr. Wertheim going to Havana.

## 2,500-Seater in Portland

Portland, Ore., March 20. Majestic here, former Jensen and Von Herberg house now controlled by West Coast, is to be torn down and a new 2,500-seater erected on the same site.

Policy for the new house will be long run pictures.

## Everett's 2,000-Seater

Los Angeles, March 20. West Coast as a partner with Walter Douglas will build a 2,000-seat house in Everett, Wash. They already have one house in town.

Clarence Lyle and Koo Mai in "Detectives." M-G-M.

## THE CHEER LEADERS

"Three College Boys"—Singing Quartet Opening PUBLIX Tour March 24 Thanks to Marco and Jack Partington Personal Direction WALTER MEYERS William Morris Agency

## "MARCO-MADE"

## GINGER

## ROGERS

3 Weeks' Return Engagement with Paul Ash—Oriental, Chicago Direction WILLIAM MORRIS OFFICE

## DARLING TWINS

## FEATURED IN

## "MIKADO OF JAZZ"

Direction MAX TURNER WM. MORRIS OFFICE

## EDDIE WEAVER

## ORGANIST

PUBLIX OLYMPIA NEW HAVEN, CONN.

"Acclaimed by Press and Public as Chicago's Outstanding Master of Ceremonies"

## JACK WALDRON

After Nine Consecutive Months at Frolics Cafe, Chicago

WEEK MARCH 21, CAPITOL, CHICAGO

Permanent Address: VARIETY, Chicago

## SECOND SUCCESSFUL WEEK

## ADAIRE TWINS

ROXY, NEW YORK

"MORNING TELEGRAPH" says: "... and Adaire Twins in their mirror dance, that is both novel and perfectly presented."

Personal Direction GEORGE DEBER, Samuels Musical Bureau

## THE FOUR SYMPHONISTS

LEIGHTON E. COOK—Soprano-Pianist  
JEANNE ANGELO—Cellist  
ROBERT NALLE THOMPSON—Violinist  
NELLE LOWREY—Soprano

## NOW PLAYING

B & K—PUBLIX THEATRES

WEEK MARCH 25—with PAUL ASH  
ORIENTAL, CHICAGO

Direction PHIL TYRELL—WM. MORRIS OFFICE

**NOW It's**  
**AL LYONS**  
With  
**MUSICAL BUNCH**  
At the West Coast  
**CALIFORNIA SAN DIEGO**

ANOTHER FANCHON & MARCO "IDEA"  
**ALFRED BROWER**  
World's Fastest Russian Dancer  
Dir. WM. MORRIS AGENCY

# BUTTERFIELD CIRCUIT

"In our de luxe houses we first play a Christie comedy. Then the stage show. Then Paramount News. Close with the feature. The people love it!"

ED. C. BEATTY  
General Manager

[read this letter from a big circuit  
buyer. It's one more reason why]

# de luxe 1st run houses prefer PARAMOUNT SHORT FEATURES



## PARAMOUNT NEWS

The new-type news reel, pace setter from the start. "Very good news. Got a good deal of local happenings. My patrons seem to enjoy it very much." City Theatre, Lafayette, Ala.\*



## BILLY DOOLEY COMEDIES

For real dough, play Billy Dooley in "Campus Cuties" and "Water Bugs." "Dooley is one of the best comedy stars in the business." Tivoli Theatre, Knoxville, Ill.\* Christie Comedies.



## JACK DUFFY COMEDIES

For real dough, play Jack Duffy, "the grandpop with young ideas" in "Nifty Nags," "Long Hose" and "Say Uncle"—with all the famous Christie girls. Christie Comedies.



## EDW. EVERETT HORTON

For real dough, play "Horse Shy" and "Scrambled Weddings." "Something different in the comedy line." Tivoli Theatre, Knoxville, Ill.\* Hollywood Prods.



## KRAZY KAT CARTOONS

"Have played several and all have been good." Sun Theatre, Kansas City, Mo.\* Chas. B. Mints Prods.



## INKWELL IMPS CARTOONS

"KOKO'S KANE"—A good cartoon comedy." Tivoli Theatre, Knoxville, Ill.\* Alfred Weiss Prods.



## BOBBY VERNON COMEDIES

For real dough play Bobby Vernon, in "Bugs My Dear" and "Sweeties." "CRAZY TO FLY"—The house rocked itself in violent laughter." Rex Theatre, Salmon, Idaho.\* Christie Comedies.



## JIMMIE ADAMS COMEDIES

For real dough, play Jimmie Adams in "Love Shy," "Holy Mackerel" and "Goofy Ghosts." "HOLY MACKEREL"—A very good comedy." Ingram's Theatre, Ashland, Ala.\* Christie Comedies.



## PARAMOUNT NOVELTIES \*\*

The "something different" that your patrons want to see. "Don't overlook these novelties, they are really worth while." Eagle Theatre, Lubec, Maine.\* Chas. B. Mints Prods.

\*Reports from Exhibitor's Herald-World  
"what the picture did for me"



## \*\* for real dough, play PARAMOUNT'S "KNIGHTS OF THE AIR"

First and best of the aviation shorts. The whole story from the Wrights to Lindbergh. . . . !



# THE CLASS OF THE MARKET



## FARMER'S WIFE

(Continued from page 19)

stage version and with as much success.

"The Farmer's Wife" is a film which will do more to put British movies over than all the put and tag-wagging pictures in a bunch. It is different, and even if it is not a great picture, it is entertainment that does not need an audience born here to understand. *First.*

## TRAGEDY OF YOUTH

Tiffany-Stahl production and release, directed by George Archainault. From the story by Albert Shell, Lovino, continuity by Olga Printzlau. Titles by Frederick and Fanny Hatton. Film editor, Bob Kern. Photographer, Faxon Dean. In projection room, New York, March 16; running time, 64 minutes.

Warner Baxter ..... Ruth Miller  
Dick ..... Buster Collier  
Paula ..... Claire McDowell  
Father ..... Harvey Clark  
Diana ..... Margaret Quimby  
Porter ..... Stephen Mitchell  
Landlady ..... Hille Bennett

A domestic problem play handled skillfully in the sentimental style of romantic fiction that has enormous vogue among the women. Something on the Mrs. Southworth technique, with a touch of "Snappy Stories" to give it a modern smart flip. This sort of material bound to be duck soup for neighborhoods, especially, and for the femme fans of that grade.

Picture produced in the best manner and neatly acted. Settings reflect atmosphere of elegance appropriate to the subject of modern married life among the wealthy. Whole affair is strictly modern in settings and literary treatment.

Some of the episodes are shown in a good deal of elaborate detail.



the purpose being to play up the sentimental angle. It is not times that of slow tempo, particularly in the earlier sequences. However, picture picks up in dramatic speed as it approaches its denouement and on the whole the effect is satisfactory.

There is another play upon modern heading youth, subject being a girl who in a sympathetic way, boy and girl fall in love because they enjoy dancing with each other. Girl's father and mother advise against marriage on the ground of their extreme youth, but they won't listen. They have been married a year, when husband neglects wife and gives all his attention to his hobnobbing one of which is bowling. Youngsters are growing apart.

Wife meets handsome neighbor during one of her lonesome evenings, and the two suddenly realize they are in love with each other. Girl has savage quarrel with selfish husband, but he pretends an attempt at suicide and in fright now consents to reconciliation, sending the other man "out of her life," as the title has it.

Lover sails away. His ship is wrecked and news is brought that he has been lost at sea. Young husband, who has resumed his courtship manners toward wife while she was in hospital, now ignores her again. She leaves him in a new quarrel, just as news arrived that lover was not drowned at all but returned on a rescue ship. Final shows wife in romantic married scenes with second husband, while gay husband is stepping out with a blonde charmer, announcing the going to night club dance floor. "All right for you, Gorgeous, I'm in circulation again."

Comedy side lights are plentifully sprinkled throughout the story, titling being especially good for its bland humor. Good picture for certain specific clientele, especially for the less worldly type of woman. Men will find it dull and the "wise" bunch will scoff. *Rush.*

THE GOLDEN CLOWN  
(HEART OF A CLOWN)

(Swedish Made)  
Joe Fleischer, Esq.,  
Cell 888,  
56th Street Playhouse.

Dear Joe:—Ever since a couple of cloak and suiters transformed this 56th street garage into a temple dedicated to the cinematic art and the accumulation of American shekels, it has been my painful duty to sit in solitary confinement, week after week, and pass judgment on sundry atrocious offerings which European producers claimed were motion pictures. The reason I say solitary confinement, Joe, is because I was usually the only umpire in the house.

Friday night, Joe, last Friday night, walking down from Seventh Avenue I saw a little cluster of people outside the theatre. I thought maybe you were giving away an Ampico with every subscription and took the count when I saw the boys plunking down six bits each cash money, merely for tickets.

"Art has triumphed at last," I breathed disappointedly. I was disappointed because experience had taught me that art as exemplified by the arty picture houses consisted of a six-week-old newsreel, a couple of scenes and a foreign feature flicker that couldn't get a showing anywhere else.

So when the gagged western, consisting of a single shot of a man and a woman, mugging a dame, flashed on the screen I figured the booze the night before and I had crashed the wrong joint.

But I stuck. And when "The Golden Clown" flashed on the screen I knew I spotted right. Everything on the program okay except this. Filmed in the cinematic art to understand, Joe, was that the customers in the neighborhood couldn't stomach straight picture stuff of this kind and you and Mike Mindler had to come up from Fifth Avenue to show them how.

The only difference between your

show and the kind of show that is resisted in the defeat of the noble aspirations of the c. and s.'s is the comedy. You have to give the folks a couple of laughs. You have the laugh of a clown, a clown, a clown, the works by showing the "Clown" straight and with an introduction about America not going for sob stuff.

According to your screen scribbler the 56th Street Playhouse could not see the loss of this "dramatic masterpiece" to America and salvaged it for the benefit of posterity and the box office. Minus this introduction, which handed me a hefty haw, the customers might have hollered at some of the stuff in the picture and that would have done you and the box office more good eventually. If the leading man's loud-voiced, well-dressed, dark, wearing down somewhere near his toes, the bulky pants and the Harry Langdon pancake lid shouldn't be played for comedy, what have you? Nobody's laughing here, and the tragedy anyhow. Just because the happily married gal done wrong by kissing the hair-dresser, fashion creature, who is, in the picture and famous clown went on a drunk is not a sufficiently powerful situation to call for a sob contest from the camera. Course that's not your fault, Joe, but trying to project that kind of stuff on a Republican ticket won't work out after a while even if it gets returns for the present.

Somebody's getting the picture foreign made pictures and clean up. As a whole it looks like a good show for the neighborhood. I say show for the neighborhood. I say night your bench shows that it is more than putting the "art" shingle on the door to get business.

And say, Joe, nobody seems to remember that line you posted when you first started plugging the art picture racket, "Walk up and save the evening." It's as good as new. *Mori.*

## ALEX THE GREAT

F. B. O. production and release. Story by H. C. Witwer. Directed by Dudley Murphy. Camera man, He is Ned. In projection room, New York, March 14. Running time, 60 minutes.

Alex ..... Richard "Skeets" Gallagher  
Ed ..... Edna Murphy  
Mother ..... Ruth Dewey  
Brown ..... Charles Iyer  
Smith ..... J. Barney Sherry

This is the story of a Vermont rube who sold 50 automobile trucks to a department store proprietor by recognizing a picture of the prop's pet cow, Betsy Ross, hanging on the wall.

It's just as bad as it sounds.

Richard "Skeets" Gallagher, who has performed an odd chore or two now and again for the bigger film companies, gets probably his first major opportunity in "Alex the Great." He is always winking at some one, alternately indicating flirtatiousness, insolence or chumminess. He is a little convincing as near-beer on the screen, and that goes for the rest of the cast as well. Dudley Murphy, the director, has made a really botched job out of a typical H. C. Witwer fresh guy yarn. The detail particularly is clumsy, unnatural and annoying.

"Alex the Great" is the sketch but not the fulfillment of a comedy. Where the customers please easily it may be liked, but it seems probable that the dragging telling of an incredible story will bore most people to extinction or the exits. *Land.*

JALMA LA DOUBLE  
(FRENCH MADE)

Paris, Feb. 24.  
Another creditable French picture for week runs, of a dramatic comedy category, made by Cineromas Goupilleres of France, with Roger Moutillou as producer. It should meet with success.

"Jalma la Double," adapted by B. Bouquet, tells of two French travelers in Turkey releasing a pretty princess from the cruel Sultan, who schemes to imprison her, his niece, so she will not prevent him from becoming the ruler of the district which he has unjustly proclaimed himself to be.

Picture shows Turkey suffering under the reign of Abdul-Hamid and his clan, Luchen, Dalgace, de Engratide, Chakotayou, and Mile. Groza Wesco are the antagonists.

Service of Transportation  
(INDUSTRIAL)

At the request of the Stanley Advertising Company Variety reviewed this industrial film in the Engineering Society Auditorium, where it was shown March 16 to 600 members and guests of the New York Railroad Club. It is probably the first instance of a theatrical trade paper considering an industrial film critically.

Stanley Advertising features its affiliation with "800 theatres and a 5,000,000 weekly circulation." "In the Service of Transportation" is strictly propaganda for the American Car and Foundry Company and too long and too local for any but non-theatrical distribution. Distribution and circulation is generally the crux of screen advertising, the point big business wants enlightenment upon, and the stum-

bling block for the average industrial film producer lacking regular outlet for his product. The background of the Stanley theatres gives the Stanley Advertising an edge, but in this particular instance it seems improbable that many, if any, of the affiliated 800 movie parlors can or will play a four-reel plug.

The picture is fairly good throughout but starts badly with a series of faded birds-eye views of various plants about the country. These might have been sneaked in, but snooted at the opening they stood out like a sore thumb. As all of the actual shots were made in Pennsylvania this side of Pittsburgh, and as the fakes were inland it looked odd.

Frank Zucker's photography is clear and commendable. There were too many factory interiors shot from overhead moving cranes, however, with this angle, effective once or twice, becoming stereotyped. Appearances of one scene when a moulten red boiler cylinder was hoisted from a burning oil vat. Colored stock was used here for effect.

Stanley shoots without script, as to most industrial. This places a heavy burden upon the cutting and editing and results in a certain clumsiness that continuity would eliminate. Even without story or continuity, merely collecting and splicing 4,000 feet of miscellaneous celluloid, Stanley has succeeded in registering the masterpiece of American Car and Foundry operations. Members of the New York Railroad Club were familiar with its general character, but to an outsider it's all news and eye-opening. The audience applauded nosed camera studies of Clemuel Woodin, founder of the company, and his son, William Woodin, its present president. Heretofore industrial film makers have not enjoyed much repute. Anybody who knew where to hire a camera and a cameraman, the gate of a business office to put on a sale talk was an industrial producer. They operated on a shoestring and the general public reliability was necessary by the 10th of the month to offer to make saps movie stars for \$50 and up.

The number of business men who have been at the Jordan Yet, it's possible to predict that in spite of this motion pictures for advertising purposes is a field of great possibilities. Stanley reduces its standard print to 16mm and sends it free of charge into the homes of amateur protectionists through dealers and a mailing list.

There are three well-known industrial producers in New York—Stanley, Castle and Bray, and one in Chicago—Rothacker. *Land.*

## PANAME

(FRANCO-GERMAN MADE)

Paris, March 1.  
Screen version of a novel by Francis Carco, of the Paris underworld, known in local slang as "Paname." After a run in Berlin it is shown under the title of "Paname n'est pas Paris" for French exhibition.

A good work, interesting in many respects, with views of the French capital, after a prolog in New York. Many cities of Europe are seen; at a glance, during the run of this film, produced by N. Maillof for the Alliance Cinematographique Europeenne. Leads are held by Jaque Catelain, Charles Vanel, Ruth Weyher, Lia Elbenschutz, Olga Limbourg, Mic, J. F. Martial and Malkoff. *Kendrew.*

## WILFUL YOUTH

Peerless production released through Capitol. Directed by Dallas Fitzgerald from story based upon "Whispering Pines." Edna Murphy and Kenneth Harlan featured in cast. Jack Richardson, James Aubrey, Barbara Audley, James Flory. At Loew's New York, one-half double bill, and Friday, March 13. Running time, 60 minutes.

"Wilful Youth" is a couple of paces ahead of the average quickie meller. Dallas Fitzgerald uses the

familiar double-crossing brother sequence, the wronged girl falling off the cliff and the right girl refusing to abide by the dictates of the money-mad mother, with judgment. For program stuff in ordinary houses, or possibly for the weak end in a double-feature bill in better second runs, this will be found to possess a sufficiently satisfying continuity executed by an even more satisfying cast.

Kenneth Harlan uses his mitts too often for the sunnyness of his role. This gets a laugh now and then, especially when he takes a healthy sock at the lumber foreman for a move made quite obviously in jest. A later with his brother is an up-and-down affair, during which the audience can almost picture the director-referee on the lee side of the camera.

The tempo is generally good for a production of this calibre. Tightening up some of the drawing-room scenes and eliminating many explanatory titles would increase the speed and build up the intensity of that kind of a climax, which shows the brother a crook, murderer and open-handed advocate for suicide.

## HIS HOUSE IN ORDER

(ENGLISH MADE)

Adapted from Sir Arthur Wing Pinero's play. Scenario by P. Mannock. Produced by Ideal Film. Released by Randon. Avon. Photography by H. M. Whedon. Censor's Certificate "A." Preview at the Palace Theatre, Friday, Feb. 24. Running time, 72 minutes.

Annabel Jesson ..... Sheila Courtney  
Pillar Jesson ..... David Hawthorne  
Major Maureward ..... Eric Maturin  
Henry Jesson ..... Ian Hunter  
Sina Graham ..... Tallulah Bankhead

A very contradictory film. Technically, it is full of defects. Lighting, make-up, sets and direction are all old-fashioned. The continuity is so full of signs that nothing comes as a surprise, in fact one waits with irritation for things to happen and have done with it, so obviously have they been telegraphed earlier.

Nevertheless, the film carries its story-through with more entertain-

**EDLOWRY**  
Master of Ceremonies



SKOURAS BROTHERS  
AMBASSADOR  
ST. LOUIS, MO.

**BARNETT AND CLARK**

Original Modern Tap Dancers  
3rd Year for Fanchon and Marco  
Coming East  
Personal Direction Walter Meyers  
WM. MORRIS AGENCY

## London "Evening News":

"Joe Termini, the lazy musician, who, saying never a word, is entertaining London night-club and music hall audiences."

## PICTURE PEOPLE GOING VAUDE

See  
**HERBERT HALE**  
"Comedy Material that Clicks"  
154 West 12th St. (Cor. HHH)  
Westmore 5663 LOS ANGELES

## PATTI MOORE AND SAMMY LEWIS

Featured with BORIS PETROFF'S "LEAP YEAR FANCIES"  
TOURING PUBLIC CIRCUIT OF THEATRES  
Direction: WILLIAM MORRIS OFFICE

THE ONE AND ONLY BERNARDO DE FACE  
MANDOLIN VIRTUOSO  
PLAYING PUBLIC CIRCUIT  
Direction WILLIAM MORRISARMANDA CHROT SOPRANO  
AND  
JOSE MERCADO BARITONE  
THE BEST SINGERS ON THE PACIFIC COAST  
13 SINGERS WITH FANCHON AND MARCOVersatility Showmanship Real Music  
HOWARD EMERSON  
and His ORCHESTRA  
19th Successful Week at MERRICK THEATRE, JAMAICA, L. I.CARLOS AND DOROTHY  
DANCING PAR VERSATILITY  
4TH CONSECUTIVE YEAR WITH FANCHON AND MARCOTRAILERS SELL SEATS  
NATIONAL SCREEN SERVICE  
YOUR MOST EFFECTIVE SALESMAN

ment and rather more conviction than most of the much more extensively draped and modernized pictures seen here. It tells a probable story, and the cast looks like it might be human beings to whom such things are happening.

But the theme is lacking in conviction save as a lens from the past, and the tendency to stilted direction, as of the stage of a generation ago, emphasizes the feeling.

It is the first appearance of Tallulah Bankhead in motion pictures, and while one may hope it will not be the last, it is also to be hoped her next shows her to better advantage. Not as an actress, but personally. Her make-up was wrong, she was not well lit, and some of the angles used from which to photograph her ought to be avoided. Yet most of the other artists in this film she got into the spirit of the character quite well, but the poverty of technical aids shows.

David Hawthorne succeeded in making Filmer Jernon as provincial and pompous as he ought to be, but Eric Maturin as the near-villain was very starchy.

Seen only in the early part Sheila Courtenay, as the falsely postcoital wife, made a good job of her part, but the easiest and most natural player was Ian Hunter as the brother who spills the story of the first wife's cheating. He has had more seven experiences than the rest in the film, and it shows in his work. He had no opportunity of repeating his run away, as in "The Ring," but he too most of the coming all the same.

Just a fair program film, its merit being an absence of pseudo-intellectuality and imitation of bolsism. *Frat.*

### A TRICK OF HEARTS

Universal production and release. Foot Gibson, star. Rehearsal director, Gibson. Story by Arthur Statter, suggested by Harry Irvine Dodge's "The Horse Trader." In cast: Georgia Hale, Joe Rickson, Ross York, Norm Cecil. At Tivoli, one day, March 16. Running time about 65 minutes.

A western with an old angle, but not used enough to make it as stereotyped as many of the more abused bromide sequels. It provides Foot Gibson with something better than his usual.

Hold-ups, but the house is let in that they are phoney. A real bad

man who helps Gibson work up the climax and rescue the girl. Gibson fans will eat this up because of the laughs provided with his usual pulling out of the hat the he-man stuff from the start (Gibson masquerades as a woman to thwart the town of its ambition to emulate a Fox Pomponius admiral).

Foolishness winds up in a lot of merit as well as a punch for audiences of this kind.

### MALDONE

(FRENCH MADE)

Paris, March 7.

The Societe des Films, Charles Dullin, presented the last realization of Jean Grenon to the press and trade last week at the new Salle Pleyel. Despite its unnecessary length, "Maldone" pleased the guests, but much pruning will be required to make this picture a commercial proposition, particularly for exportation.

There are some wonderful photographic views of canal life in France, and it must have cost a pile of money to produce. The story, by Alex Arnaud is rather slight, but it affords opportunity for Charles Dullin to renew his screen success.

Plot: Maldone runs away from home when young and becomes a teamster, towing barges. When his brother is killed by being thrown from a horse Maldone becomes the heir to the ancestral property and a faithful old man is sent to find him. Maldone is found in a small town where he is smitten by a pretty gypsy lass, but he is persuaded to quit his former free-and-easy life to inherit the family name.

The happy-go-lucky youth marries a rich neighbor's daughter, has a son, and life becomes bourgeois. He loves his wife but still thinks of the gypsy and his former freedom. This preys on his mind: he has fits of suicide, and while he lies with his affectionate, passive wife. To throw off this increasing irritable despondency, Maldone travels with his wife (an occasion for the usual cabaret scenes, with jazz accompaniment), and chance will have it that he runs into the arms of his former gypsy charmer, become a prominent actress.

He returns to his country home, now in a hypocritical state, which continues until he can support the quite domestic existence no longer. He dons his old clothes and sets off on horseback for his former haunts, the picture depicting his certain transformation to a lunatic. The technique of this picture is worthy of all praise, some of the exteriors being splendid aerial views of the Gatinas district. Dullin impersonates the unfortunate Maldone with skill. His gradual metamorphose to the crazy condition is good acting. Concocted, as the gypsy Zito, Marcelle Dullin, Andre Bacque, Roger Karl and Isabelle Kloukowsky are likewise well remarked in the cast. *Kodak.*

### BRANDED SOMBRERO

Fox production and release. Starring Buck Jones. Directed by Lambert Hillyer from story by Cherry Wilson. R. Lyons, cameraman. In cast: Lella Hyams and Richard Arl. At Eagle, one day, March 16. Running time, 55 minutes.

Too much time taken to explain what the "Branded Sombrero" is all about gets this Buck Jones special off to a slow start. Lost time is made up in the last-half with the speed of a battler out for the edge in the final round.

Fans, no matter how rabid they may be about movement, will find it tough going to follow Buck Jones once he decides to pay the debt the old man, on his death-bed, reveals he incurred through rustling.

Love for the village queen leads him into jail, overtaking a fast freight on his horse "Eagle," capturing the bad man who is out to "break" her in order to snap on the marital band, and a score of other things.

When she understands that his wayward brother paid his share of the estate on gaming tables and followed the old gent's track steps in order to pile up the chips, every-thing glimmers on the silver sheet.

Yep, Buck Jones' people will leave the house satisfied that they have put away a good meal.

### Les Transatlantiques

(FRENCH MADE)

Paris, March 2.

Adapted from a well known book of Abel Hermant by Pierre Colombier, "Les Transatlantiques" is one of the best productions of Henri Diamant Berker, dealing with the pleasant adventures of an American family in France. The film closely follows the novel, with Alice Simon Girard, Marcel Vallee, Jean Gerard, Jean Delhelly, Danielle Parola and Pepa Bonafe as principals.

This cast is excellent, but the picture is not a big drawing card, notwithstanding much material suitable for universal movies. *Kodak.*

### SPOILERS OF WEST

Metro-Goldwyn-Mayer western. Directed by William S. Van Dyke. Tim McCoy starred. Margery Daw heads supporting cast in which William Fairbanks is featured. At Loew's American, New York, March 12-14. Running time, 62 minutes.

Hard-riding western taking special merit from its historic interest, the action taking place on the western frontier during the Indian fighting that followed the Civil War.

Spectacular Indian-fighting stuff is done splendidly, scenic backgrounds are fine and melodrama is dealt with in terms of Fenimore Cooper instead of the Old Scout dime novel style.

Picture has the material to hand thrills to the youngsters, but still has enough intelligent control to be accepted as interesting fiction by grown-ups. In the neighborhoods it should be of a quality to please both the matinee and the night customers.

For a wonder it is a western with fair-romantic story interest. McCoy is an army lieutenant assigned to clear out the trappers from Indian lands in 30 days, by which time the Indians threaten to go on the war-path against the squatters and all whites. McCoy undertakes job, supported only by a handful of Indian police (a historic detail that isn't often played up in movies or fiction).

Settlers are all driven off with some riding action and clashes, and then the lieutenant runs against a settlement around a trading post operated by the beautiful heroine, a determined girl who won't move and is ready to back up her decision with a rifle.

Before the campaign has gone on long, of course, the rare soldier is in love with the girl, but determined to go through with his duty. There is a good scene where she covers him with a rifle, declaring she will shoot if he approaches up to a certain mark. Lieutenant walks steadily toward her, and she weakens. Then a hidden sniper picks the soldier off, and while he lies wounded in the girl's cabin the 30-day arms-

time expires and the redskins go off on the warpath.

They are incensed in the hills, holding at bay a troop of cavalry sent to the relief, when lieutenant recovers sufficiently to realize the situation. He goes off on a desperate ride to get to the Indians and mediate the strife before there has been bloodshed. By this time the girl knows she is in love with the brave officer, so she rides after him and all is well when the warriors are reassured by their trusted older-friend, and agree to make peace.

Gathering of Indians in a mountain-blanket plain, maneuvers of the cavalry to gain a high position to defend, hero galloping to the rescue through hills and canyons and water courses, all make a pictorial rave.

One of the few "westerns" that command and deserve serious attention. And a miniature "Birth of a Nation" for the small-boy trade. *Rush.*

### THE LAW OF FEAR

Fox production and release. Adapted by John Hill from story by William Francis Duncan. Directed by Jerome Storm. Superstar, Robert North Brundage. Cameraman, Robert De Grause. In New York projection room, Feb. 29. Running time, 47 mins.

The Dog.....Ranger Marion.....Jane Ren.....The Sheriff.....Sam Nelson Steve Benton.....Al Smith The Hunchback

A dog picture with most of the stigma that goes with wolf-woof operas removed. The mutt remains, handily, subordinate to the melodrama.

Picture brims with action. It is liberally seeded with artifices, moving horses and other sure-fire ingredients of cinema thrillers. Photography is excellent and the scenery hand-picked from the best the west has to offer.

The mysterious bandit this time is a sort of Dr. Jekyll and Mr. Hyde, peaceful if a bit snotty, rancher by day, toothsome, distorted fiend by night. A pleasant relief from the usual development of this classic western plot. Al Smith plays the

two-timing lad and goes exceptionally well. Smith is an unknown, although the thought occurs that he may be the owner or trainer of "Barnes."

After all, even villains are human beings and a dog is still a dog. "The Law of Fear" is a good melodrama. *Land.*

### THE CLEAN-UP MAN

Universal western featuring Ted Wilde. Story by George Morgan. Directed by Ray Taylor. Cameraman, Milton Frohman. At Tivoli, New York, one day, March 20, on double-feature bill. Running time 48 mins.

Again the mystery rider, the unknown gang leader in reality a supposedly respectable citizen. Again the unjust accusation of the hero, although in this case they do not try to lynch the hero.

This is a "Universal western and neither worse nor better than most of its kind. Where these pictures have given satisfaction in the past "The Clean-Up Man" will suffice equally well.

If Ted Wilde has a following the individual exhibitor must be the judge. He looks new to this reviewer. And quite a handsome lad for a cowboy star. Most of the saddle Thespians are more rugged than comely. He gets considerable less footage than Peggy O'Day as the heroine. She turns out to be a private dick in the end. Even the kids will have that figured out before the picture's into its first chase. Reasonably fair sample of a conventional one-day western. *Land.*

### Canyon of Adventure

Charles R. Rogers western, distributed by First National. Albert Rogell, director. Ron Maynard, star. Virginia Brown Faires, lead. Story by Marion Jackson, produced, under supervision of Harry J. Brown. Half of double bill at Loew's New York, New York, one day, March 16. Running time, 65 minutes.

Typical hard riding western but here with a certain additional interest from picturesque locale of Southern California in '49. Plots and counter-plots of Spanish land-



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(Germany)

THE illustrious son of the noted diva, Madame Schumann-Heink, world-famous and world-beloved... As a staff officer in "Four Sons," Ferdinand Schumann-Heink shows definite promise of winning for himself a share of the glory that has been bestowed upon his illustrious mother.

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Adapted by  
Philip Klein

Production Editors  
Katherine Hilliker and H. H. Caldwell

**JOHN FORD Production**

that is making  the talk of Broadway

holders around American hero. Plenty of fighting action, abundance of picturesque costuming and some beautiful scenic shots.

All obvious melodrama directed to the simplest fan tastes and for that purpose extremely well done. Ken Maynard and his white horse, "Tarzan," are a great team for this sort of thing, and here handle the assignment very well. Picture has good comedy in its rough and ready western outlaws types. They work up a whole of a fighting climax when hero is besieged in hacienda of Spanish beauty.

"Tarzan" is a signal to the outlaw band which has befriended the hero and they ride to the rescue while hero holds the horse of natives at bay in sword combat.

All routine material, but sure-fire and presented for full value. Picture is first rate subject for the daily change houses and a strong number for double feature programs, as here.

Rush.

## BROKEN MASK

Morris R. Shulkin presents Crescent Pictures, distributed by Archer. James B. Hogan, director. Cullen Landis and Barbara Bedford feature. Story by Francis Patton. Also in cast: William V. Mong, Wheeler Oakman, James Marlin, Pat Harwood and Phylline Delaney. At the New York, New York, one day, March 16, half double bill. Running time, 50 minutes.

One of those independents. Little to recommend it, even for the modest daily change except perhaps price. Relegated to the week-end of double bills, as on this program. Fatal defect is use of a comedy idea as the basis of a dramatic subject. Story has to do with an Argentine man dancer working in a New Orleans night club whose face has been so marred by scars that he cannot get ahead in his profession.

A sweetheart from the Argentine has become a dancing star in the theatre. When they meet, she persuades the hero to have his map done over by a plastic surgeon, and thus made handsome, become her partner. All this is accomplished in due time and the dancing pair become the greatest in their line.

They fall in love, of course, but meanwhile the plastic surgeon has fallen in love with the girl.

On their marriage eve, he gives the hero some treatment that brings back all his old scars, making him so ugly the Doc thinks he will refuse to marry him. Instead of which hero cuts the Doc all to pieces with one of those Argentine cattle whips and heroine declares she loves him for his sterling heart and not his patched up skin.

Story is dull in the telling besides being an unexciting love passage are devoted to sentimental business between dancing heroine and her ancient papa, refugee from a South American revolution. Girl is supposed to be a whirlwind of a dancer, but doesn't put it over.

Few cabaret scenes are slightly enough and the action is the doctor-hero fight, which doesn't support the whole hour of flicker.

Rush.

## WOMAN WISE

Fox production and release. Directed by Albert Ray. Scenario by Randall H. Faye. In cast: June Collyer, William Russell, Walter Pidgeon, Theodore Kosloff, Duke Kahamamoku. At Loew's Circle, one day, March 2. Running time, about 50 minutes.

Slap bang direction and shooting from a story too small to fit, even on the horizontal, contribute largely in making "Woman Wise" the kind that will register blab even in oiliest tank towns.

"It's a production" should be taken off on account of the really worthwhile material coming out of the Fox lot. The most wholesome and the most witty contribute a newsreel of attacking Persians spliced into a Mack Sennett comedy, with a fraction of a reel of the popular "Poverty Row" drama.

By the time the thing is over, the fan can only remember that a fairy-like pasha is after the scalp of an American because of a girl. The usual he to be sacked on the jaw before he is wise that the girl loves him and not his friend.

Apparently, the last couple of feet inspired the title.

## SKINNER'S BIG IDEA

FBO production and release. Story by Henry Irving Dodge, adapted by Matt Taylor. Directed by Lynn Shores. Camera-man Phil Tannura. Titles by Randolph Bartlett. In projection room, March 7. Running time, one hour.

Skinner, Bryant Washburn, Hemingway, Carlton, James Bradbury, Sr., Gibbs, is that of Robert Daley Perkins. Also in cast: Charles Welladay, Dorothy, Martha Slesner, Jack, Hugh Trevor, Mrs. Skinner, Gray Terry.

About 1923 Bryant Washburn starred in "Skinner's Dress Suit," one of those typical fantasies of setting ahead in business. Story has been since used again for Reginald Denny.

Now comes the sequel. Skinner, established success, is taken into the firm of McLaughlin & Perkins; unplaced in complete charge during the absence of the senior partner and told that his first job is to fire Hemingway, Carlton and Gibbs.

three old bunnies who have gotten moldy by 20 years of faithful but unimpaired service for the firm.

Skinner hates to air the genial old men, especially because they are so honestly delighted at his own promotion. His heart is about broken when the old boys give him a surprise party at his home.

The big idea that came to Skinner was to rejuvenate the vets. This he does by psychology, planting a bright young actress in the office as a secretary, and then kidding, brow-beating and annoying the old fellows with their dressiness, making them think, act, use initiative and snap out of it.

The story, the idea, the sentimentality of the whole thing is just what the average American loves. It's a business romance, the romance of a business such as nobody probably ever knew, an office in which making money is too easy to be important, but it's pie for the home towners.

Additionally there is a little heart-tug now and then, some laughs, pure, unruffled love between the actress and the big boss' son. It shapes up, in toto, as a neat number for FBO and the average non-deluxe exhib.

Land.

## OPEN RANGE

Paramount production and release. Directed by Clifford B. Smith from the story by Zane Grey. Screen treatment by John Stone and Walter Ruben. Cast including Betty Bronson, Lane Chandler and Fred Kohler. At Loew's New York, one day, March 2. Running time, 60 min.

Excellent western pleasing in every aspect. While consisting of the usual ingredients the treatment of this production sends it over as a change of diet from the usual type of western.

Most commendable feature is its continuous and exciting action. Satisfactory lack of lengthy overdrawn sequences and even the love scenes, usually crude beyond description in westerns, are well done, due mainly to Miss Bronson's appearance and experience.

Principal, Miss Bronson, Lane Chandler and Fred Kohler, register as strong performers. Kohler, as the heavy, is unusually convincing. Though Chandler is somewhat light in the lead male role.

Story is of the wandering cowboy who is suspected of rustling cattle and persecuted by the real rustlers. For the gal and the good of the community the boy hunts down the gang. Everything points to a quick and happy finish when it develops that the leader of the rustlers is a half-breed, mostly Indian. The Indian leader offers the menace protection and at the last minute the old-fashioned Indian cowboy battle takes place.

To save the settlers, the "hero" stampedes the stolen cattle through the main street of the town, which usually crade beyond description in westerns, are well done, due mainly to Miss Bronson's appearance and experience.

Mori.

## FLYING LUCK

Patho production and release. Produced by Monty Banks. Directed by Herman Rayman. Screen story by Charles Moran and Monty Banks. Screen adaptation and continuity by Charles Moran and Matt Taylor. Monty Banks starred with cast including Jean Arthur, J. W. Johnston, Kewpie Morgan, Eddy Chandler and Silver Harr.

Feature length comedy of this kind impossible except in daily changes or in spots where anything will go. This one merely a two-reel padded with extra falls and ineffective nudging and filler for the additional running time.

Monty Banks is far too light to carry full length feature comedies, rating more in the two-reel category if anything. Sergeant Duff (Kewpie Morgan), obviously intended as a foil, is an excellent type of overgrown boob heavy. He steals most of the scenes for laughs when played against Banks.

The story is simple and laborious-ly handled in the screening. It is similar to several other air stories seen in pictures recently, concerning the amateur airplane bug who takes correspond-ee school lessons in flying, but winds up by winning a contest, an air polo game, war, mail delivery, speed test or whatever seems easier to shoot at the time on location.

In this case the dub wins the air polo match for the army through a trick played on him by the other workers on the flying field.

Laughs source, business uninteresting and response light.

Mori.

## PHANTOM RANGER

Universal production and release starring Al Wilson. Story and direction by Bruce Mitchell. Screen adaptation by Mark Cornwallis, Larry Steers. At Arena, New York, one day, March 16. Running time, 45 minutes.

Although every effort has seemingly been made to make "The Phantom Ranger" an action picture, with speeding cars, planes and horses, as well as motorcycles, the average audience will arise feeling swayed rather than it had gone through two hours of the poorest foreign stuff.

The main trouble is the total lack of continuity. Coupled with a cast that never gets away from direction, the acting as a whole could have been done better by amateurs. Al Wilson, the stunt flyer, does a lot of stock movements. Part of the time only does he use a real plane.

Too many nonsensical antics that fall flat even of comedy's bounds make this a hokey-pocus of stuff not worth the negative it is printed on.

## THE MASKED ANGEL

E. Chadwick production. Starring Betty Compson. Directed by Frank O'Connor from the story "Remorse" by Evelyn Campbell. Screen adaptation by Maxine Altton. Photography by Tom Reitzel. Titles by Leon Lee. In projection room, New York, March 18. Running time 55 minutes.

Betty Carlisle.....Betty Compson  
Jimmy Pratt.....Breck Arnold  
Luther Spear.....Ester Oakman  
Lola Dugan.....Jocelyn Lee  
Curtis Kelle.....Grace Cunard  
Wilbur Rittel.....Lincoln Plumer  
Detective Bivens.....Robert Homans  
The Nurse.....Jane Keckley

Badly directed; enough so to kill possibilities except where the picture can be used as a filler. Story trite and dull, minus picture angles of any kind.

The star owes her fine appearance here mainly to the brilliant work of the photographer. Photography would place this picture on a par with anything turned out by the major studios if backed up by suitable story and continuity.

Action only in the subtitles, poorly written and constitute another unwelcome feature of the production. Story is of the cabaret girl who did wrong but refuses to go back to her old lover. She accidentally meets a blinded soldier in a hospital and friendship soon blossoms into love.

Later, happily married in the cottage bought with a soldier's pension, the menace turns up to tell the soldier of his wife's record. The girl first intends to shoot her lover

but the light of understanding shining in her tear-dimmed eyes, she tells all in the hope that her soldier-husband will understand. Ife does.

Mori.

## SATAN AND WOMAN

Samuel Zierler presents an "Excellent" production. Distributed by Commonwealth. Directed by Burton King from story by Mary Harraden. Camera-man, Art Reeves. Claire Windsor starred. Principals include Cornelius Keefe, Tom Holding, Edith York, Vera Lewis and Madge Johnston. At Loew's New York, one day, March 9. Running time, 94 minutes.

Every now and then the professional movie-goer runs into a states right proposition that stands out like a royal flush. "Satan and the Woman" is such a picture. It has neatness, class, intelligence, good cast, well directed and a good story well told. It's deserving of playing much better theatres than it probably will play under the states right handicap.

Claire Windsor is starred. She looked like a million bucks and flashed some natty dressing that materially assists the picture in maintaining an air of distinction. Her name probably will count in the majority of states.

The title is a misnomer. Satan has nothing to do with it, even by remote symbolism. It's a yarn about a small town where a gloomy old dame is boss of the works. She lives in a mansion on a hill and owns most of the town's house overlooks. Her granddaughter lives in the town, unacknowledged and a social outcast because of the happiness surrounding her parentage.

Tale not wholly original but read in visual terms with attractiveness and nicely sustained quality.

Picture, free from skimpiness. Sets look the part and like money. A masquerade dance is not too gaudy and yet sufficiently close to flashiness to add "production" to the final result.

Some of the circuits might find this number worth considering.

Land.

Drew Demarest added to "Dead-line," M-G-M.

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# LITERATI

**Holman's "Speedy" Novel**  
Russell Holman, advertising manager for Paramount, has novelized Harold Lloyd's latest fun picture, "Speedy." Holman's volume, put out by Grosset & Dunlap, will appear April 8, the day the Lloyd comedy film is to be released by Paramount. Holman has converted several other film tales into book stories, with one collaborator on two of them, Arthur Stringer. There are also 25 or more published short stories to this advertising man's credit, so he can't know much about the nite clubs.

**Hype Hopped Train**  
Hype Igoo, New York "Morning World's" specialist on things pugilistic, walked out recently after a dispute with Ned Brown, the sports editor, who is now writing Hype's column. It appears that Brown isn't so keen about Tex Rickard and he suggested to Igoo that Tex's name not be mentioned unless necessary. This was just before one of the heavyweight elimination contests at Madison Square Garden. Hype replied he failed to get the idea and that comment on the bouts could hardly be made without mention of Rickard's name. Hype is also said to have reminded Brown that he has a contract with the "World." But Hype hopped a rattler and went to the coast.

Rickard is reported not a little worried about the heavyweight situation. The elimination of both Jack Sharkey and Jack Delaney did the mischief. Neither man could draw a real gate with Tunney, but the remaining contenders are not

rated having one-third of the drawing value. Tex's worry is aggravated over the reputed fact that he has advanced Tunney \$200,000. Half of that sum went to bind the contract which the champ signed with Tex to stage one or two bouts next summer.

**Dirt Weekly—"Divorce"**  
A new "dirt" weekly is self-explanatory on the dirt end from its title. Its publisher is believed to be C. P. Zittel, who also publishes "Zit's," professed theatrical weekly, as mentioned in the title, but repudiated as much by show trade papers. Managing editor of "Divorce" is listed as Epes W. Sargent, who for several years was on the "Motion Picture World" before that weekly recently merged with the "Exhibitor's Herald." "Divorce" sells for 10 cents.  
"The Wide Wide World," an English weekly of over three million circulation, printed testimony in divorce actions verbatim, without comment. It was that weekly which brought about the English law that no testimony or names other than mentioned in the divorce actions could be published.  
"Zit's" of late has toned down in its scandal, with the thought of "Divorce" to fill in the void possibly suggesting itself.

The "Divorce" title on its front page is printed in red ink.

**Augustus Thomas' Paper**  
Declaration that the New Rochelle "Standard Star" is now the biggest money-maker of the Westchester Publications, Inc., in which Francis D. Hunter, the tennis player, is a large stockholder, recalls that this is the paper originally started by Augustus Thomas, the playwright, and resident of New Rochelle, under the editorship of Jack Forbes, once a musical comedy juvenile and now still at the head of the paper. Thomas decided to go in for newspaper publishing when he became annoyed by some of the things published in another paper, and mentioned the fact at the Lambs Club, adding he would like to drive the other sheet out of business. Forbes was there at the time and said he would help do it. The New Rochelle "Standard Star" was the result, and though the other newspaper is still in existence, it has been nosed out by the "Standard Star."

**"College Stories" Cold**  
"College Stories," which sought to cash in on the collegiate fad with stories of college life, has flopped. There will be no March issue. The monthly did well at first, but began to droop when "College Humor," formerly using short reprints from the college publications, included short stories and general articles in its make-up.

**Geo. A. Rowe Dies**  
George A. Rowe, veteran newspaper man and most recently day news editor of the San Francisco "Chronicle," died in St. Luke's hospital in the Golden Gate City, following an attack of pneumonia. During his life Rowe worked on 85 newspapers in 56 cities.

Arthur Ruhl, second string critic for the "Tribune" and Sunday columnist in the "Trib's" Sunday dra-

matic section, has gone to Mexico on an assignment. William M. Houghton, editorial writer, is handling the Sunday column.

**Nicky Arnstein's Autobiography**  
Seems as if everybody on Broadway, on and off the stage, is doing his or her autobiography. Latest is Nicky Arnstein, former spouse of Fanny Brice, who calls his work "Gambler's Chance," and claims no body ghost-wrote it for him, either. It is first to be published in serial newspaper form and then as a book.

**Well-Fed Ho-Bo-Hemians**  
Failing to take heed from the troubles of the Cheeser Club, the Brooklyn newspaper drama, men, cartoonists, theatre press agents, etc., have formed a like organization called the Ho-Bo-Hemians. Unlike the Cheesers, they will lunch only once a week, and so their worries will be but one-sixth. (Cheesers don't eat Sundays.)

**Publishers' Assn. and P. A.'s**  
New York State Publishers' Association, with offices in Syracuse, circularized the various moving picture press departments last week regarding what they described as "bales" of unwanted and unusable publicity material. They indicated that the papers in this state are tightening up on all picture publicity and asked that the movie p. a.'s check the avalanche of blubs.

The Publishers' Assn. admits that when there is "an absolute news value" to publicity there is no objection to it, but they do not want to plough through tons of stuff to discover a real news item.

Several press agents have registered squawks about the growing toughness of the dailies. Since the fake suicide stunt in Central Park the chip-on-the-shoulder attitude of the copy desks has been intensified in New York city.

A display in the window of a Paramount building haberdashery store showing a semi-nude photograph of Rosemary, the dancer, and beside it an art layout from one of the dailies that fell for the suicide story, is said to have added insult to injury with many newspapermen passing the store.

**Harriet Brower Dies**  
Harriet Moore Brower, 55, internationally known music critic, author and concert artist, died last week at her home, 150 West 80th street, New York City. She studied music in this country and in Germany for several years, following which she went on the concert stage.

After many years of touring, both in Europe and in America, she retired to devote her time to teaching and to writing. Miss Brower had been music editor of "The Musician" for more than fifteen years.

**Shella Leigh Hunt Dies**  
Shella Leigh Hunt, 53, author and short story writer, died March 10 at her apartments in the Stillwell Hotel, Los Angeles. Miss Hunt had been living on the Coast for 17 years and made her home with his mother, who survives him.

**Tab for Chicago?**  
A very strong rumor current, neither affirmed nor denied, is that the "Chicago Tribune," morning paper, has bought the "Chicago Daily Journal," evening and will shortly turn it into an evening tabloid.  
Chicago has never had a tab daily.

**"Chicago" Heroine Dies**  
Beulah Annan, known to the reporters as "the most beautiful woman ever jailed for murder" in Chicago, died recently in the Chicago Fresh Air Sanitarium. It was around Beulah Annan and her misfortunes that Maurine Watkins, Chicago "Tribune" reporter, wrote the story "Chicago."

**Screen Femmes as Editors**  
Mary Akin Carewe, former wife of Edwin Carewe, has become editor of "California Revue," illustrated magazine published in Los Angeles. On the editorial advisory board are Mary Pickford, Mrs. Antonio Moreno, Estelle Heartt Dreyfus, Conrad Nagel, Hope Loring, William J.

Bryan, Jr., and Mrs. Watterson R. Rothacker.

Sara Clarissa Broomell, society reporter for the New York "World," and Newell Wallace Ferrell, radio traffic man, were married recently at "The Little Church Around the Corner" by the Rev. Randolph Bay, chaplain of the Episcopal Actors' Guild. Bride is a native of Glen Falls, N. Y., and a graduate of the fashionable Catherine Gibbs school in Boston.

Anita Loos' sequel to her "Gentlemen Prefer Blondes," and to be called "But—Gentlemen Marry Brunettes," will be out in April. Ralph Barton will illustrate it, as in the previous volume.

Bernard H. Arnold is one of the "Reflex," the new class monthly of Jewish life and activities, having disagreed with Isaac Carmel over certain matters of policy. The "Reflex" has caught on well since its start.

Stuart N. Lake, formerly on the copy desk of the New York "Evening Journal," is now located in San Diego, free-lancing for periodicals and the movies.

The writer is physically disabled as a result of the war, but finds the climate and conditions satisfactory out there.

**Shaw Started Talking Book**  
In Ernest Greenwood's new book, "Aladdin, U. S. A.," is revealed that George Bernard Shaw was a London phone operator before he became famous as a writer.

Harold Dunlap, editor of "The Detective," was elected president of the Chicago Press Club. Other officials are Sigmund Kraus, and W. C. Jenkins, vice-presidents; W. K. Fisher, treasurer; K. E. Owen, secretary; Dr. Willis F. Rado, librarian. Members of the Board of Directors are J. Ellsworth Gross, J. Squibb, Paul H. Hughes, J. F. Vermillion, J. K. Mitchell, Harry Dejoannis.

Don C. Hall, author, actor, legislator and manufacturer, is a candidate for state representative in the 41st senatorial district of Illinois on the Republican ticket.

Horace Liveright will dispense with the first part of his firm's name, Boni & Liveright, this summer. The combination occurred by the inclusion of Charles and Albert Boni upon the firm's inception, but the two Bonis retired some time ago and are now publishing on their own.

Like Isadora Duncan, William H. Crane, the veteran actor, also completed his autobiography just before his death. The book is called "Footprints and Echoes."

**Museum of Journalism**  
Perhaps the first museum devoted in its entirety to journalism is being established at Northwestern University. H. F. Harrington, director of the Medill School of Journalism, states that newspaper files, portraits of journalists, documents and epoch-making machines will comprise the principal exhibits.

**Louis Ludlow's Ambish**  
Louis Ludlow, Washington correspondent for a string of papers, has declared himself as out to run for election to Congress from one of

the Indianapolis districts. If Ludlow makes it he will be the first to make the jump from the press gallery to the floor of the House.  
Ludlow just finished his term as president of the National Press Club.

**World Wide Claims**  
New York columnists are on a hunt to find a gag Walter Winchell can't claim.  
To date Winchell, who fills his column on "The Graphite" with mostly gags, hasn't failed to claim all—the better the harder he claims them.

Rockwell Kent, in association with others, has bought the English class publication, "The Studio," and will publish it in this country, with himself as the editor, under the title of "Creative Art."

Will Hayes has left the Hearst forces and is with the Automotive Royalties Co., 551 5th avenue, as advertising and publicity director. Under the by-line of "Garrick," Hayes did the dramatic critique for the New York "Evening Journal."

It is reported the gross bond issues covering various W. R. Hearst publications now amount to \$44,000,000.

**Merle Gray, M. E.**  
Merle Gray, picture editor of "The Bulletin," San Francisco, has become managing editor of the San Jose (Cal.) "Mercury-Herald," succeeding the late A. J. Clark. Gray got his newspaper start on the "Mercury-Herald."

Work has started on the new 25-story home of the Chicago "Daily News."

## BENNY MEROFF

THE LEADER



Now at Marks Bros. Marboro and Granada Theatres Chicago Ill.

Now a Sensation  
in the Southern States

WE HAVE NO  
FILM PEDDLERS !!

Ask the man who  
played it why it does  
more business on re-  
turn engagements

**Naked Truth**

Featuring

JACK MULHALL and  
HELENE CHADWICK

Send Us Your Date

Percentage Only—A Road Show—  
Booking Anywhere—Accepted—  
Larger or Smaller

**SAMUEL CUMMINS**

Public Welfare Pictures Corp.  
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## FANCHON & MARCO IDEAS

Congratulations to One  
**BARTO and MANN**  
Who Have Been Engaged for  
the Next Edition of  
**Earl Carroll's "VANITIES"**  
Soon at the Carroll Theatre, New York

# MARGARET SCHILLING

LYRIC SOPRANO

RETURN ENGAGEMENT, MARK STRAND, NEW YORK (MARCH 17)

(20th WEEK)

Direction BENJAMIN DAVID

## THE JESSE CRAWFORD ORGAN CONCERT

WITH MRS. CRAWFORD AT THE STAGE CONSOLE

### PARAMOUNT THEATRE, N. Y.

Week beginning Saturday, Mar. 17, 1928

"SERENADE"  
(Schubert)

"WITHOUT YOU, SWEETHEART"  
(De Sylva, Brown & Henderson)

"LITTLE LOG CABIN OF DREAMS"  
(Harms, Inc.)

"MARY ANN"  
(Irving Berlin, Inc.)

# Too Funny for WORDS--



# VAMPING VENUS



With **CHARLIE MURRAY** Supported by Louise Fazenda and Thelma Todd

Presented by RICHARD A. ROWLAND

Directed by EDDIE CLINE

## A First National Special

# INSIDE STUFF ON PICTURES

(Continued from page 16)

outside chance of making a picture in cooperation with the department was the one who had shot a picture at West Point with William Boyd. The Pathe man jumped at this and said the director was Donald Crisp, who was already working on the cop story for Pathe-DeMille.

From then on, it was easy to obtain the necessary permission, and Crisp was instructed to go east with his staff to get the necessary scenes.

The inside came out when the Pathe man was informed of the high regard in which Crisp is held by officials of West Point. One of the West Point herds told a police commissioner he would never refuse permission for Crisp to shoot at the Academy, but he could not extend that invitation to picture directors generally.

Several of the larger picture chains, not the largest, throughout the country, are continually adding on theatres, of more or less importance in their sections. To secure the better local houses an acquiring circuit frequently must take on others not so classy, with the latter called shooting galleries in the trade. Shooting galleries are hit and run houses that may hit for a profit this week and run into the red for the next month.

Not so much attention is paid to these additions in a news way by the national picture papers, they being covered more generally by the regional film weeklies.

But the absorption of the independent houses by chains may be slowly seen in these requirements. Their absorbers as a rule are linked with a national chain in some affiliated manner, or expect to be.

A day or two before Christmas, the manager of a branch film exchange belonging to one of the largest distribution organizations passed out among his employees \$25 checks as yuletide gifts. The gang was happy. They sure were going to use the gifts to advantage. But the next day the manager called them into his office one by one and asked they return the checks. Luckily none had cashed or deposited them in the bank so the return was 100 per cent and no explanation made.

The telegraph companies have been obtaining plenty of wire business from coast studios and producers through the sending of congratulatory telegrams by stars, directors and others prominent in the business to new theatres opening around the country. Hardly a week passes but there are requests to send out wires to at least three new houses. Studios have the publicity department compose a few dozen congratulatory telegrams signed by various players under contract to the company. At least 50 wires of this nature go out of Hollywood from the studios to a new theatre.

Recently one of the big studios received a wire from a large eastern city requesting that wires from stars and others be sent for the opening of a large theatre. The request was complied with, but the next day the producer received a wire from a Hollywood florist suggesting that an order for flowers be placed for the theatre opening, and the particular florist would be glad to take care of the order by wire to the eastern city. The producer then looked up the wire received the previous day, supposedly from the theatre manager in the eastern city and discovered upon investigation that the name signed to the telegram was unknown by the exchange manager or theatre owner.

Tracing back, the only thing the producer can figure is that the telegraph companies have their offices around the country watch for theatre openings and then advise the Hollywood branches. As a result of the incident, the producer has closed down on the congratulatory wires

to theatre openings, except upon request of the exchange branch manager in the territory in which the theatre is located.

It appears from a casual reading of the new contract form agreed upon in Chicago that an exhibitor becomes a censor in reality through a clause giving him the right to reject an objectionable picture of a religious or racial slant, in his estimation. Re-reading brings out that if the distributor of the rejected film protests the exhibitor's decision, it goes to a board of arbitration, about leaving the matter as it was before.

Release dates for pictures adapted from current plays may again be given more consideration than formerly. It will come up through "The Jazz Singer" with Al Jolson on the Vitaphone playing for a run of 10 weeks in St. Louis, with George Jessel in the stage version of the piece, going in on the ninth week of the picture's stay. Jessel was butchered in the gross, playing at \$3.30 with the picture next door at 50c. Jessel didn't do \$4,000 on the week.

Besides which Jessel on the Vitaphone had been there but a few weeks before as one of the subjects of a Vita bill.

If talkers are going to hurt the drawing power of the subjects in person, they won't have it quite so easy in getting the subjects, despite the pay. Although that could work two ways. Vita might be good publicity. Jolson in person at the Loew's State, St. Louis, in about the 7th week of his "Jazz Singer," played against the talking picture at 50c and did \$43,000 on the week. It was \$2,000 under the house record, made at the State by "The Student Prince," a picture that ran six times daily. While the gross didn't start Al raving, he couldn't object since his share was \$16,500 for the week.

Jessel is starting in the picture houses, the show having closed, at the Fox, Philadelphia, this week, for \$4,500. He follows that up with two weeks for B & K in Chicago at \$5,000, then going to the coast to make two features for Tiffany-Stahl, returning to New York to prepare for his new play, "Salute," written by Ben Hecht and himself, in the early fall.

Despite the edict of Mrs. Albert L. Stevenson, Highland Park movie censor, the picture "Babe Comes Home" will be shown at the Alcyon, Highland Park, Chicago. The censor objected on the ground that Babe Ruth, starring in the picture, chews tobacco in the film. An effort to restrain the theatre from showing the picture by procuring an injunction failed in Judge Edwards' court at Waukegan.

Less than three years ago, producer of short comedies had a number of small animal pets at the studio, which he used from time to time in his pictures. He also employed an Italian gardener who showed unusual fondness for the pets. When there was no gardening to be done, he would devote his time to training the various members of this small menagerie.

The producer decided to disband the animals which were beginning to become more of a liability than an asset and presented them to the gardener. The latter gave up his position to devote his entire time to the training the dumb creatures for general picture work.

It wasn't long until the same producer, who had given the Italian the animals was forced to rent some back at as high as \$50 per day. The gardener became suddenly wealthy from the proceeds from other producers for the rental of his trained cats, mice, goats, dogs, monkeys and birds.

But the industrious Italian did not stop with this. He has a more profitable side line that makes pickers out of our more conservative line of bankers. With plenty of money at his command and a large acquaintance among the lower studio workers, he will loan money to these workers at high rates, evading the law by verbal agreements. If a grip or a stage hand wants the advance of \$20, for a few weeks, the Italian will loan it and expect \$30 back within a fortnight.

No one knows just how much the Italian is worth, but he has proven a point that even in this age of keen competition, it is just as easy to rise from rags to riches as it was in the days of the roaring forties.

## Sullivan, W. C. Booker

Los Angeles, March 20.  
J. J. Sullivan, Los Angeles exchange manager for Fox, has succeeded Joe H. Goldberg as general film booking manager for West Coast Theatres circuit.

Sullivan is a pioneer exchange man, having come from the east after being in the Fox organization almost since its inception.

Ben Gould, assistant to Sullivan, will succeed him as manager of the local Fox exchange.

## New Style Fashion Show

Minneapolis, March 20.  
What is believed to be a new idea for a style show is being carried out this week at the State theatre, local ace F. & R. movie house.

Instead of having models parade to the footlights for routine posing, the show is built around a tabloid version of the musical comedy "Irene."

A leading local department store is staging the show in conjunction with F. & R.

**HERBIE KOCH**  
SOLO ORGANIST  
Pulnix Capitol Theatre  
Des Moines, Iowa  
Broadcasting Daily Concerts  
Through Station WIO

**RUDOLPH SCHRAEGER**  
FEATURED ORGANIST  
4th Consecutive Year with  
West Coast Theatres

**MAURICE**  
SOLO ORGANIST  
Indiana Theatre, Indianapolis  
A Publix Theatre

# IRENE FRANKLIN AND JERRY JARNAGIN IN LONDON



Photo by Nicholas Murray, New York

THE LONDON "OBSERVER," SUNDAY, FEB. 26, 1928:

ALHAMBRA—IRENE FRANKLIN

"What we endeavor to express by saying 'the hour and the man' might be as aptly stated in 'the singer and the song.' There is a type of entertainer on the music halls today who becomes vivid, arresting and distinctive. When you hear Irene Franklin sing 'The Fireman's Wife' you see her almost as an essential part of the universe. This distressed lady, with face struck in the act of being scandalized, with a hat which can only perch on her head in an alarmed manner, seems to be significant of much. She shrieks out to the world that fires are not all that they seem. Why, she asks, should they always take place at night? Why should girls who go to bed in flannel stand ready to be rescued in pink georgette so that no imagination dare contemplate what will happen when the hose shall play upon them? This fireman's wife resembles Hamlet, Othello and Macbeth in that she represents the tragedy of an obsession. Once her premise is accepted, a nightmare of logic overwhelms her inevitably.

M. W. D."

Address  
EMPIRE TRUST CO.,  
Charles St.,  
Haymarket,  
London, W. I.

Direction  
WILLIAM MORRIS  
HARRY FOSTER

# "JESSEL CONQUERS ANOTHER WORLD

"The big Fox theatre was packed to the doors to see the tragedian, comedian, picture actor, Vitaphone singer, Georgie Jessel."

—Keen, Philadelphia "News."

OFFICE OF MAJOR JOHN ZANFT

March 16, 1928.

MR. GEORGE JESSEL,  
FOX THEATRE,  
PHILADELPHIA, PA.

Dear George:

We were delighted to have you appear for us at our theatre in Philadelphia.

Your act was splendid and very entertaining.

Immediately upon your return from the coast, communicate with me and I shall be delighted to play you again.

Wishing you all manner of success in your new picture, I am

Sincerely,



Mr. Jessel is at the Chicago Theatre, Chicago, this week (March 19), booked by William Morris.

Starting April 15 for Hollywood to make two feature pictures for Tiffany-Stahl.

Returning to the legitimate drama, in September, in a new play by Ben Hecht and himself under the management of Albert Lewis and Sam H. Harris

PERSONAL REPRESENTATIVE ROBERT MILFORD

## JESSEL PACKS THE THEATRE

"THE JAZZ SINGER"

"PRIVATE IZZY MURPHY"

VITAPHONE

DE LUXE PICTURE HOUSES

# GRINDS AND NEIGHBORHOODS

## FEEL MILWAUKEE'S BAD TIMES

**Whitehouse, Cinch for Westerns, Fading—Offering Auto Prize—10c Grind Offers Free Radio Set—\$5 to \$9 Nightly Gross in Suburbs**

Milwaukee, March 20. The grind houses that do the downtown sector of Milwaukee are

beginning to feel the pinch of poverty. With the unemployment situation not looking up any and the list of workless swelled close to 85,000, the 10-15-20 cent houses are working hard to get a few shooks.

While the bigger houses still are coming plenty due to the class draw, the little ones are dipping into the reserve funds regularly. Small town tactics are the latest to be employed to get the nickels into the till.

The Whitehouse, one of the best bets in years past as a grind and where the westerns always got a big play, is starting to drop steadily. To halt the steady loss, the management had announced a free automobile to the holder of the lucky number. A Chevy coach is in front of the house on a pedestal with signs telling the crowds that all buying admission tickets have an even chance.

Across the street, the Princess, the Midwestern grind house, is running a double feature bill for 15-20 cents. A two-show policy for the price of one.

At the Gayety, where burlesque is supplied by the Mutual wheel, the two-show-a-day policy has given way to a continuous grind with movies filling in when the girls are not hopping about. The usual 95-75-50-25 price list has been knocked down to 60-30 with the seats non-reserved.

Around the corner, on Wisconsin avenue, the Butterfly, since its days of splendor as a first run house, now caters to the dime trowsers. Third or fourth runs are featured here with two features for a dime.

comedy thrown in. To make the draw extra good, the management is offering a radio free to the lucky holder. With a dime as top price and the two feature policy, this house needs free radios to get a crowd.

The same holds true of plenty of the smaller neighborhood houses. It has been learned that some of the little outlying houses are playing to from \$5 to \$9 per night. Special nights are held to get them in with everything from groceries to tinware.

But the workmen are not working and their dimes are staying home.

Des Moines, Ia., March 20. The Orpheum, vaudeville, is cutting its Monday to Friday bills to two shows a day. E. P. Lammman, manager, announcing a job and social organizations reservation plan by which front sections of the house for the matinee and night shows are reserved.

Over the week end and holidays the house will run on the usual grind. No balcony reservations and during the week seats not taken by the group plan are first come first served.

## FILM NEWS OVER WORLD

Washington, March 20. Summary of reports received by the motion picture section of the Department of Commerce:

**Profits in Sweden.** Aktb. Svensk Filmindustri, principal producer and exhibitor of films in Sweden, capitalized at 10,000,000 crowns, made a net profit of 166,834 crowns during the year ending June 30, 1927, about 41,000 crowns more than the preceding year. Assets and liabilities balanced at 13,790,000 crowns, as against 16,410,000 crowns on June 30, 1926.

**Congress of Theatre Owners.** A congress of the owners of picture theatres was held recently at Belgrade, Yugoslavia, and an association of cinema owners was formed on that occasion.

A resolution was adopted and handed to the assistant of the Minister of Finance. It states the present economic conditions and the taxes assessed on cinemas are tending to destroy the very existence of the cinemas, and that the various taxes are the cause of such conditions. The Ministry was requested, the report states, to lower the taxes to enable the cinemas to develop normally. The congress further requested the Ministry to take proper action at once, as the financial condition of the cinema owners is said to be in jeopardy under the existing taxation and regulations.

**European Film Notes.** Received George R. Carty, Paris: German Spitzenzug organization at a recent meeting discussed all important questions. It was resolved to appoint representatives in foreign countries and to improve the Foreign Office reports regarding film-production abroad. The exploitation of sensational law cases and similar events by producers and exhibitors will not be countenanced by the Spitzenzug organization, it is said. Exhibitors will also be forbidden to show "stills" of film scenes deleted by censors.

M. Louis Nalpas of the French Societe des Cinemans was recently in Berlin negotiating with the liquidated Bruckmann Company with a view of reorganizing this concern either on his company's account or in co-operation with a German firm,

it is reported. This company's desire to affiliate with American exhibitors has been known for some time.

Dr. Max class has resigned from the directorship of Terra Films of Berlin and is establishing his own production organization, states a Berlin message.

British exhibitors are watching with increasing concern, it is said, the number of large public buildings which are being fitted for the exhibition of films. A great many of these buildings have specified purposes which are not likely to change in a lifetime, but others have a less permanent character, and a change in their function might take place imperceptibly, with ultimate detriment to local exhibitors. The latest building to be equipped in this way is the new Museum and Art Gallery now being built by the Belfast City Corporation.

The Ukrainian Cinema Commission arrived recently in Paris for the purpose of establishing relations with French companies for France, Russian film productions. It is reported now that Pathé-Nord has joined with the Russian group for the production of two feature films. L'Alliance Cinematographique Europeenne, German Ufa subsidiary in France, announces 12 releases for 27-28, headed by "La Passion de Jeanne d'Arc" and "L'Equipage." French productions of a concern it recently merged with.

The authorities of the Eastern Bengal Railway have arranged to run a second demonstration train in the near future. The railway demonstration car will be attached, and the public will be given free cinema shows.

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

**Expansion in France.** There were constructed or enlarged during 1927 in France 68 cinemas, according to a report from Trade Commissioner George R. Carty, Paris. The types were as follows: Theatres seating from 2,500 to 3,000, 2; theatres seating from 2,000 to 2,500, 5; theatres seating from 1,500 to 2,000, 1; theatres seating from 1,000 to 1,500, 6; theatres seating from 750 to 1,000, 10; theatres seating from 500 to 750, 17; theatres seating under 500, 27. As a result of this expansion 50,530 seats were added to the total

seating capacity of France and its North African colonies.

**Large Type in Germany.** According to trade figures published recently, during the three-year period from 1925 to the end of 1927, cinemas with a seating capacity of from 100 to 1,000 decreased from 107 to 127, state Trade Commissioner George R. Carty, Paris. During the same three-year period cinemas with a seating capacity of more than 1,000 increased from 64 to 150. Thus, the number of so-called large cinemas in Germany increased from 171 at the end of 1924 to 277 at the end of 1927.

Of the above increase, Berlin has but eight of the houses seating from 750 to 1,000, and 14 of the houses seating more than 1,000.

The same press reports, estimating that there are 4,000 cinemas (Continued on page 42)

**West Coast Motion Picture Directory of Players, Directors and Writers**

Titles by  
**MALCOLM STUART BOYLAN**  
FOX

**JOSEPH FRANKLIN POLAND**  
Supervising Editor  
UNIVERSAL  
FEATURE  
COMEDIES

**LLOYD CORRIGAN**  
Staff Writer  
3rd Year with  
Paramount.  
Famous.  
Lasky



**FREDDIE MARTIN**

"The Goofy Gosh"

While playing the Midland, Kansas, Mo., "VARIETY" said: "Freddie Martin came on and stopped everything with his dancing—'nauf sed'."

**WEEK MARCH 25**  
**ORIENTAL, CHICAGO**  
Per. Rep., MAX TURNER  
WILLIAM MORRIS OFFICE

Held Over by  
Popular Demand

# JIMMIE HODGES

And His "Hodge-Made" Shows

Capitol Theatre, Atlanta, Ga.

Week March 19

16—People—16

A Successful Policy  
Write or Wire Direct

## COLUMBIA PICTURES CORPORATION

announces that it has in course of production the following motion pictures:

**Social Climbers**  
**Hello, Stranger**  
**The Chorus Girl**  
**Object—Alimony**  
**The Quitter**

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THE  
**FOURSOME**  
QUARTETTE

NOW ON RADIO FOR NATIONAL BROADCASTING COMPANY

# RITA OWEN

LATE ECCENTRIC DANCING STAR OF ZIEGFELD "FOLLIES"

NOW AT THE CAPITOL, NEW YORK (WEEK MARCH 17)

DIRECTION WM. MORRIS

## WHAT WE HAVE LEARNED ON THE PUBLIX CIRCUIT

MR. SAM KATZ,  
PRES. PUBLIX THEATRES CORP.  
PARAMOUNT BLDG.,  
NEW YORK CITY.

Dear Mr. Katz:

This week we are finishing our second successful tour of the entire PUBLIX Circuit. We wish to thank you and your associates for having created and maintaining the most ideal conditions we have ever encountered in our career in show business, and we have appeared for nearly every organization in show business.

Truly, the PUBLIX courtesy and service extends from the front of the house to backstage and makes working conditions pleasurable. The theatres are beautiful and healthful. The stage and dressing rooms are comfortable to the utmost degree. Transportation and Pullman facilities and hotel co-operation for the benefit of the performer makes PUBLIX the artists' dream of Paradise come true. Certainly we all can do our best for the audiences under such circumstances.

Realizing that in a big organization the human note is sometimes lost sight of, it should be gratifying to you to know that through the efforts of such able executives as Messrs. A. J. BALABAN, J. R. COWAN, WILTON FELD, JACK PARTINGTON, FRANK CAMBRIA, JOHN MURRAY ANDERSON, EARL SAUNDERS, your Theatre Managers and Advertising Departments, and other capable executives associated with your concern, you have made possible the ideal conditions for all artists playing the PUBLIX Circuit. They, too, voice their appreciation as we do.

Very truly yours,

**AL MARKELL**  
and  
**GAY FAUN**

(Closing This Week  
Jack Partington's "FLORIDA")

## PICTURE POSSIBILITIES

### "Sh! The Octopus"—Favorable

"SH! THE OCTOPUS" (Farce Mystery, Gallaher and Welch, Royale). Spooky mystery comedy set within a deserted lighthouse. Enough tricks to keep a director busy working them out but should be better fun as a picture than a play. *Ibee.*

### "Maya"—Unfavorable

"MAYA" (Actor-Managers, Drama-Comedy). Spicy Continental theme, totally taboo for flickers. *Abel.*

### "Dr. Knock"—Unfavorable

"DR. KNOCK" (Am. Lab. Theatre, Comedy). Continental farce lacking punch or situation. *Abel.*

### "The Wrecker"—Unfavorable

"THE WRECKER" (Melodrama, Guy Bates Post, Cort). Of English make. Mystery melodrama that does not measure up to the American brands. *Ibee.*

### "Rope"—Unfavorable

"ROPE" (Melodrama, Jas. W. Elliott, Biltmore). Has about nearly everything that should be kept off the screen, including near-rape, lynching and post-whipping.

### "Marriage On Approval"—Unfavorable

"MARRIAGE ON APPROVAL" (Kalesser, Drama, Wallack's). Had the play clicked, the companionate marriage theme might have been glossed over in scenario treatment with a morality point but as is, it has neither legit nor flicker merit. *Abel.*

### "Her Unborn Child"—Unfavorable

"HER UNBORN CHILD" (Drama, Majestic Prod., Inc., Eltinge). Rather delicate for screen, but boy does right by our Nell. May have been picturized; play around for some time. But hardly with this title. *Ibee.*

### "Napoleon"—Unfavorable

"NAPOLEON" (Drama, James W. Elliott, Empire). Did not impress as exhibiting enough new matter about the French soldier to be accepted for pictures. *Ibee.*

### "The Great Necker"—Favorable

"THE GREAT NECKER" (Brown, Comedy, Ambassador). While play will not wow 'em as a stage success, has film possibilities. Satire on movie censors will have to be voluntarily censored. *Abel.*

### "The Buzzard"—Favorable

"THE BUZZARD" (Winslow, Inc., Melodrama, Broadhurst). While ineffectual stage material, it suggests better possibilities for the flickers. *Abel.*

### "Killers"—Unfavorable

"KILLERS" (Melodrama, Contemporary Theatre, Inc., 49th Street). Full of crooks and minus any special moral. Finale scene of death chamber at Sing Sing would probably rule it out for pictures. *Ibee.*

### 1st Stanley Unit April 2

The first Stanley circuit unit under the new presentation policy starts April 2, staged by Edward L. Hyman of the Brooklyn Strand. Almost simultaneously shows by Harry Crull and Joe Plunkett got under way to fill in available time.

### UNEMPLOYMENT IN TACOMA

Tacoma, March 20. Beginning March 23 the Broadway here will use Fanchon and Marco stage shows only three days instead of a full week.

The change is due to business conditions, mostly brought about by the number of unemployed in this district.

Boris de Fas, Michael Vayitch, Michael Visaroff and Marian Templeton in "The Woman Disputed" starring Norma Talmadge for United Artists. Henry King will direct.

### "MITEY"

**ANN LEAF**

AT THE WURLITZER  
METROPOLITAN, LOS ANGELES

Michigan Vaude Mgrs. Ass'n  
**Charlie MACK**

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ASK FENTON and FIELDS

**HELENE HUGHES**

**ROY SMOOT**

Featured with  
FANCHON and MARCO

### Aschers in Court

Chicago, March 20. Ascher Brothers have gone into court, seeking to dissolve the receivership of the theatres. Chicago Title and Trust Co. and William Fox, who are defendants, are said to be willing the receivership shall cease, under certain conditions.

### "TENDERLOIN" IN HOLLYWOOD

Los Angeles, March 20. George Reilley, house manager of Loew's State, has resigned to become manager for the new Warner Bros. 3,000-seat house in Hollywood.

Larry Ceballos leaves Fanchon and Marco to have charge of presentations at the house, which opens April 15 with "Tenderloin." Ceballos will additionally co-operate with Bryant Foy in creating Vitaphone novelties for Warner Bros.

### PUBLIX UNIT'S WEST ROUTE

San Francisco, March 20. Publix units playing the West Coast houses will come west from Chicago to Seattle, thence Portland, San Francisco and Los Angeles, then jump east to Denver, followed by Omaha and Des Moines, with route after that uncertain.

"Midnight" original by Arthur Hoerl, for Duke Worne's next production for Rayart. Production at Californian studios.

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ASH**



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This week with Paul Ash, Oriental, Chicago

Direction PHIL TYRELL, WILLIAM MORRIS OFFICE

# COAST NOTES

J. Gordon Cooper has finished direction on "Sintown" for Pathe-De Mille.

Francis X. Bushman, Jr. in "Mar-he the Killer," Pathe, with "Klon-dike," dog.

Wade Boteler added to "Knocking 'Em Over," Richard Dix. Par.

Ben Stotoff, director for Fox, re-signs another three-year optional contract with this company.

Christie completed three comedies for April and May Paramount re-lease. They are "Goofy Ghosts," "Love's Young Scream" and "A Gal-lant Gob."

Supporting Charles Delaney and June Marlowe in "The Branded Man," Trem Carr production for Rayart, are Andy Clyde, Lucy Beaumont, Gordon Griffith, George Ches-borough, Henry Roquemore, George Riley, Erin La Bissner. Scott Pem-broke directing.

Chet Withey has been signed by Metro-Goldwyn-Mayer to direct Tim McCoy's next production.

Ann Page, brought to the coast by Harry K. Thaw, clicked with M-G-M and has been cast for a role in "The Dancing Girl."

Doris Dawson added to "Boss of Little Arcady," featuring Charles Murray, F. N. Eddie Cline direct-ing.

Gertrude Astor as lead in "But-ter and Egg Man," F. N.

George Kotsoneros, Montague Love, Yola D'Avril and Lucy Beau-ment, "Night Birds," featuring Milton Sills, F. N. Benjamin Christensen directing.

Frances Hamilton, stock contract player, for "The Yellow Lily," F. N. Alexander Korda directing.

Camilla Horn opposite Ramon Navarro in his next picture for

M-G-M. Robert Z. Leonard direct-ing.

Myrna Loy will make "State Street Sadie" as her next for W. B. Seidel to "The Girl From Chicago," Archie Mayo directs.

Huntley Gordon added to "The Dancing Girl," M-G-M. Harry Beaumont directing.

Myrna Loy, William Russell, George Stone in "State Street Sadie" for Warners. Archie Mayo will direct.

Reginald Denny will make "His First Case," by Gladys Lehman, for U.

Robert Hopkins is titling "Detectives" and "Iron Mike" for M-G-M.

Hamilton Revelle, stage actor, is permanently on the coast to take a whirl at pictures.

Carmel Myers added to Ramon Navarro's next for M-G.

Paul Ralli added to Marion Davies' next for M-G, with William Haines.

Fred Niblo will direct Greta Garbo and John Gilbert in "Wax, in the Dark," from a play by Ludwig Wolfe. Production begins April 8.

Emmott King added to "Detectives," M-G-M.

Albert Conti opposite Florence Vidor in "The Magnificent Flirt," Par.

June Collyer's next for Fox will be in "Part Time Marriage," Irving Cummings directing.

Lawrence Gray and Louise Lor-raine added to "The Deadlines," M-G-M. D. Ross Lederman direct-ing.

Clive Brook instead of H. B. War-ner will play in "The Perfect Crime," F. B. O. Irene Rich was loaned from Warners for the femi-nine lead, Bert Glennon directing.

Soln added to "He Learned About Women," William Haines' next for M-G. Sam Wood directing.

Lina Basquette borrowed by F. N. to appear opposite Richard Barthel-mess in "Roulette."

Mary Doran and Freeman Wood added to cast untitled Esther Ral-ston picture for Par. Gregory La Cava directing.

Hazel Keener and Tom Ricketts added to "The Magnificent Flirt," Par. H. D'Arrast directing.

William Worthington in Esther Ralston's current untitled picture for Par.

Billy Franey in "The 50-50 Girl," starring Bebe Daniels, Par. Clar-ance Badger directing.

Arnold Kent added to "The Wom-an Disputed," for United Artists. Henry King directing.

Those in support of Douglas Fair-banks in "20 Years After," sequel to "The Three Musketeers," are Mar-guerite de la Motte, George Seigman, Leon Barry and Eugene Paulette. All of these are repeating their re-

spective roles in the "Three Mus-keteers."

Robert Armstrong added to Howard Hawk's aviation picture for Fox, with Sue Carol and Arthur Lake.

Wilfred Noy to direct "The Devil's Cage" for Chadwick. Pauline Garon starred.

Reginald Denny assigned to "The Showboat," U.

Gwen Lee, Wampas Baby star, op-posite Conrad Nagel in "Diamond Handcuffs," M-G-M. John McCar-thy directing.

Richard Rosson to direct "None But the Brave" for Fox. Lionel Barrymore and Maria Casanova in leads. Julia Swayne Gordon, Joe E. Brown and Warren Burke in cast.

Donald Reed and Doris Dawson added to "Boss of Little Arcady," F. N. Eddie Cline to direct.

Douglas Fairbanks, Jr. as male lead in "Modern Mothers," Columbia. Helen Chadwick opposite. Others are Ethel Gray Terry and Al Roscoe. Phil Ross directing.

Lillian Gilmore in feminine lead for "Plastered in Paris," Fox, co-fee-turing new team of Cohen-Pen-nick.

George Ellis added to "The Cop" for Pathe-DeMille. Donald Crisp directing.

Ralph Forbes borrowed by F. N. from M-G-M for "The Whip," Cast includes Dorothy Mackall, Lowell Sherman, Albert Gran.

Hoot Gibson's next western for U. "Doubling for Trouble," Henry MacRae directing.

Andre Beranger signed by W. B. for three pictures.

Koo Mai, Japanese actor, added to "Detectives," M-G-M co-starring Dane-Arthur.

Norman Trevor for Lew Cody's next M-G-M, "Man About Town," Mal St. Clair directing.

Ricardo Cortez for male lead in "Ladies of Night Club," Tiff-Stahl. Barbara Leonard opposite and Geo. Archambaud directing.

Colleen Moore's next for First Na-tional will be "Heart to Heart," in-stead of "Here Is My Heart."

M-G-M has purchased screen rights to "The Masks of Erwin Rainer," by Jacob Wasserman.

Mary Duncan in feminine lead of "Mud Turtle," F. W. Murnau's next for Fox. Production will not start for some time yet.

Dorothy Cumming added to "The Dancing Girl," M-G. Harry Beau-mont directing.

John Westwood added to Billie Dove's current F. N. picture, "The Yellow Lily."

Johnny Mack Brown added to "Dancing Girl," M-G-M.

Rosa Raisa, Chicago opera singer, in Vitaphone sketch at Warner studio here.

Harry Morey, Constantine Ro-manoff and Harry Todd added to cast of "The Fifty-Fifty Girl," star-ring Bebe Daniels, Paramount. Clar-ance Badger directing.

Sue Carol added to "Man About Town," starring Lew Cody, M-G-M. Mal St. Clair directing.

Paramount exercised option on contract of James Hall, actor, for another six months.

Ralph Ince's next production for F. B. O. will be "Gang War," un-derworld story.

Production started on "Don't Marry," Fox, with Lois Moran and featuring Neil Hamilton. James T. Tinning directing.

Del Henderson added to Marion Davies' next picture for M-G. King Vidor is directing.

Larry Darmour's next Al Cooke picture for FBO release is "My Kingdom for a Hearse," newspaper yarn. In cast, Mary Land and Ella MacKenzie.

Ruth Cummings writing titles for "The Actress," Norma Shearer's latest picture for M-G-M.

Elizabeth Pickens contract with William Fox expired. Miss Pickens is a scenario writer.

Arch Heath completed his last

Max Davidson picture for Illi-ROach. Leaving for New York via Panama canal and Havana.

Pauline Starke and Jack White en route to New York via Panama canal.

Helene Chadwick for feminine lead in "Modern Mothers," Colum-bia. Phil Ross directing.

Charles Stevens, Harry Schultz and Florence Turner added to "The Volunteer," Harry Langdon's pres-ent picture for First National.

James Ormont will begin produc-tion soon on "Companionate Mar-riage," to be released through First Division Distributors.

M-G-M will sign Betty Morrissey, newcomer, to an optional stock con-tract.

Matty Kemp and Ned Sparks in "The Magnificent Flirt," starring Florence Vidor, Par. Harry D'Ar-rast directing.

Herman Mankiewicz titling "A Date with a Duchess," Adolphe Menjou starred. Par.

J. F. Natteford writing scenario for "Ladies of the Mob," George Archambaud directing. T-S.

Sue Carol signed by Fox for the feminine lead in Howard Hawk's next picture; aviation story.

Earle Foxe added to "The News Parade," David Butler directing. Fox.

Late in the spring Universal will start production of "Terrors of the Unknown," prehistoric drama on the order of "The Lost World."

Tenen Holtz added to "Detectives," M-G-M, co-starring Karl Dane and George K. Arthur.

Mike Donlin and Roscoe Karns added to "Knocking 'Em Over," fea-turing Richard Dix, Par. Fred New-meyer directing.

Leslie Fenton added to George Bancroft's picture for Paramount. Josef von Sternberg directing.

Richard Barthelmess will make "Roulette" and "Out of the Ruins" as his next pictures for F. N. Gerald Duffy is writing adaptations for both.

Al Santell, director, who was re-placed on "Little Shepherd of King-dom Come" by John Dillon when he was taken ill with flu, will direct "Roulette."

H. J. Green and Harvey Thaw, writing adaptation and continuity of "Boss of Little Arcady," F. N. Eddie Cline directing.

Adelaide Helbron adapting "But-ter and Egg Man," F. N.

Ralph Spence, titling "Vamping Venus," F. N. Eddie Cline directed.

Louis Wolheim, featured in sup-port of Thomas Meighan in "The Racket," Produced by Caddo for Par. Both Meighan and Wolheim under long term contracts to Caddo.

"Dancing Girl" started at M-G with Joan Crawford, Dorothy Se-

bastian and John Mack Brown in cast. Harry Beaumont directing.

Tom Tyler started on his first western for new FBO program. Bee Amann, Frankie Darrow, Bill Nes-tell and Barney Parry in cast. Rob-ert De Lacey directing.

"The Magnificent Flirt" into pro-duction at Par with Florence Vidor, Loretta Young, Albert Conti, Paul Lucas and Marietta Miller in cast. H. D'Arrast directing.

Polly Moran added to "He Learned About Women," M-G.

Yola D'Avril added to "The Yellow Lily," F. N.

Sam Hardy in "Diamond Hand-cuffs," M-G.

After Ernst Laemmle completes "Phyllis of the Folies" for U he will start on an original by L. A. Brown.

Thyllis Haver has been borrowed from DeMille by D. W. Griffith for "The Battle of the Sexes." Belle Bennett and Jean Hersholt already signed.

Corliss Palmer has left the M-G-M lot for Tiffany Stahl.

Ben Grauman Koh is writing an original, "Beautiful but Dumb" for T-S.

Phyllis Haver has been borrowed from United Artists by the DeMille studio.

Robert Hopkins is titling "A Cer-tain Young Man," starring Ramon Navarro for M-G-M.

Clarence Hennecke signed by Harry Langdon as comedy con-structor on his next. F. N.

Earl Montgomery finished direc-tion of "Mike's Wild West," ninth of Darmour FBO comedies.

Harriet Matthews in Al Cooke comedy, "Restless Bachelors," for Darmour-FBO.

Corliss Palmer, Katherine Wal-lace, H. O. Pannel and Temple Saxe added to cast of "Clothes Make the Woman," being directed by Tom Terriss. T-S.

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## GUEST CONDUCTOR

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Now in Second Successful Week

"Variety" says: "The pres-entation which is paced by Jack Pepper, formerly of Salt and Pepper, guest conductor this and next week. The juve-nile makes an excellent ap-pearance, is just the correct amount of hotsy-totsy for the necessary pep."

Thanks to Messrs. ED. HYMAN and JERRY SEARS  
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Paul Ash Says:

# BILLY CARPENTER

Is a Tremendous Sensation at the  
ORIENTAL, CHICAGO, THIS WEEK

Booked Solid in All Balaban & Katz Theatres

Direction PHIL TYRELL, WILLIAM MORRIS OFFICE

# 3 MIDNITE STEPPERS 3

This week with Paul Ash, Oriental, Chicago, including Publix Circuit to Follow

Direction PAUL SAVOY AGENCY, Detroit, Mich.

## FLASH DANCING ACT GIVEN \$700 MORE BY FOX THAN K-A-O OFFER

**De Marcos Going Film-House at \$1,250 Weekly—  
Keith-Albee-Orpheum Offered Standard Turn  
\$550—Another Chop for Ensemble Acts**

The De Marcos, dancing team and standard act for years, are going picture house, because of their inability to get a salary break on their new production act from the Keith-Albee-Orpheum Circuit.

The De Marcos act, carrying a cast of seven and carpenter, was offered \$550 as top for the current week at the Riverside, New York. They declined it, and opened instead for Fox at the Savoy, Brooklyn, at \$1,250, with additional Fox time and some picture house dates to follow.

The De Marcos are the first to have been hit under the new economy rule and minimum set for flashes and production acts on the K-A-O circuit. Despite previous reports that the circuit would go as high as \$900 for a production act, it would seem that this figure has since been given another chop.

## GOLDE OPENS HIS OWN BOOKING OFFICE

**Experience of 23 Years with  
Keith's; 20 Years a Booker;  
Gen'l Booking Business**

Lawrence J. Golde, for 23 years with the Keith organization, from which he resigned last week, has opened a booking office of his own at 1550 Broadway (Bond Building).

As a general booker and without partners, Golde will place bills of attractions and acts into the houses booking through him.

Golde is the first Keith-Albee booker to leave that agency to set up a booking office by himself. Several agents have deserted K-A-O within the last two years. None of the bookers who may have left also within that time have gone into the house booking business.

When Golde left the K-A-O agency he was booking 25 K-A-O (including Proctor's) split week vaude theatres, all within Greater New York. A report said that following Golde's departure four men were placed on his K-A-O books, but could not handle them. Overtures made to Golde, from reports, by K-A-O officials to remain or return, are said to have been turned aside by the booker, who, as stated in last week's Variety, is regarded as one of the most expert in the country. It is said Golde made up his mind some time ago to go out for himself.

### Started as Stenog

It was 23 years ago that Golde entered into B. F. Keith's employ as stenographer to Elmer Rogers, manager of Keith's Union Square theatre, New York. Shortly after, William Golde went into the late Phil Nash's office in the Keith's suite in the St. James building and there started to book. That was 20 years ago.

He developed with the Keith Circuit and about 16 years ago commenced to book for the Keith houses on his own book. Gradually the number of theatres allotted to him was increased until he was leading all K-A-O bookers in the quantity of theatres supplied, when ending his association with K-A-O.

During his period with K-A-O, about 10 of the present K-A-O bookers received their early training under Golde as his assistants.

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Western Bookings**

**NEW YORK, 1550 BROADWAY**

## PARDO AS 'CONFERENCIER'

**New Named M. C. Reported Due at  
Missouri, St. Louis, in Same Job**

Dallas, March 20.

Eddie Pardo, who came here as an M. C. but declined to bear those initials, calling himself a "Conferencier," and getting heavily away with it, is going to St. Louis. In the hot town he will officiate at the Skouras' Missouri, either as Conferencier or master of ceremonies. Eddie will wait until arriving before deciding on his stage title.

Dallas liked Pardo so well and his Conferencier call with it that they refused to call him anything else during the local and extended engagement.

## WHERE'S MIKE SCOTT?

Detroit, March 20.

An added feature of the old fidlers' state championship contest March 22 at Flat Rock will be an old time dancers' tournament.

The clog contest is open to all hoofers over 40. Cash prizes and the state title, with a theatre tour in sight for the winner, are the bait.

## Roy D'Arcy May Marry Lita Gray

Los Angeles, March 20.

Roy D'Arcy has been released from his M-G-M contract and is en route to New York to confer regarding a vaudeville route offered him by the Keith office, with Lita Gray Chaplin as the other half of an act.

The act is to be called "Romeo and Juliet," brought up to date. It will have the theme of the "Rhapsody in Blue" running through it with a jazz finish.

D'Arcy, it is said, expects \$7,000 a week for the turn.

Recently, D'Arcy was sued for divorce by his wife, Laura Rhinock Gustaf, with the suit pending in the Superior Court.

It is understood that when Mrs. Gustaf, daughter of the late Joseph Rhinock, vice-president of the Shubert Theatrical Company, obtains her decree, that D'Arcy will marry the former wife of Charlie Chaplin.

## \$4,000 for Mex. Band

Although the reported new rule in the Keith-Albee office is to hold down salaries, with no more big money, not even for flash acts, the Mexican orchestra holding over this week at the Palace, New York, has received a K-A route at \$4,000 weekly.

The band was imported by Harry J. Fitzgerald.

## STEVE REPLACES DONER

Los Angeles, March 20.

Frank Stever, former baritone soloist with picture house stage bands on the coast, has been placed in the Fanchon and Marco unit, "The Jazzical Trial."

It was this unit that Ted Doner was in at the time he was seriously injured in an automobile accident.

## KOSHER KITTY TAB OUT

"Kosher Kitty Kelly," 20-piece tab, which tried out recently, was rejected by the Pantages Circuit as it would necessitate upsetting the regular policy of the Pantages houses. Tab ran 40 minutes. The act has been warehoused.

## Eddie Clayton With Newman

Eddie Clayton (whose former partner was the late Francis Lennie) has teamed up with Lewis Newman.

## Baker-Harris Team?

Reported as a prospective two-act are Phil Baker and Marlon Harris, who are appearing in "A Night in Spain."



## GERALD GRIFFIN

Dublin "Evening Mail," July 26, 1927, said: "Song and comedy are the features of Mr. Gerald Griffin's turn at the Theatre Royal. A delightful tenor, he sang songs of his own composition as well as old ballads. As an interlude he fairly revelled in funny stories which never failed as laugh getters."

## PULLMAN-AILS SPLIT; PUBLICITY RESPONSIBLE?

**Vaudeville Partners for 8 Yrs.  
Separate in Allentown, Pa.—  
Kate Walks, Going Home**

Allentown, Pa., March 20.

Kate Pullman left the Roscoe Ails production act in which she was featured with Ails starred, here last week. Miss Pullman left for her home at 914 West 52d street, Chicago.

It is said that although the breach between Miss Pullman and Mr. Ails is not believed irreconcilable, Ails is reported negotiating with Midge Miller (Mrs. Will Morrissey) to replace his former partner.

Discussion is said to have started between the couple following Variety's story of two weeks ago that Ails is believed to be the father of Mrs. Grace Mallhouse-Burnham's "eugenic baby" born Jan. 10, last, in New York. What the nature of those discussions may have been is not known by any of their associates.

It is said that Miss Pullman believed Variety's story to be a "publicity stunt," with Ails remaining mum concerning it. Feeling brought about from this cause resulted in a quarrel with Miss Pullman walking out.

## Dailies Lost Nerve

Three New York daily newspapers have to rewrite and print Variety's story on Roscoe Ails and the "eugenic baby." Each paper was satisfied of the facts as reported by Variety, but neither dared print the tale through fear of a libel action that might be brought by Ails.

Through the manner in which one of the dailies obtained the evidence it believed pointed Ails as the Burnham's baby pap, it would have been left, if sued for damages, in a position where it could not establish without great prejudice to itself before a jury, its source of information.

Nothing has developed since Variety named Ails as the possible father, to contradict that impression.

## Irwin Moves Over

Los Angeles, March 20.

Charles Irwin, playing for the Orpheum Circuit, has been booked for a 32-week tour with a Public unit as a master of ceremonies. He opens April 20 out of New York. The arrangement was made by the local Morris office.

## "ROCKETS" IN 2 SHOWS

Troupes of Markert's Rocket girls are being drilled for the forthcoming Earl Carroll's "Vantiles" and White's "Scandals."

The new group of Rockets going into the Roxy, shortly, will switch to the "Vantiles" when the musical opens, and the group replacing them are scheduled to go into the "Scandals" later in the season.

## Jessie Busley Returns

Jessie Busley returning to vaudeville in a new sketch, untitled as yet, by Edgar Allen Woolf, Hal Taggart and James Darby comprise the support cast.

## "2 BLACK CROWS" TITLE

**Moran and Mack Trying to Stop  
Use by Moss and Frye**

On behalf of Moran and Mack, musical comedy and vaudeville stars, Nathan Burkan has started action against Moss and Frye, colored vaudeville performers working on the coast under Fanchon & Marco management, to restrain them from using the billing, "Two Black Crows," with which Moran and Mack have been identified.

Instructions have been wired to attorneys C. Wright and C. E. O'Connell, on the coast, to secure an injunction against Moss and Frye.

A similar suit is pending against Schnitz Seymour, running a burlesque road show in Kansas and Nebraska, under whose management two unknown performers are also billed as "Two Black Crows."

Seymour has not yet been located. Maurice J. O'Sullivan, Kansas City attorney, has been advised to watch for the troupe and obtain an injunction.

## Peaches Intends to Stick to Agent, Welt

Peaches Browning declared herself after Variety came out last week and her quality stock jumped away up.

The theatre gross buster denied she had ever given a thought of replacing her manager, Marvin Welt. Peaches made it perfectly frank and left it to her agent for confirmation. Welt cheerfully gave it.

Peaches says she does not talk business with anyone, referring everything to Mr. Welt and that their business relations have moved along without a murmur.

Confirmation of Peaches' statements was so plentiful Variety's report was traced. It appears to have arisen through a friendly manager as a favor to Welt having phoned in to a booking office in New York suggesting Peaches as a valuable attraction. The engagement was made with the rumor starting that someone was trying to supersede Welt as Peaches' show director.

Peaches says she doesn't care who or what—it isn't so.

## Vita Subjects

Los Angeles, March 20.

Three Bros Sisters have been engaged by Warner Brothers to make a Vitaphone record. The former Ziegfeld girls will do three songs on each record.

Bill Perlberg of the Morris office placed the date.

While the Chicago Opera was here, Rosa Raisa and Charles Hackett signed to make two Vitaphones each. Herman Heller, conductor of the Vitaphone orchestra, will direct them.

## Lupino Lane, Single

Los Angeles, March 20.

Lupino Lane, unable to get a money break from the Orpheum Circuit, has shelved his revue after one week at the local Orpheum and will go east to do a single for three weeks before resuming work on the Educational lot.

He has six weeks' lay-off at the studio because of over-production.

## MARK LINDER ACTING

Mark Linder has given up his post as aide to his brother, Jack Linder, independent booker, to return to the stage in support of Mae West in "Diamond Lil."

Linder, in vaudeville for years, retired two years ago to enter his brother's agency.

Joe Barrett has dissolved his partnership with Joe May to join the same show.

## SMITH AND DALE'S SHOW

Chicago, March 20.

Smith and Dale, now in "East Side, West Side," have been engaged to star in a Chicago musical show, backed by Otto Rockman, local financier.

Opening is scheduled for August.

## NITA NALDI COMING IN

Nita Naldi, pictures, is entering vaude in a sketch, untitled as yet, by Ballard Macdonald.

## Joe Wilbur and Band

Joe Wilbur, Perfect recording artist, may go in vaude backed by a band.

## KUT KAHL, SOCIAL DICTATOR, CUTS OUT

**Employees of Orpheum Circuit  
Can't Mingle With Friends  
Outside of Offices**

Chicago, March 20.

Introducing vaudeville's blue-bloods.

Social dictator of this newly formed twig of the tree of aristocracy is Sam, "Kut" Kahl, formerly called just "Sam" or "Hey!". Headquarters are in the Junior Orpheum Circuit office, Building de la State-Lake, Chicago-on-the-Drainage-Canal.

Following the K-A-O merger, Sam found little to tempt his intellect. As general booking manager for the Junior Orpheum he had slashed actors' salaries until there was nothing left to slash. He had delivered countless loads of ultimatums to bookers, actors and agents until he grew afraid of his own strength.

So prolific were his activities it is rumored the Laka street Mussolini was the cause of the last "White Rat" strike.

The K-A-O combine left Kahl with plenty of time on his hands. Vaudeville's Blue-Bloods, conceived in odd moments, were the result.

Membership requirements are simply employment in by the Orpheum office and a realization of the importance of Mr. Kut.

The social wizard's first edict prohibited attendance by members at any banquet or social function tendered to show people in Chicago. Not accustomed to wearing the royal robes quite a few Orpheum attaches and artists attended a get-together banquet last night at the Chicago Comedy Club, local organization, similar to the Friars.

## After "Those Guys"

Mons. Kahl became nettled. "Those guys," he probably thought, "will have to learn plenty." So his latest order commands that all affiliates of the Assn. Orpheum or Junior Orpheum, remain out of the coming theatrical golf tournament, held annually.

Further, all affiliates are forbidden to play cards or billiards or enter any social activities with any of their fellow pals, as they are not aligned with the Keith-Albee-Orpheum organizations, represented by Mons. Kahl.

It's pretty tough on the new Blue-Bloods, but they have been instructed that acceptance of social invitations from independent bookers, agents or theatre managers will practically ruin their status. Recently, while two Orpheum men were arranging a foursome at golf with an independent circuit booker and a ditto house manager, Mister Kahl sent out a delightfully scented decision that he did not approve. The game was called off rather than bring on an attack of Kahl-stones.

The rest of Chicago's show people, just discovering their rift with social affiliation, are busy to explain the new social dictator and his edicts. And Kahl says neither yes nor no.

## PUBLICIZED GIRL GETS FRISCO FILM HOUSE JOB

San Francisco, March 20.

Sally Whitcomb, 19-year-old girl who figured in the sensational attack case here in which two youths were accused of plying her with drinks in a hotel party and assaulting her, a charge which failed to stand with a jury, today opened a week's engagement for William Cullen at the Capitol. "Wild Geese," picture attraction, is showing here for the second week. Sally goes on at 10:15 and two minutes with a prepared monolog in the nature of a warning to young girls. The girl lacks everything necessary for stage work, but as a freak attraction, due to publicity, ought to prove a draw locally for the week.

She appears seven times daily at a 50c top.

## Leonidoff's Over Work

Leon Leonidoff, ballet master for the Roxy, broke down on the stage of the theatre and was rushed home seriously ill. Condition is reported due to over-work.

# KEITH-ALBEE DEMANDING BOOKING CONTRACTS FOR FIRST TIME IN YEARS

**Outside Managements Not Hastening to Comply—Some Who Do May Insert Two Weeks' Clause—Others Believe Open Booking Field Offers More Than K-A-O Can Deliver**

For the first time in years, if not in its career, Keith-Albee is demanding that outside managers booking through its agency for next season shall sign a contract to take all of their acts from that source.

Managers are not disposed to hurry with their signatures. One or two have stated that if they conclude to sign they will insert a two weeks' clause, thereby reserving the right to end the agreement two weeks after notifying K-A.

Other outsiders booking through the Keith-Albee-Orpheum agency say they are thoroughly independent as to bookings. They claim that the open booking field led by Gus Sun, Fally Markus and other indie bookers offer them a larger range of supply of acts at a lesser salary than K-A-O can deliver.

"Joker!"

A "joker" is also suspected in the booking contract at this time because of the K-A-O picture affiliation. It is thought by the outsiders that K-A-O want to first tie up the managers to book their stage shows, then follow it up for the purchase of pictures from Pathe, the K-A film ally. Last season and previously, when Keith-Albee and also Orpheum went to their independent booked houses, a general refusal followed the request to buy the P. D. C. picture flops. The indie managers invented any number of excuses and walked out on the whole proposition. Without the managers under a written contract, the K-A agency was left standing still.

Outside managers who have been booking through K-A for some time say the change in vaudeville of recent times has been so rapid and marked that the managers booking contracts by K-A-O would indicate that agency is not aware of the existing situation.

## ALICE HARRIS' LIFE SAVER DID RENEGE

Chicago, March 20.

Alice Harris, now appearing in a Public unit, has filed claim for \$100,000 through attorney Phil R. Davis against Rennie Redmond.

Redmond is a big insurance man in Montreal. He's married, but Miss Harris said she didn't know it. After a while, according to her claim, Redmond asked her to quit show business and devote all her time to competing with him.

A girl can't live on companion-ship, says Miss Harris, so Redmond agreed to pay her \$100 weekly as long as she lived. Still living, she's annoyed at Redmond's failure to continue the alleged agreement.

## Indict Musette's Husband

"D." Louis Clement, husband of Mrs. Theresa Van Norden, known in vaudeville as Musette, dancing violinist, is under indictment by the grand jury for the larceny of \$225 from John H. Moynihan. Clement was engaged with him in promoting a company to produce a substitute for gasoline.

Mrs. Van Norden recently refused to press a larceny charge against her husband in the West Side court, after he had been exonerated of connection with the "Jersey torch murder." Mrs. Van Norden or Clement lives at 220 West 107th street. Her husband deserted her shortly after their marriage and she has brought suit for annulment.

## ALBEE HELD AT HOME

E. F. Albee returned to New York Monday from Florida, bringing back a touch of malaria. Others of the Albee party, including Mrs. Albee who came back from Palm Beach also, were in good health.

Mr. Albee up to yesterday was held at his home and did not visit his offices.

## DETROIT'S BAD WAY; 150 ACTS BROKE THERE

**Can Get Neither Work nor Money—Brokers' Limited Time—Bad for Mgrs.**

Detroit, March 20.

Vaudeville conditions in Detroit are panicky. While not as bad as in Chicago, there's plenty of grief around here.

Most of it felt by the actors. Canvass of vaude managers brought forth an estimate of between 100 and 150 acts in Detroit at the present time, unable to pay their way out.

A Variety reporter, sitting in a local booking office, saw nine acts interviewed in 10 minutes. Of the nine, eight claimed they were without funds to buy a ticket out of town, and all said that one-day's work would turn the trick.

Yet the booker stated later that the one day would be meagre aid and that most of them would need plenty of one dayers to pay back rent.

Of the eight acts claiming they were stranded, one was a woman, a well known single not so long ago. She said she has been here for three months, coming in on an out of town booking, and has not been able to attain the sufficient means to blow.

With the small amount of time bookers are helping out by splitting up engagements as best they can. There isn't half enough to go around.

Meanwhile there are audible bewailments that the big touch is on.

## Russian Actor Bailed

**In Olga, Mishka Act**

Detroit, March 20.

Mishka Egnatoff, member of Olga, Mishka and Co., vaude dance revue, has been released under bond here, but must appear to testify against his brother, charged with fraudulent entrance into the States.

Mishka met his Russian brother in Windsor, Canada, where the act was playing. When they crossed the border the brother, Alexander Egnatoff, presented an immigration certificate belonging to Harry Gordon, Detroit real estate man who was with the party.

Gordon has testified Igmagowski stole the certificate from his pocket and presented it when stopped at the frontier. Gordon also involved in the conspiracy charges, is out on personal bail, while Igmagowski is in jail and will be deported. The brother may be deported or may be punished with imprisonment if found guilty.

The act has continued on its way, another dancer having replaced Mishka. Latter has been in U. S. ten years, but has never been naturalized.

## Coogan-Bernstien Hearing

Los Angeles, March 20.

Judge Yanwich, presiding over the turbulent hearings of the Coogan-Bernstien mess, has ordered Mrs. Jack Coogan and Arthur Bernstien to file answers to charges made in the suits against them by Mrs. Bernstien.

The judge also ordered out a paragraph in Mrs. Bernstien's divorce action charging Bernstien with cruelty. Also stricken from the records was a clause in the Coogan counter-claim for damages relating to the estate.

Mike Kelly, formerly of the burlesque producing firm of Herk, Kelly & Damsel, rises to say for the record he is not Billy Mike Kelly, tap operator, who was concerned in a jam at the City theatre, Union City, N. J., recently.

## Jessel Told "Mama"

Philadelphia, March 20.

George Jessel at the Fox (pictures) last week did an 11-minute turn, including in it his phone conversation with "Mama."

Jessel inserted a new line when getting to this point, after called to the phone while on the stage:

Jessel: "But Mama, I can't leave, I'm in a theatre."

Jessel: But, Mama, I can't. There's a big crowd of people here, Mama. This is Fox's theatre, not Keith's, Mama."

## ACTORS AS MARKS

**Ed Lowry Sued for Collision Injuries to Person in St. Louis.**

St. Louis, March 20.

An example of the manner in which theatrical artists are often preyed upon because of their ability to command high salaries was furnished here by a suit for \$10,000 filed against Ed Lowry, the young master of ceremonies at the Ambassador theatre. The plaintiff is a woman who alleges to have suffered injuries Feb. 29 when struck by Lowry's automobile at 18th street and Locust boulevard. The woman charges Lowry with negligence in failing to avoid striking her with his car. Lowry says the woman was carrying an umbrella, which hid her view of his car, and walked directly in front of his machine. Lowry says he was just starting after being held up at the street intersection by a "stop" sign.

Lowry declares that he picked the woman up and took her to a physician's office where he was informed an examination showed she was uninjured. He said he also summoned a crossing policeman, but the woman told the officer she had no complaint to make. Now she claims serious injury to her hip, left arm and neck.

At the time of the accident it was so generally concluded that the woman had violated the traffic signal by walking in front of Lowry's car while the signal was in his favor that Lowry but his motive was humorous column in the "Times" the next day after the accident with "wise cracks" about the woman who stepped in front of his machine the night before when the sign said "Stop," but she didn't stop because it didn't say "positively."

## Killed Trying Electric Handcuff Escape Act

Spokane, March 20.

While trying to create a theatre act that would make him famous Kenneth Brooks, 16, of Spokane, was electrocuted at his home here. He was his idea to unshackle himself from handcuffs and padlocks on each ankle while an electric current was passing through the apparatus. Experimenting in his home with such a hook-up a virtual electric chair was formed and he was killed.

Ed was the son of a Spokane theatre operator.

## Poli Deal Still Dormant

Worcester, Mass., March 20.

Shoolman-Poli deal, for the purchase of the chain of New England theatres owned and operated by S. Z. Poli, appears to be just where it was Feb. 1, when the option, held by the Shoolman syndicate, was first taken.

Although several conferences have been held between attorneys for the two principals in the deal, no definite decision on negotiations has been made.

## Dancers Pay Hotel Bill

Danbury, Conn., March 20.

Rose Narayan and Armand Murphy, dancing team, arrested last week in New Britain for evading a hotel bill in this city, were given their liberty upon the payment of the \$36 due.

## AUSTRALIAN BIG TIME TURNING TO VAUDEFILM

**Williamson Bids for U. S. Turns to Bolster Fading Popularity**

San Francisco, March 20.

Australia, at present the "Paradise of the vaudevillian," is slowly but surely becoming educated to the picture house presentation policy, and possibly within two years will have reached a point where that type of entertainment will supersede standard varieties, according to Harry P. Muller, Williamson representative for J. C. Williamson, Ltd., just back from Melbourne. At the present time, Muller states, vaudeville is still supreme in Australia, so much so that Williamson, Ltd., commissioned him to send every American act that can be booked.

During the past year but three out of 50 acts booked here by Muller for Australia were rated as unsuccessful. On the other hand, more than 80 per cent of the American acts played a considerable portion of their option beyond the minimum of 10 weeks for which time all acts, irrespective of an American prestige or standing, are bought.

"Australia is hungry for American acts," said Muller. "The old type of English vaudeville is becoming passé. The acts lack the pep and novelty of present day American vaude acts, and the trend is strongly for the importation of American turns."

Speaking of the picture houses, Muller said the trend now is toward building palatial houses. Some of the new vaude acts playing the Tivoli, Melbourne, are doubling in picture houses, where the policy also is but two-a-day and no Sunday work.

Outside interests, such as bankers and financiers, are not interested in theatre construction as investments in Australia. Consequently, the theatrical interests have real estate worries of prime importance. At the present time J. C. Williamson, Ltd., is building several pretentious picture houses, and these holdings will be augmented as conditions in Australia develop. Consequently, the picture house type of entertainment is somewhat different than it is here. Stage bands with presentations have failed to click for some unknown reason. Ideas, such as provided by Public, Fanchon and Marco, etc., have not been fully developed in Australia, the trend at this time being more for straight vaude acts in conjunction with the pictures, with a strong tendency toward double feature bills.

## Buffalo Grand Jury for

**Beaut Contest Promoter**

Buffalo, March 20.

Royce Grimm, promoter of a recent local beauty contest and now under arrest in Detroit charged with a Mann Act violation, will probably be brought back here to answer the charge of "contributing to the moral delinquency of young girls." The case will be presented to the Federal Grand Jury. Grimm and Thelma Williams, known as "Miss Pittsburgh," are being held at Detroit.

Investigation here was started on the complaint of an Altoona, Pa., woman who reported her daughter, Helen Kisk, 17, was missing from home. The Kisk girl, taken into custody here after being left stranded by Grimm, reported to local police that she had come to Buffalo following a letter from the Williams woman and had been hired to appear under the name of "Miss West Virginia," although never nearer that state than Altoona.

It is alleged that Grimm and the Williams woman left a number of girls stranded in Buffalo after they had come here to appear in the beauty contest.

## EVELYN NESBIT STARTS

In the placement of Evelyn Nesbit at the Jefferson, New York, starting tomorrow, the Keith-Albee offices are letting Miss Nesbit play there as a "tryout."

Miss Nesbit in other years never needed a tryout, and on the Palace theatre books not only stands high in point of receipts, but her weekly salary at that time placed her high among the high-priced feminine vaude headliners.

## YOUMANS LEAD DIVORCE WEEK

**Olive Hiler Says Hubby's Socks Imperil Her Teeth**

Chicago, March 20.

The Chi divorce mill took an unexpected spurt last week with a hot line of material.

George Schelin, Chicago attorney for Vincent Youmans, returned from a visit in Paris with his client and filed a suit for annulment of Youmans' marriage to Anne Varley. Anne already has filed a suit for separate maintenance.

Olive Hiler, circus girl who hangs by her teeth for a living, has filed suit for divorce through Attorney Ben Ehrlich on charges of cruelty. She charges her husband with socking her and beating her head against the wall, with possibility of a broken jaw endangering her career. The Hilers were married in 1916 and separated last May. Stanley Price, the original "Able" of "Able's Irish Rose," wants to be legally rid of Maybelle Price, stock, on allegations that she deserted him two years ago. Marriage was in 1920. Attorney Phil R. Davis represents Price.

Peggy Peterson, who works in pictures as Peggy Rutan, has filed suit against Donald M. Peterson. Peggy claims her husband blew out on her while she was in hospital suffering from a nervous breakdown. This occurred in 1920, and as long as she hasn't heard from him since, she thinks it's time to get a divorce. Marriage in 1918.

Gussie White, vaudeville, was relieved of Ray Leavitt, also vaude, through Attorney Leo A. Weisskopf, on desertion charge. A non-support angle also was rung in to clinch the case. Desertion happened in 1925, two years after the couple were married in Paterson, N. J., during an annying half-life.

Socked Her.

Charging her husband socked her many times with anything handy, Catherine Virginia Hogan, working in "Lovely Ladies" as Virginia, Ottawa, has filed suit through Ben Ehrlich against George M. Hogan of "Get Well" musical tab. The couple separated Aug., 1927, following two years of matrimony.

Phil R. Davis has started suit for Katherine Kane, show girl, against Michael McAloon, non-pro. The suit charges McAloon brought Katherine to Chicago to live and suggested it was a bum risk for her to wear her pretty jewelry in this burg. So he took the family jewels, she charges, and instead of putting them in the vault he disposed of them. As a windup, Katherine claims McAloon beat her when she asked for her trinkets back, making things so miserable she took poison in an effort to end it all.

Herman Topp, vaude single, obtained a divorce with the aid of Leo Weisskopf from Bess Topp, former school teacher, on desertion grounds. Topp ordered to give his erstwhile wife \$350 cash and \$30 monthly for support of their child.

John T. A. Ely, vaude writer, has started suit through Ben Ehrlich against Ruth Mallory Ely on desertion charges. There is one child.

## TED DONER'S CONDITION

Los Angeles, March 20.

Ted Doner, seriously injured in an automobile accident several weeks ago near San Diego, has been brought to the Hollywood Hospital from the Scripps Memorial Hospital at La Jolla.

Doner's condition is still serious, but remains unchanged. He is subject to periods of unconsciousness from time to time which is attributed to concussion on the brain. Physicians hold out for his recovery.

## FRED ALBERT HURT

Fred Albert, of Tony and Albert, suffered face lacerations and sprained ankle when a sedan in which he was riding collided with a taxicab in New York City. Albert was tossed through the windshield.

The team had arrived from London but a week previous to the accident. Bookings are being held in abeyance until Albert's recovery.

## MILWAUKEE MGERS. DECIDE TO ORGANIZE—LIKE UNIONS

**Local Understanding to Combat Union Demands by Whole Organization Acting on Any Question—Long Part of State Organization**

Milwaukee, March 20.

Organization of an association of theatre owners of the city, to include every manager of a theatre, legitimate and picture, either downtown or neighborhood, is underway.

The local managers have long been part of the state organization. At a meeting last week preliminary steps were taken. It is understood that one of the prime objects of the organization will be to deal with the unions.

The managers are reported agreed already that none will deal individually with the unions. If the union objects to conditions in a certain house the manager will make no move to fix the matter until he has consulted with his organization.

In this way the managers will operate similar to the unions, which make no agreements with the house owners until the entire union has passed on the matter.

## MINNEAPOLIS SCALE BATTLE STARTING

Minneapolis, March 20.

As a result of the reduction of prices to 50c. top by the Hennepin Orpheum here, a price war has been started among local theatres. Meeting the Orpheum cut, the Pantages is now offering its best main floor seats at 25c. up to 6:30 p. m. except Saturdays and Sundays. A huge banner in front of the theatre and large newspaper ads invite the public to take advantage of the bargain.

The Hennepin-Orpheum matinee scale of 35c. on the lower floor and 25c. in the balcony also in effect until 6:30 nightly, while the Seventh Street, W. V. A. vaudeville picture house has a 25c. top up to 6:30 p. m. The State, an F. & R. theatre, which has a 60c. nightly scale for all seats, also keeps its 25c. matinee prices in effect up to 6:30 p. m.

Local managers believe that the public here is getting the biggest amusement for its money in the United States and at that, business is anything but brisk.

The Shubert theatre (Bainbridge dramatic stock) is benefiting greatly, apparently as a result of the elimination of reserved seats at the Hennepin-Orpheum. It is the only house in the city reserving seats, except the Metropolitan which is seldom open, and the Gayety, a burlesque theatre.

## Orph Saves Chi Rent

Chicago, March 20.

Executive offices of the Orpheum circuit which have been occupying one-half the fourth floor in the State-Lake theatre building, are to be abolished on May 1 due to the transfer of the main office to New York.

When Orpheum sold the State-Lake building two years ago it took a ten-year office lease; and now every effort is being exerted to get various agents to take space in the building, relieving it of the rent. Since the building was opened nine years ago the Orpheum interests have consistently refused to let theatrical firms occupy space there.

## FOX NAME FEATURES

Among prospective bookings for the Fox houses are Ted and Al Waldman, the Moscouis, DeMarcos, Solly Ward and Co., Joseph and Josephine break show (next week at the Academy, N. Y.), Mal Hallett and orchestra, A. A. Francis and Co. opening April 2; Count Berniville and Co. opening April 30.

Joseph Regan, the Irish tenor, now on a concert tour, enters vaudeville via Fox at the Savoy, Brooklyn, April 16.

Lillian Roth, who closed with the Delmar "Revels" on the road, opened a Fox tour Monday at the Ridgewood, Brooklyn.

## COVERING UP SHAPES FOR FAIR JUDGMENT

**Judges in Beaut Contests Must Concentrate on Talent Only—Lesson from Dancers**

Small neighborhood picture and vaudeville houses giving the bathing beauty promoters the principal play during the past several summers are reported as somewhat cold to beauts, alleged or authentic, who can do nothing except walk around in tights.

As a result, agencies now laying their plans for the summer are trying to line up dames who can do something, if only a lukewarm "shake."

Dames participating in the shape exhibits average \$6 per appearance and get a whack at a loving cup. The new plan is to award cups for form, grace and talent. Talent contest is the signal for the dames to jump into smocks. This adds "production" and additionally covers the curves of the more shapely so that the eyes of the judges are not blinded to their talents.

Hiding the forms is reminiscent of the old system used years ago for buck dancing contests when the judges remained in the basement under the stage so that their judgment would not be prejudiced by personality.

## NEW LINE-UP FOR K-A-O BOOKERS

Following the departure of Lawrence J. Goldie from the Keith-Albee-Orpheum booking staff, a new alignment of that agency's bookers was settled upon. It replaces the unsatisfactory line-up that came after the recent merger of the two circuits.

As at present formed, all of the New York K-A-O houses are under the booking supervision of Danny Simmons, with Eddie Darling the booking head, excepting the Palace, booked by Arthur Willie, Darling's assistant.

Keith's in Baltimore, Providence, Philadelphia and Washington will be booked by Fred Schanberger and Ralph Conlin. Wayne Christie and Bill Howard will place the bills for the middle-western houses, and George Godfrey will book the remainder of the Orpheum circuit than those booked by Bill McCaffrey in Chicago, Kansas City and San Francisco. Additionally, McCaffrey with his funny route is booking Keith's, Boston, each of the McCaffrey houses being an air mail jump. Benny Kuchuk is assistant to Godfrey.

Under Simmons as bookers for the New York houses are Steve Trilling, Simmons' assistant; Paddy Schwartz, formerly assistant to Goldie; Bill Hanrahan, Jeff Davis and Mark Murphy.

John Schultze remains in charge of the K-A-O production department. Max Gordon is also in that department, with duties undefined.

## K-A-O STAGES

(Continued from page 1)

templated for stage shows produced around musical revues, which will serve as a background, with song, comedy and dance. Shows will be similar to Public presentation units if the scheme is carried through.

Albee personally expounded his views on a new stage policy for K-A-O houses, as explained above, several months ago after having positively turned down a similar proposal urged by B. S. Moss for several years.

Moss battled for up-to-date picture house stage shows until unable to stand the strain of continued opposition and felt it necessary to get out of the Keith-Albee organization to save his health and perhaps his money.

## One Agent at a Time

Only one representative of franchised agents at a time will be allowed on the K-A-O booking floors from now on.

Bookers were also notified that hallway confabs and booking over the rail is out, with all instructed that they must remain at their desks while transacting business.

## INSIDE STUFF ON VAUDEVILLE

A source of resentment and bad feeling within the N. V. A. clubhouse itself has long existed with no one in authority seeming to understand or care. This is the Sunday night cabaret in the ballroom attended largely by lay members of the N. V. A., managers, agents and their friends from outside the profession.

It's a great night and always jammed. The feed is \$3 a plate and about 15 acts contribute their services for entertainment. The event is in the nature of a slumming party for some of the lay banquets who come to see the actors in "their playground." As the rank and file of N. V. A. members have no part in the proceedings unless kidded into doing their act gratis many come to the conclusion that they are outsiders in the club supposedly their own.

Also they resent being shoved under a microscope to be studied by amused non-professionals. It has also been suggested that the ballroom jammed at \$3 a plate amounts to quite a sum in the course of the year.

The Great Maurice, French card manipulator, who six years ago was offered \$150 a week for K-A. now receives \$175 an appearance as a private entertainer. Pantages played him at \$350.

Telling another act on the bill that he had been buying money orders for his sister whom he was supporting, Aggie (Aggie and White) two colored boys brand new to show business, complained his sister hadn't received any of the orders.

Asked if he had receipts, Aggie replied in the affirmative and displayed three complete money orders. He figured these were the receipts and that the post office sent on the dough.

Showing pictures and vaudeville on top of its regular stock burlesque show, the Rialto, Chicago, formerly playing Loew road units, has been doing heavy business while bucking the State-Congress, stock burlesque house across the street.

Due to a good percentage of female trade the Rialto unit recently has exerted strict censorship on its burlesque which rotates between there and the Star and Garter. Thanks to a vaudeville team, however, they lifted the censorship to give the customers just what they wanted.

One of the men in the team pulled a blue gag which was clipped after the first performance. On his last day he reinspired the gag, drawing a whale of a laugh. "Well," he said, "that should prove to the management just what you folks want." The applause on the remark was louder than the laugh.

Deputy Coroner Earle of Detroit is none other than Charlie Earle, not long ago in vaudeville as manager of Earle's Diving Nymphs, and previous to that a bike rider. Earle has served as coroner for the past seven years.

Earle was brought to Detroit in connection with a bathing beach movement shortly after disbanding his water act. Besides the coroner duties, Earle is active in promoting the city's various athletic meets.

An admission by Keith-Albee-Orpheum that got many a laugh was to the effect their coast-to-coast business is done by air mail. That came through a display of banners, opposite the island on the 4th street-B'way triangle where mail air plane was placed last week, on a tie up for the Lindbergh assembly of flying pictures at the Astor. M-G-M did the plane thing. K-A-O apparently wanted to walk in on it. That they would so easily admit that their coast to coast business is in the air will likely be blamed upon the press department, where it belongs.

George Fuller Golden, Jr., 21, is in New York with an intention to go onto the legit stage as an actor. He is with his mother and was piloted around Times Square last week by George Fiere. The boy looks much like his late father, who was vaudeville's idol in the early '00s.

A Variety reviewer in commenting recently on the act of Dick and Mary Ryan alluded to a similarity between Ryan's methods and Harry Gans of Gans and Whalen. The two are brothers. Mr. Ryan will shortly be seen in a new turn written for him by Joe Laurie, Jr.

From college to the vaude stage and back to college is the path which Bill Barry, former champion athlete at the University of California will follow. Barry is playing the Keith-Albee circuit with the Five Freshmen, fellow classmates of the U. of S. C., including Norman Norcoros, 150-pound champion boxer, swimmer and basketball player. Barry, who played forward on the Southern California varsity five when it made the first invasion of the east two years ago, holds a bachelor of arts degree from the university, but intends to return for further study at the close of his vaudeville tour. He hails from Amsterdam, N. Y.

From reports of billing on the former Orpheum Circuit vaudeville theatres in the west, it is Keith-Orpheum only, with the Albee of the merged circuits' title eliminated in front of the theatres. That may mean in time that "Orpheum" also will disappear, when the name will be Keith-Albee, as gradually being worked onto the B. F. Keith theatres in the east.

The turnback of three houses of an upstate circuit by an independent booker last week is explained as a matter of economy by the booker. Said booker had the houses several months, deriving a commission of about \$11 on each house. Two of the houses had chronic complaining managers with a passion for phone calls to the booker with charges always reversed. The booker threw up the sponge when the toll charges on phones overbroke the commission amounts. Another booker now has the houses but doesn't know anything about the reverse charge phone angle.

One of the costliest and biggest vaude advertising campaigns is being waged right now in New York and Brooklyn by the Keith-Albee-Orpheum offices who have just okayed a local spurge that appears directed more against the Loew local chain than other vaude interests. In the past, New York, and particularly Brooklyn, have been dominated by the Loew theatres, in advertising and in publicity. Loew's getting the lion's share week after week seems to have gotten under the skin of K-A-O. Not only the K-A-O gone in heavy on the Sunday flash but the Saturday displays are also extra.

About two months ago the Loew offices decided to drop all the smaller advertising sources in Brooklyn and Queens and placed the ads in the larger newspapers. A Brooklyn tie-up was effected and worked to mutual advantage. The Loew ad ensemble as well as the special attention given by Brooklyn papers for Loew had a far reaching return at the b. o.

Then came the ad leap by the K-A-O people. In Manhattan and Brooklyn their ad expenditures were increased almost 7,000 per cent. Loew has 20 theatres in Brooklyn. It has been the weekly custom for the daily newspapers to run a Saturday and Sunday play-up to group them all under a single heading. Now and then when a special attraction is booked for Brooklyn, Loew's takes additional space.

A snicker has run through inside vaudeville since it became known that Sam "Kut" Kahl, the notorious Chicago salary slicer of the Orpheum circuit, made up a list of acts' salaries he had cut, forwarding the list to someone in the Keith-Albee-Orpheum offices in New York as evidence of his efficiency. It was said, it was said, it was said, that the Kute had put one price and a lesser salary for a return date.

The Kute Kahl is reported to have wholly overlooked the mention of (Continued on page 42)

## Maybe Not Scotch

Will Fyffe, the Scotch comedian, is acquiring quite a reputation among show people as an entertainer and spender. Fyffe tells plenty of gags in his turn at the expense of the reputed nickel-square of Scotch people, but believes the charge by grabbing the check, and without being outfumbled either.

## Moss-Hershsfeld Vaudfilm Circuit Starting—15 or 20

B. S. Moss' chain of vaude-film houses has been launched with the construction plans for the first theatre under way at Trenton, N. J. Moss contemplates from 15 to 20 houses, building and financing each theatre separately. The Moss houses will be opposition to Keith-Albee in several localities.

Moss has been trying to connect for picture product in advance, but so far without appreciable results except in independent channels. The construction of a circuit is evidently figured by the operator to bring film service with its buying power.

Associated with Moss is Milton Hershsfeld, New Jersey theatre operator, with additional holdings in the Stanley-Fabian Circuit, New Jersey, and the Comerford interests in Pennsylvania.

Hershsfeld controls the Refined Amusement Corporation. He is credited with bankrolling the new venture to an equal and perhaps larger extent than Moss.

## K-A Trying Tabs

**For Warm Season**

The Keith-Albee-Orpheum Circuit will experiment with tabs in many of its houses as spring and summer policy.

Harry Krivits' tab version of "Mary," musical produced by George M. Cohan, will divert to the K-A-O Circuit after completing its Pantages route in two weeks.

The K-A production department will produce abbreviated versions of "Little Jesse James," "Moonlight," and several other yesteryear musicals. Each will carry a cast and chorus numbering 20 and will be of an hour's duration, with the tab furnishing the show in conjunction with films in houses booked.

## Keith, Wash., on Grind

Washington, March 20.

Keith's last has given up in a losing fight and the grind policy goes in on Sunday, March 25.

It will be seven acts and a picture as against the eight acts of straight vaudeville now being shown.

Though tricking the admission scale for the past year with "specials" for the ladies and two-for-one, etc., the new policy carries with it a "paper" reduction of 50 per cent. The former night scale dropping from \$1.50, with tax, to 75 cents top.

## JUDGMENTS

Guido Ciccolini; Hope Hampton; Brubaker et al.; costs, \$32.

Rija Operating Corp. and L. I. Motion Picture Co., Inc.; C. A. Hoffman; \$1,702.

Same; E. Hoffman; \$2,218.

Trans-Lux Daylight Pts Screens Corp.; Moore; \$600.

Mardi Music Shop, Inc.; N. Y. Tel. Co.; \$25.

A. L. Libman; H. Zeiwilling; \$2,168.

Sunset Park Recreation Corp.; L. D. Nelke-Sign; N. Y. Inc.; \$95.

Stephen Zukor; Musical Courier Co., Inc.; \$220.

Pelham Heath Inn, Harry and Hannah Susskind; J. Tessler; \$111.

Satisfied Judgments

Variety, Inc.; Robert Brister; \$1,000; Jan. 10, 1923.

# HERE I AM ANN SUTER



## Headlining in Australia

The dotted lines in above sketch show the route taken to complete this tour

Melbourne .....	6 weeks
Sydney .....	6 weeks
New Zealand .....	6 weeks
New Castle .....	3 weeks
Brisbane .....	2 weeks

Melbourne .....	6 weeks
Adelaide .....	2 weeks
Freemantle .....	2 weeks
Perth .....	1 week
Africa .....	8 weeks

**THEN RETURNING TO ENGLAND FOR 35 WEEKS**

The greatest hit and box office draw since Walter C. Kelly, 20 Years Ago

## Divorces

Louise Groody, in Boston, with "Hit the Deck," revealed that she had obtained a divorce some time ago from William F. McGee, New York stock broker, now serving time for bucketing in connection with the crash of F. M. Fuller & Co. five years ago.

Beatrice Mary Palmer (Beatrice Valentine, pictures) from George A. Palmer, Bridgeport, motorman, whom she married in 1921 when she was in finishing school in Hartford. Wife lost custody of 7-year-old daughter.

## MARRIAGES

Andrew Brooks, night club proprietor, and Rosa C. Lane, both of New York, applied for a marriage license at Greenwich, Conn.

Sophie Stieker, non-pro, to Henry H. Tobias, song writer, at Park Royal Hotel, New York, March 18.

Sherry Pelham, "Good News" chorister, to Richard Berger, of Chinin's 46th St. box office, March 12, in New York.

O. P. Washburn, Philadelphia, and Leila West, in Mt. Vernon, Iowa, Feb. 11. Former manages a Lawrence West picture house in Mt. Vernon.

John Earle to Electa Kind, both of "Desert Song," Feb. 14, in Chicago.

Virginia Whiting, actress, daughter of the w. k. vaude two-act, George Whiting and Sadie Burt, was married March 15 to Al Moore, orchestra leader at the Roosevelt Hotel, Hollywood.

Irene Riccardi and A. M. Davis, Indianapolis business man, were married in that city last week. Before the marriage Miss Riccardi canceled all contracts and announced retirement.

Jack McKee to Jeanette Fox-Lee at Unity Church, New York City, March 15. Both legists.

Mike Lyman, best known cafe man on the Pacific Coast, to Birdie Fogel, screen actress, at Ventura, Cal., Feb. 20. Bride is related to Buster Keaton.

Irene "Skeeter" Hartwell, dancer with Fanchon and Marco, to Charles Raymond Justus, stage actor, at Vancouver, B. C. March 12.

## King Back with Levey

George King has rejoined Bert Levey and will again assume charge of the New York headquarters of the Bert Levey Circuit.

Levey Circuit has added the Star, Milwaukee, and Pearl, Highland Park, Ill. Former plays combination burlesque and vaude policy with the latter playing five acts Saturdays and Sundays.

## LOEW'S REPORTED FOR CINCY OPPOSITION

Cincinnati, March 20.

The presence here the past week of some Loew executives prompted one of the dailies to publish a story that Loew's intends to build a theatre here and enter opposition to the Keith-Albee, which have had the local vaude and movie situation to themselves.

Marcus Loew and David Warfield operated a museum in this city years ago. It has been freely reported that Marcus Loew expressed a desire to have one of his modern temples of amusement located close to the site of the museum that brought returns which helped pave the way for his later successes.

## BIRTHS

Mr. and Mrs. John C. Chevallier, son, in Washington, D. C. Father is assistant manager, Washington K-A house.

Mr. and Mrs. Eddie Sherwood, daughter, in Baltimore. Father is running Sherry's night club atop the Stanley theatre there.

Mr. and Mrs. Charles Braun, in Milwaukee, son. Father is manager of the Miller theatre there.

Mr. and Mrs. Edward Ciannelli, March 9 at Forest Hills, L. I., son. Father with "Broadway," now in Detroit.

Mr. and Mrs. Harold Healy at the Brooklyn Hospital, Brooklyn, N. Y., March 17, daughter. Father is legit actor, mother non-professional.

To Mr. and Mrs. Cliff Hall (Lew Kelly and Co., vaudeville), at Knickerbocker hospital, New York, March 17, son.

Robert Evans, manager of Arthur Hammerstein's "Rose-Marie," sailed on the Olympic, March 17, for Germany. He will have charge of the production of "Rose-Marie" at the Admiral's Palace, Berlin, starting April 15.

## ILL AND INJURED

Lee Morse fell a victim to flu at Galveston, Tex., last week, and missed a few performances at the Interstate house there. She expected to reappear this week at Houston. It's the first time in her stage record Miss Morse has missed a performance.

Frank Libuse, master of ceremonies, Cohanut Grove, Los Angeles, recovering from a recent tonsil operation.

Viola Dana recovering from illness in Hollywood.

White and Tierney resumed their vaude dates this week after several weeks' layoff due to the illness of Maggie White.

Daisy Harcourt, English comedienne, left the Roosevelt Hospital, New York, last week, after having been confined for 11 weeks through illness.

I. R. Samuels, independent agent, has recovered from his recent operation and returned to his desk this week.

Bennie Holzman, of Holzman and Dorfman, publicists, is confined to his home with neuritis, with day and night nurses in attendance.

Bill Seymour, 15, son of Harry Seymour and Mina Cunard, operated on last week in New York for appendicitis. Parents on the Loew time.

Hugo Riesenfeld, new head of United Artists theatres, is confined to his room in the Roosevelt Hotel, Hollywood, with a strained tendon in his left leg.

Ben Atwell, press representative for the Chicago Civic Opera, confined to his room in the Congress Hotel, Chicago, with a slight attack of influenza.

Ed G. Milne, eastern general manager of the Pantages Circuit, has recovered from his recent illness.

Gloria Swanson was forced to use crutches for several days when she twisted her knee during a tennis game at her home in Beverly Hills. Injury is not serious.

Melville Brown, "Universal" director, is recovered from an attack of influenza.

## Split Language Bill

English and Yiddish vaude went in as a new policy at the Grand Street, New York, this week.

The bill comprising one Yiddish and four English speaking acts with semi-weekly change booked by Jack Linder.

The Grand will split with the Elton, Brooklyn, playing a similar policy and also booked by Linder.

## Joe Penner's Rep

Martin Sampter, of the Selwyn theatre building, as representative of Joe Penner, was omitted from the Joe Penner advertisement in last week's Variety.

## Houses Opening

Coleman Brothers have taken over the Webster, Bronx, on a 21-year lease and reopen the house this week with vaude-film, playing five acts on a split week booked by Walter Plimmer.

The Elsmere, Bronx, N. Y., has been taken over by the Cosmopolitan Holding Co. from the Elsmere Holding Co., former operators.

The former owners had operated with straight pictures, but the new ones will operate with vaude and pictures with the vaude booked through an independent.

Loew's new Akron theatre, Akron, O., seating 3,000, now under way, is expected to be ready by fall.

The new Dormant theatre, Dormant, Penn., built by the Harris Amusement Co., opens with vaude-film the middle of April.

## BEN BARTON?

AND HIS  
ORCHESTRA  
PLAYING  
KEITH-ALBEE-ORPHEUM  
Direction WILLIAM JACOBS



The report that Jazz is dying must be true. There is no other way to account for some of the weird noise it makes.

## WHO SAYS SO?

## BEN BARTON?

EDDIE CANTOR DID IT . . . WILL MAHONEY DID IT . . . JOE COOK DID IT

AND WATCH  
HE IS ON HIS WAY

MAURICE  
COLLEANO

Keith's Palace NOW AND HOW March 20th

with the

COLLEANO  
FAMILY

Sensational Comedy Dance Pot Pourri  
VAUDEVILLE'S NEWEST SENSATION

Direction HARRY WEBER



JAY  
VELIE

IN

"A VARIETY OF SONGS"

THIS WEEK (MARCH 20) KEITH'S PALACE, N. Y.

Dir. B. S. STEWART, ROSALIE STEWART OFFICE

VERA STRELSKA AND ESCO LA RUE

THE SO DIFFERENT DANCERS

With DON BRYNE, Lyric Tenor, and THE SIX VAGABOND GIRLS

JANET GIBSON  
JULIA LA CHANE

PATRICIA MANGAN  
MARJORIE HOUGHTON

GEARL JENTOFT  
RENE VICTORIA

Presented by JOE PARKER

Representative LEW GOLDNER

WEEK OF MARCH 19 (THIS WEEK), RIVERSIDE, NEW YORK

WEEK OF MARCH 26 (NEXT WEEK), PALACE, NEW YORK

LEWIS, YOUNG & FIORITO'S *MASTERPIECE*

# LAUGH CLOWN LAUGH

*AN OVERNIGHT "TALKED ABOUT" SONG HIT*

AND

**3 SENSATIONAL SONGS 3**  
**KEEP SWEEPING THE COBWEBS OFF THE MOON**

*by LEWIS, YOUNG & LEVANT*

**AUF WEIDERSEH'N**

*by ABNER GREENBERG*

**IN THE SING SONG SYCAMORE TREE**

*by MORT DIXON & HARRY WOODS*

*SPECIAL MATERIAL  
SPECIAL DANCE ORCHESTRATIONS  
SPECIAL SLIDES FOR ORGANISTS*

**JEROME H. REMICK & CO.**

DETROIT - 457 W. FORT ST. — NEW YORK - 219 W. 46TH ST. — CHICAGO - STATE LAKE BLDG.

## THEATRES PROPOSED

Aurora, Ill.—(Also stores and offices) \$1,000,000. Owner, Aurora Theatre Bldg. Corp., care Albert M. Birch, 210 S. Lincoln avenue, Aurora. Architects, Graven and Mayner, 180 N. Michigan boulevard, Chicago. Policy not given.

Columbus, O.—(Also lodge and stores) \$150,000. Owner, Capital Lodge, No. 1003, G. H. O. O. F. I. D. Rose, chairman building committee, 323 Lexington avenue, Columbus. Architect, Geo. Abernathy, 83 S. High street, Columbus. Policy not given.

Carlisle, Pa.—Owner, Davis S. Cooper, 47 W. High street, Carlisle. Architects, Hollings and Hill, 130 S. 15th street, Philadelphia, Pa. Policy, pictures.

DeKalb, Ill.—\$175,000. Owner, DeKalb Theatre Company. Dale Libbert, manager, DeKalb. Architect, Elmer F. Hehrns, 608 N. Michigan boulevard, Chicago. Policy not given.

Detroit, O.—(Also stores and offices) \$1,000,000. Owner, Fox Film Corp., 850 16th avenue, New York City. Architect, W. W. Ahnchlagier, 65 E. Huron street, Chicago. Policy, pictures.

East Chicago, Ind.—(Alterations) \$50,000. Owner, syndicate, care of architect, M. S. Bittner, U. S. National Bank Bldg., Indiana Harbor, Ind. Policy not given.

Grand Rapids, Mich.—\$100,000. Owner, withheld. Architects, Frank P. Allen and son, 462 Housman Bldg., Grand Rapids, Mich. Policy, pictures.

Hays, Kan.—(Also hotel) \$150,000. Owner, Hays Hotel Corp., company forming. Architect, Thomas W. Williamson, Central Nat. Bank Bldg., Topeka, Kan. Policy not given.

Jersey City, N. J.—\$3,000,000. Owner, Loew's Enterprises, 1560 Broadway, N. Y. C. Architects, C. W. and Geo. L. Rapp, 331 W. 43d street, N. Y. C. Policy, pictures.

Monroe, Wis.—(Also stores and apartments) \$150,000. Owner, Fischer-Paramount Theatre Corp., 38 S. State street, Chicago. Architect, A. G. Wolf, 613 Mitchell street, Milwaukee, Wis. Policy not given.

Newark, N. J.—(Also offices and stores) \$150,000. Owner, Fischer-Paramount Theatre Corp., 38 S. State street, Chicago. Architect, A. G. Wolf, 613 Mitchell street, Milwaukee, Wis. Policy not given.

Newark, N. J.—(Also offices and stores) \$150,000. Owner, Broad Park Realty Company, 972 Broad street, Newark. Architects, T. W. Lamp, 644 8th avenue, N. Y. C. and W. B. Lehman, 972 Broad street, Newark. Policy not given.

Plainfield, N. J.—(Alterations) Owner, Plainfield Theatre, W. Reside, present, Plainfield. Policy not given.

Pleasantville, N. J.—Owner, Wm. J. Friehofer, 20th and Indiana avenue, Philadelphia, Pa. Architect not selected. Policy not given.

Platteville, Wis.—(Also offices and stores) \$100,000. Owner, Platteville Theatre Corp., W. C. Crackney, chairman, Platteville. Architect, R. I. Simmons, Beardley Bldg., Elkhardt, Ind. Policy not given.

Pekin, Ill.—(Also stores and apartments) \$210,000. Owner, Mrs. Anna Fluegal, Capitol Theatre, Pekin. Architect, Elmer F. Hehrns, 608 N. Michigan avenue, Chicago. Policy not given.

## EVENING GRAPHIC

LOEWS  
**Metropolitan**  
THE BILL'S BEST BETS  
By Fred Morjan



March 5, Loew's Metropolitan, Brooklyn, N. Y., 88%.

March 12, Loew's State, N. Y., 90%.

Maybe it was Brooklyn. Direction, E. K. NADEL

LOEWS  
**State**  
THE BILL'S BEST BETS  
By Fred Morjan



MAKER OF REDFORD SONGS & DANCES SKITS 90%

# Marcus Loew BOOKING AGENCY

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**LOEW BUILDING ANNEX**

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**MARVIN H. SCHENCK**

BOOKING MANAGER

CHICAGO OFFICE

600 WOODS THEATRE BLD'G

**JOHNNY JONES**

IN CHARGE

## BEAT NINE-YEAR-OLD

Child Given Up by LeRoy to Father, Carl A. Sellers

Des Moines, March 20.

Two years ago Carl A. Sellers got much publicity here through his fight to obtain his daughter, Betty Jane, from the custody of her aunt and uncle, Mr. and Mrs. Charles LeRoy, vaudeville team, with whom Betty Jane appeared here.

Mrs. LeRoy was a sister of Betty's mother and claimed she had been given the child by Mrs. Sellers on the latter's death bed. Sellers had become estranged from his wife before her death and afterward remarried.

On the stand Sellers claimed he had spent five years searching for the child in every state in the Union where the child was traveling with the LeRois.

The judge decided in favor of the LeRois and refused Sellers the girl's custody. Sellers later appealed and, unable to finance the expense of fighting the court action, the LeRois finally surrendered the child to her father in May 1926.

This week Sellers was arrested for beating Mary Jane, now nine years old, and it is intimated more serious charges may be brought against him.

## INCORPORATIONS

Symon Gould, Inc., New York, picture films; \$50,000. Symond Gould, Eva Gould, Isaac M. Sackin.

Gentlemen of the Press, Inc., Manhattan, theatrical; Otto Chaffield, Julius Kender, Ralph P. Collin.

Debs Memorial Radio Fund, Inc., Manhattan, radio broadcasting; Morris Hillquit, John J. Swedeler, Henry W. Gilman.

Duller Amusement Corp., Brooklyn, picture films; \$25,000. Mortimer May, Max Orda, Ruth Sherman.

Penicular Players, Inc., Manhattan, productions; \$10,000. Charles A. Jacobson, Jr., Stephen W. Hofman, George Samter.

Ruth Enterprise Corp., Bronx, picture houses; \$5,000. August Marmor, Bessie Leberman, Martha J. Hoffman.

Camel Films, Inc., Manhattan, picture plays; \$15,000. Walter G. Lange, Albert J. Harold Kelley.

Sensit Corp., New York, trade-marks, trade-name, patents; 120 shares, no par value; George A. Seashell, Charles E. Lott, William G. Klehm. Filed by William G. Klehm, 52 Broadway, New York City.

Knex Winslow, Inc., Manhattan; theatrical enterprises, musical and dramatic performances; 150 shares, no par value; Elsie Cohen, Joseph P. Driscoll, Abner J. Ribben. Filed by Abner J. Ribben, 1440 Broadway, New York City.

Freelance Amusement Co., Inc., Brooklyn; motion picture establishments; \$12,000. Frederick Huobner, Eugene H. Fulch, Harold Roberts. Filed by Joseph P. Slensky, Savings Bank Building, Richmond Hill, New York City.

Liberty Theatre Co., Inc., Buffalo. Filed by Feldman & Feldman, Erie County Bank Building, Buffalo.

Reduction of Shares—Change Par Value. Waldo Amusement Co., Inc., Lynbrook; \$100,000, 1,000 shares, \$100 par value, reduced to 100 shares no par value. Filed by Sanford A. Davison, Lynbrook, Nassau County.

R and K Music Pub. Corp., through Arthur Paul N. Turner. Directors of the company are: William R. Mohr of 254 West 47th street, New York City. 174 shares; Ralph E. Towler, same address, 45 shares; James O'Neill, same address, 30 shares.

Cornell Theatres, Inc., Elmira; Lewis Henry, Arthur P. McCann, Margaret Hamilton.

Almonides, Inc., Manhattan, pictures; \$5,000; Benjamin Bayers, Saul Tawitz, Rita Schorner.

Brandywine Amusement Co., Albany, theatres; David White, Mollie White, Minerva Wohl.

Paul Kay Productions, Manhattan, theatres, newspapers, pamphlets, magazines; Paul Kay, Benjamin Pepper, Dorothy Green.

Ben-Low Amusement Corp., Manhattan, theatres; Benny Zeger, Boruch Zeger, Mollie Goldstein.

Hollywood Academy, New York, play writing; Walter R. Conrad, John Barclay, Ethel R. Conrad.

Hilmas Productions, Brooklyn, theatres; Henry Clay Littlell, Richard C. Wagner, William B. McDonald.

Paul Whiteman Publications, Inc., New York.

Alice Amusement Corp., Brooklyn. German-American Theatre Corp., New York.

## STOCK AT HARTFORD

Dramatic stock supplanted vaude at Poli's, Hartford, Conn., last week, with "Crime" as the opening bill.

Company includes Ruth Nugent, Frank Lyons, Harry Fisher, Charles Richards, Hugh Banks, Leo Curry, Hal Rodman, Eileen Meehan, Edith Spencer, Eunice Keeler and Jay Ray.

## Film News Over World

(Continued from page 33)

each in Great Britain. France and Germany state that Great Britain has 1,500 cinemas seating 750 or more, France 900 and Germany but 300. Obviously the 4,000 cinemas total of each of the three countries mentioned comprises a great many houses which do not open daily, but the other figures mentioned covering houses with a seating capacity of 750 or more are the reports state, open daily.

## British and German

Received from Trade Commissioner George R. Canty, Paris: A new firm, Deutsche Film A. G., with 50 per cent German and 50 per cent British money, has been founded. The British interests are those of the British Controlled Film Co., the president of which company, Major Rassam, associates himself with the Germans, Maxim Gallitzon and Paul Ebner. This marks the first British concern established definitely in Germany for film production.

## 370 Houses in Berlin

Although there has been a slackening off in the building of picture theatres in the last year or two, Berlin today has no fewer than 370, with a total of 170,000 seats. Assuming two performances a day—many give three daily and nearly all from three to four on Sundays—this means one seat for every 12th inhabitant of the greater city. The smallest theatre has 113 seats, 100 from 250 to 500, 34 from 500 to 1,000; there are 28 with as many as 1,500 seats, three with 2,000, and four with more than 2,000. Two such large theatres are now building.

## FRENCH PICTURE NOTES

Paris, March 9.

The factory of Continouzaux, manufacturing photographic and cinematographic apparatus, situated in Paris, was destroyed by fire last week, throwing 4,000 workmen out of employment.

A new picture, to be entitled "Monsieur Selfridge, escamoteur" (Mr. Selfridge, juggler), from a novel by Eugene Herral, is being produced here by Rene Clair. The subject is a farical drama.

Mile Josyane (French) is booked by the Sofar Artistic Film Corporation for a reel "L'Enfer d'Amour" ("The Hell of Love" being executed in Poland under the direction of Carmine Gallone. She will be accompanied by Henri Baudin and Olga Tchekova.

## CHANGES

Gladys Wood opened as prima donna, Palace, stock, Baltimore, last week.

Frances Morton supplanted Buster Sanborn as sobriety with "Naughty Nitties" (Mutual) this week. Miss Sanborn joined the Irving Place, stock, N. Y., this week.

## Closing 2,000-Seat House To Help Out Diversey

Chicago, March 20.

In a determined attempt to make the Diversey theatre profitable, the Orpheum Circuit, Balaban & Kutz and Jones, Linick & Schaeffer, joint owners of the house, have taken over the Covent Garden, about two blocks away, and will close it. Covent Garden has a \$50,000 a year rental which must be added to the operating overhead of the Diversey.

Covent Garden has been operated by Lubliner & Trinz with straight pictures. It has about 2,000 seats. The Diversey, which flopped with vaudeville and also flopped with Orpheum acts in front of a stage band, will establish a three changes a week vaudeville policy at 40c. It has been reported a \$100,000 a year loser.

A small 500-seat movie grind house is about half a block away with a 25-cent scale.

Roger Wolfe Kahn on his Fox vaude acts has taken over the Cass Hagen orchestra, virtually intact, and is directing them. With Hagen's leaving the Park Central Hotel he has been inactive.

## TINSEL

## METAL CLOTH

## FOR DROPS

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

A full line of gold and silver brocade, damask, cloth, and all other trimmings, rhinestones, s.p.a.g.e.s, tights, opera hose, etc., etc., for stage costumes.

**J. J. Wylie & Bros., Inc.**

(Successors to Siegmund & Co.)  
18-20 East 27th Street  
NEW YORK



## YES!

ANDY WRIGHT

1600 Broadway

NEW YORK

is Placing Talent

in the Heart

A 5% Agency with NO 10% Favorites.

## NEW HOTEL ANNAPOLIS



Washington, D. C.

Single, \$17.50

Double, \$25.00

in the Heart of Theatre District

11-12 and H Sts.

FOR SENSATIONAL ADAGIO SEE

## VINA and ARTHUR

In Jack LAUGHLIN'S Monster Prologue to "FOUR SONS," NOW AT CARTHAY CIRCLE, Los Angeles  
Also featured with Will Morrissey's Revue  
Permanent Address, Variety, Los Angeles

## 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

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## BERT LEVEY CIRCUIT

OF VAUDEVILLE THEATRES

New York	Chicago
226 W. 47th St.	Woods Building
Kans. City Chabers Bldg.	Alcazar Theatre Bldg.
Detroit Bertram Bldg.	San Francisco
Seattle Empire Bldg.	Los Angeles
Denver Tabor Bldg.	San Diego
Dallas Mehta Bldg.	

## STEVE FORREST THEATRICAL EXCHANGE

505 BLACKSTONE BLDG., PITTSBURGH, PA.

High Class Standard Acts for Picture Theatres

Orchestras, Big Revues, Comedy Film Revues Outstanding in Merit

BREAK-YOUR-JUMP

Phone Atlantic 3747

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES  
CONSISTENT, EFFICIENT SERVICE SINCE 1913

## The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway  
Lackawanna 7876 New York City

**Sam Halperin**

KEITH-ALBEE CIRCUIT

FORUM

Cleveland, March 14.

Editor Variety:

I want to contradict a statement regarding my remarriage as it were. I have only been married once to my knowledge.

Miss Eileen Downey is still married to Pat Downey nee Moriarty. Harry Markem who has been booking Pat Moriarty and his wife, Mrs. Eileen Downey, will confirm this statement. Frank Hamilton.

HARRY ROGERS Presents

**CARL FREED**  
AND  
HIS ORCHESTRA



A SURE-FIRE  
HEADLINE ATTRACTION

INSIDE STUFF  
ON VAUDE

(Continued from page 38)

The names of houses in the towns he books that have been shot to pieces and sent into the red through his sagdardly booked bills. That's also notorious in Chicago. While the Kute Kutter may have cost acts plenty, to an extent they preferred remaining away from the Chicago territory, Kahl's pigheaded business methods cost managers thousands, and independent managers their business. For Kahl never protected an indie booking through the association. His way was to grab out of another's book for the Orpheum, Jrs., and in the wind up he neither helped the Orpheum, bookers, indies or himself, for he demoralized middle western vaudeville.

Joe Keno and Rosie Green will introduce their seven-year-old daughter, Mitzl Green, professionally during their interstate tour, which they start shortly. Mitzl and her father have been doing a Moran and Mack dialog imitation, commented on by Variety during last summer's Lights Club benefit cruise on Long Island.

Because of her age the youngster is limited in her professional appearances to certain states and cities where child labor laws are not so stringent.

New York dailies gave a lot of play to the alimony suit filed by Mrs. Letitia Ernestine Brown, Negress, against Carlton Curtiss, University Club millionaire (white), that went hot zippety in the Supreme Court before Judge Townley. The printing of love letters between the two created considerable amusement for the tab fans. A number of professionals who know Ernestine claim she has been putting on the hot dog for some time and up to the breach between her and Curtiss, was living a queenly life here and abroad.

One colored profess says Mrs. Brown was bugs on beaded bags and had them of all sizes, having paid as high as \$500 for one.

According to the testimony Curtiss called things off when he found out that Mrs. B. was slipping huge chunks of dough to an Ethiopian named Garland Patton. Mrs. Brown guerd Curtiss for an anticipated big award. She swore she lived with Curtiss as his wife. She asked for \$250 weekly alimony and \$20,000 counsel fees. The white man had Max Steuer as attorney.

The Negro professionals tell of many parties pulled in Mrs. Brown's handsome home at which Curtiss was reported the central figure.

Real astonishment manifested itself along Broadway when the Keith-Albee-Orpheum common stock opened on the New York Stock Exchange for the first time last week at under 20. It was lower than Orpheum circuit stock had dropped to. Slight sales indicated no demand from the buying public for K-A-O. Within a couple of days after the take off it had dropped to 18 1/2. It has been expected the K-A-O common would open at least at 25, its reported underwriting price.

Many of the K-A-O group who had thought themselves fortunate in purchasing Pathe when it merged with P. D. C. at around 40 believed they would get out on the K-A-O merger stock listing.

About two years or more ago Keith-Albee was reported as a net profit maker of around \$3,000,000 a year and had gone higher, with the Orpheum circuit, both then distinct organizations, running to about \$1,500,000 net annually. About two weeks ago a joint statement for the two circuits for the first 10 months of 1927 gave their net as \$1,900,000.

Zue McClary is the directing manager of the New York group of hotels headed by the Ansonia, Broadway and 73d street. Some years ago Miss McClary was a theatrical and advance agent.

NEW ACTS

Russian Choir, formerly at Roxy, as vaude act.

Marie Rino with Happy Holmes in skit.

Hush Sisters and acrobatic dancer.

Burns and Stokes, who replaced Holland and Barry with Paul Tieson Orchestra, 2-act.

Destree Ellinger, recently with "Taza," will shortly enter vaudeville.

Broderick and Felson have dissolved as a vaude team. Betty Broderick will head a new production act for Edith Mae Capes.

Ford and Goodrich have dissolved partnership. Ann Ford has formed a new turn with Curley Wright.

Billy Wilson in 8-people act. "College Days" recast with Estelle Denise and 8 people.

Tom Atlas and Co., dance revue, 5 people. Helen Stanley producer.

Shea Sisters and Carroll in "Dreams Don't Come True," written by Billy Tilden.

Donald Jackson, baritone, joining Eddie Lambert.

Alexander U. Fine, choral master who had the "Song of the Flame" chorus and also controls the male choir from "The White Eagle," is splitting the singers up into two acts; one for vaudeville and the other for picture houses.

New comedy act, staged by Lew Hunting for Ben Boyar.

Harry W. Fields and Jack Wells reunited in new act, "The Broadway Romeo," by Harry W. Conn.

MULLER BACK ON COAST

San Francisco, March 20.

Harry P. Muller, American representative for J. C. Williamson, Ltd., of Australia, returned after 10 weeks in the Antipodes.

Mrs. Muller, who accompanied her husband to Australia, will return in about six weeks. Muller will continue to make his headquarters here, booking all acts for Australia from this point.

Oscar Polk, colored, who plays the elevator boy in "The Trial of Mary Dugan," at the National, has had a varied experience at divers crafts before becoming an actor.

Polk was once a Pullman porter and chauffeur and worked in a 42d street, New York, automat as chef.

6 MORE COLORED 2-REELERS

Los Angeles, March 20.

Dr. Herbert T. Kalmus, producing Technicolor subjects for M-G-M release, has renewed his contract for an additional six two-reel colored subjects.

Kalmus is president of the Technicolor process and is making production headquarters at the Teat Art studios.

Whew! What a Hit!

**JACKIE OSTERMAN**

at the Winter Garden, New York  
Last Sunday Night

Jackie goaled 'em

He was a comedy sensation

A comedy sensation like

**MARIE HARTMAN**

always is



MISS MARIE HARTMAN

World's Champion Comedienne

You've heard of

Tea Tasters, Wine Sippers

Hop Feelers, Egg Layers

Check Lifters

BILLY MARIE  
**HIBBITT and HARTMAN**

are

**LAUGH LOCATERS**



**LAWRENCE J. GOLDE**

for the past 23 years with the  
Keith-Albee Circuit, announces  
the opening of a Booking Ex-  
change to Supply the Programs  
for a Limited Number of Vaude-  
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## HIPPODROME

# GEORGE JESSEL

Songs and Talks  
20 Mins.; Unit  
Chicago, Chicago (Pct.)

George Jessel is starting in the "Dancing Feet" Public unit for three weeks in Chicago, replacing Harry Rose, who has played and repeated the Chicago houses very recently.

This is Jessel's first appearance on a local picture house stage. It is reported as an indication of his value in that department of show business.

Jessel's reputation in light, pictures and vaudeville is extensive and his name at least is familiar to picture house audiences. At his first performance in the Chicago Monday afternoon he was greeted with a heavy reception by a capacity house.

As the last of four acts in one of those familiar stage band units, Jessel did the stage for 20 minutes, unusually long. He started with a humorous account of his previous theatrical activities, winding up with a phony synopsis of "Sailor Izzy Murphy," his last picture for Warner Bros.

From that he slid into a ballad, effectively handled and hot in results. The rest of his routine was his regular phone bit, wherein he holds a dialect conversation with his mother and finishes by singing a number to her over the phone.

Opinion that Jessel would be a little too wise for picture house peasants was knocked cold here, with every gag clicking. While the Chicago theatre is this city's smartest emporium, the others aren't so far behind it.

George Jessel in the new field is okay, inside and out. Loop.

# JANET KIPPEN and Band (7)

Musical Specialties  
16 Mins.; Full Stage  
125th St. (V.-P.)

Perhaps the main attraction with this fun outfit is the girl with the bass tuba, or the big bass horn with one of the girls. Despite the apparent hard work of the leader and the other ladies to diversify their little program, one watches that big horn and wonders where that girl gets all the wind to umpah it. As a rule nine girls out of 10 hitting anything in the music line would sidestep a horn as big as a box car. But here it almost puts this turn on a real novelty scale.

An active contingent of workers, the most versatile being Miss Kippen, who plays the violin, trumpet, piano, dances and sings and is otherwise a valuable asset. Other active workers in the specialty line are the drummer, who dances, and two of the other girls who go in for an eccentric rube number. Several of the girls sing and they all play instruments.

Nothing exceptionally fancy or outstanding, but a busy little bunch that pleased the uptown 125th streeters. Mark.

# SUGAR

Songs  
5 Mins.; One  
Mark Strand, Brooklyn, N. Y.

Sugar is a cute little gal, sister of Jack Pepper (formerly Pepper and Salt) but not announced for professional work. Pepper, who m. c.'d at the Brooklyn Strand, introduced Sugar as from Texas.

She looks refreshingly charming and not as hot-as-toties as the night-clubbish appellation might infer.

Opened with "Wonderful Wedding" and did "Can't Believe You're in Love With Me," with variations.

"Sugar is an asset to a presentation unit and has possibilities. Abcl.

# COPY and SMITH

Comedy Acrobats  
7 Mins.; One  
State (V.-P.)

Two men. Affect comedy make-up in cloth. No talk. Walk on and start to travesty hand-balancers, with each jouncing the other around a bit. Awkward mannerisms are affected all the way.

These men have some funny stuff, each taking considerable mauling, but all for laughs from grotesque acrobatics.

Of this type, this one will do. Their turn Monday night found the upper tiers more receptive. Mark.

# MARINERS

Songs  
14 Mins.; One  
American Roof (V.-P.)

Male quartet in naval garb, with good going comedy and packing plenty of good harmony in their song routine.

All four have corking good singing voices and a repertoire that set them in pretty at this showing. Went over big in No. 5. Edba.

# THE COLLEANOS (7)

Acrobatic and Dancing  
20 Mins.; Full (Special)  
Palace (St. V.)

Maurice Colleano and his relatives, standard circus act present a ludo-podge of dancing, acrobatics, feats of daring and comedy, and comedy of the massive and not less.

This act would be great if properly placed in a big production as he has looks on top of his sensational accomplishments.

Two tricks are emphasized for highlight. First, Maurice's stand-to-stand double somersault, a feat of acrobatic value. Every thing attempted is done with sureness, effectiveness and a wealth of showmanship.

Opened after intermission at the Palace and will get feature spot and billing anywhere, unless the lookers are cuckoo. Land.

# RENIE and CALVERT

Bicycle Polo  
Full Stage  
American, Chicago (V.-P.)

Renie and Calvert in bicycle polo and basketball display adroitness and agility in both.

In polo the ball is bunted about by the wheels of the cycles, with two goals as the objectives. In basketball one of the players use sticks with which they pick up the ball, balance and try to land it in a basket.

To lend color and sportmanship to the game, the man wears a red jacket on which is emblazoned the Union Jack, whilst the woman wears a sweater on which she exhibits an American shield. A score board on one side of the stage registers the points.

Team makes a nice appearance, has plenty of action and should do well in picture houses. Competition adds zest aplenty. Loop.

# (MISS) BOBBY ADAMS

Songs  
11 Mins.; One  
State (V.-P.)

(Miss) Bobby Adams, formerly teamed with Jewell Barnett, now working single, with Miss Mann at the piano.

Miss Adams opened with a topical song and then "And My Phone Never Rings," with a comedy lyrical twist that made it appear as having been especially written for her.

She veered to a semi-classical, ballad song, with the tag line, "I Still Love You, Dear," well rendered. She used another topical, livelier number from one of the song shops. Miss Adams swung into more animation on this, in which she injected a little phony bawling out of the orchestra.

Miss Adams was attractively arrayed in black and did not leave the stage during the turn. She has many things in her favor, but the present routine isn't sufficiently strong to bring the results this single is capable of. Her routine seemed slumped together.

Did well, but with a stronger routine Miss Adams could step further. Mark.

# KARIE and ROVEIN

Talk and Trapeze  
10 Mins.; One and Two  
Broadway (V.-P.)

Man doing rube and woman "actress" with act opening in "one" for flirtation bit. Femme's mention of a stage connection flies the drop to reveal the trapeze followed by persuasion to get him up there. Awkward gymnastics follow.

Aerial routine of man needs a push up to land the act away in the proper manner. Current high point is balancing a chair on a stationary crossbar. At no time is there any swinging of the apparatus or flying. Woman never leaves the stage, up or sideways.

Snicker every so often with talk not definite enough to count. A wallop late in this 10 minutes might change the entire complexion. Sid.

# RHODES and GORMAN

Talk, Singing and Dancing  
12 Mins.; Three (Special)  
American Roof (V.-P.)

Mixed duo of dancers trying to get away from conventional dance team routine, but not so forte when attempting chatter or warbling. In latter department they talk a song with little effect.

When down to the dancing, act lifts and builds for a good finish with dancing up and down steps. So-so in dance. Edba.

# "THE ENCHANTED FOREST"

Novelty  
6 Mins.; Full (Special)  
Palace (St. V.)

Presented by Les Killeks and also billed at the Palace simply as "The Wonder Act," this turn is a development in burlesque.

With the aid of radiumized dummies, some extremely clever effects of dancing goblins, elves, wolf-woofs and jub-jubs are obtained. The effect is fantasy of the first water.

It's a great act for kids and also for anyone with imagination. It takes the spectator back to "Alice in Wonderland" and those other classics of the kid days.

A real novelty by any standard and should work plenty. Land.

# McKEE, O'CONNOR and CO. (4)

Song and Dance Revue  
18 Mins.; One and Full Stage  
American (V.-P.)

Violet McKee, smooth ballroom dancer and song seller; Charles O'Connor, agreeable light comedian; Burnett Sisters; Jack McMahon at the piano, and a whirlwind dancing boy make up an attractive flash turn. People have knif clean out specialties in compact routine. Work briskly and quit at the right instant.

O'Connor does simple straight number, after unnecessary introductory bit by boy as bellhop. Brings on Burnett girls, twin pair of the Louise Brooks type, who do bit of dancing to McKee on for light number with O'Connor, graceful comedy lyrics and appropriate business. Girl is Irene Castle in shape and style, and her slow high kick is a great asset. She uses it for a solo dance later on, a stand-out performance for grace and style.

O'Connor leads to "Cur of Coffee," using McMahon at piano for comedy incidentals. Miss McKee on for tap routine and from this they work up a first rate dancing finale, climaxed with remarkable eccentric and contortion novelty stuff by the boy, who is a little bit of marvelous on footwork. Did extremely well No. 4 at the American and will do even better in a house with more class down front. Meaty little specialty flash revue done by clever specialty people. Rush.

# SHARON J. STEPHENS and CO.

"They Never Change" (Comedy)  
Four (Parlor)  
5th Ave. (V.-P.)

A simple comedy playlet for simple people—the simpler the easier. Tells of a nagging wife who takes roomers. As she leaves and tells her husband to clean up the parlor, the new girl roomer appears. Usual husband and wife's unexpected return, going to a finish that's the simplest of all.

Even with good actors this would still be a bad act.

Yet if the rather young girl looker in it believes she can either sing or dance, and she does both, here's a better chance for her and where doing it than in this comedy playlet that should amuse the Gussunners only.

# BUD HARRIS and VAN

Comedy and Song  
24 Mins.; One  
Riverside (St. V.)

Male team (formerly Harris and Holler) in one of those nonsense dialogues, leading into a piano finish. Colored, two-act registered solidly on their own, the taller of the two introducing his son, Joey, likely lad, whose song and dance merited an encore but not to the extent of prolongation as at Monday night's performance.

The act packs a flock of entertainment and with cutting, or proper stage direction to hold it down, the team, actually a trio, will advance considerably beyond the device. Abcl.

# THREE CASTLES

Cycling  
10 Mins.; Full (Special)  
American Roof (V.-P.)

Three male monopedes in fast, fancy and trick cycling that gets over big, on merit and physical handiwork.

All of trio are minus left limb from the knee joint. Did well in opener here. Edba.

# MURIEL KAYE and Co. (1)

Dancing  
14 Mins.; Three (Special)  
American Roof (V.-P.)

Muriel Kaye, accomplished dancer, with male pianist, does likeable dances sufficiently diversified to get over the top. Her fan dance and acrobatic are the standouts. Did neatly No. 6 on this bill. Edba.

# BEN BARD

M. C.  
12 Mins.; One  
Audubon (V.-P.)

Ben Bard is the former teammate of Jack Pearl. Ben used to be a corking straight for Pearl's Dutch fol de rol. Since then Bard has been a picture actor.

Bon didn't do much in his allotted spot next to closing at the Audubon, as he had about exhausted his gags and recitative bit during the performance, and simply brought on Jack Joyce and Senorita Alcaniz for a little kidding, permitting the one-legged monologist to do a fox trot with the little Spanish lady.

At Fox's Audubon Bard acted as master of ceremonies, appearing before each act. He got away to a slow start, but no one let them forget that he is in Fox pictures and that his picture "Seventh Heaven," etc.

Bard in pictures wore a moustache but in vaude is smooth-shaven and looking as sleek as a silk.

He said he had written a poem, or rather the theme of a picture, and he'd give it to 'em, and he did. It was one of the longest poetical things sprung in vaude in a long time. All about a girl of the streets who proved to be a real sweetheart to the soldier boy after all, the whole in personal pronoun.

Bard's best inning was with Senorita Alcaniz, who stepped on later from her act and permitted Bard to crack some wise ones that were meat for the audience.

Bard has excellent diction and in the Fox houses where they know "Seventh Heaven" and Fox pictures well, Bard will prove all the more popular. Still working under his Fox film contract, doing the stage m. c. between pictures. Mark.

# CLAIRBORNE FOSTER and CO. (3)

"Love Lessons" (Comedy Playlet)  
15 Mins.; Three (Parlor)  
Riverside (St. V.)

"Love Lessons," by Barry Connors, is the second act excerpt from the author's new play, "The Patsy," which so favorably brought Miss Foster to attention in the stellar role. In the condensation, Charles Deland as the father and Philip Cornell as the boy of her dreams are capable support.

Miss Foster, who has been coaching up from the tabloid version of "The Patsy" Coupled with Miss Foster's delightful personality, it makes for delicious entertainment.

For a change, here's a sketch with a legit name that's a credit to vaudeville. Abcl.

# SAKI'S MIKADO RAMBLERS (5)

Oriental Stringed Orchestra  
Full Stage  
American, Chicago (V.-P.)

It is very seldom the Orientals, using Chinese or Jap. do a bad act. What they lack in histrionic ability, they make up in novelty and sight.

Saki's Mikado Ramblers should ramble right out again. Four men with nothing to recommend them sitting in as many chairs strumming string instruments, grinning at each other.

Some song plunger must have rehearsed them in such up-to-date remarks as "Get Hot," "Sweet Mama," "Hey Hey" and "Get Over." To cap a bad act, in galloped an Oriental female impersonator. The word "galloping" is used twice. A saying is there's a place for every act in show business. Yes? Loop.

# FRANK WHITTAKER and Co. (3)

"In Wrong" (Sketch)  
15 Mins.; Three (Special)  
American Roof (V.-P.)

Whittaker's latest suffers mainly because of its inadequate support. Although the conventional comedy formula of an elderly sousse falling into the bridal suite with a couple of honeymooners, sketch has possibilities as a laugh getter in houses of this type, but not with the present one.

Bridal couple are stranded after having eloped to New York and the boy's father cutting off his allowance because of the elopement. Boy wires an old uncle he has never seen, and of course the sousse turns up as the uncle.

Whittaker plays the inebriated zent adequately and gets laughs through his lines and mannerisms. Support aside from the ingenue, doesn't help. Recasting and speedy farce tempo would help lots. Edba.

# CLAIRBORNE FOSTER and Co. (2)

"Love Lessons" (Comedy)  
12 Mins.; Three (Int.)  
Coliseum (V.-P.)

Claiborne Foster, from left, has a condensed version of "Patsy," by Barry Connors, for vaude. Recent plays, after "Patsy," in which she scored, failed to click, so Miss Foster is taking a sketch fling.

Judging from the many laughs the comedienne obtained at the uptown house, Miss Foster can stick. While of the legit school she imports to her characteristic acting a winsome, unsophisticated manner that makes her all the more invaluable to vaude as that type will be even a bigger hit in the neighborhood.

Miss Foster is Patricia Harrington, Pat for short, in love with a young man who has just broken off an engagement with Pat's sister. Her dad finds that she has been buying books that instruct her how to make speeches and humorous remarks when addressed by anybody.

It's a series of wise cracks conned from the book that enables Miss Foster to create the laughs. The scene between Pat and the y. m. who has been trying to coach her in making love to a supposed lover on Pat's part, is deftly handled and as worked up by Miss Foster, effective in its comedy objective.

A sketch of similar proportions in less experienced hands might be boring, but Miss Foster's stage way is ingratiating and she sure knows her "Patsy." Mark.

# STRELKA-LA RUE and CO. (7)

Song and Dance  
19 Mins.; Full, One and Three (Special)  
Riverside (St. V.)

Plenty of class to the Strelka-La Rue revue, but almost wasted in vaude where its aesthetic and highly artistic values are not fully recognized.

The adagio team has Don Byrne, sugary tenor, and the Vagabond Girls (6) in support; the latter in ensemble and duo in specialties and flash scenes.

Sets are the last word in vaude flash and lighting, surpassing some of the musical comedy stuff seen about.

Chief fault with the act is its even tempo. The adagio and lift stuff is in the same general vein and the necessary contrasting values are accordingly lost.

The act has possibilities for fuller registering, with some re-routining, possessing a wealth of talent, artistry and color. Abcl.

# ROBERT RENARD and Co. (1)

Comedy Juggler  
10 Mins.; One  
American (V.-P.)

Fairly expert juggler who has turned to comedy to build up mixed team turn, but makes the mistake of talking too much and to no purpose. His patonimic comedy, such as misses and eccentric balancing and tossing feats is first rate, but the talk is blah.

Girl in song solo opens, straight ballad. She returns later in skimless dress and bare legs and does feed-back. For the finish Renard does club-juggling and juggling, handled in a way to suggest that he comes from a group act doing that specialty straight.

Work is clean cut and striking and this is only part of the routine worth anything. No. 2 here and that's its grade. Rush.

# TEXAS RANGERS (4)

Pop Harmony  
10 Mins.; One  
Academy, Chicago (V.-P.)

Four men of various sizes, dressed in cowboy suits and mannerisms, on published numbers. The act is in a rather crude state at present, suited only to deuce-spotting in small houses.

Their voice combinations make all familiar melodies sound unusual, but it can't be called an improvement. Also the idea of working in front of a parlor drop is wet. No reason, in song or talk, is given for the cowboy suits. Loop.

# JOHNNY ADRIAN

Blackface  
10 Mins.; One  
Academy, Chicago (V.-P.)

Ther has a powerful voice and likeable personality. The combination is good for a blackface, and if concentrating more on material Adrian can better himself.

He sings pop pieces suited to character, but his only good gag, about the new Ford, is far from wacky. Works up a finish with banjo and voice accompaniment to his singing. Showed more possibility than any other act on the Academy last-half bill. Loop.

## ORPHEUM, NEWARK, AND ITS WAY OF FINING

**Colored Theatre Operated for Whites Doesn't Stand Well With Some of Its Attractions**

In Variety's statement was made that T. O. B. A. (colored circuit) via its heads planned to make some changes in backstage conditions and that among the houses that had been planned by acts for such a condition was the Orpheum, Newark.

P. L. Walker, colored manager of the Newark house, controlled by three whites under the corporate name of the U. S. Exposition Co., replied that the Orpheum had no affiliation with the T. O. B. A. and that its dressing rooms were as well kept as the white circuit.

The Orpheum books acts and musicals playing the T. O. B. A. direct and is generally spoken of among colored professionals as a "T. O. B. A. house."

When the Orpheum started its present colored policy Leigh Whipper, now a colored actor, openly engaged as manager. As Whipper knew and managed many T. O. B. A. acts, he booked his shows and acts direct, which eliminated any booking fee with the T. O. B. A.

The Orpheum management might check the numerous squawks and complaints of colored acts openly against its dressing rooms. Also a runway through the property room which the actors claim is constantly cold and has caused subsequent illness.

Another condition, supported by affidavits plus signed receipts, shows where money was paid for fines for alleged infractions of rules, when the house paid off.

### White Owners

The U. S. Expo trio comprises the Sigelson Bros. and Leanon, designated as Newark retail operators. The three white men, according to colored showmen who have played there, leave the theatre on Sunday night, generally pay-off there, turning over the money to the manager to pay off the attraction.

Here is where the surprise fines are forthcoming. One of the main fine clips is on the paper slip giving the amount of the fine for missing cues or cutting show or having several of the girls missing at a show, etc.

One manager averred a house attaché instructed him to speed up his show and get it through by 8. He said speeding caused a huge sleeting of the usual running time, with this alleged to be the house's chance to slip the fine. One show was fined \$50 in this respect.

Another show, operated by Bill Mastin, styled "Creola," played the Orpheum, and along came a fine of \$500, the allegation in main being attributed to two girls missing from the lineup Sunday night. Mastin refused to take the remaining money with the \$500 deducted and immediately started airing his troubles with the Managers' Protective Association.

Mastin received his money in full (including the \$500) with the following: Tuesday. Other managers have not been so successful, according to their own "line" receipts.

Several of the managers declare a theatre has the right to assess certain fines, but that some the Orph has made have been wholly out of reason.

## Chas. Falk Breaks Down

Charles Falk, company manager for John C. Jermon's Mutual show, "Sporting Widows," had a mental breakdown while on the road with the troupe and returned to New York for medical treatment.

In addition to his physical collapse Falk has been in deep grief over the recent loss of his mother. Until his condition warrants his return, Sammy Clark will manage the Jermon show.

## FREE FEED FOR SULLIVAN

A feed and dollops are being framed by G. Catalano of the Mutual when in honor of Eddie Sullivan tonight (Wednesday) at Lantana Theatre Garden, 165 First avenue, New York.

The master of ceremonies will be John A. Elder, attorney, with I. H. Berk as one of the speakers.

Sullivan, formerly of the D. A.'s staff, has a birthday. Catalano is pulling the party with newspaper men and the invited guests.

## Hurtig Funeral Delay

The Grace liner "Santa Teresa" bringing the remains of the late Julius Hurtig to New York has been delayed in transit two days and will not dock until tonight or Thursday morning.

A radio from the boat 500 miles out reported the "Santa Teresa" getting a broken main condenser. It was repaired at sea. The liner was expected Monday.

Complete funeral arrangements had been made for the Hurtig funeral, but these have been postponed until Friday morning at 11 o'clock, when they will be held at the Hurtig home in Douglaston, L. I.

The "Santa Teresa" left Valparaiso, Feb. 29, and cleared Colon, March 12, where the remains were placed aboard.

Theatrical plans of Hurtig & Senck, will remain unchanged. Before Mr. Hurtig left on his West Indian trip the H. & S. activities had been laid out with Joe Hurtig handling them.

## RITZY OLD FILM HOUSE IN STOCK BURLESQUE

Chicago, March 20:

Burlesque stock with its dizzy blondes and shading brunettes is going to supplant straight pictures of the ritzy old pioneer film house of the north side, namely, Lubliner & Trinz' Pantheon.

This became positive when Sid Anschell, operating the Star and Garter, stock, leased the Pantheon for that purpose. The former policy was to show films.

The Lavandale, which also shifted to stock last week, has been doing excellent business.

## Looking for Wm. Mitchell

Los Angeles, March 20:

Efforts are being made by the John Hancock Insurance Company of New York to locate William Mitchell, who formerly appeared in vaudeville and burlesque as a member of the team Mitchell and Kane.

An aide of Mitchell's died in the east with the insurance being left to him. Mitchell is 60 years old and was reported living in Hollywood.

Efforts to locate him here have proven to be avail.

## VAN CURRIER'S BURLESQUE?

Schenectady, N. Y., March 20:

Van Courier theatre, under lease to W. M. Shirley, and closed since Thanksgiving, has become part of the Farnish theatre chain, according to information.

Although not verified, stories are current that next season will see stock at the Wedgeway, now housing burlesque, and that the Farnish people will move burlesque to the old Van Courier.

## COLORED STOCK AND TAB

A new policy at the Alhambra, New York. Since Mrs. Downs (white) took over the house she has been playing colored musical stock.

Now two bills will be presented, with dramatic skills and revues. In the stock are Ed Anderson, Inez Clough, Edward Thompson, Larry Chennault and Monty Hawley.

## MYRTLE QUILTS AGAIN

Stock burlesque is out again at the Myrtle, Brooklyn, N. Y., with dramatic stock supplanting. It's the second unsuccessful attempt of the house with a burlesque policy.

## Whitman Sisters' Show Change

The Whitman Sisters' colored show, considered one of the best money-getters on the T. O. B. A. circuit, has been taken over by George L. Burton, the backer for a number of colored road outfits. It will be colored dramatic picture houses and vaude, opening first for Baldwin & Katz in Chicago.

## Negro Indianapolis Stock

The Cooper and Rector Co. (colored) has become a permanent stock feature at the new Walker theatre, Indianapolis, with the bills changed weekly.

Rector is Eddie Rector, formerly with the Coles' Pantheon, New York.

## HIP-WAVING AND HOKE TIRING IN DETROIT

**Former Big Trade Easing Off—Looked on as Significant Sign—Wheels' Ballyhoo**

Detroit, March 20.

Tremendous business accomplished by stock burlesque in downtown Detroit in the past five or six weeks finally shows a tendency to slip. Grosses fell off considerably last week. Not enough to cause immediate grief but a probable prediction.

Belief is that the muses are getting smart. The perpetual grind and horrible hoke undergoes little change from week to week.

Cadillac Mutual wheel house, has resorted to heavy ballyhoo to combat the five stock places and is now doing biz with the rest of the town. Its permanent hip-waving chorus plan proved helpful to the only wheel road house in town.

The Kramer, neighborhood vaudeville theatre, will play Saturday night shows, beginning in two weeks, with Billy Epton's Broadway Strand company jumping out from downtown for the performance.

Authorities are reported to have tipped off one of the downtown houses to ease up on the quiver and revealment stuff. This is not verified.

## Restraint Holds Dot Sevier from Tab Troup

Minneapolis, March 20:

Dorothy Sevier returned to the McCall-Bridge Players (musical comedy) tab at the Palace here after a year's absence, but the next day was out of the cast again as a result of a temporary restraining order issued by the district court. She cannot act again until the court decides whether a permanent injunction shall obtain.

The temporary restraining order was granted on the application of the Harry Rogers' Theatrical Enterprises, Chicago, which alleges breach of contract by Miss Sevier.

According to the complaint, Miss Sevier was engaged on May 19, 1927, to appear as an ingenue with the Toby Wilson Co., or any other such name or act which the Rogers' company might designate for two 64-week seasons at a salary of \$300 per week the first season and \$100 the second season. The contract further gave the company another three-year option on her services at a salary of \$110 per week the first year, \$120 the second and \$130 the third. It is alleged that since about March 5 Miss Sevier has refused to appear in the Rogers' company benefit.

## Mutuals' Early Closings

Within the next three weeks a number of Mutual burlesque shows will cease operating, calling it a season, and a number of theatres will close at the same time.

The notice has gone up for the "Bozo Snyder show to close at the Hudson, Union City, N. J., March 21 (Saturday).

Ed Ryan's "Nothing but Girls" closes March 24.

"Fitch Life" Joe Leavitt, is listed to close March 31.

Casino, Brooklyn, ends its present Mutual show policy March 31. Jimmy Cooper's "Black and White" in for an anticipated summer run at the Casino, Boston, in April.

Gaiety, Rochester, closes as a Mutual house March 25.

Another Mutual theatre, Gaiety, Montreal, goes dark March 31.

The Plaza, Worcester, Mass., closes its present Mutual season March 31.

## Runway Gals Shift

Runway subnets of the Mutual wheel made complete shifts this week.

Isabelle Van, at Hurd & Sonman's, New York, went to the Palace, Baltimore, with Mary Burns going to Baltimore, also, to the Columbia, N. Y., replacing Babe Ahmond, who joined Ed Daley's Mutual "Broadway Scandals."

## Charlie Burns' Breakdown

Charles Burns, operator Irving House stock burlesque, New York, is home after being laid out by a heart attack.

## 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

Court ruled Fulton Cursler is entitled to only \$2,500 for work he did on the play, "The Spider." Cursler wrote play in collaboration with Lowell Brentano. Afterward Brentano suggested \$2,500 which Cursler refused to accept and sued for \$100,000. Court ruled Brentano's tender of \$2,500 was valid.

Marquis de la Faisse de la Corday, husband of Gloria Swanson, will be forced to seek asylum in this country from Paris March 28. Because of an error in the papers asking for extension of his stay in America, he was denied a visa to return.

Charlie Baker, negro from Savannah, who was credited with introducing jazz into Paris 15 years ago died there last week. The occurrence was deemed worthy of eulogizing. Baker brought a small troupe of colored singers and dancers to Europe in 1903 and they played everywhere. Paralysis ended his stage days. He had been doorman of the U. S. Lines, Paris office, for several years.

A. P. carried denials cabled from Cairo that films taken during the George Eastman hunt in Africa had been destroyed. The train film record of the trip were shipped previously from Khartoum. Eastman's escape from a blazing sleep-er, had been reported previously.

National Winter Garden, burlesque house in East Houston street, fed 1,000 jobless, giving out tickets through the missions on the Bowery. A. B. Minsky, one of the operators, got good publicity display, with statement he was trying to "attract attention to employment situation in New York."

Ruth Elder, like Gertrude Ederle, is still news, after playing several months on the professional stage. All the papers are generous in mentioning to signing for pictures by Paramount. She is to be in "Glorifying the American Girl," to be done in film by Ziegfeld this summer.

Simon Gode, importer, caused arrest of Moe Kerman, living at the Broadmoor Hotel, charging he had turned a negative into positives, and Kerman cut or caused to be cut, 5,000 feet from the negative and the film without Kerman's consent. Kerman gave bail and said the film, an imported one, called "Streets of Sorrow," belonged to him.

There hadn't been a good "dog story" for months until last week, when Ruth Brady's show was showed up on the street by an allday belonging to Leo Ostreicher. Miss Brady is a dancer in one of the "Good News" companies, and the pup was on the way to the Boston train when the mixup happened. Ostreicher was fined \$2 for having his mutt at large without a muzzle.

One of the tabloid rewrite men made a humorous yarn out of a report Dorothy Cummings, who played the Blessed Virgin in "King of Kings," had become reconciled to her divorced husband, Frank Elliott. Story played up DeMille's contract with players in the biblical film to "contain" the appearance of evil for seven years.

Joe Weber and Lew Fields will outline for the all-star benefit of the Jewish Theatrical Guild Sunday night at the Century. It is promised that Joe will choke Lew (using a chair for the purpose) instead of the reverse performance which glorified the old Music Hall.

## LOS ANGELES

Ruth Bernhard, niece of the late Sarah Bernhardt, has arrived here to try and enter pictures.

Helen Kane, dancer, was awarded \$3750 from the Yellow Taxi Company for injuries she sustained in New Year's eve while riding in one of their cabs. Jury gave the verdict.

Gilve Day, picture actress, was again in court to ask permission to file a new complaint against Mrs. Sam Sany. The actress obtained a \$10,000 judgment recently against Mrs. Sunday in an alienation suit, but the judgment was later set aside. She divorced her husband, former policeman, several weeks ago.

Winifred A. Taschman, picture actress, is suing Dr. Harry Hays for \$10,000 in superior court as a result of an automobile collision. The girl claims she lost her job because her lawyer had been notified from the attorney she was

tained in the accident. The case will be heard in Judge Snyder's court.

Report from Reno stated Mrs. Grace Livingston Hoger Lewis is there to obtain a divorce from Sinclair Lewis, internationally known novelist. Mrs. Lewis explained her action is based on incompatibility.

Aimee Semple McPherson is off for another barnstorming tour through the middle west and east.

Nate Salmon, said to be engaged in film publicizing work, is suing the Emergency Clinic in Hollywood for \$5,000 damages. Salmon charges he was injured from the treatments given him at the hospital. Trial is on.

Blaiche Holmes, arrested in the city drive against fortune tellers, clairvoyants, etc., operating without licenses, received a 60-day suspended sentence from Municipal Judge Bullock. Provision is that she apply immediately for a license from the police commission.

The injunction suit of Far West Theatres to bar Louisa Bard from Bard's West Adams theatre came up for trial before Superior Court Judge Gates. Arguments on the restraint petition were heard with the Bard brothers submitting a lengthy cross-complaint. Court has matter under advisement.

Litigation is on in superior court over the suit of Exclusive Features against the Selig Polyscope Company, pending for a long time. The brief is over an alleged agreement by which Exclusive Features was to sell and distribute film stories for Selig Polyscope. The former complains that the latter concern had violated a 10-year agreement made in 1919 by selling films to a third party. This the defendant denies, declaring the plaintiff failed to pay \$2,500 due it on the agreement and also asks for an injunction and an accounting on sales already made.

Pat B. Cullinan, screen actor, necessities of life. That was Mrs. Florence Cullinan's contention when she was awarded a final decree of divorce in superior court.

Kathleen Kidd, who understudied Elsie Janis in the coast "Oh Kay" and later played the part in San Francisco, was named in a divorce complaint filed by Mrs. Gladys Mumm. The last charges that Gerald C. Mumm spent all of his time and money on Miss Kidd, while she had to work to support herself and five young children. The Mummy asks for the custody of the child and alimony.

## CHICAGO

Federal Judge Lindley ordered the padlocking of the Rensselaire cafe and the Jeffrey Tavern for violation of the prohibition law. The cafes were among the group of 12 restaurants which were closed. Federal raid and have been closed on account of lack of patronage, anyway.

Police in Kansas City discovered that Dorothy Mandell, Massachusetts, in a Kansas City chorus, was wanted in Chicago courts on bigamy charges. She has been returned to Chicago, where the Mandell and Dorothy will appear against her. Dorothy left a suicide note in her apartment and then left Chicago several months ago.

Prohibition agents who tote flasks themselves while raiding cabarets are themselves violating the prohibition law, ruled Federal Judge in a decision while hearing the case of the Plantation cafe. "Their actions are beyond the law, and as such I must ignore most of their testimony," he concluded.

Ned Wayburn has been coaching girls in the south side social theatrical, "South Shore Follies." The presentation is scheduled for the South Shore country club.

Four apparel men took \$500 from the cashier in the Adelphi Theatre, Chicago, while about 100 persons were in the hall. They escaped in a stolen car.

Plans for construction of an artificial island in the lake as a cultural head for the World's Fair in 1933 were approved by the board of directors to construct a 50-acre artificial island and one half miles from the city center.

**THIS WEEK (March 19)**  
**NEXT WEEK (March 26)**

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.

## Month of March

Valler Vernon  
Harris & Claire  
**Norshore** (16)  
"Spring Fever"  
Al Kvale Bd  
Will Coates  
Barton & Young  
Chauncey Holmes  
Jean ...  
Julia Gerly  
Gould Co.  
"The Woman"  
**Oriental** (19)  
"Bubble Gum"  
Paul Ash Bd  
Henri-Kent  
Milly ...  
Bell & "Cortez"  
Linger Rogers  
"The ..."  
Abbot Co.  
"The ..."  
**Regal** (17)  
Fess Williams  
"The ..."  
Martha Rogers  
"The ..."  
Ranboo McCarver  
Fishier's Circus  
"The ..."  
Lee Barton Evans  
3 Tumblers  
"The ..."  
**Rialto** (26)  
Kurt ...  
Gene Sheldon  
**Senate** (19)  
"A ..."  
Al Belasco Bd  
Preston Sellers  
Seller & Wright  
Zastro & White  
"The ..."  
Johnson & Taylor  
Govd Rev  
"West Point"  
This Week

Davla & McCoy  
"Love Me"  
... (25)  
"Alias the Deano"  
**Lafayette** (18)  
William ...  
Ross ...  
Front & Left  
"The ..."  
Co Harmon & Burton  
Montanha Nani  
"The ..."  
Boy ...  
... (25)  
Bonnie's Stockings  
"Silk Stockings"  
**CLEVELAND**  
Allen (17)  
"Gems" Unit  
Dave Rubinoff  
"The ..."  
Burns & Kissel  
Ormonde Rev  
"The ..."  
Roy Schuster  
Pauline Gankin  
"The ..."  
... (24)  
Steps & Steppers  
"Red Hair"  
**Park** (17)  
Dess ...  
Princeton 4  
Wilfred Dubois  
"The ..."  
Satie Thommes  
"The ..."  
**Ohio** (24)  
"Gems" Unit  
"The ..."  
**DALLAS, TEX.**  
Palmer (14)  
"The ..."  
Rudy Wladner  
"The ..."  
Lal Man

**Worthy of Your Attention**

BEN BERNIE and his Hotel Roosevelt Orchestra

MILLY SHAW and his Duetters  
Incorporated  
Princeton, St. J. March 23-24  
BOBBY ADAMS, Lee's State

HELEN HONAN and Her Folks

# THE RECORD

**1632 B'way, at 50th St., N. Y. City**

Arlene Landon Woods Miller Hedy Conlin <b>"The Giants"</b> <b>"Cathay Circle"</b> Lillian Hoffman Carroll Ellnor Orch Jack Lauchlin's Co Dorothy Moffatt 20 Bevarlans Vina & Arthur 20 Song Birds Frank Shannon Arline & Jody Three Little Girls Elizabeth Hoeker <b>(Chinese Indef)</b> Poodles Hannaford Major Mite Samaroff & Sonia Ed & Jan Rooney 3 Pachelans Tallenberg's Co Shinn's Alts Cns <b>"The Circus"</b> <b>Criticism</b> <b>(Indef)</b> Bakalnicoff Orch Pier's Leather Kid Evelyn (18) Georgia Still & Bd Katie Throt & Mercado John & Ed Griffith City of New York Metropolitan (15) Nech Kelly Ingram Parishers in Crime Milton Bolter (14) Leo Forbatin Orch Madeline Wynn Eddie Peabody <b>Suite (16)</b> John Peabody Gwen Evans Co Maxwell & Lee The Sweet	Jerry <b>"Beau Sabreur"</b> FREDERICK FA Penn (18) "Dancing Bridges" Stacy J & J Walton Rand Bros Adelaide Kerkhof Leonora Co "Rose-Main" <b>(25)</b> <b>"Hula"</b> (Unit) Stanley (19) Gus Edwards' RD Boiler HE of Piles Gigs FRANCIS R. Fay's (18) Shannon & Clem Jimmy Albano Mullin Francis Cos Amoros & Janet Art in Every Port S'N ANTONIO, TX Texas (44) Stopper High U Kikuto Japs A & L Car Low Fink Rosa & Gilbert Jimmy Albano Hines & Leonard Jack SA FRANCISCO California (16) Gladys "The Crowd" Granada (16) Oswald U Owen Sweeten Bo Virginia Johnson Joseph Griffin Accent & Jensen Royall 4 Runaway 4 "The Snowdown"
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**Captain Jack**  
(One to five)

2d half (29-1)  
**Rodey & Jordan**  
Warner & Corbett  
**Barber's Simms Co**  
Bernard & Krans  
**Ira Alcala & Co**  
(One to five)

1st half (26-28)  
**4 Harlins**  
Robinson & Kranz  
**Robinson & Pierce**  
411 W. Mason  
2d half (29-1)  
**B. J. Burt**  
Belle Gillette  
**Darrell & Robinson**  
Kerr & Ensign  
Primrose  
Ruth Elder

Oreelcy Sam  
Rock & Blossom  
(26-28)  
**Joe & O'Brien Co**  
Hardelangs  
(three to five)  
1st half (29-1)  
Mitkus 2  
Mason & Bailey  
Muson & Marcus Co  
Doneyvan & Lee  
2d half (29-1) Ray  
(One to five)  
**Lincoln Sq.**  
1st half (26-28)  
Mitkus 2  
Rodey & Jordan  
Chase & Collins  
Stan Stanley Co  
Harris & Rice,  
2d half (29-1)  
LeRaks  
Seligman & Dean  
Henry Press  
Perry Mansfield  
(One to five)

Lack LaVier  
Baxter & Brny  
York & O'Brien Co  
Fashion Rev

Micha  
Cuby & Smith  
Tom Christian  
(Others to five)  
2d half (29-1)  
Tolson & Co  
(Others to five)

**Metropolitan**  
26 (29-1)  
Chas & L Gerard  
Briscos & Rauh  
Bobby O'Neill Co  
Stuart & Lash  
Co

**ATLANTA, GA.**  
Grand (26)  
Gassner & Byron  
Art Gilham  
Nola & W St Clair  
Low Kelly to  
Freemorn's Rev  
**BAY AREA**  
Low's  
1st half (26-28)  
Jack LaVier  
Renard & West  
Margie Cones  
Harris & Bay  
(One to five)  
Roe's half (29-1)  
Al H Wilson  
Harris & Reun  
Spurling & Rose  
Bortree Sis Rev  
Harris & Reun E.A.  
Temple (26)  
5 Westerns  
Mims & Co  
Jimmy Glitten Co  
John Huff Bd

**HONS AND ONS**  
Intimate Chats

**Picture Houses**

See our Mr. Jerry  
Cargill. The live pic-

**Broski State (26)**  
Brooks Barton  
O'Donnell (26)  
C. E. Hurst & Co  
Emil Berore  
Reddick Rev  
NEW KOREANS  
State (26)  
Alexanders & E  
Lau (26)  
O'Donnell & Blair  
Zellerbach (26)  
Edith Chapar Co  
NORFOLK, VA  
HARRIS (26)  
3 Golfers  
Lydia Harris  
Frank Fairbair Co  
Frank McIlino Co  
Flo Hedges Co

**KAROL, N. Y.**  
Lew's (27-28)  
Dolan & Gale  
Karl S. Sparry  
Bridson McIlroy Co  
Tut Collins (26)  
KARLERS, N. Y.  
Lew's  
1st Hall (26-28)  
W. E. H. (26)  
Evelyn Cunningham  
McKee & Sons  
Plyano & Landauer  
McKee O'Conly Rev  
HARRIS (26)  
Winnie & Doll  
Lorraine & Neal  
Doris Blossom  
Van & Vernon  
Maker Redford Rev

**Pantages**

**NEWARK, N. J.**  
Newark (24)  
Harry Lewis  
(Others to fill)  
NEW FALLS  
Stranda  
NEW YORK (26-28)  
Mary Zoller  
H'ghton & Whitney  
New York (26)  
Wilson & Dobson  
(One to fill)  
NEW YORK, CAN.  
Pantages (26)  
Kado & Treasle  
Welsh-Glce Co  
Empire  
Dance Flashes  
HAMILTON, CAN.  
Hanson & Burton  
Aussie & Crech  
H. Bell  
Jack & Queens  
Leon & Dawn  
Everywhere  
DETROIT, MICH.  
Pantages (26)  
Hanson & Burton  
Morris & Flynn  
Cunhaugh & Rehm  
Barn & Arnold  
Roundelay Rev

**TACOMA, WASH.**  
Pantages (26)  
Harry Berry Co  
Roger Williams  
Nativity Nite Club  
Winnehill & Briscoe  
Dunlop Rev  
PORTLAND, ORE.  
Pantages (26)  
Cosmopolitan  
Doran & Soper  
4 Flashes  
Edgar  
Tharlan Rev  
SAN FRANCISCO  
Pantages (26)  
Flaperty &  
Dotsen  
Hanna Sis  
Fletcher & Johnson  
Crimp Sis  
F. F. Herman Jr  
LOS ANGELES  
Pantages (26)  
Aree & Co  
Damer  
Ruloff & Elton  
Loggers & Donnelly  
Dobby Van Horn  
SAN DIEGO, CAL.  
Pantages (26)  
M. G. Ellis & Co

**pollo** | **Ricono**  
 | **Iapoxk**

Jordan Royal High School  
SARGENT JOHN LOWE and BUSCH SISTER  
Palais D'Or, both held over a second week  
Denny's Club, Clatskanie, Ore.  
Castle Club, Brooklyn, N. Y.

Direction of  
**ALF T. WILTON**  
1560 Broadway Bryant 2927-8

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Sheridan (24) Verne Buche Bd Doris Roche Donna LaVaux Guy Struchaly Musclehead 7d (24-25-21) Dolly & Marjorie Wels Bros Marilyn Moore Hillbottom Bld Ted Lee	Lomas Tr Chief Eagle F Paul Osceola Br Lester G Denver (24) Lip V's Poles Lester G Earl LaVere Tina Moore Louise Pioneer Gould Co
Tivoli (19) "Blue Planet" Unit Ruth Bldg Burr Eitting Neyers & Hanford C. J. Hays Tom Long Turner Keller & Edith Poster Co "Genie After His" Epitaphs (19) Havana Unit Helen Granger Bd Wally Jackson Geo D Washington Tap 3 Dorothy Berke Marie Lee Coster & Hewlett Lee D Washington	Capitol (24) Coleman Goetz John Dealing Macdon & Mayes Hawkins DETROIT (17) Capitol (17) Sunny MacDo Lloyd & Brie A & R Service Marcel (24) W. B. Brown Sunny MacDo Dean Newton Tivoli Co Moore & Shy Moragne & Son McGilbert

United Artists  
 Indirect  
 Dion Romandi Orch  
 Old Angel City 4  
 Adios  
 "Sadie Thompson"  
 Uptown (16)  
 Yellow  
 "The Enemy"  
 M. WALKER  
 M. (20)  
 Klark & Bayes  
 METROPOLITAN  
 Metropolitan  
 (20)  
 Mildred Crewe Revue  
 (20-18)  
 Parker (20)  
 (20-31)  
 Rosenfeld (20)  
 (20-34)  
 Stuard Collegians  
 NEWARK, N. J.  
 Bennett (17)  
 Nears (17)  
 Harry Holton  
 Helen Stevens  
 Rita (17)  
 Marion  
 Ethel Alderson  
 14 Holton  
 Len Stevens  
 Ad. Holton  
 Skyrockets  
 "Feel My Pulse"  
 Rita (17)  
 Vitaphone  
 "The Singer"  
 Sanford (18)  
 Jack Bain  
 Ed. Nichols  
 Ed Imperial Imps  
 Ed. Smith  
 Blondie Clark

"Ramona"  
 Warner (17)  
 Ross Wolford  
 "Ukelele Ike"  
 "The Merry"  
 Rose Valda  
 Ted & Sally  
 Ross & Lecky  
 "The Nouse"  
 M. WALKER  
 M. (20)  
 "Dream Garden"  
 E. & M. Warner  
 Chester Hale Gals  
 Bernard & Rich  
 "Big City"  
 Geo Raft Co  
 Buck & Tubbies  
 Edna & Henry  
 Guyse Burns  
 Evans & Mayers  
 STRAIGHT N.  
 N. J.  
 (20)  
 "Roman Nights"  
 "Crowd"  
 L. C. LUTWORTH  
 Ad. (20-24)  
 Parker Co.  
 (20-25)  
 "Rosenmont"  
 T. (20-21)  
 Stuard Collegians  
 W. H. K. (17)  
 "The King"  
 "Caharet"  
 "The King"  
 Ed Hyman Pres  
 6 Brown Bros  
 Arthur Hall  
 "The King"  
 Dan Dreeskin S

[illegible]

Wilson & Kephrell  
 Gray Co  
 Edna & Fanchon  
 Mario & Rosita  
**INDIANAPOLIS**  
 Izrie (26)  
 Dewell & Rhinehart  
 Fields, Cool  
 Raymond Bond  
 Jubal Barley  
 Billy Shores  
 Dobbs (Clarke & D  
**MINNEAPOLIS**  
 Fantages (26)  
 Eddie Rogers  
 Edna & Fanchon  
 Cody &  
 Edna & Willis  
 Maryannann's Co  
**BITTE, MONT.**  
 Fantages (26)  
 Kafka Stanley & M  
 Lavin & White  
 McDevitt, Reilly, 5  
 Mayne & Bobbe  
 Fred & Orch  
**SPOKANE, WASH.**  
 Fantages (26)  
 Brown & Ladd  
 Carlenda Diamond  
 Kerr & Weston  
 Edna & Roscelle  
 Julia Vutley  
 Rev Unique  
 Paul & Marguerite  
**LUG BEACH, CAL.**  
 Fantages (26)  
 3 Blanks  
 Marion & Dade  
 Huston Eric  
 Edna & Fanchon  
 Burke & Durkin  
 Edna & Rhoda  
**SALT LAKE CITY**  
 Fantages (26)  
 3 Blanks  
 Bert Swor  
 Stepping Along  
 Spent & Wines  
 5 Lelands  
 3 Blanks  
**SALT LAKE, UTAH**  
 Capitol (26)  
 Little Jim  
 Sun & Shady  
 Philly Goldie Rev  
 Bulls & Shady  
 Dorena & W'ner  
**OMAHA, NEB.**  
 Fantages (26)  
 Petit Leann Co  
 Edna Clark  
 Edna & Fanchon  
 Billy Beard  
 Edna & Fanchon  
**KANSAS CITY**  
 Fantages (26)

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Clifton & Brent  
West Point  
A. A. G.  
Howard (24)  
"Moonlight Waters"  
Faulstich  
Mario & Lazaro  
Dennis  
Janton Sils  
Reese Marino  
S. J. REED, MD.  
Century (10)  
Chief  
Chief Tal Pat  
Sorel Co.  
Stanton & Powell  
Drenth Beach  
P. C. Gilbert  
Ann Chang  
"Feel My Pulse"  
New (10)  
Myatone  
Publicity Madness  
Stacy  
Tom Christian Or  
"Mad Hour"  
Stanley (10)  
Gilda Grey Co  
"The Girl"  
BIEM/GEM, ALA.  
Alabama (24)  
"Sandyland" Talt  
Taulaine Albert  
Roy Rogers  
Stacy Rogers  
Coast & Levine  
Fleming  
BOSTON, MASS.  
State (10)  
Joe Knecht  
Joe Connor  
Sadie Thompson"  
Wilson and W  
Singer Priscilla Bu  
"Cyrus"  
MALO, N. Y.  
Buffalo (17)  
"Take Romance"  
"Old Trampers"  
Graham Baker (18)  
Ferdinando Ork  
Faulstich  
Viking Co.

Helen O'Shea  
Victory  
Keystone Ser  
Monk Watson  
Jack  
Jack Mack  
"The Girl"  
Bob Mylan  
Bennie Kyte  
Monk Watson  
Keystone Ser  
Tulor Sils  
Watts & Hawk  
"The Girl"  
Del Debridge  
S/P & St. Chanc  
"The Girl"  
"Take Romance"  
studied Prince

PHILADEL  
WHEN  
PLAYING  
EVNSVILLE  
Victory  
20 halt (20)  
Letch La Vigne  
"The Girl"  
Arthur & Br  
P. C. W. ERM  
Letch La Vigne  
Letch La Vigne  
"The Girl"  
"Follies"  
Munaway. 4  
"The Girl"  
J. Kemmery  
"The Girl"  
HOUSTON,  
Metropolitan  
"The Girl"  
Jerome Mann  
"The Girl"  
Horming  
Carlos and In  
"The Girl"  
INDIANAP  
Palace  
"The Girl"  
Home & Dur  
"The Girl"  
Barnard & R

(18)	Black Raymond	Shepherd of Hills
son	Elly Gibson	Meyer Davis Co
	Bailey	Leon Brunsell
	Secret Haven, CT.	J Stebbins Pres
	NEW HAVEN, CT.	Scott Turin
	Steele (19)	Art Garber - Org
	Paddy Cliff	Moxione
	Ella Price	Fox Hal
	Girl in Every Port'	Joe Chorus
	N. ORLEANS, LA.	Richenden Wom
	Pauser (24)	Edna (25)
	Dewey's	"Galloping On"
	Doyle & Shlirner	Wesley Eddy
	Richy Craig Jr	Vincent Lammann
Bd	Ingely, English	Ben Blue
U T	Sturman, N.Y.	Edna (25)
	Riviera (24)	Robert "Loe"
U T & C	Red Hot Cpers	Alfred Jatch
Ch	June Sis	Sachor Girls
PHIA		
	<b>JACK L. LIPSH</b>	
	<b>TAILOR</b>	<b>908 Walnut</b>
IND.	Hitchins & Rulley's	"Doomsday"
(31)	Helene Kennedy	Paul B. (23)
Lincoln	Whifton & DeKer	"Free-Sail" Unl
Donald	8 Goudits	"Latest from P"
ra		<b>Loew</b>
TEX.		
it		
	<b>NEW YORK CITY</b>	
	American	
TEX.	1st half (26-28)	Paul, Brilliant
(24)	Alexander & Gautier	Sachor, B &
Unit	Yolan & C	(One to half)
Man	Mason	
netto	Johnnie Cliff Orch	<b>Boulevard</b>
(24)	One One One	Paul B. (23)
OLIS	Keth & Wilma	Karoll Bros
(24)	Sparling & Ross	Peronne & Ols
Unit	One One One	Princeton
ditich	2d half (29-31)	Union Wilkenen
	Talk & Sot Fred	(One to half)
	Faber & Wells	5d half (29-31)
	Kelly Jackson Co	Avelyn Cunn'g
	Victor McKee	Raymond Whit
	Jenny Ilyan Co	Stun, Haley &
		Harry Girard

Gantier's Co  
York House Co

**Commodore**  
1st half (26-28)  
Milly Bell  
Mary & Murray  
Pikson & O'Brien  
Charles Chappas  
Arlot Fox & Wilkes  
Murray & O'Brien  
2d half (28-31)  
St Clair 3  
Bill & David  
Bill & Albert  
Lola Larile Co  
3 of U  
O'Dunn & Day  
Mary Ann  
Cahill & Mabelle  
Delaney 2st  
1st half (26-28)  
LeRays  
Rollins  
Cahill & Fern  
Goss & Barrows  
Turns & Keno  
John Snick  
Captain (29-31)  
2d half (28-31)  
Barker & Jordan  
Warner & Corbett  
Barber & Sims  
Bernard & Krantz  
Ivan Alcock & Co.  
(One to fill)  
**Grand**  
4 Hartline  
Bernard & Krantz  
R. C. Pearce  
Al H. Wilson  
Gulran Margrabe  
2d half (28-31)  
Bob & L. Gillette  
E. Robinson  
Kerr & Ensign  
Primrose 4  
Ruth Miller  
Greely 3  
1st half (26-28)  
Rock & Blossom  
Yorkie & O'Brien Co  
(One to fill)  
(Three to fill)  
2d half (28-31)  
Lewis  
Mason & Bailey  
C. C. Rogers  
Dongyan & Lee  
50 Miles from Bwy  
(One to fill)  
Lincoln Sq.  
1st half (26-28)  
Mitkus  
Rodey & Jordan  
C. C. Rogers  
Stan Stanley Co.  
Bortree Sis Rev  
(One to fill)  
LeRays  
Mills & Dean  
Henry Frey  
Perry Mansfield Rev  
(One to fill)

**BROOKLYN**  
Bedford  
1st half (26-28)  
Ely Co  
Vernon Slinger Co  
L. Mayo & Rem  
Farney & Jean  
Lew 3  
2d half (28-31)  
Bardelouns  
Lain & Louns  
John Lyons Co  
Chas. A. M. Dunbar  
(One to fill)  
**Gates Ave**  
1st half (20-28)  
Jack Housch Co  
3 West  
Bradham Mirsey Co  
Ruth Elder  
2d half (29-31)  
Robbins 3  
3 West  
Jack LaVier  
Baxter & Bray  
Yorkie & O'Brien Co  
Fashion Rev  
**McBia**  
1st half (26-28)  
Cul & Smith  
Tom Christian Bud  
(Others to fill)  
2d half (28-31)  
Tom Christian Bud  
(Others to fill)  
John O'Hanlon  
John O'Hall  
Chas. Rogers  
Briscoe & Rauh  
Bobby O'Neill Co  
St. Louis  
Cavalliers  
**ATLANTA, GA.**  
**Grand**  
Gasmor & Byron  
A. C. Smith  
Lola & W. St. Clair  
Lew Kelly Co  
Trevor Rev  
**BAY RIDGE**  
1st half (26-28)  
Jack LaVier  
Rogers & West  
Margie Coates  
50 Miles from Bwy  
(One to fill)  
2d half (28-31)  
Lew  
Al H. Wilson  
Barry Mayo & Rem  
Rogers & Rose  
Bortree Sis Rev  
**BIRMINGHAM, ALA.**  
**Temple** (26)  
3 Westergards  
Mills  
Jimmy Gilden Co  
Jill & Dexter  
Julian Hall Bud

**CONSONS**  
Intimate Chats

**Picture Houses**  
See our Mr. Jerry  
Cargill. The live pic-

32 B'way, at 50th St., N. Y. Cit

ture house agent in the business. He will need no agent. He'll fill the open time.

**LYONS & LYONS**  
PARAMOUNT BLDG. NEW YORK

**National**  
1st half (26-28)  
Bob & L Gillette  
Lorraine Heath  
Max & L. Bralley  
C. J. Conner  
Melody Manion  
2d half (29-31)  
Santitas  
3 Murphy Bros  
Cooke & Langton  
Carmay, Jean  
Jean Fuller Rev  
**Orpheum**  
1st half (26-28)  
Topsy Kress  
2 Rose Kress  
3 Johnny Lyons Co  
Johnny Bernice  
4 Max & Dorothy Rev  
5 Max & Dorothy Rev  
4 Martinis  
5 Violet Hagar Co  
Ketch & Wilma  
Jack Wilson Co  
Dave & Harrie Co  
**State (26)**  
Muirsey McN & R  
Meyler Boland  
Odella Seiva  
Kramer & Boyle  
Lillian Reid  
(One to fill)  
**Victoria**  
1st half (26-28)  
Arlicys  
2

**BOSTON, MASS**  
**Orpheum** (26)  
1st half (26-28)  
C. Frisch & Sadler  
Irving Edwards  
2nd half (29-31)  
Bob Nelson Co  
Rosita  
**Big N. N. Y.**  
State (26)  
Page & Clara  
2nd half (29-31)  
T. J. Strong  
Tina Types  
Royal Gascolgne  
3rd half (32-34)  
Rena  
**CANTON, O.**  
Leew's  
1st half (26-28)  
Aerial Smiths  
Swarz & Clifford  
2nd half (29-31)  
S. Walters  
S. R. Lewis  
Paul Tins Orch  
**CLEVELAND, O.**  
State (26)  
3 Harpers  
2 Newman & Cunard  
4 Diamonds  
Norton & Brown  
Oscar Stang Orch  
**COLUMBIAN, O.**  
State (26)  
Evans & Perez  
Perez & Ellis  
3rd half (32-34)  
Thiemoest & Deland

### Picture Houses

See our Mr. Jerry  
Cargill. The livestock  
house agent in the  
business. He has the  
need of material. He'll  
fill the open time.

**LYONS & LYONS**  
PARAMOUNT BLDG. NEW YORK

**National**  
1st half (26-28)  
Bob & L Gillette  
Leaning & Neal  
Baxter & Ray  
Chas & N Dunbar  
Metcalf & Miller  
2d half (29-31)  
3 Santitas  
Murphy Bros  
Cook & Langston  
Ward & Jean  
Jean Fuller Rev  
**Orpheum**  
1st half (26-28)  
Rose Lyons Co  
2nd half (29-31)  
John Lyons Co  
Johnny Berens Co  
Jack Donnelly Rev  
2d half (29-31)  
4 Martinis  
Violet Singer Co  
Ketch & Wilma  
Jack Wilson Co  
Dave Wilson Co  
**State** (26)  
Muelroy McEn & R  
Myrtle Boland  
Olivia Sene  
Kramer & Boyle  
Edna Reid  
(One to fill)  
**Victoria**  
1st half (26-28)  
Arlicys  
2d half (29-31)

**BOSTON, MASS**  
**Orpheum** (26)  
Gautsiter's Co  
H. J. Stadler  
Irving Edwards  
John J. Finn  
Bob Nelson Co  
Rosita  
**BUFFALO, N. Y.**  
Page & Glass  
H. J. Strong  
Tin Types  
Royal Gascolines  
Br. H. R. R. R. R.  
**CANTON, O.**  
Lee's  
1st half (26-28)  
Aerial Smiths  
Swarz & Clifford  
Wm. Walters &  
Sid Lewis  
Paul Tichen Orch  
**CLEVELAND, O.**  
State (24)  
3 Harpers  
Seymour & Cunard  
4 Diamonds  
Norton & Brown  
Oscar Stange Orch  
**COLUMBIUS, O.**  
26-28  
Evans & Perez  
Peters & Ellis  
H. J. Harris  
Thermast & Delia

Princeton & Yale	Herb Wilhar
Johnny Berlies Co	Nathane & S

Mooney Ch'hill Ry  
**Oriental**  
 1st half (26-25)  
 Ponzilha's Co  
 Skatelles  
 Looie Langton  
 Joek McKey  
 Wm Howard Co  
 2d half (29-1)  
 W E Ritchie Co  
 Murray & Leonard

**UTZ**  
**ORDER:**  
**MONDAY:**  
**FINISH**  
**St. SATURDAY**

Rollins & Fern  
 Berth Williams Co  
 Nethan & Sully

**Palace**  
 1st half (26-25)  
 O'Donnell & Day  
 Jack Wilson Co  
 Charlie Co  
 (One to fill)  
 2d half (29-1)  
 Dorcia & Sons  
 Hall & Symonds  
 Creedon & Davis

**Premier**  
 1st half (26-25)  
 Radio City  
 Meyers & Sterling  
 Dorcia & Sons  
 Burt Collins Co  
 2d half (29-1)  
 Kelly & Co  
 Alice Lawlor Co  
 Goss & Barrow  
 Lander Co  
 Marion Wilkens Co

Oxford 3  
 Josuech Co  
 Renard & West  
 Planno & Landau  
 Thomas & Co  
**DETOY, MICHA**  
 2d half (28-1)  
 Violet H. M  
 Konogon  
 Geo. America Co  
 Corbett & Barry  
 Elms & Pulesen  
 EYANSON

**Tivoli**  
 1st half (26-23)  
 Van Coten & Co  
 Stanley & Ginge  
 Edgar Benet  
 W J Kennedy Co  
 Lent Gitz Rice  
**HOUSTON, RE**  
 2d half (26-23)  
 Lyric  
 1st half (26-23)  
 C. C. Macabell  
 Harry & Davis  
 Harry Hayden  
 Harrington Moss  
 Reed & Hooper  
 2d half (29-1)  
 Ford & Price  
 Bill & Joe Wals  
 2d half (29-1)  
 (Two to fill)  
**HOUSTON, RE**  
 3d Maxellos  
 Cynthia & Claire  
 L. L. L.  
 Dobby Hennshaw  
 Parker Hubb Orr  
 J. J. McFAR

**Hillside**  
 1st half (26-22)  
 Winmore & Dolly  
 Primmie  
 J. J. McFAR  
 Saul Brilliant Co  
 Jeanne Fuller

Trado 2	Emmons
Robinson & Pierce	Hazel Crosby Co

**MEMPHIS, TENN.**  
Stuto (26)  
Clark Marrell Co.  
Clark Marrell Co.  
Calkins & L Barlow  
Wm. Calkins  
Casino De Paris  
**MONTREAL, CAN.**  
Stuto (26)  
Hovard Co.  
Hovard Co.  
Frank Hamilton  
Wally Sharpline Co.  
& M. J. Steno  
Lev. Nislen (26)  
**N.J.**  
Stuto (26)  
Brosius & Barton  
O'Donnell Co.  
De Adamo Co.  
Bimal House  
Bimal House  
**NEW ORLEANS**  
Stuto (26)  
Alexander  
Lillian Benstead  
Benstead & Blair  
Zelaya  
Edith Chusper Co.  
Edith Chusper Co.  
Stuto (26)  
Lillian Benstead  
Lydia Harris  
Frank Sinclair Co.  
Frank Sinclair Co.  
Flo Hedges Co.

**New York City**  
N Chick Hains Co.  
Chick Hains Co.  
Marvel Co.  
(One to two)  
Paul  
Lewis (26)  
CAN.  
Frank Bradwood  
Powere Lwack  
Wm. W. Brown  
London Palace Rev  
Wootton L.L.L.  
Willard  
Henry free (26-28)  
Robbie  
Henry Free  
Moore & Pal  
Mooney Char-Chillity  
Karl  
Carroll Bros  
David Gage  
Libby & Sargent  
Byrdon Mirsey Co.  
Burdette Co.  
**YONKERS, N. Y.**  
Lewis  
Weitch (26-28)  
W. E. Ritchie Co.  
Ritchie Co.  
Parker Simms Co.  
Mansfield & Lindner  
Mansfield & Lindner  
Lorraine (26-1)  
Wells  
Dorland & Neal  
Reed & Blossom  
Wells  
Maker Redford Rev

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**NEWARK, N. J.**  
Pantages (26)  
Henry Lewis (26)  
(One to all)  
**NIAGARA FALLS**  
Pantages (26)  
1st half (24-28)  
Mary Zoller  
2nd half  
Nelson-Dixon Rev  
Nelson-Dixon Rev  
Nelson-Dixon Rev  
(One to all)  
**TORONTO, CAN.**  
Pantages (26)  
Kodak  
Dave & Freddie  
Wichan, Glick &  
Empire 4  
Delachas  
**HAMILTON, CAN.**  
Pantages (26)  
Aase  
Ryan & O'Neill  
Jack's & Queens  
John Ryan  
Everywhere  
**DETROIT, MICH.**  
Pantages (26)  
Hanson & Burton  
L. G. Beach  
Cunham & Behn  
John Ryan  
Roudinely Rev  
**TOLEDO, O.**  
Pantages (26)  
3 Orontes  
Wilson & Kespell  
Edna & Fanchon  
Mills & Gellie  
**INDIANAPOLIS**  
Lyrrie (30)  
Pew & Gellie  
Fields & Cook  
Raymond Bond  
Edna & Fanchon  
Dilly Sharpe  
Dilly Sharpe  
Dilly Sharpe & D  
**MINNEAPOLIS**  
Pantages (26)  
Edna & Fanchon  
Edge & Media  
Lody  
Lody  
Lody & Wells  
Hayemann's Co  
Lody  
**Temple (26)**  
Kafka Stanley & M  
Laur & M  
McDevitt Kelly & M  
Laur & M  
Memphis Orph  
**SPokane, WASH.**  
Pantages (26)  
Brown & LaHar  
Carolina Diamond  
Paul & M  
Burt & Roudinely  
Tully Valley

**TACOMA, WASH.**  
Pantages (26)  
Hanson & Burton  
Lo Rogers Williams  
DeSylvia Nice Club  
Duncan & Brice  
Duncan  
**PORTLAND, ORE.**  
Pantages (26)  
Cosmopolitan 3  
Doran & Soper 4  
Doran & Soper 4  
Biddle Fovey  
Parliss & M  
**SAN FRANCISCO**  
Pantages (26)  
Priority 3  
Hanson & Burton  
Hanson & Burton  
Crisp 15  
L. N. Bushman Jr  
L. N. GELFES  
**Pantages (26)**  
Aase's Co  
Hanson & Burton  
Ruloff & Elton  
Rogers & M  
Hanson & Burton  
John Bowers  
Hanson & Burton  
**LOS ANGELES, CAL.**  
Pantages (26)  
Moran Kelo & I  
Hanson & Burton  
Stanley & Blum  
Hanson & Burton  
Perez & Marguerite  
L. G. BEACH, CAL.  
Pantages (26)  
3 Blanks  
Marion & Dade  
Dade & Ray  
Agnes Avery  
Hanson & Burton  
Fridkin & Rhoda  
**SALT LAKE CITY**  
Pantages (26)  
Coffee Pot Dome  
Bert Svor  
Hanson & Burton  
Hanson & Burton  
Hanson & Burton  
**OGDEN, UTAH**  
Capitol (26)  
Liddy  
Shirley Shaw  
Shirley Shaw  
Shirley Shaw  
D'Andrea & Wither  
D'Andrea & Wither  
D'Andrea & Wither  
World (26)  
Pett Leana Co  
Pett Leana Co  
Fred  
Fred  
Gilbert Avery Rev  
**KANSAS CITY**  
Pantages (26)

## Paramount, N. Y. C.

**THIS WEEK**  
Direction  
**Joe + JEDDY & SMITH—Ed**  
226 West 47th St. Suite 901

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<b>SEATTLE, WASH.</b>	Flowers Girls
<b>Pantages (26)</b>	Robbin Berta
Juggling McBanns	Carlisle & La Mal
Verdi & Pennell	Revelations
Dewey & Gold	Robin Lay & A
Ray Hughes & Pam	Olympia & Jules
Herbert Holt	<b>MEMPHIS, TENN.</b>
<b>VANCOUVER, B.C.</b>	<b>Pantages (26)</b>
<b>Pantages (26)</b>	Jack Hughes Duo
Christie & Nelson	Elson City 4
Fulmer & Wayne	Margret Mayne
Manney Gelbrue	Romaine & Casto
Noodles Fagan	(One to fill)
Joe Pantong	

**CHICAGO, ILL.**  
Belmont  
1st half (28-38)  
Russian Cosacoks  
Frank Ruff Co  
2nd half (28-38)  
Bud Randall  
(One to fill)  
1st half (29-1)  
Andrew & Carter  
2nd half (28-38)  
Cortella Ctr  
Friedell & Gold Co  
(Others to fill)  
**Diversey**  
1st half (28-38)  
Howard & Linn  
Joe Kayser Bldg  
Baro & Co  
Peter Higgins  
Hyle & Burdell  
1st half (26-38)  
2nd half (28-38)  
Annie C. Brown  
Friedell (Gold Co)  
Cortella Ctr  
Real Estate Co  
Senna & Denn  
2nd half (29-1)  
**All Wrong**  
(Others to fill)

**Majestic (26)**  
Zelda Bros  
Will Aubrey  
Columbia Stanton  
(Three to fill)  
**Rivera**  
1st half (26-38)  
Bill Robinson  
Spotlight Rev  
(4 & 5 Elms  
(29-1 to fill)  
2nd half (28-31)  
3 Vagrants  
Gordon & Holbr  
Johnny Barry Co  
(Three to fill)  
**DENVER, ILL.**  
**Capitol**  
1st half (26-28)  
Dick Henderson  
2nd half (28-38)  
3 Brown  
Eagry Mackachn  
(29-1 to fill)  
2nd half (28-31)  
Gordon & Dumber  
Ned Wayburn's R  
(Others to fill)

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H'chims & H'W's H'lon Kennedy H'lfon & H'lfet 8 G'ouids	"Doomsday" H'lfon (2) "See-Saw" Unit "Latest from Paris"
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# Loew

<b>NEW YORK CITY</b> <b>American</b> 1st half (26-58) Alex'ndr & Gaultier H'lon & Gale H'lfon & H'lfet Paddy Cliff O'fer H'lfon & Gale Ketch & Wilma Sparring & Rose (One to fill) 2d half (29-23) Jack & Fred Packer & Wells Kelly Jackson Co Nixon & H'lfet Jimmy Ryan Co	<b>Saul, Brilliant Co</b> Thatcher D & A (One to fill) <b>Boulevard</b> 1st half (26-58) Karoll and Bernone & Oliver Princeton & Yale Stan Stanley Co (One to fill) 2d half (29-31) Arlen Evelyn Cunniff Raymond Wilbert Stan Stanley Co Harry Girard Co
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**NEW YORK CITY**  
**American**  
1st half (26-28)  
Alex'nd'r & Gautier  
Dolan & Gale  
Mason & Bailey  
Paddy Cliff Orch  
Al Gale Co  
Ketch & Wilma  
Sparling & Rose  
(One to fill)  
2d half (29-1)  
Jack & Sol Freed  
Paber & Wells  
Kelly Jackson Co  
Dixon & O'Brien  
Jimmy Ryan Co

Edgar Berg  
W J Kenned

Rollins & Fern  
The Williams Co  
Nathan Sully  
**Palace**  
1st half (20-28)  
O'Dunn & Day  
Cahill & Davis  
Lola Gilrle Co  
One to nil  
Macie & Brantley  
Cahill & Davis  
Freeman & Davis  
(Two to nil)  
Preston  
1st half (20-28)  
Oxford  
Red Rogers  
Meyers & Sterling  
Dunovan & Lee  
Bank College Co  
2d half (20-21)  
Ellis Co  
Alice Lawlor Co  
Goss & Barrows  
Cahill & Davis  
Marion Wilkens Co

Baker & Gray	Kitty Doner C
Joe Marks	Black & Sully

**A.** Baker, N. J.  
**B.** BATTEN, N. J.  
**C.** DIXON, N. J.  
**D.** EATKIN, N. J.  
**E.** FARRER, N. J.  
**F.** GIBSON, N. J.  
**G.** HARRIS, N. J.  
**H.** JONES, N. J.  
**I.** KILPATRICK, N. J.  
**J.** LEE, N. J.  
**K.** MANN, N. J.  
**L.** NICHOLS, N. J.  
**M.** O'BRIEN, N. J.  
**N.** PETERSON, N. J.  
**O.** RICE, N. J.  
**P.** SMITH, N. J.  
**Q.** TAYLOR, N. J.  
**R.** WALKER, N. J.  
**S.** YOUNG, N. J.  
**T.** ZIMMERMAN, N. J.  
**U.** ADAMS, N. J.  
**V.** BAKER, N. J.  
**W.** CLARK, N. J.  
**X.** DAVIS, N. J.  
**Y.** EVANS, N. J.  
**Z.** FOSTER, N. J.  
**AA.** GIBSON, N. J.  
**AB.** HARRIS, N. J.  
**AC.** JONES, N. J.  
**AD.** KILPATRICK, N. J.  
**AE.** LEE, N. J.  
**AF.** MANN, N. J.  
**AG.** NICHOLS, N. J.  
**AH.** O'BRIEN, N. J.  
**AI.** PETERSON, N. J.  
**AJ.** RICE, N. J.  
**AK.** SMITH, N. J.  
**AL.** TAYLOR, N. J.  
**AM.** WALKER, N. J.  
**AN.** YOUNG, N. J.  
**AO.** ZIMMERMAN, N. J.  
**AP.** ADAMS, N. J.  
**AQ.** BAKER, N. J.  
**AR.** CLARK, N. J.  
**AS.** DAVIS, N. J.  
**AT.** EVANS, N. J.  
**AU.** FOSTER, N. J.  
**AV.** GIBSON, N. J.  
**AW.** HARRIS, N. J.  
**AX.** JONES, N. J.  
**AY.** KILPATRICK, N. J.  
**AZ.** LEE, N. J.  
**BA.** MANN, N. J.  
**BB.** NICHOLS, N. J.  
**BC.** O'BRIEN, N. J.  
**BD.** PETERSON, N. J.  
**BE.** RICE, N. J.  
**BF.** SMITH, N. J.  
**BG.** TAYLOR, N. J.  
**BH.** WALKER, N. J.  
**BI.** YOUNG, N. J.  
**BJ.** ZIMMERMAN, N. J.  
**BK.** ADAMS, N. J.  
**BL.** BAKER, N. J.  
**BM.** CLARK, N. J.  
**BN.** DAVIS, N. J.  
**BO.** EVANS, N. J.  
**BP.** FOSTER, N. J.  
**BQ.** GIBSON, N. J.  
**BR.** HARRIS, N. J.  
**BS.** JONES, N. J.  
**BT.** KILPATRICK, N. J.  
**BU.** LEE, N. J.  
**BV.** MANN, N. J.  
**BW.** NICHOLS, N. J.  
**BX.** O'BRIEN, N. J.  
**BY.** PETERSON, N. J.  
**BZ.** RICE, N. J.  
**CA.** SMITH, N. J.  
**CB.** TAYLOR, N. J.  
**CC.** WALKER, N. J.  
**CD.** YOUNG, N. J.  
**CE.** ZIMMERMAN, N. J.  
**CF.** ADAMS, N. J.  
**CG.** BAKER, N. J.  
**CH.** CLARK, N. J.  
**CI.** DAVIS, N. J.  
**CJ.** EVANS, N. J.  
**CK.** FOSTER, N. J.  
**CL.** GIBSON, N. J.  
**CM.** HARRIS, N. J.  
**CN.** JONES, N. J.  
**CO.** KILPATRICK, N. J.  
**CP.** LEE, N. J.  
**CQ.** MANN, N. J.  
**CR.** NICHOLS, N. J.  
**CS.** O'BRIEN, N. J.  
**CT.** PETERSON, N. J.  
**CU.** RICE, N. J.  
**CV.** SMITH, N. J.  
**CW.** TAYLOR, N. J.  
**CX.** WALKER, N. J.  
**CY.** YOUNG, N. J.  
**CZ.** ZIMMERMAN, N. J.  
**DA.** ADAMS, N. J.  
**DB.** BAKER, N. J.  
**DC.** CLARK, N. J.  
**DD.** DAVIS, N. J.  
**DE.** EVANS, N. J.  
**DF.** FOSTER, N. J.  
**DG.** GIBSON, N. J.  
**DH.** HARRIS, N. J.  
**DI.** JONES, N. J.  
**DJ.** KILPATRICK, N. J.  
**DK.** LEE, N. J.  
**DL.** MANN, N. J.  
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# SQUAWK AND SQUEAL AT JUNGLE CLUB

\$22 Check at 5:30 a. m. for Party of 4-3 Cocktails and 2 Ginger Ales

Three old-fashioned cocktails and two ginger ales almost caused a small-sized riot in the Jungle Club, 221 West 53d street, when a bill of \$22 was submitted to John Brady, investment broker of 3331 Richards street, Dayside, L. I., according to Patrolman Bill Heller of the West 47th street station, who was sent to the Jungle Club.

Heller arrested Wilfred Renault, 25 of 3772 Decatur avenue, Bronx, and said to be a brother of Jack Renault, the pugilist. Renault, according to Heller, is a bouncer at the club. He was charged with disorderly conduct. Following morning in West Side Court, he was discharged by Magistrate Richard P. McKiniry when the complainant failed to appear.

Brady went to the club accompanied by his wife and Eugene Reilly, 37, broker, of 3628 North 27th street, Flushing, L. I. In the party was arrested Reilly. They had just left the Frivolt Club, said Heller. They ordered the drinks and a bill was handed to Brady. He was staggered by the figure.

He argued with the management and they told him it included the covert charge. The drinks came to \$2 and the covert charge to \$12, making a total of \$22. "But it is 5:30 a. m.," said Brady. "Very well, we'll lift the covert charge," said the manager, and they did. Brady paid the \$10 and started to leave with his party.

As they started for the door Heller said that Brady told him that Renault shouted, "All can leave except that little fellow," indicating Brady. The party was in evening dress. Just as Brady reached the door he was seized and yanked back. The rest were outside, said Heller.

Being near Easter they must have decided that Brady should have an "egg" planted on his face. Before he could object he was struck on the left cheek bone and then hurled outside, he said to join his party. The four went to the West 47th street police station and complained. Heller was sent back to make an arrest. Brady identified Renault as his assailant.

In the police station-Reilly was placed under arrest on charge of being intoxicated. He spent the night in the West 80th street station house in his evening clothes. Renault got bail. In court Brady refused to prosecute and Renault was freed. Reilly received a suspended sentence.

## Sardi "Shakers" Convicted

Convicted of having attempted to "shake down" Vincent Sardi, proprietor of Sardi's restaurant, 24 West 47th street, John Williams, 30 of the Byron Hotel, John Kirk, 45, Hudson Hotel, and Emanuel Rosen, 24, of the Pasadena, were held without bail in Special Sessions for investigation and sentence March 23. The specific charge against them was petty larceny.

According to Sardi, Detectives Kane and Coleman, the three men attempted to induce the restaurant owner to contribute to "the boys" by purchasing eight tickets at \$2 each for an alleged ball to be given at Rumanian Hall, the purpose of which was to be induced to obtain funds for a "Smith-or-President" campaign.

Sardi notified the detectives of the West 47th street station. Sardi had arranged for "Judge Burke's" man to call in the afternoon. Coleman and Kane played the game in an adjoining room and when the three defendants called all were nabbed as Sardi handed marked bills to one of them.

According to Detective Kane, Rosen admitted after the arrest that he had played the "game" in fact, but that he had been induced to go into it by a man named Carson who conducted an office under the name of the Federal Service Bureau at 1540 Broadway. He said this man had promised him and the others a \$50-50 split on each ticket sold.

Sandy Burns, from Gibson's Standard theatre, Philadelphia, is in New York at the Shamora, Harlem, staging colored revues.

## MRS. ROACH ACQUITTED

Street Beggar Said She Had to Take Children With Her

Although she pleaded guilty to using her three-year-old daughter, Sophie, as a sympathy dodge when arrested in the West Side Court, Mrs. Anna Roach, 35, of 627 West 48th street, denied her guilt in Special Sessions and after trial was acquitted of the charge.

Policeman Dennis Sheehan, of the West 48th street station, arrested Mrs. Roach, March 3, last, on a charge of begging at Broadway and 47th street. With the woman at the time was her daughter, asleep in a carriage. Two other children ran away as Sheehan approached the carriage. Mrs. Roach, according to Sheehan, solicited alms. Two of the three justices decided on the woman's acquittal after hearing her denial that she purposely used the children to excite sympathy. She declared she was compelled to take the children with her when she sought alms as a musician. She produced a zither in court.

## AFTER "HOP JOINTS" NORTH OF CANYON

Detectives J. T. Brady and Robert E. Morris, Chief Inspector William L. Maher's staff, have been assigned to wipe out "hop joints." Recent complaints at Police Headquarters are that fashionable ophiom parlors have made their headquarters in various hotels just north of the Big Alley.

"Pleasure smokers," after leaving cabarets, speakshouses, have wandered their way uptown to frequent these places. The establishments have heavy brocade curtains strung across the doors to preclude the fumes from getting outside, are richly furnished and are doing a big business according to reports.

Brady and Morris began to round up alleged suspects, their first raid being on the 16th floor of the Broadway View hotel, 2720 Broadway, near 104th street. There they arrested Louis Pastore, 44, 2720 Broadway; Joseph Adams, 35, Webster avenue; Abe Fischer, 35, salesman, 112 110th street; Joseph Pasasda, 44, process server, 178 Lafayette street; Mrs. June Lewis, 27, 1452 Madison avenue; and Sarah Passola, wife of Joseph. Mrs. Lewis, the sleuths said, has two children, Adamo and Fischer, criminal records.

The detectives were admitted by posing as bellboys. As they stepped in they heard a crash. Looking out, they said they saw on the roof of an adjoining building the fragments of opium pipes, jars of alleged opium and other contraband. The six people were arrested, some arraigned in night court before Magistrate Flood and others before Magistrate McKiniry in West Side Court. Three were charged with possessing narcotics and three with disorderly conduct. However, all were discharged as the court ruled that the contraband was not found in the actual possession of the defendants.

Following day the same detectives entered the apartment of Cila Ross, 30, milliner, on the eighth floor of the Broadway View. There they alleged they found an opium pipe and jars of stuff they claim to be opium. Miss Ross denied ownership. She was charged with possessing narcotics and arraigned in West Side Court, but was granted an adjournment by Magistrate McKiniry.

## Salesman Picks Cop For Theatre Flirtation

It cost George Burns, 35, shoe salesman, \$10 to flirt with Patrolman George Meyers of the West 47th street station on the New York Roof. Burns was found guilty by Magistrate Richard McKiniry in West Side Court and paid his fine. Meyers is doing plain clothes work and concentrating on the "weak sisters." He sat in the balcony only a short while when he said that Burns began to flirt with him. "I tried to ignore him. My eyes-placed Burns under arrest."

Emmel With D. B. & H.

Los Angeles, March 20.

Lou Emmel is now with De Sylva, Brown and Henderson and representing that concern in San Francisco. He was formerly with Berlin's local office.

## 50 OUT OF 200 JOINTS WITH NO "RECORD"

Cops Surprised to Find Many Have Escaped Pinches—Main Line Surveyed

That a strict surveillance is being kept on the owners and officers of cabarets, night clubs and speakshouses throughout the city became known as a result of a survey made by the police as to whether owners or officers of these establishments have ever been arrested. Wherever an owner or officer of one of these places is arrested his place is "disapproved" of by the gendarmes. This record is sent to the Commissioner of Licenses. If the owner seeks a renewal he is out of luck. Many knowing the police have put in "finger on the line" and had a chance and operate without getting a renewal, knowing the fatality of appearing before Commissioner Quigley.

Deputy Chief Inspector James S. Bolan, in charge of the Third Inspection District, that embraces the Big Stone, receives records and his men see to it that owners or officers so recorded by the police close up or sell out.

When the survey was made in Longacre and Times square the police were amazed to find that about 50 percent of the operating night clubs, alleged speakshouses and so-called cabarets had no record. The police report showed that there are about 200 clubs and cabarets on and adjacent to Mazda Lane.

The investigator of the police department stated that many persons were patronizing the "hop chop places." "Prices are reasonable, patrons are not gyped and chances of losing personal belongings are less," he said.

There are no covert charges, he added, and when the bill is presented the owner does not look like the national debt.

In one place that has been disapproved of the record showed that the owner had kicked a patrolman in the groin. He was arrested for assault and free for all before the Grand Jury and the owner indicted. When arraigned in Special Sessions again he was freed.

"What's the use?" say the cops.

## Mary Trask Rather Embarrassed by Hotel

Mary Trask, 23, 345 W. 45th street, formerly in "Rio Rita," was arraigned before Magistrate McKiniry in West Side Court on a charge of defrauding a hotel and was held in \$500 bail for trial day later. Miss Trask was arrested by Detective Wm. O'Connor on complaint of Charles Walsh, manager of the Marie Antoinette, 66th street and Broadway. Walsh charged that the actress had lived at the hotel several months and owed a bill of \$120.

Walsh said that on March 10 he made a demand for the money and Miss Trask told him she would be unable to pay for two weeks. Walsh stated he then asked her to leave and held her baggage. According to Walsh, a couple of days later he again saw Miss Trask at the hotel and learned that she had stayed in the apartment of another guest, a friend. Walsh again made a demand for the money and when she did not pay it he summoned the detective.

Miss Trask denied that she had any thought of defrauding the hotel and said Walsh seemed satisfied to wait two weeks. She also remarked that she had frequently owed the hotel bills, but always had paid. When the case was called several days later Walsh, who had been summoned for holding her property unlawfully, decided to accept a certified check and promised the magistrate he would return Miss Trask's property.

## MUSEUM ON 14TH STREET

Wagner Bros. will spot a museum and freak show on 14th street near Broadway, the first of the street has had since the demolition of Huber's museum several years back.

The downtown stand due for opening in two weeks gives the Wagner three museums in New York City as well as their summer attractions at Coney Island.

Charles L. Hertzman, general manager for Schwab and Mandel, sails March 28 for the West Indies, where he will vacation.

## GREENWICH VILLAGE AS IS

By LEW NEY

(Self-Designated Mayor of G. V.)

Boni & Liveright, who publish everything from the naughty novels by Maxwell Bodenheim to the latest autobiography of Isadora Duncan, not to mention 20 books of plays by Eugene O'Neill and the gay and paying poetry of Dorothy Parker, announce, in their spring list, goshawnying ledgermain by a trinity of Villagers.

For husband Harry Kemp, almost as expert as Hippolyte Tlavel or Fred Lewis, has recorded Romany Marie's divinations and Brancusi has done illustrations for a new book of the mystical occult. To be sure living in one's own cups at Marie's is different from being in one's cups at Toni or Angelina's or Louis' or Perelli's.

A dozen years ago Romany Marie and her bandit-like Marchand opened their first Village rendezvous on Sheridan Square. Don Dickerman in the basement and Paul Rand in the main floor shared a building there with Marie and Millie Davenport Moss. Those delightful days are done and the old ramshackle structure went down years ago to make room for a movie palace which was never allowed to be built on account of being in a "restricted block."

Romany moved before the razing began and eventually reopened in her quiet, queerish place at 20 Christopher street. For seven years the little room of the new location buzzed with the talk of the town, brought lovers together and made ends meet, what with the rent only \$30 a month.

And then a new and remodeling landlord stepped in and Marie with Marchand fled to Woodstock. The rent raised to 100 gerres did not appeal to the pair, and for a year they hibernated on the near corner where Waverly place weaves to the north. Eventually the old and crumbling Guido Bruno's Garret, later run by Grace Godwin, Frank's wife, became available and the old-time creators abandoned their temporary quarters to another crew of house wreckers.

### Kept on Moving

After two years of more Turkish coffee and "happily funny" dishes done by Marchand in this old hangman's house, another move was ordered by the contemplated erection of an incubator on Washington Square south. But the Garret is gone, the gay and soothing and stimulating Garret the Garret. And now Alan Seeger to Harry Kemp, from Edna St. Vincent Millay to Mary Carolyn Davies, from Polly Holladay to Imogene Comer, from Barney Gallant to Bobbie Edwards, from Arthur Lee to Mary Fair has known and loved and remembered.

Now our Romany Marie has lost herself in a newish building in the Minettas, near the very spot where Thiodosia Burr and her father, Aaron Burr, used to fish for trout 135 years ago. If you can find the Minettas, near the subway, just below West 3d street you will discover there the Heart of Bohemia, the soul of a seers and the superficial spirit of a brigand. For a dozen years hasn't elongated much the histrionic pose of the otherwise unimpaired Marchand, nor the sympathetic softness of Marie, nor the names of the regulars.

### Teaching Incorrigibles

Katherine Larkin came out of Kansas a year ago to join her sister, Margaret, whose play, "El Cristo," won the Belasco prize for the Dallas Players two years ago. Katherine erected a job for herself in Manhattan Island, where she has taught art to minor incorrigibles committed by our courts to the House of Refuge.

Last week Katherine's exhibition of the result of her year's work was opened at the Art Centre, to continue until March 24. Here the young artist-ponologist presents examples of the amateur art she has directed and stimulated in her incorrigible wards.

Katherine and Margaret Larkin live on Macdougall street, across the way from the Provincetown Playhouse. Margaret is doing publicity for radical orators and writing plays for pastimes.

### Kismet Cashes In

Kismet has cashed in again, this

time from penetrating, personal publicity created by punching his landlord's nose and kicking him down the stairs. Ten years ago he flitted from attic tenement to basement beany in the Village, seeking to sell his poetry magazine that lived for an issue or two. (Like "Tiny Tim of soul-candy fame, real name Felter, and whose father was superintendent of our water works in Austin, Tex., when we were boys together), like the peddler of sweets he, Kismet, never told anyone that his name was Harry James Stutzman. Like my own, Luther Widon, it didn't sound as Village as New York.

But Kismet eventually told Clivette his real name, and Clivette is not famous for keeping secrets. It was news to me that Kismet made "Who's Who"; that he is married and has two tiny responsibilities. But as a number of notoriety Kismet was not unknown to me and it seems so easy to net columns of space in our dear dailies these newsless days.

### Locating Tiny Tim

Many wonder whatever happened to Tiny Tim. Begging 11 years ago in a small way on Milligan place he made a small fortune in six years selling his factory-made candies with odds of vague words about metaphysical cla-trap. Today he is a prosperous healer and teacher in San Diego, where the folks are said to be even more gullible than New York's irrepressible slummers. Here he leads the blind into the blunder occult, the mad and maddening mysticism of normal minds with numerology, astrology and oldish new thought.

Young Felter, alias Tiny Tim, is known on the Pacific Coast as Timaeus. Recently at a reception in his wife's crowd was so large that all of the refreshments gave out. The gab-gifted Timaeus spoke a few words into the atmosphere and the tables were filed again. This modern miracle is still the talk of the gullible of Southern California, and the story has come to me from one who was there at the time.

### Villagers' Harlem Ball

The many Villagers who never miss a ball thrown by a Villager will travel to the Harlem Casino next Friday night (March 23) to jazz away most of the dark hours in the dark belt. For popular Jim Harris of Gay street gives a benefit that night for his father's industrial school for colored boys way down south in Georgia.

## Greenwich Village Wants Chumps Back Again

Greenwich Village has launched a new campaign to restore its former popularity as a playground for out-of-town chumps, flappers and their boy friends.

The Village cabaret men have dusted the cobwebs from the charter to their former organization, Greenwich Village Association, which was included in its membership both merchants and cabaret operators, with a view of getting together next week in general meeting, to discuss ways and means to restore the former lure of the Village to the sticks.

Arthur Schwartzman has taken upon himself the task of getting the membership and newcomers to the Village together.

### ALMOST LOSES HER PUP

Luth Brady, now in Boston with "Good News," came very near losing her sacred blue chow dog, according to her mother, Grace. The Brays live at 25 W. 50th street.

Mrs. Brady summoned to West Side Court Leo Oestricher, art dealer, and his wife, who have a store on Sixth avenue. The Oestrichers' son, Edward, owns an alreidae. According to testimony of Mrs. Brady, Estelle Thompson, a friend, had the chow out for an airing when the alreidae ran from the store and almost devoured the smaller dog.

After hearing Miss Thompson's testimony the court found Leo Oestricher guilty of failing to have his dog muzzled. A fine of \$2 was imposed.

## ON THE SQUARE

## Vincent Astor's \$2,000,000 Yacht With Aeroplanes

The first private yacht to carry aeroplanes, and that "s" is just as plural here as anywhere, is now being completed abroad for Vincent Astor. This latest aquatic chalet is to have two planes, besides a couple of tenders capable of scurrying around at 45 miles per hour. These latter are Chris Craft jobs, which dovetail into the \$2,000,000 the yacht would have cost if built over here, at \$9,750 each.

Those boys who take their boating seriously, have formed the habit of building those canoes across the big water. The idea is to bring them over here under their own power, which leaves the revenue department with a sheepish grin. The Astor craft will take up 257 feet of any body of water it happens to be trying to make a dash out of, and that's just the length from nose to tail—going to stem if nautical.

This may settle who has the right to wear a yacht coat and cap, and drive Harry Richman into opening another night club.

## Ann Page Landed After Thaw Left

Ann Page, who was born Anita Pomares, went to Hollywood as Anita Rivers and changed her name when her erstwhile backer, Harry K. Thaw, departed, has the lead opposite William Haines in "He Learned About Women." M-G-M has decided that Ann is a bet and the girl is having things made easy for her.

Susan Hughes, Thaw's other "star" in the transient Kenilworth Productions, has yet to get her first break.

Ann Page, screen actress, has filed a protest with Frank Woods, executive head of the Motion Picture Academy of Arts and Sciences, against the use of her screen name by Miss Pomares. The complaint states that one Anita Rivers, who was brought to Hollywood recently by Thaw and signed to a M-G-M contract, was given the name of Ann Page by studio executives, who overlooked the fact that there was already an actress by that name. The original Ann Page in private life is the wife of the motion picture director, David Kirkland, and is working at the First National studios in "The Yellow Lily," and states that she will go to court, if necessary, to keep her screen name.

## Josephine Baker Returning

Josephine Baker is coming back to New York from Europe. That may mean nothing to Times Square but it's a panic in Harlem. Miss Baker is the dusky beauty with a figure that set Paris wild, or it seemed so. Paris saw Josie's figure, all of it. If not on the stage, in windows and on magazine covers.

Paris sort of got accustomed to the Baker shape and her reported marriage to a titled someone from somewhere didn't bring them back. Josie drifted onward, but wherever she went it didn't seem like Paris. So she's coming back and Lew Leslie may induce the black belt singer to undrape in a colored show he's thinking of.

Besides showing everything, Josie can coo and howl! Another returning colored professional shortly will be Johnny Hudskins, who has made good in the capitals abroad, London and Paris. He's another Leslie want for the same show, along with his present colored troupe at the Ambassadors nite club, New York.

## Will Rogers' Act Didn't Suit Him

Will Rogers returned the \$3,000 paid him by the Miami Woman's Club for speaking through the microphone on the stage of the Auditorium there that was packed on Saturday night at \$4 top. Rogers wrote the local dailies telling them he had done a bad act and called his turn in Miami, where he had the most friends and wanted to do his best, a flop.

Bill said the Auditorium was so huge he could not see familiar faces that he wanted to kid about, nor could he do his usual up and down stage walking round when talking. That removed the intimate touch necessary to him, said Bill, and was why he returned the trio grand, because he didn't think he had earned it.

## Cop Bit Too Energetic

A motor cycle cop threw 45th street, between Broadway and Sixth avenue, in a panic last Tuesday night. Assigned to disperse a meeting of anti-Hungary delegates, he had swooped upon the Austria-Hungary delegates meeting at the Hotel Knickerbocker the copper ran mad up and down both sides of the street on motorcycle and knocking over any pedestrian that came his way.

The incident broke as theatres were breaking and with many innocent promenaders bumped back to Broadway by the copper. Those not in the know thought the copper had gone goofy.

## Bad Judgment on Lighters

Practical lighters are abundant for the purposes of lighting cigars and cigarettes but some theatre patrons are using them illicitly. Too often of late men have been noticed flashing the little gags to read programs in dark scenes. A blaze, even one so small, is a discomfort to audiences and theatre managements have frowned on the new theatre pest. Raus.

## Hanging Onto Colored Valet

James Gleason has a cold valet. His name is Larry Wilson and Larry thinks there's nobody like Jim. Gleason, now in New York, had placed a platinum wrist bracelet made similar to the A. E. F. army identification tag on Jim. It has the following on it:

"Drunk or sober, return to James Gleason."

## Pop Barkeeps in Demand

Grosses away off in the hundreds of Times Square and has been for the last month. Too many joints the reason.

Popular bartenders with followings and ability to bring in the trade and handle them can write their own ticket from a stiff salary, to a declare in on the joint.

## Noisiest Theatre on Broadway

Question: What New York legit theatre has the noisiest seats? Answer: The Guild, and guaranteed to ruin any first act. Try hard to hear anything up there as the Manhattan audience strolls in all the way to 9:15. And the Guild has a habit of ringing up at 8:30.

## Had Enough to Eat

When Tom Sharkey, the former heavyweight, was taking his first deluxe railroad trip with his manager, they had dinner and returned to their state-room. Shortly after seated a dining car waiter looked in, saying: "Second call for dinner."

"Don't they know we were just in there?" asked the fighter, "I can't eat again now."

## Quick Pose Photos Slumping

A marked slowing up in business at the various quick pose photograph stores appears to have set in. The stores have been doing a land office business since last summer but the edge seems to be off the racket.

The late Horace Dodge, Senior's, 250-footer, "Delphine," carried a crew of 90 when at sea. Following the death of Mr. Dodge, the family figured out it was cost \$300,000 to take the yacht abroad for three months. They didn't go.

Lynn Barnol, press agent, bought a Pierce-Arrow last week. The best his boss, Samuel Goldwyn, can do is a Rolls-Royce.

Punch and Judy shows for store window advertising are being used by Coca-Cola as a drug store plant.

## PALM BEACH

Palm Beach, March 16.

Meyer Davis came to Palm Beach last week, canceling a West Indies cruise, to conduct a 20-piece orchestra for the annual costume ball of Bath and Tennis Club, the world's most exclusive resort club. Davis received \$3,000 and expenses for the engagement.

Besides the ball, a series of nine tableaux were put on by Ben All Haggin, in which important society personages appeared. Decorations and setting were especially prepared for the occasion by Joseph Urban. The club spent in the neighborhood of \$10,000 to make the costume ball the outstanding event of the social season.

## Special Tableaux

Newspaper reporters were barred. None of the local papers carried a report of the affair. Various excuses were made as to the reason for the bars being up for the local society scribes. One was that a tableau called "The Song Is Ended" was done in pantomime and showed the romantic Elin Mackay-Irving Berlin marriage.

Other tableaux were labelled "Phantom Goddess," cannibalistic scene (similar to a setting in Hammerstein's "Golden Dawn"); "Memories"; "Palm Beach" (reminiscent of Ziegfeld's "Palm Beach Night"); "Rhapsody in Blue" (in four parts); "A Spanish Scene" and "Show Boat," in which Mr. Stotesbury played the Charles Winiger role. The show ran 30 minutes with incidental music furnished by Davis and his orchestra, one performance only.

Stage and lighting effects alone cost ten grand. A carload of costumes was brought from New York. Stage and lighting effects erected were taken down immediately after the show.

Le Montmartre closed Saturday as did also the Chez Bouche Jungle. Both rooms were deep in the red at the blow-off. Bouche, of the Villa Venetia, Chicago, paid off and said he would be back next season.

Benny Field, master of ceremonies and the Marvellers-Millers, ballroom dancers, closed at the Rose Room of the Vineta Hotel Saturday. The room lost plenty of dough during the season. The Paul Specht unit under direction of Al Payne continues until March 24.

Flo Ziegfeld arrived here Sunday, for a visit with his wife and child.

## 'Dicks' Still After Bandits Of 30th St. \$4,400 Stick-up

Detectives of West 30th street station are still chasing the two bandits who on Friday entered the office of Peter Clark, Inc., manufacturers of machinery and stage equipment, 544 W. 30th street, and escaped with the \$4,400 weekly payroll.

An armored car had just delivered the weekly payroll from the Manufacturers' Trust Co. when the highwaymen entered. One of the men drew two pistols and the other displayed a sawedoff shotgun which he had strapped to his shoulder under his overcoat. As they entered the office they encountered Margaret Kollerher, telephone operator, and William Otterbein, vice-president of the concern. They commanded them to hold up their hands and then noticed two other girls, Dorothy Steinman and Mary Meyers, stenographers. The bandits made the girls join the others and then marched the group upstairs to another office where more employees were working. After all were lined against the wall one of the bandits asked where the money was placed. Thomas Kevany, cashier, pointed to a desk drawer.

While one of the men covered the employees the other walked to the drawer and extracted the \$4,400. They then ran downstairs and hopped a touring car for their escape. Meanwhile Robert Hendrickson, an engineer employed by the company, had called the office on the telephone, but Miss Kollerher had left the key open and he heard the bandits ordering her away from the switchboard. He hung up and communicated with police headquarters. The West 30th street station, a few blocks away, was notified and a half dozen detectives were dispatched to the scene. When they arrived the robbers had disappeared.

## HOLLYWOOD BUZZ

"Abie's" Preview Drew Huge Mob

One of Hollywood's favorite games, "spotting previews," reached a high point when "Abie's Irish Rose" was previewed at the Alexander in Glendale. The picture was scheduled for 8:30. By 6 half the population of Greater Los Angeles was storming the gates. Not since the arrival of Lindbergh in New York on his return from Paris has there been such a determined effort on the part of so many people to be in one place at the same time. It took the entire theatre staff and half a dozen cops to handle 'em.

Previews are supposed to be kept secret but though this one wasn't officially announced or billed outside, it leaked. And the picture will also draw a record gate for Paramount from the way it looks out here.

The general confusion wasn't lessened any by the insistence of a large part of the mob to pull the usual local act of standing around the lobby to see the celebs. Talk about your husband's holiday! Those Angelinos typify that old saw. You'd think they'd be used to picture actors by this time but they get just as much of a kick out of looking at movie stars as a four-year-old child does when seeing Macy's Santa Claus.

## Twice-Weekly Rubbernecking

Students of what is known as human nature should have a grand time at the Montmartre on Wednesdays or Saturdays. Three-quarters of an hour in that Algonquin of Hollywood (only more so) is worth more than a year in a psychology class. Tables are reserved days ahead for the Wednesday and Saturday lunch hour, when the stars are likely to drop in. At 12 the rush begins. By 12:30 the jam is so heavy that a home-sick New Yorker could go there and think he was on the Times Square subway platform.

All of the tourists are placed together in obscure parts of the dining room, so that the four fat matrons from Boise City, who fought their way in to get a peek at some movie stars, have a simply elegant time gazing at the four fat matrons from Cedar Rapids (or Great Neck), who fought their way in to get a peek at some movie stars. If by any chance a real picture personage does sit near them, he or she is either mobbed to death by autograph seekers or completely lost in the shuffle.

And what a chance for a chiropractor. All the spine manipulators in town ought to do a land-office business every Wednesday and Saturday afternoon, getting the visitors' necks back into position.

## Slight Error

Working on his newest underworld picture Josef von Sternberg, the director, was consulting with Bernie Fineman, the producer. They were shooting a sequence in which a hundred or so gunmen's molis, hopheads and prosies were in the hoosegow. Just as von Sternberg was about to give the rod to shoot, with the girls shooting cars, staging hairpulling matches and enjoying various other pastimes indulged in by the ladies of the mob, Harlan Thompson walked onto the set.

"Ah," he said, giving the scene the once over, "you've finally started work on 'Glorifying the American Girl'."

## Lunch Lettering

A new system of gambling for lunch checks has been figured out by the Hollywood boys. One of the party covers his hand with a napkin and writes a letter, say "K" on the table cloth. The gent on his left names a letter, for instance "X," the next fellow says "Y," the next "Z," the next "A" and so on until someone hits the letter first written on the tablecloth. He is the check payer. Of course, two or more could stand in and stick anyone but no one would do such a thing in Hollywood.

## Shower of Showers

Showers are very much the thing in Hollywood just now. Linen showers, underwear showers, silk stocking showers. One prospective mother, wife of a director, was the recipient recently of a baby shower which doesn't mean that she had an assortment of babies bestowed on her but merely that her unborn offspring is already the possessor of everything from a silk lined bassinet to a pair of rubber pants.

## Equivalent, Meaning the Sauce

The Hollywood equivalent for "I have to go to dinner with an out of town buyer," is, "Sorry dear, I won't be home till late tonight. I have to look at some pictures in the projection room."

## LOOPING THE LOOP

During the four-week engagement of the Irish Players at the Blackstone, almost every performance was interrupted by hecklers. Although the opposing factions got rather riotous at times, police interference was not necessary.

## "Africana" and Al

One of the biggest laughs handed out by a loop legit in sometime was a recent bit of daily newspaper advertising on Ethel Waters' show "Africana." A line from the copy reads "The show which made other shows put in added attractions." Referring, probably, to Al Jolson's addition to "A Night in Spain."

## Chicago Turns on Strip Machine

Photomaton, the machine which vends a strip of eight pictures in as many minutes, and a success on Broadway, has flopped here, where it enjoyed quite an auspicious start in a choice State street location.

## Taxis' Tough Season

Chicago cabbies have been having a tough season. Yellow, Checkers and Bauers are continually driving up alongside of bus and street car stops, tackling the waiting strap-hangers for possible "fares."

## Home Building Bugs

Propaganda issuing from the repetitious pens of ditty writers has stuck an overcoming yen in the bonnets of local show people. The number of those building little white homes on little green hills is increasing daily.

At the last inventory Billy Diamond, Dick Hoffman, Otto Shafter, Heiler and Riley and Ez Kouoh were newly included in the list of builders. Billy Diamond is enthusiastic over the idea of a green-tiled bathroom with built-in bookcase.

## The First Thought

Long Tack Sam, playing picture house dates in Shanghai, reports robbing and kidnapping is prevalent to such an extent it is putting your life in the mitt to walk on the streets.

Shanghai—not Chicago!

## Landing Arabella

The first contribution ever sent to this column was delivered by a postman of medium height with blue eyes and a slight hitch in his speech. People call him George, but he resents it because that actually is his name. Here it is:

## Dear Looping the Loop:

"Had you noticed that all the 'at liberty' performers who congregate on the sidewalk between the Woods and Garrick theatres are now holding forth directly underneath the sign: 'Excess Baggage'?"

Arabella

# JOYS AND GLOOMS OF BROADWAY

By N. T. G.

Jimmy Hussey was sitting in his usual corner in Billy La Hiff's Tavern and called over to give us a rag. "We were upstairs listening to the Heeneys-Sharkey fight broadcast," said Jimmy. "Bugs Baer was there. The announcer was getting excited and saying: 'Heeneys is now backing up. Heeneys takes a right and left and right on the chin.' Just then WHN came roaring in with some guy gargling 'Souvenirs.' 'Heeneys is now singing,' said Bugs."

"Which reminds us of a gag which I believe Arthur Johnson is using. A loud speaker on the stage is apparently announcing a fight. One boxer is taking a terrible beating. 'He is now hitting from memory,' says the announcer."

## Harriet Hector's Bad and Good Luck

An example of heroism and hard luck is the story of Harriet Hector and her opening night in Ziegfeld's triumph, "Three Musketeers." Harriet waited a long time for her chance. We remember, about four years ago seeing the Duncan Sisters in "Topsy and Eva," suddenly, from the wings seemed to float a delightful little person in long pants, apparently dancing on air. Later we were talking to the Duncans back stage when this amazing little person passed. We were introduced and ventured to predict to the girl that some day she'd be a tremendous hit on Broadway.

Vaudeville and semi-fame followed, but the big chance arrived with Ziegfeld's greatest show. And three days before the opening in New York she smashed her kneecap. Only those who know her realize what agony she endured to go on the opening night. But, battling grimly against fearful pain, hardly able to walk, she danced divinely and won the critics' praise.

All heroes do not go to war.

## A Dumb Dancer

A dumb dancer, who has lived under the Second avenue elevated all his life, has been engaged for "Rio Rita" in Australia. He leaves in a few weeks and is filling in as best he can while waiting, playing Chinese restaurants.

He was telling a bunch of chorus girls about his ship sailing and looking forward to 13 weeks on shipboard. He mentioned that he's living until then by playing odd jobs. "But how are you going to eat on the boat?" asked one of the chorus kids, in all seriousness.

The kid's face fell. "He hadn't thought of that or if, he did, figured he'd get his meals. He timidly ventured that perhaps the steam ship company furnished meals. He got the razz for that. Then the bunch around him started to tell him how to store up food for the long voyage and others told him how he could get a job scrubbing decks for his food. The dancing kid hasn't found out yet he eats free.

## Beer in a Nite Club!

So it has come to this. We drifted into one of the smartest of the night spots a few days ago and found a friend, a millionaire dealer in Oriental rugs, drinking beer. Did he send out for it? We asked. He did not. The place sold it, he answered. He was right."

## George Price's Proud Pop

George Price's old man has a barber shop around 48th street, near 8th avenue and annoys every customer who comes in by telling about his son. "A bunch of George's pals from the Friars found out about this and make it a point to go in for a shave occasionally, admit they're actors; and, in response to the old man's eager questioning, either say they never heard of George Price or else he's a bum actor and not fit to be discussed, which drives the old guy into a fury. On two occasions he refused to shave guys who knocked his son. Pop isn't wise yet. P. S. He has a life sized picture of George in his window and a small newspaper photo of Lindy in the lower left hand corner.

## Lindy Just Tired

Our old friend Major Tom Pamphir, commandant of the First Pursuit Squadron at Selfridge Field, Detroit, dropped out of the clouds a few days ago and came up to the house for dinner. Tom is Lindy's closest pal and almost constant companion. They were living together at the moment in a private house on East 86th street. He has not been in a movie theatre since he returned from abroad. He is sick to death of receptions, hand shakes and official parties, and would like nothing better than to be left alone. He's in perfect health and never thought of going to a hospital. He desires above all things to be able to go to a theatre and perhaps a cabaret with a few friends and enjoy a quiet evening.

He loves the country and would like nothing better than to disappear into some isolated community for a rest.

The happiest day he's had in months was the day he and Tom dropped into a little mountain town in Pennsylvania in a fog and the natives didn't recognize Lindy. They stayed a day in a farmhouse and had a marvelous rest.

## Lovely Josephine Dunn

We read that Charley Chaplin is seen frequently with Josephine Dunn. Which reminds us of our paragraph in Variety some weeks ago telling of the early beginnings of this lovely little girl. She was a Ziegfeld girl when we first met her and a contestant in several bathing beauty contests we conducted in Loew theatres, inevitably winning the beauty prize. When receiving a chance to go to the Paramount School she asked our advice, and we told her to take it by all means. She lived in a little apartment and took care of a mother. We understand she's being groomed for stardom. One of the loveliest girls we know.

A real Hawaiian dancer came in to us, direct from the Islands. She had a real costume and the real dance, and showed it to us.

Not nearly as affective or well done as any of 10 Hawaiian dancers we know who don't even know where the Hawaiian Islands are.

She's been around for years, a happy-go-lucky little singer in middle class cafes. Gets a job now and then for \$75 a week. Has a little sister. Latter a chorus girl in a cafe.

Then they both got a break. First kid went to Paris, dyed her hair blonde and became a hit. Received 600 francs a night and tips. Kid sister broke out of the chorus and got a dance partner. Made \$350 a week as a team.

Great? Yes, but here's the last act.

Girl in Paris loses her voice. Must come home: Dancing girl gets sciatic rheumatism. In bed for six months. The singing kid, who'll sing no more, looking for a job as hostess, cigarette girl, anything, to keep the little household and the sick sister going.

The finish? Who can tell? The sick kid is getting well, may dance again. The kid who lost her voice may get it back. They're brave and fighting.

The owners of a popular and particularly noisy Joy Joint are next door to a hotel. No regular guests occupy the first two floors of the Flop Parlor on account of the noise. The place happens to be closed every Sunday. A few days ago the owner of the Racket Rendezvous received a complaint from a guy living on the third floor of the hotel. He said he couldn't sleep Sunday nights. He missed the noise.

# FLOWERS SHOWS CLASS IN BEATING PETROLLE

Colored Lightweight Has "Far-go Express" Groggy—Hectic 10 Rounds

By JACK PULASKI

They used to go wild in the smaller clubs up Harlem way when Bruce Flowers of New Rochelle appeared. And they regard him the best colored lightweight developed in years. His recent Garden debut was not so fortunate, but Friday night he displayed class in giving Billy Petrolle, the "Far-go Express," a thrashing. It is known in the circles that young Flowers will get a shot at the title, and he will give a good account of himself.

A light house was in because the boys didn't think the card of little men meant anything. Yet it turned out a very hard boxing match and the main event roused no little excitement. Petrolle's rep is a tough right hand. It landed on Bruce's button in the ninth round and the gallery called for a knockout. Before the round was over it was Petrolle who was being backed and round the ring, stopping lefts and rights with his mug and pretty well grogged up. It was the same in the last frame, and in fact for the final five rounds Flowers had the western party retreating under a shower of blows. All this Flowers kid needs is a knock out in the punches. He certainly has the muscle and he can box.

There seemed little question that Flowers entered the contest with no little respect for Petrolle. The brown-skinned athlete kept his chin well buried and guarded it with the right hand. But it was clear that Petrolle had nothing but his own right which mostly landed on the short ribs. And as the battle progressed, Flowers came along to slug with the slugging.

It was the opinion around the Garden that Flowers put up the best exhibition he's ever had. In the sixth it looked as though he hurt his right hand. The fans (Continued on page 54)

# Will Question Old Race Follower on Poisoning

Aurora, Ill., March 20.

Earl Clark, 60, old horse race follower and alleged tout, will be brought back here to answer charges growing out of the poisoning of two horses at the Exposition Park meet in the spring of 1926. He will be faced by U. G. Young, Charleston, W. Va., retired banker, who was taken by the Clark gang in the "killing" plot.

Young has made payments of \$1,000 to owners of the two horses killed and that which were ruined as money-getters as result of poisoning. Clark was arrested in Columbus, O., last week charged with being head of the scheme into which Young was drawn by promises of a clean-up in eastern racing track. Frank Marion, Utica, N. Y., and Ernest Lever, Toronto, Clark's aides, have served jail sentences and squealed.

# Calif's Auto Race Flop

San Francisco, March 20.

One of California's prize-gypsies was the widely advertised 250-mile national championship auto race at the Speedway, San Jose, for Sunday, March 18.

A mob, estimated at around 15,000, journeyed to the Speedway, lured by the prospect of a thrilling speed contest by 30 drivers. Gate money was advertised at \$150, plus tax, moved to be admitted only with seats costing another dollar.

Thousands of complimentary tickets were turned down at the gate on the grounds that someone had stolen 500 of the comps and that all would have to be turned down.

Instead of 30 drivers there were less than 12, all driving small model cars with the speed at no time exceeding 65 an hour. In place of the ballyhooed 250-miles, the race turned out to be a 250-lap event, the track being five-eighths of a mile around.

The race was promoted by Rabin, Majestic Print, Los Angeles, and Canto and McDougall, also of L. A. The Speedway is owned by Wilson, San Jose, who leased this track to the promoters.

Traffic congestion on the highway drew numerous cars tied up, backed for hours.

# 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 depicted. No slight or blight is intended for those unmentioned. The lists are of Variety's compilation only as a handy reference.

## PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Comment."

In that department, both in the comment and the actual amount of the gross receipts of each show, will be found the necessary information as to the most successful plays, also the scale of admission charged.

## NEW FEATURE PICTURES OF WEEK

Capitol—"Hinging Up Father." Colony—"A Modern Day Barry" (Maria Corda). Paramount—"The Secret Hour" (Nora Hynes). Rialto—"Legion of the Condemned" (run). Rivoli—"The Gaucho" (Rainbanks) (run). Strand—"The Noose" (Barthelme). Roxy—"Dressed to Kill" (anniversary week) (21 weeks).

## NEW SPECIAL FEATURES WORTH SEEING

"Sunrise." "Simba." "Wings." "Love" (Gilbert-Garbo). "Four Sons." "Tenderloin" (Vitaphone).

## 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 Bohemian atmosphere, don't miss the Club Barney, in Greenwich Village.

The hotels like the Roosevelt (Ben Bernie) Biltmore (Bernie Cummins) 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; Ambassadeurs, 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 clubs, with turnaway business.

The class spots are the Montmartre and Lido, the latter with the unique Fowler and Tamara as the dance features.

The Everglades is doing well with new Earl Lindsay revue; the Frivolity is continuing its usual healthy trade, and the 54th St. Club introduced new show "The Night He Stole the Heart of a Horse." For a touch of Montmartre on Broadway, the unique Tommy Lyman, warbling his ballads at the Salon Royal, now has Texas Guinan as co-star.

Up in Harlem the Cotton Club has a whale of a hotsy-totsy brown-skin revue.

Helen Morgan is big at her new Chez Helen Morgan. The Silver Slipper has a new girly revue, and Loretta McDermott's is the latest starter.

## RECOMMENDED DISK RECORDS

Victor No. 2124—Paul Whiteman has been busy "canning" a flock of records in anticipation of a European absence. Here he offers "Ramona," a waltz theme from the Del Rio feature of that title, and "Lonely Melody," a fox-trot, based on a classic theme by Gruenfeld. "Ramona" is Spanish in character, and Whiteman makes the most of the colorful opportunities in orchestral embroidery. "Lonely Melody" is more tropical, with a touch of the South Sea Islands, and is a lovely melody. Victor No. 2125—The same Paul Whiteman, with his orchestra, offers the hits from "Golden Dawn," titled "Dawn" and "We Two," distinctive fox-trot compositions.

Brunswick No. 3542 and 3717—Carter's Orchestra have two waltz couplets of four old time song favorites that, unlike the average pop song, still please now as yesterday. "Till We Meet Again" and the "Beautiful Old" waltz are backed up on one record and "Marchetta" and "Memory Lane" on the other. Whistling choruses and vocal refrains further distinguish them.

Columbia No. 1238—James Melton's radio tenor, has a sure-fire ballad couplet in "Among My Souvenirs" and "Dear, on a Night Like This." Victor No. 2127—Waring's Pennsylvanians and Johnny Johnson and his Statler Pennsylvanians are coupled with "There Must Be a Silver Lining," Walter Donabson's new song hit, and "My Stormy Weather" a waltz. Fred Waring, instead of Tom, is heard this time in the vocal refrain; Harold Lambert, in the other.

Brunswick No. 3553—Al Bernard with Carl Fenton's Orchestra does the classic "Memphis Blues" and "Hesitation Blues," the latter with its innuendo, tell me, baby, how long must I wait, or do get it now or must I hesitate? refrain. Zippy "Blues" by a southern artist who knows how.

## RECOMMENDED SHEET MUSIC

"Laugh, Clown, Laugh" "Auf Wiedersehen" "Tomorrow"

## PERELLI, ONLY, INDICTED

Three Others Relieved in Stolen Car Charge

Walter Perelli, 23, of 1788 Amsterdam avenue, a featherweight boxer, pleaded guilty to a charge of attempted grand larceny, when arraigned before Judge Otto A. Rosalsky in General Sessions. He was remanded to the Tombs for sentence on March 26. He can receive a term of from five to ten years in Sing Sing.

On the complaint of Edwin Wagner, real estate broker of Rockville Centre, L. I., Perelli, with Alfred X. Cunco and Eugene Lockwood, both professional tango dancers, the latter claiming to have been with a vaudeville sketch called "The Sky Pilot," and Robert Miller, also a dancer, of 33 South Elliott place, Brooklyn, were arrested, charged with the theft of Wagner's car from a parking place at Morningside avenue and 93d street. The car was located several days later at 196th street and Harlem River. Perelli was at the wheel and the license plates had been changed. The other defendants were in the rear of the machine.

Arraigned in West Side Court, the four were held for the Grand Jury. The latter body dismissed the charges against all but Perelli, the other three protesting to the satisfaction of the jurors. Perelli had invited them to take a ride in "his" machine.

# 5 TEAMS MAY QUIT CANADIAN HOCKEY TOUR

Toronto, March 20.

Running a hockey team for dough is no push over even in this section. At least three teams, probably four, and possibly five will not be among those present in the Canadian Professional League next fall.

Teddy Oke, local millionaire, says his loss on the Kitchener outfit is \$75,000 for the season. The real loss is probably \$25,000; but that is important dough in Canada even to millionaires. Niagara Falls has lost \$3,000 and Stratford has taken it on the chin for the same amount, but may get a Chicago count and be able to get on its feet in the play offs.

Cleveland, Buffalo and Erie are named as likely spots for those teams but it doubtful if these towns will take Class B hockey.

## JIM JEFFRIES IN FILM

Los Angeles, March 20.

James J. Jeffries, former world's heavyweight champ, has been signed by M-G-M for a part in the next Lew Ayres-Alfred Pringle picture, not titled yet. The ex-champ, playing the role of a broken-down old prizefighter.

## RITZY

**On the Riviera**  
 Russell Johns, a young American, is the chief attraction at the Knickerbocker Restaurant and American Bar at Monte Carlo.

Moving in the best society on the Riviera, at Monte Carlo and neighboring colonies, is Lady Wyndham, widow of Sir Charles, the famous actor, who paid several professional visits to America, having been a surgeon with the Union forces during our Civil War. Lady Wyndham was known on the stage as Mary Moore. She married Sir Charles after having been his leading lady for a score of years. He was an uncle of the late Bruce McRae, English actor, long popular in America.

Nina Payne, the American dancer, known in vaudeville, has been meeting with favor this winter on the Riviera, at the Hotel Majestic, Nice.

Regina Senz first studied to be a dancer, and finally was in the ballet of the Metropolitan Opera. Later she studied singing in Italy and Germany, and now she is a season member of the Monte Carlo Opera House company, early in February making her debut in "La Boheme." Her ambition is to return to the Metropolitan, but as a singer, not as a dancer.

#### Jose Collins' Income

Jose Collins is first remembered on Broadway in the title role of "Vera Violeta," in 1911, later appearing in "The Whirl of Society," "The Rose of Isphahan," "The Merry Countess" and "The Follies of 1914." After that she was in "The Passing Show of 1914" and "Alone at Last," as well as in vaudeville. Returning to England, she starred for three years in "The Maid of the Mountains."

Daughter of the late Lottie Collins, who came to America in the early 90s to sing "Ta-ra-ra-boom-de-aye," Jose has been on the stage since childhood. She married Lord Robert Innes-Ker, who has visited New York, and once paid attentions to Nora Bayes and the Dolly Sisters. He is a brother of the Duke of Roxburghe, who married Mrs. Violet de la Zouche, and of Lord Alastair Innes-Ker, who married Anna Breese, of New York.

Last fall Jose Collins inherited a fortune assuring her a life income of \$100,000 a year. This was from Frank Curzon, English theatrical producer and racehorse owner. That's how she now dresses so smartly and lives so luxuriously!

#### Josephine Baker's Memoirs

Americans visiting Paris are amused at finding Josephine Baker's "Memoirs" on sale all over the place, and are further diverted, when proceeding to Italy, to discover this same work, translated into Italian, offered at newsstands at railway stations. Such is the fame of Miss Baker, the American colored girl who didn't do so well outside of Paris, particularly in London, and that "titled" reported husband of hers is still in doubt.

A photographer stands just inside the ancient Colosseum at Rome, using visitors to have their pictures taken against a background of historic ruins. As a special inducement to Americans, he proudly displays a portrait of Wanda Hawley, the movie actress.

#### Cavalleri's Beauty

On the Riviera, near Monte Carlo, Lina Cavalleri has a beautiful villa. As a rule Latin beauties fade earlier than other races, but this opera singer of humble origin is still a strikingly handsome woman. She became the second wife of Robert Winthrop Chanler, the eccentric New York artist, relative of Vincent Astor, and divorced him, then becoming the second wife of Lucien Muratore, the French operatic star, and divorced him.

A romantic attachment had developed between their respective children, adding to the complications. Until quite recently one of Cavalleri's brothers was a professional sightseeing guide employed by the American Express at Rome.

#### Society's Brilliant Set

Dorothy Bigelow is a member of a noted New York family. Her name was formerly in the Social Register, along with the rest of the clan, but is now conspicuously absent. She prefers Bohemia to Society, and is observed in the brilliant set associated with Major and Mrs. Edward Bowes, Mr. and Mrs. Jules Glaesner, Mr. and Mrs. Gath-

erie McClinton, Messrs. Kendall, Pauline Lord, Marguerite Gilmore, Paula Maxwell and other such celebrities. A daughter of Poultny Bigelow by his first wife, Mrs. Jeffrey McViekar of London, she is a granddaughter of the late John Bigelow, who was American Ambassador to France. Her sisters are Mrs. J. Francis A. Clark of New York and Mildred Bigelow, the portrait painter, who divorced Newell Tilton and then married the divorced Herbert C. Pell, Jr.

Years ago Dorothy made her stage debut and appeared in several comedy productions. Once, when her show played in Baltimore, numbers of the cast, including the chorus boys, were entertained by Miss Bigelow's temperamental uncle, Walter Poultny, who, although advanced in years, is a society butterfly, with a partiality for proteges.

#### Major Bowes' Realty

Major Edward Bowes, managing director of the Capitol, and known to millions of radio fans, has many important interests. He owns valuable real estate in New York, including the 15-story Mills and Gibbs Building on 4th avenue and 21st street, Rockledge Hall, 12-story apartment house at 299 Riverside drive, Florence block at Woodside, L. I., and the Eltormer apartment house at Woodside. Before reaching New York, Major Bowes was active in real estate in San Francisco. His wife was well known on the stage as Margaret Dillingham. A daughter of I. G. Light of Bloomington, she was studied at the University of Wisconsin and at Convey's Dramatic School, Chicago, first acting on Broadway with the late James K. Hackett in "The Pride of Jennico" in 1900.

#### About Helen Rueping

Just as during many years Helen Rueping was a well known figure in the night life of New York, so now, always she is conspicuous in Paris. Originally Llewellyn Bertha Bailey of Bay City, Mich., she married, when very young, Robert Rueping, leather merchant of Chicago. They were divorced in 1915. Coming to New York, she had many admirers. Among them Billy Baxter. Then she met Albert Gould Jennings, Jr., son of rich and fashionable parents, who have been divorced; Albert Gould Jennings and Mrs. Crimmins Jennings. The father has married again, his present wife being a sister of the exclusive Mrs. Stuart Dunean of Newport. Albert, Jr., secretly married Mrs. Rueping in October, 1925, but did not announce the marriage until the following March. His parents declined to welcome the daughter-in-law, who is 10 years older than the husband. At the time of the wedding she lived in a mansion in East 67th street, which she valued at \$50,000. Mr. Albert, Jr., gave up his work in the brokerage office of Hayden, Stone & Co., to become secretary and treasurer of the Silver King Mineral Water Co., his wife having invested a large sum in that firm. He became closely acquainted with the Prince of Wales when on the tour to the British throne visited America.

Since marrying Jennings has become livelier than ever. Among their intimate friends are Mr. and Mrs. Rene La Montagne, of New York. In 1923 the three fashionable La Montagne brothers, Rene, William and Morgan, were found guilty of violating the Volstead Act, and served sentences of four months in the Essex County, N. J., prison with each fined \$2,000. They were said to have disposed of almost \$2,000,000 worth of liquor illegally, much of it through an employee of the exclusive Racquet and Tennis Club. Mrs. Rene La Montagne was formerly Mrs. Garrett, and originally Grace Argo. Just before Margaret Hawkesworth departed from Paris, she gave Mrs. Jennings a bathrobe lined with ermine. Margaret danced a few years ago at the Hotel Plaza, but later retired and lived in magnificent style. She hails from Orange, N. J.

#### Viola Krauss Modeling

At the time of the sensational Elwell murder case, when a well known gambler was found killed in his luxurious home in New York, one of the exploited figures was Viola Krauss, young and beautiful, who had been a friend of the dead man. She was questioned and interviewed, but finally the matter was dropped, and the mystery was never solved. Later Miss Krauss

left New York. She is now living in Paris, known as Viola Cross, and has been serving as a mannequin for Lanvin, the famous dressmaker.

#### A Best Dressed Woman

Mrs. Julian Allen is, despite the strenuous competition, one of the best-dressed women in Paris, another feather in the cap of the Statue of Liberty. Originally Eileen Kearney of San Francisco, she was for a time on the stage. In 1913 she married Charles Dillingham, the theatrical manager. She divorced him in 1924, and that same year married young Julian Allen, son of the rich and fashionable Mr. and Mrs. Frederick H. Allen of New York, and brother of the Mrs. Andre Vagliani and Mrs. Goodhue Livingston. His grandmother, Adele Sampson, a great heiress, divorced Frederick W. Stevens, then married the Marquis de Calvernyard and finally married the Duke de Dino. Before she died, she called herself Mrs. Sampson.

Americans in Rome are amused at reading in announcements of forthcoming cinema attractions that "Louisa Dresser is soon to be seen. Barthelemess is known as 'Ricardo'."

#### A TIMES SQUARE GAL WRITES BACK HOME

(Another letter sent by Adelaide Smithson to her chum, Louise Chesterbrook, of Cumbersome, Idaho.)

New York, March 15.

Dear Louisa:

What do you think? They say I am the star shine of the dress business. They tell me, pretty soon I'll have my picture in the papers wearing one of the Gold Lining Dress Company's gowns and then I'll send it to you.

You can show it to Hank but don't tell Ma. Tell Hank though what Mr. Rifkin says. Mr. Rifkin is my boss now. He's the man who gave me the job to model when he saw me in the cafeteria. I hear his name is not Rifkin, but Risky, but I don't care, he's nice.

The Gold Lining Company is a big concern, I guess. They tell me they sell cheap stuff, but it's good enough for me. Mr. Rifkin already has given me three dresses, but don't tell Ma. And last night after we were out with a couple of buyers he said my salary would be \$40 instead of \$30. The more I see of him the better I like him, and he's not fresh either.

And Louisa, what do you think? Today that man I met on the train came in. He's a buyer from Winnipeg. I almost went through the floor, for I had on a short dress but I guess I looked all right because Mr. Rifkin got me some very pretty underclothes. I don't even know me and I was glad when that was over.

#### Queer Job

This modeling is a queer job. Not hard work but you're always working. All I have to do all day is to put on dresses and walk around the room. It's good exercise in a way, I suppose. And some of those buyers are fresh. I heard one say: "Is that dame hooked up here?" and another: "Who grabbed that look-er?" But they don't try to flirt.

Still I noticed that each of those fellows who asked about me was with us each evening when I went out with Mr. Rifkin. I go out with Mr. Rifkin every evening, but don't tell Ma.

That seems to be part of my job. I asked Mr. Rifkin if I ever get an evening off, and he only said: "You're such a cute girl." But he didn't give me an evening off.

#### Going to Roadhouses

He told me when I got this job that I would be going into real estate. I was going to have a car. But I go to what they call road houses. We go up in an auto. Always two or three of those buyers, Mr. Rifkin and his partner and another girl and myself.

It's awful hard on me, Louisa, and if you ever get a job modeling pick out a place where they know how to talk about something else besides business. That's all I hear. I've been here almost a week and haven't laughed yet.

When we get to the road house it's just the same. The men talk business. Once in a while one of them says to me, "Come here and when we dance he tries to date me up. When I turn him down, he says, 'Oh, Rifkin's dame, eh? I forgot.'"

#### What's the Use

I know he's going away the next day so what's the use of saying anything?

When I got home night before

## REMARKS AT RANDOM

By Nellie Revell

For me to attempt to write about Nora Bayes would be like carrying coals to New Castle. No one in the world knew better than I did her capacity for a friend. She came to me in my darkest hour, she brought hope, love, spiritual and material comfort. I shall never cease to love her and mourn her.

"Movie of Brain Shows What You Think, Also Why," says a headline. My ambition from now on is to see a motion picture of the brain, if any, of the man who waits until you are in a revolving door and then rushes through it like a boarder who has just heard the dinner bell—and then stands on the sidewalk trying to decide where to go and what to do.

If the radio and the phonographs start bleating a song named "The Church Bells Are Ringing for Mary But They're Wringing the Heart Out of Me" the blame can be placed on the shoulders of our song-writer Maynor, Jimmy Walker. Jimmy was in Tin-Pan-Alley sometime ago with a bunch of song-writers and he complained that they didn't write songs nowadays as good as the old ones.

"Say," spoke up a song writer, "that 'December and May' tune of yours would be a flop nowadays. We could write a thing like that in 20 minutes if we had to, but it wouldn't go over."

Just to prove his point, the boy sat down and in 20 minutes the above-named ditty was written and composed and everybody had a laugh over it. One relayed the laugh to his firm the next morning, but the firm rushed the song to the printer. And within two days three phonograph companies had called up wanting to know: "Say, what is this new song about church bells and Mary? We'd like to record it. Are you trying to hold out on us?"

The Louis Mosconis are leaving us flat for California where, at the completion of Louie's tour they will settle permanently. Mrs. Moscon and Louis Jr. go on ahead to arrange for the arrival of the stork.

Mollie Fuller while not working would like to see a few shows. She is totally blind but enjoys the theatre. All the entertainment she has is a radio set provided by Mr. and Mrs. Ralph Trier. So ring the Hotel Somerset and invite her.

My confession last week that I am frequently stumped for copy brought returns, but few results. One of the contributions is a poem about a certain producer famous for his clean plays. Mr. Lux himself couldn't jimmy his way in here with poetry.

Oh, yes, here's the announcement of Lawrence Gold's new offices. Thanks, Gold, I have stood for enough cuts.

This blue envelope from Paris looks interesting. Pon my word, it's from Mr. and Mrs. O. O. McIntyre reminding me that it's my birthday; so it is and plenty of them.

Also an invitation to the installation party of the WAMPUS in Hollywood. Can't make it, boys; must be here to attend the New York Newspaper Women's Ball at the Ritz Fritzy night.

Ah, here's a check from Frank Kahlo, of Evanston, for some books to be sent to hospitals.

Now comes a dinner invitation from Edgar B. Davis, who bet a million dollars he could make "The Ladder" run a year.

It took 17 rituals and two days' ceremonies for Nancy Miller of Seattle to marry a Hindu. Maybe the next time Nancy marries she'll go to Illoboke like the rest of us or have it done in the city hall by a squire.

Wilbert Wick, sexton over at Cape May, N. J., celebrated the 30th anniversary of taking the job by announcing he had excavated a last resting place for 1,339 people in those three decades. This is just a tip to Shakespearean producers the next time they want a perfect type for the grave-digger in "Hamlet."

While sauntering down 6th avenue trying to recover from the shock that came with the news of Nora's death I dropped into the Hippodrome. Saw Bob Slickney opening the show with a dog and pony act. A few years ago Bob was the Valentino of bareback riders.

Don't know yet what Waring's Pennsylvanians played. I was so interested in wondering where I might locate their dietician. It's the thinnest orchestra I ever saw. Not a man in the whole band weighs 125. Paul Whiteman alone weighs more than that whole orchestra.

Mary Caesar was right. Oh, yes, there was a picture, "Nameless Men." The moral of which was you can be a bank robber, shoot the night watchman, do a stretch in prison, come out and rejoin the gang and get off light as long as you have a pretty sister.

last I found three cards in my coat pocket, one from each of the buyers with us, and each asking me to call him up just as soon as I got home. But don't tell Ma.

I can't make my mind whether my job is showing off dresses or going out with buyers. Anyway, Mr. Rifkin is nice. He's married but his wife has been an invalid for 15 years. I feel so sorry for him. He always sits next to me in the car. Last night when he left me at the hotel he said sometime we will go out alone. He didn't ask me if I wanted to go out alone with him. Wasn't that funny?

This is a neat little hotel he put me in. And he seems so anxious about me. Every night so far after I am home for about half an hour he calls up to ask if I caught cold going to the road house. And in the morning he calls before I go downtown and says if I am a little late it will be all right.

I never heard of such a nice boss. Expect to have plenty to write. Lots of love.

Adele. P. S.—Don't they have any young buyers? Ask Mr. Roach in the general store, but don't tell Ma.

#### FLOWERS-CLASS

(Continued from page 53)

thought Billy had clipped him on the chin, but that was so. For a time Bruce tore in, out-slugging the other pug with the port wing. He started using the right again and a few rounds later it seemed to be working okay. Flowers landed so many times that Petrolle got dizzy

watching gloves flash into his pan. His awning landed and one lamp was damaged, also his feelings.

#### A Delicate Kid

In the semi-final "Cannonball Eddie" Martin, former bantam champ, essayed a comeback against one Dave Abad of Panama, and Eddie got the decision. But it was no pipe. Abad is a delicate looking kid, yet he gave Martin something to worry about more than once. Twice during the contest Dave looked woozy but invariably he came back to throw flats at the much more rugged Martin, now fighting as a featherweight.

The match was interesting because of Abad's ability to wobble and duck with his head. Frequently, on the ropes, he waved his torso too and fro. Martin was throwing both hands at Dave's head but he just couldn't connect. Of course the crowd roared. The management should have presented both boys with a pair of scissors and a pack of paper dolls for Christmas could follow. The way they take it around the head indicates they'll use 'em. Martin recently exited from a sanitarium, they say.

In the first 16, Joey Kaufman of Coney Island lost to Young Manuel Quintero of Tampa. The latter is a left-hander and his stance makes him a difficult target. Ordinarily he should have been a mark for a right sock. But Kaufman didn't get many in. Manuel planted his left mitt in Joey's face with great regularity, in fact, Kaufman caught too many such blows that the decision couldn't have been otherwise.

## Among the Women

### By the Skirt

#### The Best Dressed Woman of the Week

MARJORIE GATESON

"The Great Necker"—Ambassador Theatre

#### "Great Necker" Wabbling

By the looks of the house at the Ambassador Monday night, it won't be long now. "The Great Necker" is a written to order one for Taylor Holmes. Blanche Ring co-starring has courage to be seen as the frump the part calls for.

For two acts Miss Ring dresses as only a reformer could. Then for a brief second in the last act she bursts forth as a flapper and looks it. Her dress of powdered blue tulle was made over a flowered silk.

The dress honors of "The Great Necker" go to Marjorie Gateson, as lovely an actress as we have on the Xth Avenue. Miss Gateson is another Clara. The skirt cut very short in front had a long point at the back. A single godet in front hung below the hem. The coat was a waist line, bolero edged with a bright silver trimming. With her hair cut in a delightful bob, emerald earrings, several strings of pearls, black satin slippers with green heels, Miss Gateson was all a well dressed woman should be.

Irene Purcell, ingenue, did a difficult part nicely. The part was dressed in the simple flapper style.

Hal Thompson, likeable red haired boy, is so like Jack Whiting the musicals should go after him.

#### Eyeful but No Earful

In "The Three Musketeers" Florenz Ziegfeld has another hit. Scenically the production is an eyeful but musically it isn't an earful by any means. Of the last act the costumes are more elaborate and more superbly by the large company of girls. Where Mr. Ziegfeld continually digs up all the feminine beauty is a mystery.

The outstanding figure of course is D'Artagnan. But Dennis King, seemed too young. Vivienne Segal was very nice in the smallest role she has undertaken in many a day. Miss Segal first wore a peacock blue taffeta made with the abundant shade of white petticoats. More abundant was the white petticoat with a heavy ruching at the hem over a silk petticoat of many bandings. The high medallion collar of the period added stature and dignity to the wearer. Also a diamond laced cap. As a boy Miss Segal was in yellow pants and green leather jerkin.

Another Vivienne, this time, Osborne, was the bad, bad girl in many fetching costumes. A bedroom scene in which this lady participated is quite the last word. Her satin nightgown was most enticing. One coral colored creation trimmed with Chinchilla was lovely. Yvonne D'Arle as the Queen wore many gowns befitting the role. Bad manners spoiled a nice singing voice.

The Albertina Rasch girls were dressed exquisitely as we are expecting them to be. Something new seemed to be a metallic ballet with the girls draped in the glittering materials representing the different minerals. A blue and grey ballet was also beautiful. The effect of one leg in pale blue and the other in white was lovely. A white ballet at the finale was also too entrancing. The meline covered pink underling had odd little pink velvet caps on the head.

The stage at the finish was a picture with four rows of girls in silver gowns and three-covered hats. The ladies-in-waiting were in white hooped dresses.

The clothes in this production must be seen, so he yourself to that awful Lyric theatre and endure its awfulness in the realization that you are seeing the most exquisitely dressed show in New York.

#### Clothes Now in "Good News"

In "Good News" the clothes are standing up well considering the excessively bad wear. Among the principals, cunning Inez Courtney has several abbreviated frocks. The new color of rose is a two-toned brown with sunburst pattern. A white dress with a waist standing in tiny brass ornaments. A similar model in green with a tan is smart and practical for a scene played mostly on the floor. A lovely shadage chiffon would be greatly enhanced by deeper hose more on the nude shade. Miss Courtney wisely chooses colors calculated to enhance her titian locks.

Mary Lawlor is too pretty to wear such poorly selected and badly fitting gowns. One in particular in ashes of rose (a dress of color stage) is unbecomingly of her figure. Another of her dresses (one in color) gives a heavy line to the waist. Miss Lawlor might easily look as well in everything as she does in her white ruffled bouffant.

Shirley Vernon is chic in a blue and white sport dress. A tan frock with cape trimmed in gold is in good taste, while a green beaded in crystal for evening displays nicely a slender and well modeled figure.

Zeina O'Neal wears rather fuzzy little things that are in keeping with her careless personality.

The ensemble has a variety of leather coats and hats and home-made looking white net "graduation frocks," and very much mended (not to say holy) stockings, perhaps not their fault. They looked best in grey and red ensembles which, though certainly not artistic in color scheme, were nevertheless effective. Black satin circular skirts gardenias, rolled stockings, and huge chokers of pearls were cleverly in character, but where, oh where, did Sylvester get that fur coat?

#### Hot and Furious Colored Floor Show

If you like rhythm hot and furious, go to Lew Leslie's Ambassadors. Mr. Leslie's "Black Birds of 1928" is a colored floor show and enjoyable. Hall Johnson's Oxtet have glorious voices.

Adelaide Hall, clever girl, shows a very nice wardrobe in her five different numbers. One costume of green cello features a bodice studded in green stones. The girls of the chorus were in the same costumes with red instead of the green. Blue blouse with green pants and an orange scarf was effective. Miss Hall was in apricot taffeta at the finale.

Aida Ward, not unlike poor little Florence Mills, was in pink linen for her first number. Chorus girls are Ruth Johnson, Bernice Smith, Amy Savoy, Margaret Bolden, Irma Milnes, Margie Hubbard, Evelyn Lynch and Thelma Salmon. In a word, the number the girls were in Lynch and Thelma Salmon. In a word, the number the girls were in Lynch and Thelma Salmon. In a word, the number the girls were in Lynch and Thelma Salmon.

#### Another Mendez Looks Good

"Chicago After Midnight" is a good picture of the underworld. Ralph Ince with his hair well powdered was the image of that nice fellow from Australia, Tommy Holt.

Lola Mendez, who was almost a baby in the chorus in "Merry, Merry," has become quite a clever screen actress. She has a fascinating way of working one eyebrow. A kimono played a prominent part in her wardrobe. Her dance on a cabaret floor was done in a dress made of ostrich plumes. Another was of glittering fringe. Velvet belt-coat was worn with a plain cloth skirt and a striped jumper.

#### Fishing for Injures

Not having seen a burlesque show for nearly two years the present day nakedness of the women comes as a surprise. Last week's show at the Columbia called "The Tempters" didn't sport one gown in the entire production. The chorus and the principal women wore only what the law compels them to. Short bloomers and brassieres grow monotonous.

Babe Almond and her runway girls are an institution at this house and the audience there more appreciative.

One number in which the girls have pots and pans at the end of

### Bridge Suggestions

1. Pick up the cards as dealt—you will be ready to bid ahead of others.
2. If your hand is rotten, mention it. It will guide your partner in his bid and play.
3. If your partner bids first, do not hesitate to raise; he has to play it.
4. If you are chewing gum, right after your partner bids crack your gum to show him that he's wrong, no matter what he bids.
5. Never hurry. Try several cards on a trick until you are sure of which one you prefer.
6. Occasionally ask what is trump. It shows you are interested.
7. Talk about other subjects during the game. Makes for good fellowship.
8. Do not show lack of interest when you are dummy. Help your partner with suggestions.
9. Feel free to criticize your partner's tricks. He will be much better as a result.
10. Always trump your partner's trick. Don't take chances.
11. Declare yourself near-sighted as soon as possible. In case of a ramage you have your alibi.
12. Do not try to remember all the rules. It is too confusing.
13. If it is a money game, always stop when you are short of moola. Will remember you better.
14. Always explain your play, particularly when set. It shows your card knowledge.
15. Disagree with the established rules and conventions. People will know you have an independent mind.
16. Eat chocolate creams and other candy while playing. It keeps the cards from skidding.

Elaine and Wheeler dissolved Frank Wheeler has formed a new partnership with Dorothy Sands, formerly, of Harmon and Sands. Charles Morrison is handling the new team.

fishing poles are thrown to men in the audience and from the faces of the girls the notes they read must be pretty warm. Wonder do they get invitations to eat? And, if they do, do they?

"The Tempters" was written by Ed Jordan and evidently written for Ed Jordan. Mr. Jordan was a dope in the first part and the only one in the show with a ray of intelligence.

If a burlesque performance has to be accepted before it is admitted to the wheel it is hard to understand how this one got in.

#### At the Paramount

Corrine Griffith is at the Paramount this week in a mildly amusing film, "The Garden of Eden." As a cabaret girl she wears a Quakerish dress of white. Some comedy is gotten out of the dress as she has nothing on beneath. A sports model had a dotted skirt and plain jacket. A two-faced dress of taffeta had a border at the hem of meline. Bodice fitted to the body with the skirt extended at the hips. A wedding outfit was lovely. The skirt short in front trailed in back. It was in points at the hips and in front. Her wedding veil had a border of real lace.

Louise Dresser is her same dear self but she really should find another hair comb, even if she had to bob it. Several well made dresses were worn by Miss Dresser. One is a crystal fringe and another velvet and fur. They show Miss Dresser as an up to the minute girl.

The Foster girls of the presentation are in white taffeta ankle length dresses with blue side sashes. Huge hats were tied with the same shade of blue and parasols were carried. Wainwright Sisters were in rose satin with tulle overskirts. Rosette, singing in the band, wore a black taffeta buffante with diamonds outlining the neck and surplined front.

#### Alice Joyce in "The Noose"

At the Strand another near-underworld picture this week. Called "The Noose," and starring Richard Barthelmess. It is of some interest inasmuch as it is featuring Alice Joyce. Miss Joyce can always be relied upon to give a sterling performance. In this picture she doesn't disappoint.

Only two costumes are shown by her and both house gowns. One a black satin with sleeves and flowing ends of black lace. The other was a light shade of a figured chiffon velvet with the neck and sleeves bordered with a band of fur. Lina Busquette as a cabaret girl has three changes of dancing costumes and a tailored suit. Thelma Todd was there for a second in a handsomely fringed evening gown.

#### No Birth Control for N. Y.

New York will never stand for "Her Unborn Child," as done at the Eltinge. Birth control never interested the big city and never will. The play is well acted in spite of the three brats in prominent roles.

Effe Shannon was so lovely she could do "Years of Discretion" all over again. Miss Shannon as an Irish mother with no brogue appeared in a black taffeta dress and small pinaflore. A black lace dress was made over white.

Lea Penman, dignified actress nearly six foot tall, wore a tan georgette dress, made quite plain with two tabs hanging from the shoulders. Her hat was brown felt. Sapphire blue chiffon made with an uneven hem was covered with a gold lace mantle.

Ivy Mertons had two georgette dresses, one Alice blue and the other yellow. Margaret Myers, one of the brats, seems a clever kid.

The first night audience at the Warner theatre, laughed most heartily at the talking efforts of the stars of the newest picture, "Tenderloin."

Dolores Costello and Conrad were made ridiculous by the words that had been put in their mouths. When the day of talking movies comes there will be drastic changes in scenery departments. Writing scenarios and dialog are two different propositions. Miss Costello as a cabaret girl was in dancing clothes of satin with a lace hem. In the country several sports dresses were worn and one grandiose with a high rolling skirt. A neckline was feather trimmed.

## Gray Matter

By MOLLIE GRAY  
(TOMMY GRAY'S SISTER)

#### At the Palace.

Maestro Miguel Ledro de Tojada who is responsible for the shawlish state of the Palace lobby was presented with a gold trimmed baton by Neville Fleeson, Monday matinee, for the American Society of Authors, Composers and Publishers. Maestro Miguel, etc., was referred to as an ambassador.

Marion Sunshine's blue taffeta frock with matching kid slippers was becoming, applied leaves of many colors decorated the skirt. Both arms carried quite a consignment of handkerchiefs.

Grace Allen (Burns and Allen) wore an unusually dainty frock of light beige with sunflowers painted on pleated skirt and bodice. Narrow colored ribbon edged neck, wide sleeves, and also serves as a belt, and ruching cream lace was also used effectively.

Arthur Byron's sketch was refreshingly different and amusing. Kate Brown's purple coat and hat seemed rather odd for her, though it was good looking. Kathryn, as the mother, wore black satin with a triangle of diamonds ornamenting the bodice and large diamond earrings. Eileen's blue silk dress was smocked at the neck.

Jay Velie looked like spring had come in his white suit, sport shoes, Panama hat, and matching tie, shirt and handkerchiefs. Think of pearl buttons on a man's suit, that is, when he appears grown up.

#### Ken Won

Ken Maynard takes his yard and a half of profile into "The Canyon of Adventure" whence no hero ever returned—alone. Ken's beautiful horse was his rival for Virginia Brown Fairie's attention, but Ken won out because "Tarzan" didn't get a chance.

Perhaps with a free choice the result might have been different—"Tarzan" was perfect, whether profile, head-on or on the lops. Must have taken lots of Sloan's Lotion to finish this, bowing from the waist

so constructively to live up to sombrero and side-burns.

Virginia carried her mantilla with dignity, but seeing one Spanish bride means seeing them all.

#### "Broken Masks" Mess

The floundering director in "The Broken Mask" accomplished his revenge and the hero's last minute punishment didn't help either himself or the audience.

Barbara Bedford reminded him that love was blind, but she was the only one in love with him.

Barbara was a bride, too; the same day as Virginia. Lace sleeves of her satin gown opened on the inner side above the elbow and were caught again at the wrist. Her veil was plain white, only the cap being lace. An evening ensemble was of satin, the gown plain, with square neckline, and the wrap rather like a wide scarf with lace over the satin. Her squirrel wrap was edged all around with grey fox.

#### Billie Dove's Lovely Phiz

Why care how silly is the film version of "The Heart of a Polka Girl" when a face is as lovely as Billie Dove's. Are all her clothes made water-proof? She never resorts to a scrap of lace to stop her tears and she flows pretty and constantly. She evidently likes her head with a fair background as practically all her collars were tall flaring ones, white fox for both metal cloth and black velvet wraps and platinum broadtail with gauntlet cuffs on a cloth coat. This coat with its wide belt at the natural waistline making the back slightly bloused and a tricky little felt hat were as becoming as anything she wore.

She returned the square emerald and diamond bracelet to the villain but who got the waist-length string of diamonds she wore with a black velvet gown whose crystal beaded bodice interfered with the prominence it deserved?

Mildred Harris sported an ermine cape and girlish haircut.

Title talkers will be exhausted after reciting this picture.

### MRS. PARANT'S COMPLAINT

Actor's Wife Charges Assault Against Webster (Mass.) Official

Webster, Mass., March 20.

Mrs. Mary Parant, wife of an actor at present on tour, is the center of an assault case here through charges she has made against Joseph Macruty, chairman of the board of public welfare.

Mrs. Parant has had Macruty arrested on charges which have not been made public, but which, police assert, are of a serious nature. The town official has a hearing in the Webster District Court on March 24.

The charges first became known when Mrs. Parant appeared at the police station and related her story. Police say she told them that her husband had been out of work for a period of months and that during his unemployment she had been receiving aid from the public welfare department. Recently she said her husband secured work and the aid stopped.

### MUST GO TO SCHOOL

Minneapolis, March 20.

Although her parents wish her to continue as a member of the McColl Bridge Players' chorus at the Palace at a salary of \$20 a week 14-year-old Margaret Muir must return to school because local public school authorities so decree.

Miss Muir had the necessary permits, but was told by the court before the district court under the state child labor law, the judge ruled that the school authorities, not the parents or the mayor, had the final and decisive say in the matter.

The court rejected the parents' application for an injunction.

### GRILS TRAINED FOR DANCING

A. M. Buttsford, public publicity director, has made an arrangement with the Metropolitan Opera House whereby every Saturday night two girls patrons of the Metropolitan will be selected for Public units.

The girls will be trained by Allan R. Foster, producer of the Foster Girls of Public units.

The arrangement started Saturday night and will continue for a period of three months.

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## 50 YEARS AGO

From "Clippings"

August Belmont backed a move to restore the legality of betting at the New York race tracks. Senator Raines introduced his bill in the N. Y. legislature. It was later vetoed. Belmont created the vicious "Raines Law" hotels on half the street corners in New York City.

Gov. Leland Stanford of California was made vice-president of the National Association of Trotting Horse Breeders, when the whole directorate walked out at the annual meeting. Objection to some of the chairman's rulings started the row.

James Gordon Bennett applied to Congress to add him in North Pole explorations. Another item tells of a man's death from hydrophobia. It was Bennett who introduced the Pasteur treatment for rabies (poison from dog bite) into America, the discovery having been made in France.

The Charleston marathon may have been inspired here. One P. V. Cartier continued to waltz with a series of partners for 13½ hours in Horticultural Hall, Boston.

The first edition of Spalding's baseball guide was issued in Chicago. It had 114 pages, and its two leaders were the first compilation of the batting averages, besides instruction on how to pitch a curved ball.

The word "kleptomaniac" was invented when a Brooklyn society matron was arrested for shoplifting.

## 15 YEARS AGO

(From Variety and Clippings)

Patents Co. grip on film business was slipping in all directions. "Trust" was forced to license another "outlaw" production, "The Prisoner of Zenda" made by Famous Players. J. A. Berst, American representative for Pathe, sailed, and rumors were rife of a desertion by the French producer.

Attack came from all angles. Proctor played Kine-macolor pictures and to defend its position General Film had to cancel service. Proctor promptly signed with Universal, independent. There was no telling where this would all end. Keith's Boston had played Kine-macolor pictures. To be consistent General Film would have to cancel that circuit. They were pussyfooting for the element.

Loew sites were selected and closed in Toronto, Baltimore, Montreal and Buffalo, circuit going into expansion on a large scale. This entailed consequence in "small time" relation to "big time," and it was freely predicted there would be a clash. On the Loew side it was believed Keith would have to make the first move toward warfare.

With a sigh of relief, it was generally given to be understood that the Palace would open the following Monday as a vaudeville house, secrecy being maintained to the last minute in fear of legal action by Hammerstein who could not but look upon the palace as an invasion of his franchised territory.

A performance was given at the Winter Garden of "The Moon-moon Express" Monday afternoon by a cast made up entirely of understudies. Al Jolson, of the company, reported the show for Variety. Jenny Dally batted for Gaby Deslys and Jolson predicted a great career for her. James Doyle played Owen Exeter's role and Harlan Dixon appeared in Harry Pilcer's part.

## England's Class B Pictures

Britain doesn't want advice on its picture business. It even resents suggestions from foreigners. There doesn't seem to be any question as to this. Yet England is passing through a film formative period at present that America passed through from 12 to 15 years ago. Or maybe but 10 years. At any rate America did pass through it and that's past.

If the English don't want advice or suggestions, will it listen?

Do the British believe that with actors or directors from the U. S. American producers evidently are not anxious to retain, that English pictures will be produced with them in or on them that can secure a world wide distribution? Will the U. S. prefer English made with Americans in them that are no longer cared for over here?

Since this country may give a foreign made film its greatest distribution and circulation returns, what surely has England that its pictures, if of world wide quality, will still be enabled to bring an income from this country—to try and bring this Class B picture with Americans to compete against American made Class A features with the best of the Americans in them?

For that seemingly is what Great Britain's picture producers are trying to do, turn out a Class B picture with the 2 American actors in it. To tell their peoples it is of first grade quality. They may be for the English.

To offset the cost, the English would have to present a superior production and an ultra-superior story. So far they have done neither in any of their pictures to date which have come over here.

Leaving out the French at present and skipping to the Germans, it may be also asked that if the Germans will permit their best picture talent to come to America, as Germany has done, what will become of the German picture product if that is continued?

And won't the foreigners see that if their present methods are their future guides, in importing talent or permitting talent to leave them, they necessarily will be obliged to produce pictures of only a typical, and the foreign strictly native picture will not bring a demand around the world. Perhaps not anywhere beyond the country in which the native picture is made.

All of which is so much space wasted.

## INSIDE STUFF

### ON LEGIT

The finish of the Robert Brister damage suit against Variety came last week when Variety paid \$750 to Brister's attorney in settlement of his judgment of \$1,000. The court had allowed the \$1,000 verdict but without costs. Variety served notice of appeal with the attorneys finally agreeing to settle rather than argue in the higher courts.

Brister sued Variety about three years ago for \$100,000, alleging damage to his professional standing through Variety mentioning that one Scott, convicted of murder in Chicago, had appeared on the stage under the name of Robert Brister. Testimony brought out that Scott had appeared in Olga Petrova's play, "The Hurricane" at the Olympic, Chicago, in the role formerly taken by Brister, and did so for a week before a change was made in the program billing, from Brister to Scott. It was also brought out during the trial that Brister had been incited to sue Variety through Chamberlain Brown, the caster, and that the understanding between them was that Brister, Brown and the lawyer would each receive one-third of any money recovered. Brister as an actor had worked for \$75 a week.

The trial occupied four days in the New York Supreme Court.

Eddie Cantor has an option for the West Coast production of "Good News" at the Mayan theatre in Los Angeles, now under lease to Sam Salvin (backer of Lyons & Lyons, Inc.). Schwab & Mandel gave Cantor that option along with another party whose identity is not divulged because he is acting for a third person, while Salvin was en route from California back to New York. Salvin originally intended doing "Good News" in Los Angeles on his own.

Salvin took over the Mayan on a 21-year lease from Gerald Davis, formerly of Butler, Belasco & Davis which producing firm has since split up. Davis retains minority interest in the house with Salvin in control and with the option of purchasing the house outright.

Schwab & Mandel's terms for the west coast production rights for "Good News" are \$1,000 weekly royalty plus 10 per cent of the gross.

From London P. G. Wodehouse writes a denial of any royalty difficulty with Flo Ziegfeld. He states he had to prolong his stay in New York over Ziegfeld's switch in production program that placed "The Three Musketeers" last instead of first but that the manager engaged him as co-author of the "Rosalie" lyrics which squared things so far as Wodehouse was concerned. Because he sailed prior to the "Musketeers" premiere Wodehouse made an arrangement with Clifford Grey to do any further work necessary and for that Grey is getting a share of Wodehouse's royalties for that show.

Earl Carroll, whose theatre at 7th avenue and 50th street was the first in that section eastward of Broadway, has acquired additional footage on 50th street adjacent to the theatre. Last year he bought a 20-foot frontage. Last week he gained possession of an additional 40 feet at a cost of \$210,000. The newest deal includes the property housing the Louis restaurant.

By increasing the holdings on 50th street, the total site with its present 7th avenue frontage becomes an important parcel. The total holding is large enough for a large capacity picture theatre. It is intended to make alterations to the Carroll theatre, though a new house on 50th street is also being considered.

Ticket grabbers who phone press agents, representing themselves as drama critics of dailies and other periodicals, will have a tough time in the future. All passes will be allotted through the dramatic departments and only when the voice over the wire is recognized.

Through the press passes have been given out and witnesses who called and said they were so-and-so and would like to again review the play. Not suspecting, tickets were left at the box office for them.

The Shuberts are still peered at Walter Winchell, the Graphic's dramatic critic and columnist. For the second time one of the Shuberts' secret service men attempted to bar him from covering a premiere. It was "The Buzzard" at the Broadhurst last week. Though not admitted at the front door, he was allowed through an exit and witnessed the show. The house is under lease to Aarons and Freedley. Upon learning of the incident they wrote the Shubert office a sharp letter, calling attention to the fact that they and not the Shuberts are operating the Broadhurst. It is their intention of seeing to it that such an attempt will not be tried again.

Lee Shubert is said to have an interest in the Aarons and Freedley lease but it appears there is some feeling between the young producers and the Shuberts. This is said to have arisen over the leasing of the new Alvin theatre by Aarons and Freedley. It was common talk along Broadway at the time that the Imperial was kept dark by the Shuberts

## FILM BUYING COMBINES

Film buying combines may yet become the solution of welding the simon pure independent picture exhibitor into a national chain of those combines. No other ways yet devised since the first indie exhibitor kicked against the first distributor have proven successful for a national organization of indie exhibs. The national body now in existence and professing to represent the whole exhibitor with its non-theatre operator as president, is, as has been stated before, just a gag.

Buying combines are combinations of exhibitors in any city or community who pledge themselves to purchase film product under a unit basis. It then becomes a matter of buying power. The larger the buying power, the more influence the combine may wield. Several such combines of more or less purchasing power have been formed throughout the country.

The latest formed is in Greater New York. It has Aaron Sapiro, the organizing force, at its head. Mr. Sapiro is a confirmed believer in the buying power principle. His experience as an extensive organizer of tough propositions must have taught him that. But he never tackled any tougher proposition than the exhibitors.

To see a practical organizer and leader at the head of a picture buying combine of large amounts, reaching to not less than \$2,500,000 within a year, may be a considerable difference from a small paying combine headed by one of the exhibitors in it. Certainly Mr. Sapiro accepted the proposal and will proceed upon a strictly business course. What he may develop as the leader of the New York indie exhibs will shape no doubt the future course of many such, not only in New York state but throughout the Union.

The film industry has not yet reached the point of peak where any of its distributors can with impunity or in justice to its stockholders or financial statement disregard a combine with a buying power running into the millions. It carries with it the purchase of too much product. Mr. Sapiro on his record as an organizer and path finder is apt to mark a way many will be glad to tread.

Exhibitors for some never-explained reason have not clung together as they should, outside of these buying combines. With a mightier power through their screens than the chain-producers-distributors could posses and then the exhibs would have but little influence through being chains, the exhibs collectively have been unable to avail themselves of that, for themselves, their business, brother-exhibs or the picture exhibition business. As W. A. Steffes says in his statement, printed in this issue, they won't get together.

Exhibitor-agitators with a doubtful sincerity for other than their own selves or business, usually make a noise for that purpose. If they get what they want or may be after, that selfish sincerity will evaporate. But again comes up the same causes for self preservation and again the agitation, while the indie exhib who is and wants some protection sees no way of securing it. That has been the history and record to date of the simon pure picture exhibitor. Those not simon pure are exhibs with chain affiliations or connections of some kind or another, either openly or under-cover—and mostly under-cover.

Mr. Steffes says lack of organization is what defeats and will defeat the indie exhib. Mr. Steffes is correct. That is what has beaten them thus far, that and the machinations of the distributors through the Hays organization against those agitating exhibs who could be worked upon successfully.

A national chain of buying combines, though detached, but all organized for the same objectives, product and stage, might be able to push an inter-communicating understanding that would amount to a little less perhaps than a national body. And in the buying combines as a rule one will find simon pure indies only, for those with chain associations will not be permitted to join, other perhaps as "reporters," to make that word mild.

A good deal of this seems to depend upon the outcome of the Sapiro movement. Mr. Sapiro appears confident; he has tied himself up for five years to direct the buying and much of the close business affairs of exhibs with distrib in the metropolitan area. He must see a way and if Sapiro can point it out, it's almost a certainty other exhibs elsewhere will try to follow it.

Distributors don't like a buying combine. Before anything else that seems the one big point in its favor.

Meanwhile exhibitors who may be posing as the Moses of the picture business should not employ a mimeograph machine to tell about it or themselves. Those who have the best interests of the indie exhibs in mind will never try to accomplish anything with a ballyhoo first.

In retaliation. The latter house was owned by Pincus and Goldstone who built the Alvin. Recently the Shuberts reported having bought the Imperial.

Marion Lessing, the only American girl in the Reinhardt Players Company, arrived in New York last week. For six years she has played on the continent but never the stage in her native country. Miss Lessing is now dickering with American producer but if she is unable to obtain a satisfactory engagement on this side in two months, she will return to renew her contract with Reinhardt.

The reason for Miss Lessing's desire to remain at home is the fact that beginners on the Viennese stage (where she played for some time) receive \$8½ a month salary, actors of long standing, \$70 a month, and stars \$150 a month. Germany is a little better. There beginners get \$35 a month. In spite of the low wages living is not much cheaper. In Vienna if one is a citizen of Austria, the city is compelled to assign living quarters at a reasonable rate, but Americans and all other foreigners must sublease at high rates.

Something new and striking in billboard theatrical advertising is a 24-sheet poster in vari-colors, hand painted on heavy artists' paper.

Instead of the huge sheets going through the usual coloring process they are painted in the shops and then taken to the outside boards and posted.

Only a few are used as they are expensive. Several have reached Broadway.

Since the Green Street, San Francisco, installed an elaborate collection of French crayons, mostly in the nude, on the walls of the playhouse, patrons have been slow in leaving following the nightly performance of "Love a la Carte." So much so, that the night watchman has entered a complaint with the management that he is constantly delayed in turning out the lights.

Rachel Crothers is resting in Bridgeport, Conn., working on her new play, "Let Us Be Gay," for fall productions. Miss Crothers refuses to reveal the names of producer or principals. She is also working on another play, not placed as yet.

When Jack Carter stripped out of "Porgy" plans were on to send the show to Chicago. Carter demanded his salary be set at \$350 and he be given two tickets, one for a valet. As the salary was double the Theatre Guild people turned down the request and got Paul Robeson.

# SHUBERTS--ADVERTISING

## LEGITS ON COAST DOUBLE IN FILMS

### Cast Members of 'Interference' Called for Picture Work— Easy That Way There

Los Angeles, March 20.  
Every member of "Interference" now at the Hollywood Playhouse is working double time. At night they are doing their roles on the stage and in the daytime working at studios. It seems that as soon as an actor gets a stage job around Los Angeles he finds himself in demand for screen work.

Within two days after "Interference" opened at the Playhouse Wilfred Noris got a job to direct a picture for Chadwick. George Barraud was called by M-G-M and given a part in "The Bellamy Trial."

Doris Lloyd went over to First National and was cast in "The Whip." Flora Brancey was given a role in "The Dancing Girl" for M-G-M. Finch Smiles went to the Fox lot to work in a comedy.

William Thackeray, who works on the screen under the name of Hal Ferner, was chosen for M-G-M for the next Lon Chaney picture, while Montague Shaw, Raymond Lawrence and Tudor Owen found work in bits at various studios.

### Mrs. H. B. Harris Asking Release from 3d Husband

Action for absolute divorce by Mrs. H. B. Harris, in private life Mrs. Irene Simmons, against L. Marvin Simmons, was heard before ex-Judge Charles Guy, sitting as a referee, last week. Statutory violations were placed in evidence. Decision was reserved, although the suit was not defended. Simmons is Mrs. Harris' third husband.

The whereabouts of Simmons was not disclosed. A report from Florida stated that a L. M. Simmons, federal prohibition agent, raided the Venetian Gardens at Palm Beach. Whether it is the same person was not verified. Christie and John, well known on Broadway as night club managers, are the owners of the raided cafe.

### "Underworld" as Play

Syracuse, N. Y., March 20.  
Temple Players, stock, are this week doing a dramatic adaptation of Ben Hecht's Paramount picture story, "Underworld." It is amongst the first in the kind of making a picture into a play. The dramatic version is the work of Walton Rutledge, comedian with the Temple troupe.

Mary Newcombe, first guest star to be offered by this company, suddenly withdrew Sunday. Leonora Solway, second woman, was rushed into Miss Newcombe's role in "Feathers," the part Evelyn Brent played in the film.

Considerable mystery over Miss Newcombe's action, but Charles Ray, listed as next week's guest star, has also cancelled.

### Current Players on Air

Most of the players in "Our Bitters," Ira Claflie's piece at the Henry Miller, have been on the air during the last fortnight.

Sylvester Sullivan, publicity for Holman, Inc., framed the introduction of Constance Collier in a "Women's Hour," Hugh Sinclair with folk songs on WIN-WFAP and Madge Evans at WNYC.

Sullivan was radio editor of one of the metropolitan dailies in the early days of broadcasting.

### No Shubert Photography

The business partnership of Jack Osterman and Gene Roberts as theatrical photographers went bloomy after a few weeks.

Osterman was supposed to have the Shubert photography work all set for his shop.

### Chorus Girls and Work

At the Chorus Equity headquarters in New York it is said not as many chorus girls are out of work as imagined with so many shows closing of late.

A number of girls with several shows make it their aim to stick on Broadway. As some of the girls save their money they can afford to lay off until a New York show does come their way.

### Jolson's \$50,000 Salary In Chi, Makes 2d Record

Chicago, March 20.

Fifty thousand bucks will be Al Jolson's total take for his four weeks in Chicago with "A Night in Spain" at Cohan's. This is the largest salary every paid to a single stage actor for a like period of time. Jolson now has legit salary and picture salary record.

Jolson joined "A Night in Spain" after the show had done 16 weeks of business in Chicago at \$4,400 top. Incidental to Jolson's addition the price was jumped to \$5,500.

Chicago brokers, confident of Jolson's pulling power, more than doubled their usual 300-seat buy, taking 670 seats. Jolson gets a flat guarantee of \$12,500 for every seven days. He refused Shuberts' offers of percentage of profit in favor of straight salary.

### "Rose-Marie" Forced To Close by Film

"Rose-Marie" folded up in Detroit, victim of opposition from the film version of the operetta, which preceded it in many stands. "Rose-Marie" had 10 more weeks of unplayed territory through Canada. It was cancelled after it was found the film version had also preceded there.

### Miller Prefers London

Gilbert Miller plans to live abroad permanently, starting next season, and confine himself to producing in London.

Miller is due back from a European trip shortly. After winding up his American affairs he will make London his residence and business headquarters, producing there with an eye to the American market, so as to send casts and shows to Broadway intact.

Washington Pizet joins Horace Liveright in an executive capacity April 15. Pizet, doing publicity for Gilbert Miller of the Frohman office, will be active both in the publishing and producing ends of the Liveright enterprises.

### Troubles With "G. V. F."

The Shuberts are having more than the usual trouble grooming their "Greenwich Village Follies" this season; if the discards, flare-ups and belated arrival in New York mean anything.

Instead of breaking in this white light area two weeks ago, the company is still train-bound from town to town, Boston, Philadelphia, Pittsburgh, Cleveland and Detroit have all been covered, and still the show is not Broadway-bound.

Of the bunch who quit the show are Blossom Seeley and Benny Fields, also Walter Hiram, Jr.

### Chi Papers Ban Pipes

Chicago, March 20.

There hasn't been a good pipe story pulled off in moons around here.

Every sheet in town is afloat on dream yarns. Even the two formerly generous "Herald" dailies, "American" and "Tribune," have closed up on anything but legitimate show business stuff.

Nevertheless all dailies are devoting more attention to their theatrical pages, putting small heads on news items that formerly were used as column fillers.

## ILLUSTRATIONS OF AND COMPARISONS

This Article Prepared for  
Information of News-  
paper Publishers and Edi-  
tors—Fallacy of Shuberts'  
Advertising Tactics—At-  
tempts to Dictate to  
Dailies—Shuberts' Small-  
est Advertiser Relatively  
Amongst N. Y. Producers

### ACTUAL SPACE USED

You will hear it along Broadway a dozen times a month:

"Yeah—they tell me the Shuberts are sore about his review and they're out to get him."

That is the system, not only of the Shuberts, but of some other theatrical producers who will not realize that except for the newspapers with run theatrical advertising simply because it pays dividends, theatrical newspaper advertising is used by managers because it is valuable to the show.

Th Shuberts, most insidious of all producers, tell their press agent that he mustn't let the newspapers "get away" with certain things.

But certain courageous dramatic writers, such as a lad who recently hung up while a Shubert plied complaint was in progress, with a brief "Ah, nuts!" are perpetually perplexed by the din, din, din to which they are subjected by the complaining Shuberts.

The basis for this presumed power of the Shuberts is the advertising whirlash which they are supposed to hold.

No greater myth ever existed. The Shuberts spend from \$750,000 to \$900,000 annually on advertising. No more. They give none of it away. They spend it only where they think it will reach the eyes of the most people. They buy this space because of the necessity of getting people know that their shows are in town. Advertising is as necessary to shows as are actors; if it wasn't the Shuberts wouldn't spend a penny.

The Whiplash Boys  
Show business costs too much to run these days for any producer to advertise solely because of friendship. The producer's game is to have a good publicity department so that he can get as much free space as possible; where he hasn't a good publicity department it has to be made up in billposting and subsidiary advertising.

And the continued cost of this system, plus the repeated failure to land any free space except in the craven journals that must run publicity or suffer the loss of ads, is what burns the whiplash boys up. They complain when they don't get publicity and they complain when they get bad notices; they complain when anybody else gets publicity, and they complain on almost any other excuse.

The Shubert system is to call the managing editor in the hope that he will crawl. The next system is to call the dramatic critic or editor and tell him that "Mr. Lee is pretty sore." The next system is to call some other offender and tell him that he is persona non grata.

The Shuberts tell Percy Hammond, on the "Herald-Tribune," know that he wasn't wanted in their theatres last year, and Percy, being a bland, urbane, unworried sort of a chap, lived healthily during that time, missed very few shows, because the Shuberts couldn't keep him out of their theatres when another manager was playing the house on terms or on rental basis.

Importance  
As show producers the Shuberts are unimportant. As real estate operators (Continued on page 58)

### Summer Salary Now

The summer salary gag is being precariously worked now for many forthcoming legit productions now engaging.

In most cases the producers have struck a new low mark for salaries in engaging their company with nothing more verbal promise of a boost if the show survives the warm weather period.

The gag is new for this time of year.

### Too Much Pay-Off by Equity Tacks on \$50 Fee

Equity has made a new rule regarding the payment of salaries from money deposited by producers, required as a guarantee of two weeks' payment to players. Producers will be asked to post \$50 in addition to bond or security. Should Equity be called on to issue salary checks, the manager is to be charged a fee of \$25 and if payment is made by Equity for both the guarantee weeks, the charge will be \$50.

The new requirement came as the result of additional clerical work entailed in making such payments recently. Some producers appear to have figured it out that it is less trouble to have Equity pay off, then replenish the required deposit.

"Killers," a new play, has been paid off by Equity three consecutive weeks with the backer of the show, Dr. Louis E. Blum, depositing fresh money with Equity each Monday. Another new show, "Veils," was paid off by Equity for its first week in Worcester and also last Saturday, having opened at the Forrest.

### "Revels" Short.

A total of 147 salary checks were made out by Equity last Saturday and sent the deputies of three different shows. Harry Delmar's "Revels" was paid off that way. The show closed in Philadelphia Saturday and on that day a messenger was sent here for the checks.

In the final week of "Revels" at the Shubert the company was paid off after Lee Shubert loaned the show \$5,000. He was reimbursed from the security bond. There was not quite enough to pay off last week, but several players had waived the salary guarantee.

### Original Cast in L. A.

Los Angeles, March 20.

Belasco and Butler, operating managers of the Belasco theatre here, are out to put some meaning in the stock theatrical phrase, "New York cast."

In producing "The Rocket" on the coast they are bringing from New York actors in the original production: John Cromwell, Edward G. Robinson, Romane Callender, Hugh O'Connell, Scott Moore, Harry McCoy, Ralph Adams, Pat Collins, Gladys Lloyd and Jack Clifford.

"The Spider" will be presented in June under Belasco and Butler's sponsorship with the regular road company which will make the jump from Kansas City.

The actors for "The Rocket" leave New York this Friday.

### 1-NITE GROSS, \$132, ON COAST

San Francisco, March 20.

Final show, "Abraham Lincoln," playing one-nighters on the coast, grossed \$132 on a single night at the high school auditorium at Stockton, Cal., clearing \$1 top. This attraction was in on a 70-20 sharing basis with the house share of \$39.60 barely covering newspaper advertising alone.

### Mrs. Paddelford's New Trial

San Francisco, March 20.

Mrs. Genevieve Paddelford, former wife of the late Ben Teal, stage producer, has been granted a new trial on charge of defrauding a Carmel stockbroker. A sentence of one to 10 years at San Quentin was imposed on Mrs. Paddelford following conviction. The state district court of appeals reversed the conviction.

## LAMBS' CLUB BAR CREATES DISSENSION

### Members Rail Against Its Removal—Demanding Explanation and Removal Be Voted

Removal of the bar at the Lambs' Club by act of board two weeks ago has caused considerable dissension among the members. A majority has failed to ratify the board's action and demand the matter be sent to a vote.

The main peeve is that closing was done without notification or explanation. A petition is being circulated among the Lambs' membership for either the reopening of the bar or adequate explanation. A more clubby atmosphere was created by the bar, the members say, even though only waters were sold from it.

The board's failure to explain its action is hinted having been prompted through a tip that a Prohibition official hostile toward the club for having been disqualified for membership on two successive occasions planned to swoop down upon the bar under the recent ruling that dispensing mixing waters and ice cubes as ingredients for hard stuff made the dispenser liable under the Volstead act.

Despite that report, many members are determined upon a showdown on the situation.

### Guest-Star Plan

#### For Yid Shows

Max Cabel, as Czar of the Jewish show business, is fostering a move to rotate the outstanding stars of the Yiddish theatre in the metropolitan playhouses as a means to resuscitate the falling Yiddish theatre.

With the permanent stars and stock companies not appealing to their respective neighborhoods and the general standard of production not inviting travel from outlying locales, the guest-star scheme is expected to revive interest in the native theatre with the Jewish-speaking population.

### Cohan-Lardner Play

"Hurly Kane," baseball comedy by Ring Lardner, is next on George M. Cohan's production list. It is a dramatization of Lardner's novellette "You know Me, Al" with Lardner and Cohan collaborating on the dramatization. It goes into rehearsal next week.

### Trenton's Musical Stock

Trenton, Trenton, N. J., playing dramatic stock, changed to musical stock this week. The first production is "Little Nelly Kelly."

Cast includes Fattt Harrold, Rex Carter, Hal Munn, Guy Standing, Jr., Nellie Paley, Helen Namur, Billy Kelsey, George Shidlovsky, Lucille Reece.

Adrian Perrin is director and D. F. Stevenson manager.

### Guild's Final Sub Play

The sixth and final subscription production of Theatre Guild goes into rehearsal within a few weeks. The play is "Playing with Love," with Richard Bennett in the lead role. Robert Milton will direct.

It was written by Sir-Vart, Vietnamese journalist. The opening will be early in May.

### Gleason's Play for Son

James Gleason has written a new play called "Gladys." He may produce it in the spring with his son Russell Gleason, now at the U of California, in the lead.

### BERKELL REASSEMBLING

New York, March 20.

Charles Berkell, manager of the stock company at the Grand Hotel for three seasons but laying off last year, is reassembling his troupe. Opening is set for April 8 at the Grand for a three-week tryout before going into the theatre on a house, Indianapolis, for an customary summer run.

# SHUBERTS-ADVERTISING

(Continued from page 57)

erators they loom large. Percy, not being a real estate expert, bore his exile with fortitude and was asked back early this season. He is still bland, urbane and unvarnished. There can be no change in his life as it is that he'll have a few more evenings to spend in his pleasant home.

This year the Shuberts threatened to bar another good critic. This fellow was just as indifferent as Percy Hammond. He wasn't barred.

## Shuberts Control 20

Actually, the Shuberts control some 20 theatres, either by ownership or lease. The houses that they book do not enter into the discussion.

The attraction always pays the great share of the advertising bill and the Shubert attractions are never numerous, seldom more than seven in town at a time. At the moment, of the seven Shubert shows on Broadway, but two are getting real money, "My Maryland" (actually a disappointment) and "The Silent House." The others, "And So to Bed," "Taming of the Shrew" and "Sunny Days" (slop musical), are but moderate money shows, while "Lovely Lady" has been an in-between.

What the Shuberts are trying to do now is to control legit theatrical advertising through virtue of the \$253 weekly which the house contributes to the week's advertising bill. There is nothing new in that—Shubert houses aren't the only ones which share on advertising. In the Shubert houses \$50 weekly of the \$253 is deducted for an ad in the Shubert house organ, an entirely useless medium, but forced on the show.

If the week's ad bill is \$1,400, as it often is, the show pays the great percentage. It is not the theatre but the show which really foots the bill, an important fact which blasts the whole Shubert contention.

Aside from their two or three musicals a year, they furnish little steady advertising fee to the papers, as their dramatics have for years been in the habit of coming to town and sticking around but a few weeks.

## Impressing Papers

The conclusion may be drawn that the Shuberts are using the sums paid by other producers playing in their houses for advertising to impress the papers, the usual assumption being that the Shuberts are responsible for the expenditure of this money and that they control it.

The Shuberts now control about 23 theatres in a town where there are 70 odd houses. That means about 25 per cent. Even if responsible for the expenditure of the advertising appropriations—which they are not, for each producer pays his own ad bills—they would be in a minority against the rest of Broadway's theatres and producers.

As it now stands, they may produce in a season very few shows, compared to the 250 to 275 new shows in total. They accordingly figure unimportantly, actually, although more important through a road route. Because they have real estate holdings, they try to figure importantly as controlling the shows.

In ratio to the producers who produce hits that run from eight months to a year or more or who keep their theatres constantly filled, the Shuberts rank still more unimportantly, for their houses operate in fits and starts—a number of them this season have been dark and there's no advertising money when a house is closed.

## Booking Only

The Shuberts do book a great many shows and they are attempting to use the prestige of the shows which they book to force their own personal ends.

Booking shows on the road is a business transaction, without relationship to publicity or advertising. Another reason why the Shuberts want to control the newspapers is evidenced occasionally when the report on their quoted stock is issued, but there's another reason, too, which some of the far-seeing boys may know about.

## Comparisons

In comparison with some of the fancy advertisers, Ziegfeld, for instance, the Shuberts don't compare. Where Ziegfeld thinks nothing of 300 lines Monday morning after

Monday morning, and where he runs big Sunday shows, the Shuberts run minimum space Sunday, let their own shows and generally follow that procedure.

For instance, Ziegfeld is spending from \$2,000 to \$2,500 weekly on each of his shows and as he will have four major musical attractions on Broadway, he will be spending a whole lot more than any producer or firm of producers and is spending more right now.

In comparison to most of the other producers in New York, the Shuberts advertise less than any of them.

When another producer is in a Shubert house, their influence means nothing except that "Variety," "Morning Telegraph" and a few others can't have the ad. Otherwise the Shuberts share on a certain amount of advertising (the house share) just as any other manager does. They do not regulate the advertising of the producers who are in their theatres, except in the instances named.

And then, if a producer in a Shubert house wants to lower the prestige and standards of that house by taking an ad in Variety or some other banned, hideous, and unwelcome sheet, the poor fellow has to pay for it by himself and the Shuberts have to stand the ignominy of seeing the name of one of their theatres in some awful, awful paper.

## The Facts

This article has stated that their advertising liberality and power was a myth. Now for a comparative proof:

Sunday, Nov. 11, in the "Herald-Tribune," the ads went something like this:

Richard Herndon, for the opening of "Crookes," had an ad 50 lines deep on two columns.

The Shuberts, for the opening of "My Maryland," their ace of the year, had one 45 lines deep on two columns.

More important than that was their routine ad stuff:

Advertising "The Circus Princess," the Shuberts had 35 lines, one column.

Advertising "A Night in Spain," they had 35 lines, one column.

These were their only shows in town, two shows out of some 50-odd at that time.

Some other shows that same Sunday used the following ads:

"Women Go On Forever," 50 lines on 2 columns.

"Good News," 35 lines on 2 columns.

"Burlesque" had 20 lines on 2 columns.

The Ziegfeld ad that day, a small ad for Ziegfeld, was 45 lines on 2 columns.

"Allez Oop" had 35 lines on 2 columns.

And so on.

## More!

On the day after "My Maryland" opened the ad in "The Times" (Sept. 13, 1927) was 35 lines on 2 columns.

On the same page was an ad on "Broadway." It was 160 lines deep, spread across 4 columns.

The day after opening ad on "The Baby Cyclone" was 50 lines on 2 columns.

On the same day an actor at liberty, Ian McLaren, had an ad, larger by 4 lines than the Shubert ad on "A Night in Spain."

On the same day the ad on the Shubert show, "Such Is Life," in "The Times" was 45 lines deep. The smallest ad on the page! Even the one for "The Ladder" was bigger.

In the "Times," Wednesday, Sept. 14, was a "huge" ad on "My Maryland." It reprinted some of the notices (good ones) and was 15 lines deep on 2 columns. The same ad was not in the "Herald-Tribune," where 35 lines deep, one column, sufficed, while the "World" didn't even draw that much, getting one (or 16 lines).

The "World" had given the show a bad notice; so had the "Tribune." A comparative line-up of the ads for Monday, Sept. 19:

On the "World" was a 14-line ad on "Crookes," one for 22 lines on "The Manhattans," one for 10 lines on "The Spider," one for 10 lines on "Revelry," ditto on "Baby Cyclone."

Of the three shows which the Shuberts had in town at that time the total ad space taken that day, the "Tribune" split this way: 11 for "The Circus Princess"; 11 for "My

## Shows in Rehearsal

"Here's Howe" (Aarons & Freely).

"Present Arms" (Lew Fields).

"Diamond Lil" (Jack Lindner).

"March Hares" (Charles Wagner).

"Hurry, Kane" (George M. Cohan).

"Babes in the Wood" (Charles Wagner).

"A Lady for a Night" (Chamberlain Brown).

"Jungle Fever" (Janis Productions).

"Alabaster" (Empire Producing Company).

"Kidding Kidders" (Hellas Productions).

Maryland," and 8 for "A Night in Spain."

In the "Times" the same morning were small, routine ads on "The Circus Princess" and "A Night in Spain." But it was apparent that "My Maryland," a business disappointment, was being boosted, for there was a 45-line ad on 2 columns for that show, an ad which carried the boosting by a motion picture executive.

## Preference for "Times"

Thus, when the time came to really boost a show, it was boosted in the "Times." The other papers weren't given this big copy. Proving that when the Shuberts have to use large space they pick the paper. Proving, also, that "you be nice to us and we'll give you big copy," with the Shuberts is just a gag.

The "Herald-Tribune" of Sept. 21 reveals the Shubert ads running at the usual minimum. Thus, "My Maryland" had 10 lines. Ditto "The Circus Princess" and "A Night in Spain."

On that day, except for a large ad on "Four Walls," which had opened the night before, and a fairly large one on "Endeavour," a favorite flop, the ads of other producers were also running at a minimum.

Their minimum, however, wasn't down to 10 lines. It was something like this:

"Manhattans," 12 lines.

"Trial of Mary Dugan," 18 lines.

"Peggy Ann," 13 lines.

"Revelry," 14 lines.

"Abraham's Bosom," 15 lines.

"Baby Cyclone," 14 lines.

There were many other shows down to the 10-line minimum, but they were established successes, too. The Provincetown Playhouse, which has never known the embarrassment of riches, was advertising "In Abraham's Bosom" with the same space allotment given "The Circus Princess." Imagine a tiny show in a theatre that, if it ever did \$3,000 on the week would yell for joy, taking same ad space as a huge Winter Garden show doing about \$25,000 or \$30,000 weekly, and capable, if it sold out, of doing \$45,000.

## More Economical

The "Herald-Tribune" for Sunday, Oct. 2, gives an illustration of the fact that, proportionately, the Shuberts are the most conservative and economical advertisers in New York.

On this Sunday there was a 10-line ad on "My Maryland."

A 25-line ad on 2 columns announced the last week of "The Circus Princess."

A 50-line single ad was used to herald the removal of "A Night in Spain" to the Winter Garden.

For "Murray Hill," just produced, there was other money spent that Sunday to let people know that shows were in town.

"Crookes" used 100 lines by itself. The total for four Shubert shows was 145 lines.

"The Trial of Mary Dugan" used 68 lines.

"Manhattan Mary," 120 lines.

"Follies" and "Rio Rita," combined, 163 lines.

In other words, these two shows used 23 more lines than were used to advertise four shows for the Shuberts. In ratio to Ziegfeld's lavish advertising, the Shuberts would have used 336 lines. They didn't though, just 145.

It has been related that after "My Maryland" opened the "big" Shubert ad in the "Times" an ad of a size which they seldom take for a single show, was 70 lines.

The ad taken to reproduce a notice or so on another of their shows, the flop "Murray Hill," ran 40 lines on one column. That was in the "Tribune" Oct. 1.

Compare their space to advertise a new show with that taken by

## "Veils" Washed Up, Ran Out of Coin

"Veils" folded up after a week's run at the Forrest, New York, when A. A. Snyder, producer was unable to corral the necessary financial pulmotor.

The show at the Forrest failed to gross sufficiently to pay salaries for last week. They were paid from the remaining amount at Equity and with Snyder notified that unless an amount covering the current week's salary was posted at Equity by 3 p. m. Monday the cast would be instructed not to give a performance.

Clarence Jacobson, company manager, pressed into service at the 11th hour before the show shipped out to Worcester, also holds a claim for two weeks' salary and moneys advanced.

## "Girls Wanted"

St. Louis, March 20.

One of the quickest flip-flops done by a Shubert show in the history of St. Louis was the presentation this week by the National Players' stock company at the Empress of "Two Girls Wanted" at a \$1 top, two weeks after the same company had played at the Shubert-Rialto, just around the corner from the Empress, at \$2 top. The play did standing up at the Shubert-Rialto.

## Morosco, L. A., Receivers

Los Angeles, March 20.

Gerhold Davis, who several months ago took over the interests of the Morosco Holding Company in the Morosco theatre, has pulled out of the deal with the house reverting to the original operators.

The latter organization being defunct, the theatre is in the hands of receivers with Henry F. Schroeder continuing as manager and the policy of the house remains the same. Davis also had a lease of the Mayan, which Sam Salvia is now operating.

Arch Selwyn to advertise "The Garden of Eden," also a drama, into which classification "Murray Hill" fell.

Selwyn's ad on this show ran all around Sept. 30. It was 50 lines on 2 columns—100 lines.

The ads used Sept. 28 to reprint some notices ran like this—the "Times," Sept. 28:

"The Shannons of Broadway," 50 on 2 columns, 100 lines.

"Manhattan Mary," 112 lines (56 on 2 columns).

"Speakasy," 50 lines on 2 columns, 100 lines.

On this same day "The Letter" had a 90-line ad (30 on 3 columns) to give notice of its first matinee.

It may be added that the ads on "The Shannons," "Speakasy" and "Manhattan Mary" were carried in the "Times," "Herald-Tribune" and "World."

—The three papers from which this compilation has been made.

To go back to the routine ads again, one goes through the "Times" of Sept. 29 to notice that "My Maryland" (not doing so well) has a 25-line ad; that "The Circus Princess" is using 12 lines and that "A Night in Spain" 10 lines. "Murray Hill," scheduled to open that night, 18 lines.

Walter Hampden, running an art theatre uptown, wasn't scheduled to open for three days, but had been continuously running an ad of 40 lines. This continued for a about a week before the opening.

On the same day was a 64-line ad on "The Trial of Mary Dugan"; George M. Cohan, who never tried to control a criticism in his life, was using 50 lines; "Black Velvet," the same; "Manhattan Mary" was carrying 18 lines; "Baby Cyclone" 14 lines, and so on.

This could continue indefinitely, but the result would always be the same.

It should be said for the Shubert boys that when their first hit dramatic, "The Silent House," opened recently, they splurged on advertising the play's notices, which were good.

—The first was the first real ad George they had made in years. It used about 53 lines double in several papers. Some advertising was also taken to plug the in-between "Lovely Lady," but this was mostly apportioned to the tabs; as it was figured that show appealed to their type of reader, not being a class opera.

This instance simply means that for once the Shuberts did what most other producers do in plugging a show.

## PERCENTAGE ACTORS IN HOUSE SEATING 90

## Refuse to Appear When Gross Isn't Large Enough—Fred Conklin Alleges Assault

Frederick Conklin, legit actor, obtained a summons this week for L. R. Franklin, "for alleged attempted assault."

According to Conklin's complaint, he was engaged two weeks ago by Franklin to appear in "Still Water" at the Mayfair Art theatre, 45 Grove street, Greenwich Village, under a salary stipulation of \$25 weekly guarantee percentage of the gross. Conklin claims to have appeared for 10 days without compensation. After threatening not to go on for the performance last Tuesday night, he was given \$10 on account. When the remainder of the money due was not forthcoming the next night Conklin refused to give a performance and was threatened by Franklin, according to his complaint.

The Mayfair Art theatre is the latest of the subscription bandbox theatres to bob up in the Village. It is in the basement of the Grove street address and has a seating capacity of 90.

"Still Water" has been running at the downtown house for two weeks. It has had numerous cast changes since opening with many of the gambling actors unwilling to go through when the intake was insufficient to pay the minimum guarantee.

Coming under the classification of a Little Theatre group the production escapes Equity supervision.

## FUTURE PLAYS

Samuel Ruskin Golding's new play, "Divorce a La Carte," receiving the personal direction of the author but produced by Drama Associates, Inc., has a week or so of out-of-town performances set prior to its Broadway premiere. Cast comprises Hale Hamilton, Regina Wallace, George Drury Hart, Diana Patterson, Geoffrey Harwood, Alfred Cross, Charles D. Pitt, Kathleen Lowry and Sheelagh Hayes.

The proposed Easter revival of "The Fall Guy" by James Gleason and George Abbott to have played special mats Easter week has been called off. Gleason is pretty busy with other show propositions, one being the helping of Irving Berlin in writing the new Al Jolson show.

The other is "The Shannons of Broadway," which is in a splendid way of sticking at the Beck theatre until summer.

"Green Goddess," a play from the S. N. Behrman novel, slated for a spring production, has been deferred until the fall season. William Harris, Jr., may do it alone.

Right after Easter William B. Friedlander will start casting and rehearsing the new Len D. Hollister show, "Dorothy Dicks."

"Black Belt," the colored play Crosby Gaige and Alfred Lewis intend to do in cosponsorship, will not be launched until next season.

Lewis leaving for London to stage "The Spider" caused its postponement.

Although George M. Cohan has bought a new play, "By Request" from J. C. and Elliott Nugent, he will not produce it at this time, owing to his other show activities. "By Request" will be one of the first of the new Cohan productions in the fall.

"Romance, Inc." is by Crane Wilbur, now a principal in "Rope" at the Biltmore. He sold to Crosby Gaige, who will produce it in conjunction with Horace Liveright.

Herman Gannott, inactive since last season, will resume production of "Betide a Band" farce by Ann Collins and Alice Timoney. It goes into rehearsal in two weeks.

George Abbott will stage "Gentlemen of the Press," the newspaper comedy by Ward Morehouse, which Jackson and Krafts will produce next month. The piece is now in process of casting.

"Kidding Kidders" is in rehearsal with Hellmas Productions, Inc., new producing group, behind. Cast includes Gladys Lloyd, Estelle James, Ruth Thomas, Nell Pratt, Edwin Walter, Tom McElhenny, Lida Kane.

"The Brakes," recently tried out in Cleveland stock, has been secured by Richard Herndon, who will place the show in rehearsal shortly. It was written by J. C. and Elliott Nugent. The elder Nugent will head the cast.

# SURPRISE VOTE FOR EQUITY'S COAST BRANCH COMMITTEE

**Nagel and Cooley in First 10 Elected—Conway Tearle Way Behind—Several Nominees Failed of Election for Various Reasons**

Los Angeles, March 20. Results of voting for the election of 45 members of the newly created advisory committee for the coast branch of Actors' Equity Association showed a number of surprises in the balloting.

Chief among these was the number of votes cast for Conrad Nagel and William Cooley, leading members of the former executive committee, which was dissolved by Equity Council following negotiations of a standard contract through the Academy of Motion Picture Arts and Sciences. Nagel and Cooley, who also acted for the Academy as actor-members of the committee, which drafted the standard contract, were among the top ten in votes polled. Of the 23 candidates nominated for election, 12 were elected, prominent names included Conway Tearle, Fred Niblo, Marion Davies, Richard Carle, Dolores del Rio and Lois Wilson.

Although Conway Tearle has been attacking the producers for the past year because they will not hire him at the salary he believes he is worth, he received but a few scattered votes. Fred Niblo was passed up on account of his close relations with producers as a director. A heavy campaign failed to put Dolores del Rio across and it was felt in some quarters she did not have the business long enough to be placed on the committee.

## 18 Re-elected

Of the 45 elected, 18 were members of the former executive committee voted out of existence last January by the Council, after the local committee had earned the displeasure of the eastern officials by not demanding Equity's active participation in drafting the actors' standard contract. No objection will be raised by the Council to the former members being on the new committee.

Members of the advisory committee elected include: Richard Barthelmess, Wallace Beery, Gladys Brockwell, Cyril Chadwick, Harvey Clark, Hallam Cooley, Herbert Courtland, Donald Crisp, Sam de Grasse, Reginald Denny, Richard Dix, Louise Dresser, Rockliffe Fellowes, Alec B. Francis, Robert Frazer, Pauline Frederick, Claude Rains, Lawrence Grant, Robert Haines, Creighton Hale, Sam Hardy, Raymond Hatton, Jean Hersholt, De Witt Jennings, Rod La Rocque, Mitchell Lewis, Ralph Lewis, Mura McDermott, Tully Marshall, William Mong, Antonio Moreno, Conrad Nagel, Paul Nicholson, Robert O'Connor, Ed Piel, Anders Randolph, Frank Reicher, Al Roscoe, Russell Simpson, Ned Sparks, William Toole, Mabel Van Buren, Will Walling, Henry Wallach, H. B. Warner, Tom Wilson, Louis Wolheim.

## Gilmore Disappeared at First Night's Performance

Los Angeles, March 20. Donald Gilmore, chosen for the juvenile lead in "Interference," at the Hollywood Playhouse, had the management somewhat fussed up one night shortly after the opening when he walked out of the stage door and disappeared after the end of the first act.

Efforts to find him when the curtain fell for the second act went up were futile. It was necessary for the other players to cover up the missing actor's role, as he had no understudy. This was done for several days until Raymond Lawrence could get up in the part. Gilmore is also a screen actor and was recently in the M-G-M payroll.

Lawrence was succeeded in a minor part he was playing by Bruce Payne.

## "Barker" Closes

Evansville, Ind., March 20. "The Barker" closed its season here.

At the final performance Richard Bennett, its star, made an address to the company from the stage before the audience had departed.

## Shuberts Turn Theatre Back to W. R. Hearst

The Cosmopolitan, at Columbus Circle, has reverted back to W. R. Hearst. It was operated under lease by Shubert for the past year or two. The lease expired Saturday, and the Shuberts decided not to renew. That the managers have a number of dark houses on their hands and that the Century, near the Cosmo, is a booking problem, probably entered into matter. Hearst has considerable holdings at the Circle, the theatre being but one parcel. It was remodeled several years ago and used for picture exploitations, principally Cosmopolitan picture products. Flo Ziegfeld took it over and staged "Louie the 14th" there.

The house during the Shubert regime has been frequently dark. Latest stock was tried, with the Shuberts repaid the real backers of the production.

Although the trend in theatre building has been northward on Broadway toward the Cosmo, the Cosmopolitan is handicapped at present by subway excavations.

## DeAngelis' Show Not Paid

Chicago, March 20. "Savages Under the Skin," produced by Phil de Angelis, of New York, closed at the Mifuntz-Central after Sunday night's performance, with one week's salary owed the company.

The Sunday performance was given on an equity basis, the company dividing its share of the receipts. When it became apparent that efforts to reach de Angelis in New York and get a bond guarantee were futile, the cast disbanded.

"Savages" was here two weeks, playing the second without salary. de Angelis, besides this, has two "Kongo" companies and one "Night Hawk" on the road.

## Nat Ayer and Itow Go Into Bankruptcy

Nat D. Ayer, composer, 65 West 55th street, and Michio Itow, Japanese dance producer, 211 East 57th street, both of New York, have gone bankrupt with voluntary petitions.

Ayer's debts total \$11,808, chiefly contractors in London, including \$2,600 to Turner, Lord & Co., and \$2,057 to Agnes Foster Wright. Ayer is a British composer, well known on both sides.

Itow's liabilities total \$5,554; no assets.

## Author Sues "Telegraph"

Suit was filed against the N. Y. "Morning Telegraph" last week by A. J. Rubien on behalf of E. J. Reilly, author and playwright, whose prize play, which was to have been produced on winning a contest conducted by the "Telegraph" two years ago, has not been shown on Broadway since the time of the contest.

Reilly is suing for specific production of his play and the prize money of \$1,000, which, he alleges, he has not received.

David Belasco headed a prominent list of stage celebrities appointed by the "Telegraph" to pass judgment on the plays submitted. The prize play was called "The Claim."

## ROLE FOR DAUGHTER

Danbury, Conn., March 20. William Dodge is planning to give his daughter, Martha, a part in "Straight Through the Door."

Miss Dodge, who has never been on the stage, is now at the family home, Greenwich, studying her role.

## CLARA LOUISE BLOHM'S DEBUT

Clara Louise Blohm, soprano, made her debut at Wallace Hall, Newark, N. J., in a song recital last week.

Howard Lee Koch, violinist, was the assisting artist, with Fay Foster accompanying.

## 7 SHOWS OUT

Five of Broadway's diminishing attractions suddenly joined the list of closings last week and at least two more will close this Saturday.

"Napoleon," presented by James C. Elliott, was taken off at the Empire Saturday. It played a week and a half.

## NAPOLEON

Opened March 8. Littell ("Post") socked it hard, saying: "Pompous, inanimate, dreary bellowing, knock-kneed and preposterous in the execution of a departed hero." Others only little less severe. Anderson ("Journal") only critic seeing any merit.

"Rope," presented by the same manager, stopped at the Biltmore Saturday after playing four weeks. It started at a \$6,000 pace, then slipped under \$5,000.

## ROPE

Opened Feb. 22. Generally praised. Gabriel ("Sun") found it: "Often tremendously exciting play." Atkinson ("Times") voted "stirring melodrama." Variety: "May get from 10 to 15 weeks."

"Yells," independently offered at the Forrest, stopped Saturday, too, after playing five days, during which time it grossed but \$1,200.

## VEILS

Opened March 13. Nobody important went.

"Escape," presented by Winthrop Ames at the Booth, will leave for the road after this week. It is in its 22d week. The English piece got off to a likely start, playing to capacity for time and expanding to \$15,000 and over. It has been easing off steadily and lately dropped under \$7,000.

"Artists and Models," Shubert revue, leaves the Winter Garden, where it is in its 19th week. For a time the show drew well but not capacity.

## ARTISTS AND MODELS

Opened Nov. 15. Gabriel ("Sun") said: "Funny and lavish." Woolcott ("World") wrote: "Better looking and funnier than the others." Variety ("Obs") said: "Will create no stamped to the agencies, but will get its quota of trade."

"The Cherry Orchard," offered at special matinees at the Bijou, was taken off Friday. The Russian play done in English provided distinctly divided opinion.

"The Taming of the Shrew" will close at the Garrick. "Marriage on Approval" stopped at Wallack's, but is due to resume at the Totten.

## 3 OF ELLIOTT'S OFF

Three of four plays in James W. Elliott's production schedule were taken off Saturday. "Rope" closed at the Biltmore. "Yells" stopped in Atlantic City after being out two weeks and "Napoleon" exited at the Empire, playing a week and a half. The latter show tried co-operative continuance last week, the takings being about \$3,000 and the actors getting nothing until Saturday.

Lionel Atwill, starred, made a speech, taking a fling at the critics for their treatment of "Napoleon." Elliott is reported ill with sciatica in Buffalo. "The Scarlet Fox," his fourth recent try, opened at Hartford, Monday, and is due into the Masque next week.

## "High Low" Stops

"High Low," the new Murray Phillips show that crept close to Broadway by opening at the City, New York, last week, is not to reach Broadway as intended. Phillips is closing it Saturday night (March 24).

Under a shift of production heads, the show rewritten and recast may be brought in early next season for New York.

Heading the show was Juliette, impersonator, from vaude, and a Paul Specht band.

The show was unable to do much biz at the City.

## OWEN DAVIS COMING BACK

Los Angeles, March 20. Owen Davis, author and playwright, is returning to New York, after delivering an original screen story to Paramount under his contract with that company.

## EDNA LEEDOM MUST PLEAD

**Charges by Shubert Are Pending With Equity Over "Lovely Lady"**

The case of Edna Leedom vs. Shuberts, which charged, with walking out on "Lovely Lady," is still pending at Equity. When Miss Leedom has recovered she will be required to appear before Equity's council and counteract the charges.

The Shuberts contend that Miss Leedom left her dressing room just before a matinee at the Harris, New York, following a dispute caused by her insistence that a cast change be made and a dismissed wardrobe woman be reinstated. Miss Leedom claims to have been taken ill, and on the following Monday was removed to the Park West hospital, where she was operated on for appendicitis.

While the Shuberts claim the illness was subsequent to the incident in the theatre, Miss Leedom declared she had been suffering for some time and several sleepless nights had passed in a state of extreme excitement.

## COPYRIGHT BILL IS UNFAMILIAR TO LEGITS

A meeting of Broadway legit managers was called Monday to consider action against a bill pending in Congress known as the divisible copyright act. It appears that several producers believe the proposed law would encroach on their rights, particularly as applied to the sale of produced plays for pictures.

It is stated that the managerial fears are groundless and that the bill has been stamped as acceptable by publishers and authors, who say it would merely recognize trade practice. An author may sell the serial or book rights to a novel yet retain the picture or play rights, which is done right along. In other words, authors may sell any particular right to his work, the same as a landlord can rent a room or all the rooms in his house.

Picture producers are said to view the new bill favorably, since it establishes a clear title to whatever rights are offered.

## Edgar Mason Ordered To Pay Mgr. \$200

Edgar Mason was ordered to pay Charles E. Blaney \$200, equivalent to two weeks' salary, as the result of an arbitration over Mason's walking out of "Fog" early this season. Mason appeared in the play last season and was re-engaged by Blaney. After rehearsing three days he took another engagement.

Blaney contended the actor was not so privileged since he had been re-engaged and that the usual seven day probationary period did not apply, either for actor or manager.

The arbitrators so held.

## Treasurers Make \$12,000

The annual benefit performance of the "Treasurers' Club of America" at the Hudson last Sunday was the most successful one the club has ever staged. With the box-office takings about \$3,000 and the program holding \$12,575 in advertising, the net profit was estimated at \$12,000.

The club has increased the death benefit to \$1,000 from \$750, and the sick benefit has been made \$25 weekly. The Treasurers' Club has 200 members, plus 30 who have been given life memberships.

## Izetta Jewel with Air Co.

Schenectady, N. Y., March 20. WGT Radio Players, first organization to broadcast drama, have Izetta Jewel. Miss Jewel is now the wife of Prof. Hugh Grant Miller of the faculty of Union College here. Her former husband, a wealthy West Virginian interested in politics, died, and she followed in his steps, running for United States senator.

## Whitbeck's "Pet" Breaks

San Francisco, March 20. The Frank Whitbeck's are bothered over the accident death of their pet puppy "Tut," run over by an auto Sunday.

Having recently been obliged to give up their two pet ducks, "Abigail" and "Deuteronomy," through protests from neighbors, the Whitbecks have taboos all pets from now on.

## EQUITY MEMBERS FAIL TO RATIFY AS ASKED

**Monday's Meeting Tabled for Another Session—Many Questions Asked**

A deadlock on the floor after question and possible hearing of casting agencies by Equity were the high lights of the special meeting of Equity held Monday afternoon at the Hotel Astor, New York. Frank Gilmore, executive secretary of Equity, presided in absence of John Emerson, president, abroad.

The main purpose of the meeting was to elect a nominating committee empowered to nominate officers to be elected for the ensuing year at the annual Equity meeting in May. The nominating committee elected included Mary Nash, Dodson Mitchell, William Courtland, William Courtney, Charles Silvernail and Julia Marlowe.

Following the election of the nominators a cablegram from Emerson was read, which in substance asked the membership to ratify the council's recommendations on the alien actor question.

Before the reading of the report got under way there was a barrage of questions from the floor that continued throughout with the result that the situation and proposed remedy for it were tabled until another meeting, after it was decided that the meeting of the 1,800 members had no idea of ratifying the council's recommendations until the matter had been thoroughly threshed out.

Without ratification it may be necessary to put the matter to a membership vote at the next meeting or make it an issue of the general meeting in May.

Silvernail took the floor to suggest that the matter of exclusion of alien actors should be taken up first with immigration and labor officials by Equity, and if unable to provide a satisfactory solution, Equity should then resort to its own means of adjusting the matter. Silvernail also recounted his embarrassing experiences with the London labor department when appearing in a production abroad several years ago. After Silvernail's recommendations had been heard, it was decided to hold the proposed plan in abeyance since it was incomplete and Equity did not wish to expose its hand until final recommendations had been drafted and again offered in entirety.

## On Casting Agents

Equity's standing on the casting agent situation was also precipitated by requests from the floor by several members as to what Equity was going to do about the 10 and 20 per centers. The chair announced that it had a fairly adequate report from a special investigating committee appointed by the council that would recommend the licensing of casting agents by Equity, and that Equity men should not be taken from the business with outlaw agents under penalty of suspension.

The licensing idea was ratified by those in attendance, but this matter may also go to a vote at the annual meeting, since the licensing idea will not be employed until next season.

Although none of the drafted plans of the "Equity investigators" recommendations had been gone into, it has been an open secret for some time that Equity's regulation of the casters will be governed by the employment agency law under which licensed casting agencies are governed and which permits a charge of five per cent. of the weekly salary for ten weeks, in contrast to the present arrangement employed by most casting agencies, which charge ten per cent. or more for the duration of the engagement and collect weekly, even if the engagement lasts for several years.

Equity's licensing angle will not affect bonafide representatives offering contracts guaranteeing a minimum amount of weeks' employment a season and who are liable to reimbursement when unable to place the contracted player for the stipulated weeks.

## Helen Ford on Vacation

Helen Ford sailed on the "Conti Ross" Saturday for Europe to vacation.

## 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 shown.

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 (21st week) (M-882-\$5.50). Slump believed to have reached bottom last week when grosses again dropped; better trade hoped for now; "Yankee" like other musical winners, stood up well; got about \$22,000.

**"Free Soul,"** Klaw (11th week) (C-830-\$3.30). Based off with field and went to around \$6,500, lowest figure since opening; expected to go through spring, however.

**"And So to Bed,"** Bijou (21st week) (C-605-\$3.30). Making money, although a moderate gross better; "Cherry Orchard" spent a fine off; "Bed" rated around \$7,000.

**"Artists and Models,"** Winter Garden (19th week) (R-1,492-\$5.50). Final week; goes on tour; recent pace rated around \$22,000, or bit more; "Greenwich Village Follies" maybe soon; house dark.

**"Burlesque,"** Plymouth (30th week) (C-1,041-\$3.85). Away ahead, although affected by slump; last week at approximately \$15,000.

**"Cock Robin,"** 48th Street (11th week) (D-960-\$3.30). Although announced to close last Saturday sticking and will move to Broadway Monday; "Cock Robin" follows.

**"Coquette,"** Maxine Elliott's (20th week) (D-942-\$3.85). Gross dipped bit with last week's takings claimed over \$17,000; agency demand reported off.

**"Dracula,"** Fulton (26th week) (D-914-\$3.30). In cut rates last week and should go through spring; pace slower than usual, but still profitable both ways.

**"Escape,"** Booth (22d week) (D-704-\$3.30). Final week; drew very well for time, but eased off in last two months; "Escape" last week around \$6,000; "Cock Robin" moves over from 48th Street.

**"Excess Baggage,"** Ritz (14th week) (C-945-\$3.30). Business somewhat better last week; takings claimed nearly \$11,000; in Chicago and Los Angeles also.

**"Five O'Clock Girl,"** 44th St. (12th week) (M-1,400-\$5.50). Hard hit during slump for a month; slightly better last week, around \$24,000.

**"Funny Face,"** Alvin (18th week) (M-1,400-\$5.50). Business as much as some other musicals; business improved bit last week, when count over \$32,000.

**"Good News,"** Adelphi (46th St. (29th week) (M-1,413-\$5.50). Less affected than other run musicals; inch to hold through summer; business rated over \$36,000 last week.

**"Her Unborn Child,"** Eltinge (3d week) (D-892-\$3.30). Playing 10 performances; based off steadily since removal from Empire; last week low gross mark, takings \$7,000 last week.

**"Interference,"** Lyceum (23d week) (D-957-\$4.30). Based off steadily since removal from Empire; last week low gross mark, takings \$7,000 or slightly less.

**"Jimmie's War,"** Follies (27th week) (C-602-\$3.30). Can make money around \$6,000, approximate average weekly pace; continue as good as new from rest of season.

**"Keep Shuffling,"** 4th week (M-997-\$3.30). Agency sales increasing, although there no outright hit; \$12,000 last week; figures to improve, all stuck.

**"Killers,"** 49th St. (2d week) (D-704-\$3.30). Melodrama drew rather good book in debut, but hardly luxury show; went into cut rates after opening; estimated at \$5,000; must improve.

**"Lovely Lady,"** Sam H. Harris (13th week) (M-1,051-\$5.50). Rated moderately successful, agency demand having slipped off; estimated pace of \$18,000 weekly.

**"Manhattan Mary,"** Apollo (26th week) (M-1,168-\$5.50). Considerably off with most of earlier arrivals; attendance much less than some others; around \$30,000 lately.

**"Marco Millions,"** Guild (6th week) (D-914-\$3.85). Current; "Do-Do's Dilemma" played last week under alternating plan, grossing about \$10,000.

**"Marriage on Approval,"** Wallack's (D-882-\$3.30). Taken off Saturday after struggling along for three weeks; house dark; "Marriage" due to resume at Edythe.

**"My Maryland,"** Jolson's (28th week) (O-1,777-\$5.50). Best for two-for-one tickets and block ticket parties attendance makes business seem bigger than it is; around \$20,000.

**"Napoleon,"** Empire (C-957-\$3.85). Taken off Saturday; played two weeks, takings dropped over \$3,000 last week; house dark.

**"Our Betters,"** Henry Miller (5th week) (C-946-\$4.40). Maughan

revival getting class draw and may go through spring; business last week not much under previous week; \$17,000.

**"Paris Bound,"** Music Box (13th week) (C-1,000-\$3.85). Did as well or bit better last week, close to \$18,000.

**"Porgy and Bess,"** 24th week (C-659-\$3.30). Booked for road soon; ought to attract attention there; colored cast drama has good box office record; went to nearly \$20,000 last week.

**"Rain or Shine,"** George M. Cohan (7th week) (M-1,111-\$5.50). Several new musical stand-outs have gone through slump unaffected; "Rain or Shine" at estimated pace of \$40,000 means capacity.

**"Rio Rita,"** Majestic (60th week) (M-1,776-\$3.85). Moved here last week at reduced scale; better attendance expected; but picked up late in week. Got \$25,000; best figure in same time for this show.

**"Rope,"** Biltmore (C-1,000-\$3.30). Another added fatality last Saturday went off after playing four weeks to light trade; under \$5,000; picture rights said to have settled producer prior to show.

**"Rosalie,"** Ambassador (23th week) (M-1,702-\$6.00). Trade may be affected by "Three Musketeers" spotted across street, but not yet; last week again \$47,000.

**"Sh! The Octopus,"** Royale (5th week) (C-1,117-\$3.30). Will stick for a week or so; business light with last week's takings rated not over \$5,000.

**"Show Boat,"** Ziegfeld (14th week) (M-1,766-\$5.50). Ziegfeld has four major musical attractions on Broadway, something no other manager has succeeded in doing; "Show Boat" leader of the group and "Show Boat" tour \$15,000.

**"Strange Interlude,"** Golden (8th week) (D-900-\$4.40). Advance sale strong and although subscription agencies not to get ticket allotments until next month; over \$12,000 last week and this week around \$16,000 anticipated.

**"Sunny Days,"** Imperial (7th week) (M-1,446-\$5.50). Going along to comparatively moderate business, considering scale and capacity; theatre parties doing some; estimated at \$18,000.

**"Take the Air,"** Waldorf (18th week) (M-1,111-\$4.40). Not as good as last week; around \$16,000 last week pace said to be satisfactory in generally slow going.

**"The Bachelor Father,"** Belasco (4th week) (C-1,000-\$3.30). Strong agency demand indicates this show is in capacity; over \$20,500 last week.

**"The Behavior of Mrs. Crane,"** Erlanger (1st week) (C-1,500-\$3.30). Only two new shows came to Broadway this week; presented by Eugene W. Parsons, written by Harry Tuesman.

**"The Command to Love,"** Longacre (27th week) (C-1,019-\$4.40). Went into cut rates for first time last week; business around \$10,000; may show little profit.

**"The Furies,"** Shubert (3d week) (C-1,395-\$3.30). Agency figure to support this show; first week, first full week, approximate gross \$14,000.

**"The Golden Dawn,"** Hammerstein's (1st week) (D-955-\$5.50). Trade here reported away off; held to good business first three months, but estimated under \$20,000 now.

**"The Great Neck,"** Ambassador (3d week) (D-1,067-\$3.30). Appears well regarded, but apparently not by theatregoers; cut rated, with "The Great Neck" at \$47,000.

**"The Ladder,"** Belmont (76th week) (D-1,171). Before end of season another version expected; seats still given away gratis and stay indefinite.

**"The Madcap,"** Casino (8th week) (M-1,477-\$4.40). Liberally cut rated by two for one; business profitable on that basis at about \$16,000.

**"The Mystery Man,"** Hayes (9th week) (D-858-\$3.30). Claimed good business; around \$10,000 weekly; cut rated but profitable.

**"The Queen's Husband,"** Playhouse (8th week) (C-879-\$3.85). Holds to good business; around \$10,000 weekly; average around \$8,500; little profit right along, but never exceptional.

**"The Royal Family,"** Selwyn (14th week) (D-1,087-\$5.50). Trade all non-musicals and expected to stick into or through summer; getting \$22,500 and over lately.

**"The Showman of Broadway,"** Martin Beck (26th week) (C-1,198; \$3.30). With six months' run, comedy being shown in west also, still making little money; around \$3,000 weekly.

**"The Silent House,"** Morosco (7th week) (D-893-\$3.50). Not as strong as opening week, but sat-

## FRISCO GROSSES

San Francisco, March 20.

They've got a hit and a flop on Geney street, both in the productions of Lillian Albertson (Mrs. Louis O. MacLennan). "The Desert Song" arrived March 12 and clicked hard, so far on opening week. High \$33.30, as against \$27.75 top in Los Angeles. The flop is "Burlesque," which goes to the storehouse after this week and will not be taken to Los Angeles.

Henry Duffy's "New Brooms" equaled the house run record of 13 weeks, held by "The Patsy," and checked sufficiently to warrant at least two more weeks, and possibly three or four. Duffy's production, "The Shannons of Broadway," has caught on nicely at the President, and held strong during its third week, with the end by no means in sight. Columbia was dark, and is continuing so this week. Sis Goldtore and his partner are fixing up "Love a la Carte." Draw, however, is mild, though low overhead makes run continuance possible.

**Curran—"The Desert Song."** Came here heralded by its highly successful Los Angeles engagement and stepped out briskly. First six days garnered around the \$21,000 mark, which considered big considering local conditions. It is tentatively in for four right to eleven weeks.

**Geney—"Burlesque."** Never got to first base. Second week estimated at about \$6,000. Closes next Saturday night and goes to the storehouse.

**President—"Shannons of Broadway."** This rollicking comedy is packing 'em in nightly. Third week satisfactory. First six days Alcazar—"New Brooms." Entered its 14th week and still playing to profit. Last week off a few hundred.

**Green Street—"Love a la Carte."** Still drawing the curious and those who seek the bizarre. Building very slowly. Second week grossed around \$1,500. Profitable.

**Ariss Off in Wash.; \$20,000 for 'Good News'**

Washington, March 20.

Although a good week the advent of George Ariss in "The Merchant of Venice" at the Metropolitan has not yet gotten his former vehicles have been at the Belasco. In fact, business ran to just about half of previous week's at an estimate of around \$10,500.

"Good News," leaving doubt as to whether it was the original (which it wasn't) or not received favorable comment. It ran about \$20,000.

"Tommy," at the National, did just about the same this Tyler piece has been doing elsewhere. Maybe \$8,600.

**"Killers" Held In**

"Killers," expected to bow out last week, will stick at the 49th Street, New York, for at least another week. Additional security was posted at Equity Monday, covering the current week's salary for cast.

The company had been paid off last week by retaining security at Equity.

**"Fox" Under New Title**

"The Fox," under a new animal title, is still pending production union for the direction of Warren Lancaster. Larry Wood and Edgar Midgley will be in the cast, and the show is slated to open April 23.

ing good profit, with estimated \$16,000.

**"The Three Musketeers,"** Lyric (2d week) (M-1,395-\$6.00). Rated another "hit" by the public. Capacity here is nearly \$45,000; in first seven performances about \$40,000.

**"The Trial of Mary Dugan,"** National (27th week) (D-1,164-\$3.85). Still getting big money and out-standing melodrama of season; grosses close to \$19,000 now.

**"The Merry Wives of Windsor,"** 4th week (C-1,094-\$3.30). Another week to go according to present plans; English mystery piece drawing very well; around \$13,000.

**"Veils,"** 1st week (D-1,015-\$3.30). Closed Saturday, opened Tuesday, but reported in financial difficulty Saturday; got \$1,200.

**"Whispering Friends,"** Hudson (5th week) (C-1,094-\$3.30). Opened just when slump started to hit Broadway; between \$9,000 and \$10,000; profitable for short cast comedy.

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## CHI GROSSES ABOVE 5-YEAR AVG.

JOLSON, \$40,900; "BAGGAGE," \$15,000

"Good News," \$28,000, Includes Muddle on Specs Which May Affect Run—"Vanities" Out to \$25,000—"Africana," \$19,000—"Letter," \$12,000

Chicago, March 20.

Despite the way shows are coming and going, proving quantity instead of quality, the general legit grosses for this period of Lent is far ahead of the average for the last five years. Super-normal grosses for three or four attractions has pulled up the town's average.

With the prospects of the limited two weeks' engagement of "Diplomacy" (Blackstone), added to the hit success of "Excess Baggage" (Garlick), the general sales will get another push in the dearest portion of the local field, the non-musical lineup. It's been a musical season here with only two real outstanding flops, "Peggy-Ann" losing \$20,000 in four weeks and "Oh Kay" suffering approximately \$12,000 in two weeks. All other musicals have grabbed real coin, in some instances drawing higher profits than on Broadway and elsewhere.

For 10 weeks "Constant Wife" paced the non-dramatic field at the Harris. This one has withered, but closing hit of \$14,000 will add much to the dramatic plays. The small operating expenses of some of the dramatic shows makes exaggerated grosses of the reported Chicago losses this season.

Jolson's appearance in "Night In Spain" has given the musicals added momentum. "Spain" was finished when Jolson stepped in. If not "Good News" would have chased it out in the sales at the stands. Jolson, however, has brought back the show to capacity and his four weeks' visit will give "Spain" a new record on a seventeen week stay in this town. Inserting of Jolson has set the specs dizzy. He's setting what was once a task for both Jolson and "Good News."

Situation with specs for "Good News" is still a muddle but the demand is so enormous it isn't showing any deadly effects as yet, but the betting is that the length of stay will be affected. Choice theatre parties are being secured, with the direct specs causing annoyance and the raps the handling of the tickets is creating.

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week). Leaves town with best record organization ever compiled in Chicago; has had trouble with the cheaper seat sales, but main floor always strong; average gross may hold at \$25,000.

**"Wooden Kimono"** (Cort. 6th week). Has had clientele all its own, but the mystery play patronage limited; marked at \$9,000, okay.

**"Good News"** (Selwyn, 5th week). General demand so enormous that specs muddle only noticeable to the insiders, yet promises to have some effect on length of the engagement when other new musicals arrive. Thursday matinee has picked up, making full capacity easier; holds at \$28,000 capacity.

**"Excess Baggage"** (Garlick, 4th week). Right slant depicted when stated this one would land high in regular theatrical district; set properly for at least three months' stay, if not longer; \$15,000 high in this house at any time.

**"Saves Under the Skin"** (Contra 17th week). Addition of A. Johnson saved the show, but the house at even \$3,000 probably keeps everybody out of red; still mentioned that success of outlying stock houses has hurt the show.

**"Africana"** (Adelphi, 2d week). Using comedy catch lines in a di-players, creating chatter for the insiders; actual box office window call, maybe \$19,000, with the night show; premiere at \$5.50 held.

**"Night in Spain"** (Four Cohans, 17th week). Addition of A. Johnson saved the show, but the house at even \$3,000 probably keeps everybody out of red; still mentioned that success of outlying stock houses has hurt the show.

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## L. A. GROSSES

Los Angeles, March 20.

Pauline Frederick, the undiminished coast favorite, led the town last week when the current "Scarlet Woman" grossed \$15,000 at the Belasco.

Flanagan Playhouse's (downtown) asserted

## PLAYS ON BROADWAY

leaving it neatly and all in the hands of Lester Allen. But Mr. Allen is book-bound also, excepting when he sends over a couple of

In production and staging Zieggy can take a couple of pats. The opening of the second act is the

prettiest scene in grouping and color ever on a New York stage. Its nearest duplicates and in miniature have been the "living pictures" posed by Ben Ali-Haggah. Other big scenes are there and the finale is a handsomely assembled ball-

Strongly romantic, of elaborate and extensive exterior and though of

Dennis King gets starring type for the first time. That must prove the difficulty Ziegler had in casting the D'Artagnan role. King for a

Vivienne Segal is Constance, with her nice voice and not such a nice dance with Allen. Competing

vocally with Miss Segal and nurt-  
ing her is Yvonne D'Arle as the  
Queen. But that is all Miss D'Arle  
has for the stage, her voice. Among  
the voices and outstanding thought-  
without solo is Douglass R. Dum-  
brille's, making itself evident in  
the "Musketeers" song and great-  
told in ascending that number.

As an actor, Reginald Owen a the Cardinal runs away with the show. He plays Richelieu severe straight and holds up the entire stage.

One of the laugh scenes is where the Cardinal's guards, told to bring in D'Artagnan, drag in instead the little Allen, his valet. Stopping behind a table, Allen waits for the Cardinal to speak. The latter, looking over, says, "Stand up!"

Allen replics, "I'm standing up and steps in full view for an amusing scene.

Allen has a topical called "Gossips." Into that, of much value lyrically, Allen must have blown in a low one when he twisted words to insinuate a meaning that would

be called fair in the Winter Garden  
or a burlesque show but was for  
in this six-sixer. And the other  
was when Allen must have shown  
Miss Segal how to kick him in the  
rear when they were doing a simple  
double dance. Miss Segal did  
have to be a high kicker to do it.

In other ways Mr. Allen is important to the show in role and that all of the comedy rests upon him tells how capably he fills them. Lester Allen's ranking as a comedian is well known.

The Rasch Girls are often called upon. There are 16 with the company's girl chorus, 48. The Rasch young women toe dance in the simple way, with Miss Hector twirling leading. As a ballet dancer Miss Hector shows the effect of this

actor shows the exact of this common chorus girl toe stepping. It no longer does an audience appear to understand the ballet art. Her toe work passed quietly while others of her work, not so difficult, brought spontaneous applause. Miss Hattor's total was very high. One knee was bandaged and seen by the

house may have discounted dancing in their minds, though had no visible effect.

—Bringing in "The Three Musketeers" to music after Fairbanks film version had not been forgotten was taking no chance. There are other big picture stories that

And Zieggy should tell the Shoberts where he gets his handsome girls for every show and how much he pays them. Especially how much he pays them. But Flo should tell that to Lee over the long distance

**Merry Wives of Windsor**  
Presented by Harrison Gray Fiske at  
Knickerbocker March 19; Mrs. Fiske as  
Otis Skinner starred with Henrietta C.  
Cowan featured; limited engagement.  
Sir John Paststaff.....Otis Skinner  
Master Foulton.....Geoffrey Wardlaw  
Robert Shallow.....Owen Moore

the	Abraham Slender	Francis Beudtton
ing	Francis Ford	Lawrence H. Coker
the	George Page	Henry Moshier
Ma	Sir Hugh Evans	Hudson
the	Doctor Calus	Redolpho Burt
us-	Host of the Garter Inn	William C. Massie
ing-	Bardolph	Tracy Bar
and	Pistol	Will G.
	Nym	Honore
	Crochet	Mary W.

Belle	.....	Edith
Bob	.....	Virginia
John	.....	Burford Hampden
John Rugby	.....	George Lee
Mrs. Rose Fort	.....	Helenetta Green
Mrs. Pugh	.....	Mr. F.
Anne P.	.....	Blaine
Mrs. Q. Z.	.....	Eleanor Gray
Robert	.....	Barry Z.
John	.....	Harry Rob.

—

They always turn to Shakespeare  
when things are dull. Lats. W.

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and MABEL WAYNE

# "MY OHIO"

GUS KAHN'S AND WALT

Another  
Natural!

# "IF I CAN'T HAVE YOU"

by WALTER DONALDSON

A Happy And Cheerful Ballad!

# "JUST LIKE THE END OF A STORY"

by George Whiting and Lew Pollock

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

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# "HEAD OVER HEELS"

The American Hit!

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I WANT TO BE BLUE)

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# WHEN YOU'RE WITH SOMEBODY ELSE

by RUTH ETING, ABEL BAER & L. WOLFE GILBERT

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# "DOLORES"

by ART KASSEL and MARTY BLOOM

# Linin'

Heaven!—LYRIC by Dolly Morse

# "What Are You Waiting For—"

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FROM YOUR  
DEALER  
OR DIRECT!

"King, Henry V" at Hampden's. Monday "The Merry Wives of Windsor" at the Knickerbocker, booked in for three weeks at \$3.35 top.

Mrs. Fiske and Otis Skinner are starred along with Henrietta Crossman. Three fine old names in the theatre of yesterday and a rather happy association as a leading trio now. "The Merry Wives" is supposed to be a humorous caper by the Bard. Perhaps it was when first produced. Yet not a few of the first nighters enjoyed the performance seemingly as much as if it brought new comedy.

Harrison Grey Fiske is presenting "Wives" which he bills as a farcical comedy. The program states that "responsibility for editing and arranging the play for this public performance rests upon Harrison Grey Fiske, who made the version used." The show has been on tour for some weeks and from Chicago reported doing quite well.

The best response from out front came after the scene in Mistress Ford's house, when the amorous, old, fat, dirty Sir John Falstaff is bundled out of the house hidden in a hamper of soiled and stinking clothes; only to be dumped into the Thames. Mr. Skinner, Mrs. Fiske and Miss Crossman were called before the curtain half a dozen times. That same grace in acknowledging plaudits is Mr. Skinner's.

Mr. Skinner appeared to enjoy the playing and so did his leading ladies. They were gay when framing Sir John and teasing the excitable and jealous husband Ford.

There are about 30 plays by Shakespeare. In England around 25 are presented from time to time. Over here only about 19 are even shown, the others being considered "too naughty." "Wives" of course, is not in that class. It merely jests at what might happen to mature married ladies less chaste and devoted to their husbands than Mistress Page and Mistress Ford.

For those who are attracted to name players as the three leads, "Wives" will get patronage and, too,

of course, from lovers of Shakespeare and students. The performance of Lawrence H. Cecil stood out next after that of the featured players. The balance of the long cast played so-so, although Rodolpho Radoloni amused as the excitable Doctor Caius.

The booking at the Knickerbocker is for three weeks, ample. 1 Dec.

## KILLERS

Melodrama in four acts by Louis E. Bisch and Howard Merling. Presented at the 49th Street by the Contemporary Theatre, Inc., March 13. Staged by Mr. Merling. The Jade Room.

Billy.....Charles Dingle  
Babe.....Earl Mayne  
Fanny.....Beatrice Nichols  
Gregory Palmer.....Albert Berg  
Helen Harrington.....Cynthia Blake  
Pete.....Harold Vermilyea  
Grace Palmer.....Ethylene Clarkson  
Arthur.....Jedha Warner  
Flynn.....George Clarkson  
The Criminal Court  
Arthur.....Harry Clarend  
James, editor.....Harvey Hays  
Vandergriff, wholesale.....Harvey Hays  
William B. Calhoun  
Todd, bookkeeper.....H. R. Chase  
Mittelman, grocer.....Paul Red  
Phillips, music clerk.....Conway Washburn  
Whitaker, plumber.....Donald Thompson  
Blake, lingerie salesman.....Pennington Young  
Watts, truck farmer.....Joseph Prosser  
Talepino, fruit store owner.....Charles Sed  
Stearns, movie house owner.....Frank A. Hovson  
Conners, retired gliderman.....Frank A. Hovson  
The Tier  
Cary, murderer.....Mel Tyler  
Abrams, murderer.....Alan Flynn  
Williams, murderer.....George J. Williams  
Slant, petty thief.....Victor Shipley  
McMahon, murderer.....Victor Shipley  
Keegan Joe.....Harry Johnson  
Jerry Ryan  
On the River  
Griggs.....Curtis Karp  
Warden.....Frank Hetterick  
Dr. Jackson.....Harry Young  
Finner Duth.....William Bosworth  
Patmer.....Frank A. Hovson  
Warden.....Ernest Howard

"Killers" is a Grand Guignol type of melodrama. Instead of the one act, quick jab of the French thrillers, this play is spread over four acts, ending with the opening of the green door of Sing's death house. The curtain abruptly fell, and the audience Thursday remained seated for a few seconds until it was clear the performance was finished.

The average citizen and citizeness regards the electric chair with fascinating loathsomeness, probably the reason for the shock at a flush of the instrument.

"Killers" is an interesting play about criminals, but it cannot make that kind of persons less abhorrent. That is important from a box-office angle, for agency trade is hardly to be counted on. Furthermore, it has a cast of 34 players, mostly in speaking parts. Spotted in a house of limited capacity (49th Street), and it must sell out to break even. Arriving in slump times didn't enhance the play's chances.

Louis E. Bisch, M. D., and Howard Merling, the latter an actor, wrote "Killers." Dr. Bisch writes interesting stuff. A season or so ago he did "The Complex," which had psychoanalysis as the theme. It was not hard to witness, but there was no public for it. The doctor is a psychoanalyst, and he is also a criminologist.

Dr. Bisch is said to have a theory that any man under certain stress will commit a crime, but he does not further that idea in "Killers," which is pure melodrama. The play opens in a speak-easy sort of night club. Babe, a gunman, is stewing up and is told he can have no more. He ambles out and returns shortly with a b. r. All Babe did was to stick up a United cigar store. On his way back to the joint he runs into Pete, just out from doing a 10-year stretch. Pete wasn't so bad. He had acted as lookout for a stick-up during which a shoekeeper was bumped off and was the only one caught by the cops.

Flynn, central office man, tells the two cannons to report for questioning. After he goes, there is a killing. A married woman out with another's husband comes from a private room. The woman's own husband arrives and there is an argument. She is killed. Evidence later says two bullets were pumped into her breast. There was no sound of pistol shots, so the presumption is that a silencer was used.

Suspicion falls on the husband.

In a long-drawn-out scene in a jury room he is adjudged guilty. There had been evidence, a door opened and closed in haste, excitement and a death chamber confession Pete discloses the real killer, the other woman, who shot through the slightly opened door. Pete and Babe had heard it, yet there was no evidence that they were not in the room. Of course, the proprietor and Flynn's presence. But Palmer, the fellow who was cheating with the murdered woman, was present. That was one of the weak links in the story.

A jail scene picturing the various crooks in cells held sure attention. There is an attempted jail break. Babe with a gun kills the warden. Not himself, he falls back on his cot. Pete takes the gun from his hand and is accused as the warden's killer. The break was tried because all in the cell block had life, third and fourth time offenders. The types were excellent. They looked and talked convincingly. The scene, however, was not too far down the road and those on the side could not get much of the action.

Playing was not exceptional, but in the main in capable hands. Babe seemed a competent crook. Harold Vermilyea pictures an ingenu-looking bad boy, perhaps too much so. Beatrice Nichols was the night club hostess with larceny in her heart.

The prison scene impressed because of the looks of its people. For a bunch of murderers to go from one cell to another was a pretty thing, with a sense of humor. This bit of human foibles was an excellent bit in the hands of George J. Williams. All who cracked to Esch and Pete provided the only giggles.

In the jury room the long argument between those voting to convict and the few stand-outs, all of whom become jurors, the scene is very like what might have happened, and the mixed group of 12 men is certainly authentic. Harvey Jave plays a juror who does not believe in the guilt of the accused, and carries his part very well. So does A. S. Byron, sure the man is guilty. "Killers" is well done. If Dr. Bisch aimed at anything it was the probability of juries convicting on circumstantial evidence. In a house of larger capacity the play might have a better chance, because it must at best get the bulk of trade from cut rates. Indications are, however, that it will not last through springs. 1 Dec.

## American Chassidim

(Yiddish)

Yiddish Art production at their Second Avenue playhouse starring Maurice Schwartz in a play by Chane Gersfeld, opening March 16.

With Yiddish show business on the wane, excepting occasional high-light such as Molly Picon, Maurice Schwartz and his arty troupe seem to have been forced into broad farce as a desperate measure to recoup at the box office. Rating as the Theatre Guilders of the Yiddish stage, their satire did not seem particularly rousing once it got under way.

As the program with its English synopsis explained in a foreword, the play is a "farce" from attractive picture of the American brand of traditional Judaism, and especially of Chassidim in the New World—as grotesque as an anachronism as a caravan of camels in a city of subways and motor cars.

Seemingly intent on satirizing the smug nouveau riche, the satire became distasteful in painting an ultra-orthodox branch of the Hebraic spiritual mentors. And a play that needs recourse to ridicule of religion is one that becomes immediately distasteful.

A Chassidic rabbi is a mystic of a type encountered in "The Dybbuk." Efforts of the rival fathers who have prospered in America to wed their daughters to the godly men make for the plot motivation.

Besides Schwartz, Tschel Goldsmith, Wolf Goldfaden, Lazar Freed and Morris Silberksten (these two as rabbis), Abraham Teitelbaum and Elia Abramowitz of the Schwartz stock were prominent in the proceedings.

This presentation is a good reason why the Yiddish theatre-goer is being driven to Broadway for his theatrical fix. 1 Dec.

## THE BUZZARD

Knox Winslow, Inc. (George Leffler, manager), production of three-act mystery melodrama by Courtney Savage, directed by Melville Burke. At Broadhurst, New York, March 14.

John Culler.....Eugene Powers  
Joe Saunders.....O'Louis  
Mrs. Burns.....Clara Blandick  
Tommy McGee.....Billy Quinn  
Sue Sunshine.....Borody Murdoch  
Cox Avila Morrow.....Leona Hogarth  
Frederick Turner.....Leonard Doyle  
Richard Culler.....Robert Lynde  
Arthur Lyon.....Clyde Fillmore  
Virginia Wells.....Valerie Hale  
Joe Pataski.....Robert M. Hiles  
Harry Kew.....Nancy Killeen

"Big Bill" Tilden may be a tennis champion but as the alter ego of Knox Winslow, Inc., his corporate pseudonym, William Tilden, 2d, is a flop as a producer. "The Buzzard" originally had him doing Robert Lynde's role, but the Davis Cup match in-between, although Tilden was

among those present for the premiere.

"The Buzzard" rates as the most inept, dull and impossible production within memory of this season. Played a bit broader it would be a jolly and rollicking burlesque. It has everything from district attorney intrigue, graft ring, spurious deeds, Polish vendetta, Maxim-silencer assassinations, impressively vague references to The Boss, impossible "sob sister" who dresses and struts like a Minsky chorine; and then the final "M-A-M-M-Y" denouement.

Probably Courtney Savage, author, had that outstretched-arm-and-clinch business coupled with a "mother" exclamation, but wise direction counseled a mere pantomime of the long-lost-child-and-mommy recognition.

There is one thought the play possesses which might have been capitalized in expert hands, that of trapping a criminal through silence. The theory that crime reporters make the newspaper the text book of the criminal, proving to him that he successfully accomplished his purpose, is a sound one. Shown as a case, be dubious whether or not he missed his mark, the press on the morrow advises him thereof, whereas a silent-attitude toward it might inspire the persistent criminal to revisit the scene of his crime within 24 hours and thus be trapped. There was something there, but the impossibility of the rest of it snowed it under.

Castings and staging chiefly to the 10-20-30. "Buzzard" will not buzz much biz into the Broadhurst. 1 Dec.

## 3 SHORT ILL. STANDS

Chicago, March 20.

Great States Theatres, picture house circuit, acquiring extensive theatre holdings in numerous towns throughout Illinois, and themselves with a legitimate circuit.

William Elson, general road manager for the circuit, was recently dispatched to New York with instructions to negotiate for legitimate companies traveling from Chicago to St. Louis, or shows coming in from the coast and working their way east to break their jumps by playing one and two-day stands in Quincy, Decatur and Peoria. While desired the circuit agrees to give them a guarantee.

"Gay Paree" which had a run in Chicago and is now on its way back from the Coast is the first Shubert show to play the three dates.

## "Harlem" Next Season

The Theatre Guild is not exercising its option on "Harlem," by Samuel Rappaport. The play will be produced instead by Eva Le Gallienne and her Civic Repertory Theatre Co.

It will not be done until next season, however.

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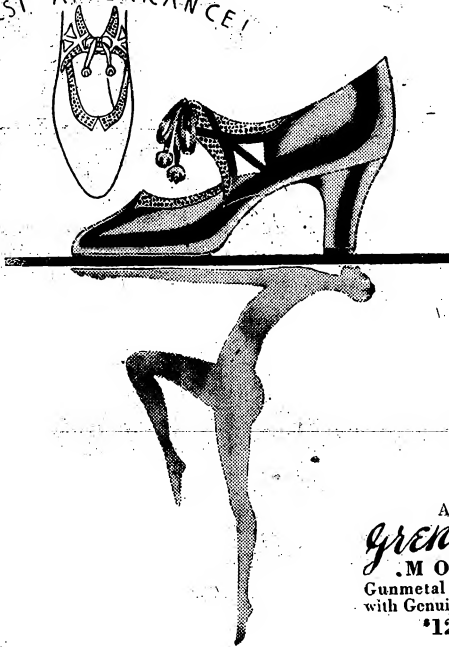
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¶ To express my sincere appreciation to Mr. Florenz Ziegfeld for his consideration in reserving my "spots" for me in "The Three Musketeers" while I have been incapacitated through an accident to my knee, which occurred before the production opened.

¶ For this signal and unusual courtesy I am deeply grateful.

*Harriet Hector*

## PLAYS OUT OF TOWN

## Companionate Marriage

Clyde Elliott presents Jean Ball's dramatic play, directed by Earl Ward, opening March 12 at the Evanston theatre, Evanston, Ill. The cast includes: Earl Ward, John Jeffries, Margaret Poole, Mary McElroy, Fay Warren, George Martin, Robert Lewis, Kate Latham, Joan Peers, Jack Hannon, Robert White, William LaBarre, and Richard Ward. Mary McElroy, Theatre 101.

Chicago, March 20.

A few miles out of Chicago is the suburb of Evanston. There Chicago's elite make their homes, dress for dinner and are delightfully exclusive. For that reason one sees, at Evanston town, cars, liveried footmen, butlers and other fixtures of the realm of the elect. When a democratic Chicago business man has a wife with social inclinations, they finally move to Evanston and hubby orders some wing collars, if he has enough money left.

Evanston is always well represented in the ranks of the loop first-nighters, but there are those nights when Evanston prefers to stay at home. For that reason Clyde Elliott organized a stock known as the Evanston Players.

The 900 seats in the New Evanston are generally pretty well filled. For it is one of best stock aggregations. That accounts for premiere of Jean Ball's new play, as presented by Elliott's players. "Companionate Marriage" should do well, any place. Title will pull for the opening, and the merit will keep it coming for a fair run under ordinary conditions. It is not merely a play, but a social statement and sustains interest. One finds a climax in the first act, interesting situations in the second, and a surprising termination in the third. Ball has aligned the play with society, rather than the faddists who have been taking Lindsey seriously. The story runs that the elder daughter of a good family has convinced her fiancé of the desirability of companionate relationship. They are established in their "love nest" in the country. Mother and father learn of the daughter's experiment and make a pilgrimage to the place of companionate bliss. The arguments are not far from between a disgusted father and his strictly "modern" daughter enlightens the audience as to just what companionate marriage is.

As the tale continues, the companionate groom is attracted by a rather voluptuous young woman and asks his release, as provided for in the companionate contract. His contract fraud, deeply affected, releases him. It was she who suggested the companionate union; he had wanted proper nuptials, originally. He tells her that his obvious freedom had tempted him to other conquests.

An old play formula, told in that and other ways before, Judge Lindsey commenced to charge a gate for his debate.

A happier type of sister persuades another chap her sister's companionate adventure is the route which she should follow. She goes forth on a companionate caper, but the elder sister learns of it in time and, horror-stricken at the result of her own romance, convinces them of their mistake, etc., etc. Also familiar, in fact quite like an-

other play story not so long ago. Of recent plays it adheres more closely to "Sinners" and in a milder way to "Nice People."

All regularly marry before the show is over and without the temptation as a negative to the Lindsey view.

A fast moving little play with pungent little lines and a fair share of lush dialog. Effectively done here by a company that should be good almost any place, it may be liked elsewhere when not recognized.

If the timely interest in things companionate continue, with or without the Denver gutter-better, it may stand up more generally.

## Women Go On Forever

Los Angeles, March 14.

Some plays—very few—are so unassailably right that they can survive any performance, no matter how bad, and any direction, no matter how faulty. "Women Go On Forever" is not one of those.

Daniel Rubin's mad, tempestuous farce-tragedy-melodrama, to one who saw it twice in New York, is an extraordinary interesting piece of work, somewhat incredible, no doubt, but a play with life, color and guts. It is not a great play, however, and any and every bit of assistance it can get from its cast. By the very nature of the piece, nothing is easier than to change its aspect from that of real life to a cock-eyed life as it is lived on, say, West 46th street, to that of a creaky, utterly preposterous piece of old-fashioned, 1910-20 junk.

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Bessie Barriscale, who returned to the stage after a long absence, to play the role created by Mary Boland, scored what is known as a personal triumph with this play. The audience and the local reviewers. So far as looks go, she is fine for the hard-boiled, soft-hearted, loose-living, boarding-house keeper, the wild yellow hair, the raucous voice, the cheap clothes. But she plays Daisy too hard, labors over her, and the effect is not convincing. For all the obviousness of her character, Daisy requires subtlety in the playing, and Miss Barriscale's performance has none. Howard Hickman, Miss Barriscale's husband, is Dicky, the clerk; a colored woman named Mame, Sul Te Wan is the domestic servant, Ruth King does the honeymooning Pearl, and all are pretty good. Most of the important characters, though, are badly let down. Minnie, the love-hungry sister, so magnificently played in New York by Elizabeth Patterson, is portrayed artificially here by Helen Jerome Eddy. And Pete, the double-crossing bad man, played in the east spot by John Wray and Osgood Perkins, is here turned into an ineffectual won't play (wily wop) by Harry L. Von Meter. Jack, Mrs. Bowman's two-timing boy friend, and Harry, the blind son, are moderately well done, but they don't live. The whole performance is not much like a burlesqued version of the original. And "Women Go On Forever," verging perilously close to the burlesque of a burlesque, can't afford it. That is a fault which must be laid to the door of the director, George Sherwood.

There is much talk about how bad show business is out here. As long as managers don't put on better

shows, with real actors, people won't come, and as long as the local reviewers keep on raving ecstatically over every bad troupe, making a sentimental holiday out of the function of dramatic criticism, the managers probably won't feel it necessary to give you better fare.

## JEANNE EAGLES' COSTLY

(Continued from page 1)

became ill with ptomaine poisoning, but the statement of a physician indicates that she had imbibed too much grape juice or something. The company proceeded here to Milwaukee from Chicago last week, but Miss Eagles did not appear in that city until Thursday, and then in no condition to appear.

Following a complaint by Equity instructed the Chicago representative to proceed to Milwaukee to straighten out things. Miss Eagles refused to see him. Thereupon Equity wired the star that it had been reported she had been drinking to excess and incapable of giving a performance. The wire directed her to open in St. Louis and to answer the charges.

Had to Close Show

Sunday night the show management reached Miss Eagles by phone. She stated she would be all right once she boarded a train, and suggested the company start for St. Louis. She failed, however, to board the last train that would have gotten her to that city from Milwaukee, and it was decided to close the show. Among those who attempted to right matters by long distance phone was Sam H. Harris, who has Miss Eagles under contract for next season.

It was intimated that if the charges were sustained Miss Eagles may be suspended from Equity membership. The charges, which default losses entailed through Miss Eagles' failure to appear in other stands. Three performances were missed during the Brooklyn date. Following that, the star was incapacitated for a week in Boston, the show playing there but one week, although booked for two weeks. The finale came with her failure to show in Milwaukee and in St. Louis. She has been averaging between \$1,500 to \$1,800 weekly in salary.

The show management (Miller and Woods) was not liable for salaries the first week when the star was ill, the requirement being that players receiving less than \$100 be paid living expenses, i. e., \$5 per day. One week's notice to close was necessary, and the salary for that week are payable. If the matter is squared it may be only upon some basis where Miss Eagles shoulders the financial responsibility.

Milwaukee Sore

Milwaukee is off Miss Eagles' for life. The show was booked to play there in February, but the date was cancelled when the Chicago run was extended. For the opening night last week, a benefit for the Press Club had been arranged, and there was some \$5,000 in advertising and the grade of the show. But Miss Eagles was not in town. A thousand people were in the lobby when it was announced she was ill.

Thursday evening everything looked all set, but she could not make the grade. And again, and the crowd milled around the lobby until late the show was off again. The Press Club ran into earlier tough luck with their proposed benefit. A home talent show was all rehearsed and was to have been given at the Palais, but that show closed when the house suddenly closed.

The benefit was switched to the original date of "Cardboard Lover," cancelled.

## T. P. R. Benefit Will Have 'Speedy' Premiere

"Speedy," Harold Lloyd's latest credit film, the "Road to Rome" premiere in New York April 6 at 9 that evening at the Rivoli on Broadway, as a performance for the Theatrical Press Representatives (club). Tickets will be sealed from \$1 to \$5. Boxes may be auctioned off. An elaborate souvenir program for the benefit will be issued.

The following day "Speedy" will start its regular engagements in the same house.

Public has donated the theatre and picture to the T. P. R. The club will bear the actual operating expenses only.

The T. P. R. is the society of publicity men, mostly outside of pictures, and has established itself as the representative of its craft.

Healy Asst. to Forrest

Harold Healy has joined the George M. Cohan production forces as assistant to Sam Forrest, general stage director.

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BELOASCO Thea. W. 44th St. Eves. 8:30 Mats. Thurs. & Sat. 2:30

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"LIKE A BREATH OF FRESH AIR IN THE AMERICAN THEATRE"

## WHISPERING FRIENDS

By GEORGE M. COHAN

PLAYHOUSE 45th St. E. of B'way Eves. 8:30 Mats. Wed. & Sat.

## THE QUEEN'S HUSBAND

A New Comedy by Robert E. Sherwood Author of "The Road to Rome"

with ROLAND YOUNG

"Immensely blood-curdling."—Woolcott, World.

"Brilliantly blood-curdling."—Herald Tribune.

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FULTON Thea. W. 46th St. Mats. Wed. & Sat. 2:30

VANDERBILT Thea. W. 49th St. Eves. 8:30 Mats. W. & S. 2:30

Low Fields and Lyle D. Andrews Present THE MUSICAL COMEDY CLASSIC

MARK TWAIN'S

## "A Connecticut Yankee"

Adapted by FIELDS, ROGERS and HART

ARTHUR HOPKINS Presents

## MADGE KENNEDY

in "PARIS BOUND"

By Philip Barry

MUSIC BOX Thea. W. 46th St. Eves. 8:30 Mats. Wed. & Sat. 2:30

## "BURLESQUE"

A Comedy 7th MONTH

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MILLER LYLES

in "KEEP SHUFFLIN'"

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JOHN GOLDEN THEA. 50th E. of B'way

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GUILD THEATRE, W. 52d, Eves. 8:30 Mats. Thurs. & Sat. 2:30

Week Mar. 26: DOCTORS' DILEMMA

## PORGY

REPUBLIC THEATRE, W. 43d, Eves. 8:30 Mats. Wed. & Sat. 2:30

## THE SHANNONS

OF BROADWAY

with JAMES and LUCILE GLEASON

MARTIN BECK Theatre 48th Ave. Eves. 8:30 Mats. Wed. & Sat. 2:30

LYCEUM Thea. W. 45 St. Eves. 8:30 Mats. Thurs. & Sat. 2:30

GILBERT MILLER Presents

## INTERFERENCE

By Roland Pertwee and Harold Dearden

## INA CLAIRE

in "OUR BETTERS," with CONSTANCE COLLIER

HENRY MILLER'S Thea. 121 W. 43d St. Mats. Thurs. & Sat.

Jed Harris Production

## THE ROYAL FAMILY

SELWYN W. 42d St. Eves. 8:30 Mats. Wed. & Sat. 2:30

HAMMERSTEIN'S Th. W. & 33 St. Eves. 8:30 Mats. Wed. & Sat. 2:30

Arthur Hammerstein's Music Play

## "GOLDEN DAWN"

with A BRILLIANT CAST

THEATRE 121 W. 43d St. Eves. 8:30 Mats. Thurs. & Sat.

NOW KLAW Th. 45th St. W. of B'way Eves. 8:30 Mats. Thurs. & Sat.

## A FREE SOUL

An Appealing Play, Magnificently Acted

Latest, Greatest Musical of Mirth

## JOE COOK "RAIN OR SHINE"

WILLIAM A. BRADY Appearing in a Leading Part

WILLIAM FOX Presents

## SUNRISE

with Symphonie-Musette Accompaniment

An F. W. Murnau Production

JANET GAYNOR & GEO. O'BRIEN

Also Fox Musette News

Times Square Thea. 42d St. W. of B'way Eves. 8:30 Mats. Thurs. & Sat. 2:30

All Seats Reserved

\$2,000,000 Spectacle of Emotion and Excitement

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THEATRE 121 W. 43d St. Eves. 8:30 Mats. Thurs. & Sat. 2:30

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WITH STAR CAST

Based on Cartoon by George Murnau

A Boris Petroff Production "ARABY"

featuring WALT ROSENKRANTZ and The Capitols—Roy Snick—Lita Owlin and Most of Clever Entertainers

ROXY SECOND WEEK

WILLIAM FOX

11th Ave. 50th Street

Direction of ROXY

"DRESSED TO KILL"

with EDMUND LOWE, MARY ASTOR and a Surrounding Troop of Amazing, Magnificent Features

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Doors Open Daily at 11 A. M.

All Seats to Noon

Richard BARTHELMESS

in "THE NOOSE"

Mark Twain Symphony Orchestra

Extra Performance Nightly at 11:30

## SEE and HEAR

Dolores Costello

in Warner Bros. Vitaphone

Talking Picture

"TENDERLOIN"

WITH Conrad Nagel

Twice Daily—2:45, 8:45

A Warner Bros. Production

Warner Theatre, Broadway at 54 St.

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CLAIRE NOLTE

Feminine Lead

(Billie Moore)

## "BROADWAY"

PACIFIC COAST TOUR

Management, JED HARRIS

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LEADING ROLE IN

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IF YOU DON'T

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## WHITEMAN GOES TO COLUMBIA; UNUSUAL FAVORABLE TERMS

**Guarantee of \$75,000, with Percentage, Royalty and on Board—Victor Tried Too Late to Hold Ace Recorder—Long Distance Accompaniment**

The long-pending deal for Paul Whiteman and his orchestra to become an exclusive Columbia recording artist has been closed. Whiteman will start for Columbia May 12, when his Victor contract expires. The Whiteman recording consideration for four years with Columbia will treble his \$25,000 a year from Victor, plus a percentage interest in the profits, royalty on his records and a directorship in the Columbia Graphophone Co. Ltd., the British holding corporation which, with Louis Sterling as chairman of the board, controls both the American and European Columbia corporations.

Financial details held up the Whiteman-Columbia negotiations. After proffering \$50,000 or double Whiteman's present Victor contract, Columbia made it \$75,000. After it was closed, Victor made every effort, including a \$100,000 annual consideration, to keep their ace recording artist in the fold.

Whiteman will have a specially designed label for his Columbia recordings, featuring his trade-mark head.

### Differences With Victor

Differences of opinion on laboratory details, exploitation and general dissatisfaction figured in Whiteman's leaving the Victor, which had him as their ace dance bandmaster for almost 10 years.

In joining the Columbia, a three-star alliance that dates back to the Victor is once more resumed. Both J. S. McDonald, on the executive side, and Eddie Lang, the recording executive, went to Columbia from Victor.

Columbia's progress ever since the British Louis Sterling took hold a couple of years ago, coming in after two reorganizations and bankruptcies, has been phenomenal. The pop-recorded Harmony disk ally and the acquisition of the Okeh record label were, strategic moves.

Columbia today rates second to Victor, displacing Brunswick which for all its storying disk quality has not been selling as well as it might. Rumors of Columbia's absorption of Brunswick were very active at one time, were officially denied in Variety at one time.

Another startling deal involving Whiteman and his music, foreign from the Columbia proposition, is still pending.

### Back to Paramount

Meantime, Whiteman opens March 31 at the Paramount, New York, for a three-week run to take up some of his 27 weeks' remaining Public time. Two weeks in Boston and a week at Loew's Metropolitan, Brooklyn, N. Y., will follow, which will carry him into the Columbia recording dates, to be followed by Europe for the summer. During the Par dates, the regular Public units will play at the Capitol, New York.

Whiteman will be the "name" orchestra broadcasting from New York on the Dodge Brothers' \$300,000 radio unit utilizing eight United Artists' film stars.

A signal engineering stunt will be tried by the NBC experts to make Whiteman accompany Dolores Del Rio's singing of "Ramona," which is the first publication of a theme song accompanying the new Del Rio film feature, over a distance of 3,000 miles. A land wire will be employed, first for Whiteman to get, with ear-phones, the tempo of Miss Del Rio's manner of singing. Then, both with ear-phones, will thus be connected, Whiteman's baton indicating the tempo of the movie star's vocal delivery, across the continent.

### Harry Link's Connection

Harry Link, mechanical manager of Waterston's, leaves April 1, and may align with Stanley Company on the booking end or go with a new publishing combination.

### Ted Brown Coming Over

Teddy Brown's band is coming to America, preceding Jack Hyton. "Tape" will book him in America.

## 2 Alleged 'Strikebreakers' Expelled from Local 802,

Brought up on charges of alleged "strike breaking," two members of the New York musicians' local 802, of the A. F. of M., Owen R. Jones and Thomas O'Connell have been expelled from the union.

It happened through the recent trouble in Louisville, where the two local musicians were caught in their alleged strikebreaking activity.

Both men are reported back in New York since the Louisville strike was settled by amicable adjustment. The dropping of their names from the 802 list is said not to have ended the troubles of Jones in particular. It was generally known that Jones played the piano Sunday nights at the N. V. A. Club, New York, and that while he was away, other players were engaged.

The story recites further that when Jones came back he expected to resume his usual Sabbath playing for the N. V. A. The union interests notified the man who placed the concert and dance combos for the N. V. A. that if Jones played, No. 802 men would be called off the job. Through the channels that be word was slipped Jones that his services were not desired. Another pianist was sent there by the agency.

## Petrillo Wants "Charity" Raise Made Official

Chicago, March 20. A wage increase of \$10 weekly for members of the Chicago Symphony Orchestra will be demanded at the close of the present season in April by the Chicago Federation of Musicians, led by James C. Petrillo, president.

At the start of the current season Petrillo asked for a \$20 weekly increase over the minimum scale of \$80. The Orchestral Association refused this and also a compromise demand for \$10 increase.

Rather than have the orchestra disband private subscribers raised enough to provide for the \$10 raise this season. Petrillo intends having this increase made official before the start of next season, in October.

## Navara at Earle, Wash.

Baltimore, March 20. Leon Navara, for three months master of ceremonies and stage band conductor at the Stanley here, has transferred to the Earle, Washington (same chain), to fill the gap at that house left by the departure of Whitey Kaufmann.

It is understood that Navara will work at the Earle without a stage band, using men from the pit.

Navara was a prolonged success at the S. C.'s Baltimore house, his piano virtuosity proving an innovation among stage band conductors here and fitting in nicely with the high tone atmosphere of the new Baltimore house. His final week brought him an ovation at practically every performance.

## VECSEY'S CLAIMS

Armand Vecsey, musical comedy composer, is being belittled by Fred Thompson, Bert Kalmar and Harry Ruby and Philip Goodman, respectively librettists, composers and producers of "The 5 O'Clock Girl," alleging that a proprietary interest in the book of the musical, now at the 44th St. theatre, it dates back to Vecsey's collaboration with P. G. Wodehouse collaborating on "The Love Exchange," which never saw production.

## Fanchon and Marco Place-M.C.

Los Angeles, March 20. Jack Waldron, cafe master of ceremonies of the east, has been booked by Fanchon and Marco for a 14-week tour over West Coast Theatres. Waldron has recently been playing picture houses around Chicago.

## Street Musicians

The sidewalks of New York, along 8th, 9th and 10th avenues, are being flooded with musicians playing wind instruments. Numerous troupes have been taking the open air routes. They work in pairs, trios, quartets and even as many as six were seen last Tuesday morning on 10th avenue playing flutes, cornets, and trombones, surrounded by a crowd.

Closing of a large number of small theatres in the neighborhood and general business depression is probably responsible for the free music. Some of the troubadours are small-time vaudeville actors out of work.

## ORGANIST IN IOWA THINKS UP NEW ONE

Des Moines, March 20. Herbie Koch, featured organist at the Capitol (Blank-Public) put over a new wrinkle last week when doing an Anna-Eva Fay with the organ.

Getting behind a flock of whiskers and black glasses Koch announced that playing the organ was quite simple but that he could, through the use of mesmerism, teach anyone in the audience to handle the console without previous instruction.

An attractive young woman responded from the audience, was hypnotized, and played at will numbers called for as Koch went through the alphas getting whispered requests from the patrons.

The attractive young lady is Mrs. Koch.

## Canned Music for Films

Every phonograph recording laboratory, including Victor, Columbia and Brunswick, is experimenting with "canning" music for film accompaniment.

The phonograph companies see a great future in the movie talker. Each is keeping pace with the screen trend through exhaustive and intensive work being done upon the alphas getting whispered requests from the patrons.

## Main Streets Like M. C.s

Des Moines, March 20. Small towns in this neck of the wheat belt have attested a growing fondness for the stage band type of entertainment. Jay Mills and Casey Jones have been engaged as m. c.'s to alternate on a split week basis between the Ft. Armstrong, Rock Island, and the Riviera, Waterloo, Iowa.

Vitaphone goes into the Columbia, Davenport, April 7.

## Heinzman at Bellevue

Johnny Heinzman, veteran musician, is under observation in Bellevue. Heinzman has been with almost every music publisher in the business, last with Villa Moret in New York.

## JAZZ AT CARNEGIE

A jazz piano concert of ambitious character is slated for Pauline Alpert, Victor recording artist, and picture house soloist, under Benjamin David's auspices. The jazz piano will be featured in three groups.

Miss Alpert will be sent out by Victor on a trans-continental concert tour to exploit her Victor records.

## DAVE BERNIE AT ROOSEVELT

Dave Bernie and orchestra succeed Ben Bernie's at the Hotel Roosevelt, New York, April 2, when the latter opens with the new Arons & Freedy musical, "Here's Howe."

## Jenks Returns to Met. L. A.

Los Angeles, March 20. Frank Jenks, former stage band leader and master of ceremonies at the Granada, San Francisco, comes to the Metropolitan here this week, opening with the first Public unit to reach L. A.

Jenks got his start in this house as a member of the band and is now returning after an absence of almost a year.

## BROADWAY'S FIRST BAND EVENT IN MONTHS IS FROM MEXICO

**American Orchestras—Feeling Standardization—Three or Four Bands Have Individuality—Rest Carbon Copies—Mostly Sounding Alike**

## Orchestra Leader Plaster Against Ernie Young, Nil

Cincinnati, March 17. Salaries of the eight principals and 10 chorines in the revue which was the show feature of the Home Beautiful Exposition in Music Hall, March 6-13, were held up by court proceedings on the closing night.

The show was directed by Jack Middleton, local agent, who secured the talent through Ernie Young, Chicago producer and agent.

A "plaster" was obtained by Henry Thies, orchestra leader, now playing at the Hotel Sinton, whose suit in Common Pleas Court alleged that Young owes him \$2,400 for commissions at rate of \$150 per week for the part Thies played in booking Young's revues into Castle Farm. Thies alleged that his agreement with Young was made verbal, paid him \$100 for two weeks' commissions, but still owes for 16. Thies' orchestra played for many weeks at Castle Farm, which was padlocked recently.

When Middleton explained to court attaches that Young had no direct connection with the exposition show, the prima, booters and ladies of the chorus received their cocoanuts as per expectations.

## Gov't Curbs "10 Easy Lessons" Music School

Washington, March 20. No longer will the correspondence schools teaching saxophone, banjo, etc., playing by mail use the word "Free" when it comes to the instruments supplied upon which to take those lessons. To avoid proceedings by the Federal Trade Commission a group of these schools entered into an agreement to discontinue the "false and misleading" advertising, as it was termed by the commission.

It was found by the commission that in advertising the instrument free the price charged for the lessons was inclusive of the instrument. In this same connection such terms as "success guaranteed" and misrepresentation of the quality of instruments, will also be discontinued.

Any school not abiding by this agreement will be called into the courts to explain why.

## Letting Ray Miller In

Chicago, March 20. Ray Miller may get the engagement at the Karzas' Aragon ballroom, but also on one or two other six his own men. But if Miller craves hard enough the union may even ease up on the native demand.

## Canned Music Booming

Washington, March 20. Opening of the new year finds the exports of phonograph disks still rapidly increasing, according to figures compiled by the Department of Commerce.

During January, 1928, there were 521,232 disks shipped abroad, as against 453,923 for the same month in 1927.

## GOLDEN'S 3D B'WAY SPOT

Within one month, the Arcadia ballroom will be Ernie Golden's orchestra's third spot on Broadway. Golden left the Hotel McAlpin for the Knickerbocker Grill, which opened and closed in a few weeks. He is now set for the dance place, succeeding Frank Winans' Pennsylvania, who have switched to Young's Chinese restaurant.

The nearest approach to a sensation in band music on Broadway in a long while is the reception of Maestro Miguel Lerdo de Tejada and the Mexican Tipica Orchestra at the Palace, New York. The official Mexican Government entertainers were held over a second week.

It jibes with the conclusion felt these past few months that there is nothing outstanding on Broadway or in the country in the line of instrumental music, with the exception of the few top "names," not counting Whiteman, who is in a class by himself.

Modern syncopation has reached the stage where the bands are all good. Hence nothing striking about any of them.

They all sound alike to the public, which for this reason wants to the Mexican Tipica Orchestra with its soothing strings and sans the usual braying brass of the jazz bands.

Today among syncopation-faded audiences nothing commands attention particularly. What a band gets is for personnel as individual performers, not as an ensemble.

If there is a good do or a singing combination or a comedy master of ceremonies or leader at the helm, or something otherwise distinctive about them, the band gains recognition. Take these individuals away and it would be just another band.

### Division Leaders

There was a time when Whiteman's technique, Lopez's scenic productions in vaudeville, So-and-So's "hot" or symphonic orchestrations meant something as individual trademarks at the box office.

From that it has resolved itself down to Whiteman. Keeping in a field by himself and the others among the top rank in their special divisions, such as traveling picture aggregations, like Waring's Pennsylvaniaans, or rousing revue performers like Irving Aaronson's Commanders, or class production and class instrumentalists like George Olsen and His Music, and other sub-divisions of the general show business, be it on stage, cafe, ballroom, radio or nite club.

A band today that can bring something startlingly new to Main street can write its own ticket. The Mexicans are making a bid for it.

The inevitable wind-up in the chop suey joints faces most of them if they continue in the same rut. Bandmen should give this deep thought.

Paul Whiteman's German bookings are halted pending negotiations for a minimum of eight weeks' guaranteed time at \$9,000 a week. Sachs & Wolf, who are arranging the German tour through William Morris, only offer four weeks. Whiteman wants to take the European trip as a combined business-pleasure tour.

## PEABODY'S 3-DAY DATE

San Francisco, March 20. Eddie Peabody, band leader for West Coast Theatres circuit, will play a three-a-day stand at the California, San Jose, the coming week-end en route from Los Angeles to Seattle, where he reopens for West Coast.

This will be Peabody's only three-a-day stand on the Coast.

## INDIAN'S OPERATIC IDEA

Chief Yowlachie, Yakima Indian baritone, completing a west coast concert tour April 30, comes east to study for grand opera at that time.

Chief Yowlachie has appeared in picture houses under direction of Clifford M. Cole.

## Forster's N. Y. Branch

Fred Forster, Chicago music publisher, is in New York to set up a New York branch.

Forster recently discontinued his jobbing business to give entire attention to his publications.

Sarhent and Lowe, dancers, French sisters, singers, and Moran Sisters, dancers, have been engaged in Broadway Chinese cabaret by the Edison agency.

# *Testimonial Benefit*

at **ORIENTAL THEATRE, CHICAGO**

**Midnight, Thursday, March 29th**

*for*

# JOE LEWIS

**CHICAGO'S MOST POPULAR ENTERTAINER**

.....

Chicago's entire show world is heartily in accord with this testimonial and is behind it, with the Chicago Comedy Club handling its direction.

Joe Lewis, of high standing and wide popularity, was cowardly attacked and seriously injured through his work as a performer.

To ensure him the best of medical attention and to establish him in a commercial business (haberdashery) are the purposes of this benefit. First of all he needs a rest, to aid his complete recovery.

All funds and disbursements will be handled by properly appointed committees.

**At Oriental, Chicago, Midnight, Thursday, March 29**  
**TICKETS, \$5 EACH**

PLEASE SEND REMITTANCE FOR TICKETS OR CONTRIBUTION TO

**Joe Lewis Testimonial Committee**

CARE CHICAGO COMEDY CLUB

75 W. RANDOLPH STREET, CHICAGO, ILL.

# RADIO RAMBLES

By Abel

**Jack Little's Air Club**  
Midnight DX'ing brought in Little Jack Little from the U. S. Playing Card Co.'s station, WSAI, Cincinnati. He amply demonstrated why this erstwhile song-plugger, and now a songwriter, is the biggest solo artist in the Midwest. Little has a style of confidential song salesmanship and a personality all his own, which coupled with a deadly left-handed manner of "rolling" his bass accompaniment, elevate this songster into big money as a stage attraction before long. Like Jack Smith, Gene Austin, et al., Little is a soft cooer of songs.  
His extensive radio popularity is gathered from the wide range of his fan mail names and towns which he announces in greeting them, and sealing them choice locations of his mythical Nite Club of the Air, as Little puts it.  
Each number is done in response to a request of the parties he is seating, thus introducing a Harrisburg, Pa., visitor to a Cortland, N. Y., and Baltimore patron, in that manner making them acquainted for gathering around the same mythical table.  
Little's name and fame had been percolating through the air for some time, and he has never been heard to better advantage.

**Prince Piotti's Rep**  
Coming on at 12:30 a. m., Prince Piotti, now a Brunswick recording artist, and who, like Little, was an erstwhile song plugger, whanged 'em with a vocal repertoire, assisted by Madelyn Hardy at the piano. Miss Hardy sang for the first time on the air a new novelty number, "Doll Dance," that listens like another "Rag Doll." It is of the same tricky construction.  
Piotti packs a sympathetic tenor and his "request program" evidences canny judgment in selecting a well diversified program. In response to the Victor Herbert fans, "Ah! Sweet Mystery of Life" was the opener. Maud Henry's beautiful "Loved One" waits, and an excellent medley of old-time ballads followed. They were so old they were brand new, the Prince announcing them as 30 and 40 years old. "Away Down South in Heaven" was a contemporary song number, and announced as one of the big song hits of the day. It is, and merits the distinction.

From WBEB, a low wave-length

**Top Notch**  
**"SILVER BELL"**  
**BANJO ARTISTS**  
**ROY SMECK**  
**"Wizard of the Strings"**  
CAPITOL THEATRE, New York  
WEEK OF MARCH 17

GRAND OPENING  
**STANLEY THEATRE**  
PITTSBURGH, PA.  
M. J. SCHEIDTMEIER, Banjoist  
Pittsburgh's Finest Orchestra;  
40 Pieces  
DAVID BROUDY, Conductor  
PERRY BECHTEL, Banjoist,  
Phil Spitalny, Enlarged Stage  
Band

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**Lido Venice Orchestra**  
A PAUL SPECHT UNIT  
Nothing "sweeter" in Dance Music  
Now at BLOSSOM BEACH  
St. Clair Shores, Detroit, Mich.

**GUS ARNHEIM** AND HIS  
**ORCHESTRA**  
TWO SOLID YEARS AND STILL GOING AT THE  
FAMOUS COCONUT GROVE, LOS ANGELES

Brooklyn, N. Y., station, Joe Merino and his fiddle, with alternate orchestral background, scraped through a raspy program. Sounded as much the fault of the poor transmission facilities of the station as Merino's technique.

More like the real thing was the anonymous dance orchestra from Don Dickerman's Helig-Ho (re-christened Lido-Venice) via WABC. The station, unlike some others, goes to the opposite extreme of not announcing its call letters for long periods at a time. The band played its dandypate in continuous medley. An occasional "WABC" in between the pieces wouldn't harm for the benefit of the DX fans at the winking hour.

WMCA, with Duke Yellman at the "mike," practice the NBC station's now deny their "name" band leadership, broadcast a satisfying dance program from the Mah Jong Inn. The McAlpin Hotel station, in its belief that the advertisers are entitled to more than an even break, permits the broad plugging for the restaurant such as Yellman spied. His "Lady by the Name of Lou," a novelty fox-trot with a Spanish swing, has hit possibilities. Listens brand new.

One of the hottest bands on the air is Duke Ellington's from the Cotton Club Monday midnights. One loud trumpet brays and blares in low-down style that defies passiveness on hearing it. The coon shouter's version of "One Sweet Letter From You" was also quite heated.

**Monotonous Announcers**  
Casa Lopez orchestra headed by Vincent Lopez of Mondays seems to lack the color and atmosphere as the familiar Lopez speaking percolated through the air. The stereotyped, sing-song announcers of the NBC must all be schooled to phrase their announcements in the same pattern.  
Is that part of the NBC's idea of radio showmanship?

Lopez's piano solos and the vocal interludes, along with the dance program, impressed favorably. Bailey Paskman's Radio Minstrels from WGBS continue that station's best regular feature. Paskman now has two troupes, one making personal appearances in vaudeville and picture houses and the other for the Sunday night broadcasts.

Some of these announcers' near-comedy is brutal. "We have a bulletin from Florida," heralded Johnny Johnson's assigned announcer from the Hotel Pennsylvania grill. "Stay Out of the South," which was the song title. Johnson by the bye has one of the rip-snortingly radio bands extant. They "sock it out" a plenty.

The U. S. Military Band was one of WOR's last week-end highlights. Alexander Thiede, previously, was guest conductor of the Judson Symphony Orchestra.

A new Columbia system commercial features La Palma, cigar girl, plugging that tobacco brand. On the same network Don Voorhees is one of the most prolific radio-casters. Between Voorhees' "Rain or Shine," nightly performances, records and the radio he is considerably occupied.

The Ipana Troubadours were strong on "dream" songs, according to the titles of their synopses. Although the standard "Smiles" overture and finale per usual. On the alternating system of artists, J. A. N. Caruso's orchestra headed the White Rock Concert.

The Whittall Anglo-Persians, conducted by Louis Katzman, with their better-grade standard music and the South Sea Islanders on Saturday evening, gave outstanding with their program quality. A new

dance band on the air is Frank Scott's and George Hall, not quite as new, similarly visits the NBC studios just to get stuff on the air.

Paul Bethmann and Steele Janison, baritone and tenor, otherwise the Keystone Duo, with their ballads punctuated the other pleasant.

**Cleveland Going Chop Suey**  
From WTAM, Cleveland, as the orchestra at the Par East Restaurant was concluding its program, "Variety Stomp" was picked out; name of band caught. The announcer quickly switched the provision into another Chinese-American restaurant, Bamboo Gardens, Cleveland, where Emerson Gill and his orchestra were etherizing some fetching melody fox-trot. Looks like the trend in the Midwest like in New York is all to the chop suey.

Cleveland is notoriously partial to popular priced eating places, with the night life, others are shot. Gill's program featured several new numbers, probably midwestern favorites, and all likely for national popularity. Till Hank's "You and As Long as I Live" were particularly fetching.

Henrietta Cameron, console artist at Loe's Rio, clicked with her organ broadcast. In the line of organ broadcasts, Emil Vaezco, formerly of the Roxy and now at the Colony, etherized a standard program. Lew White's organ studios at 1653 Broadway via WOR. Sunday afternoon WAMM, of Newark, picked up the sacred program at the old First Presbyterian Church, Newark.

Mel Craig and the Leverich Towers Hotel orchestra from their own station, WLTH, were heard to a disadvantage owing to Craig's hazardous program routine. The numbers aren't popular enough and while new tunes are commendable, there is a limit to the defense of their newness. An occasional familiar favorite is always liked. Craig, himself, handled the mike in fair voice.

Jimmy Flynn is now song-plugging for Remick's after being for years with Foist. He did "Auf Wiedersehen" and "Goodbye, Goodbye" in association with the McAlpiners from the Hotel McAlpin via WMCA. The new McAlpin dance orchestra, with such good Frank Golden, is satisfactory enough although lacking that breezy Golden punch and personality that accompanied Golden's cheery "the next numbah."

**Roxy's Stroll**  
Roxy confessed his ennui Sunday afternoon as part of the regular Sunday aft Roxy Stroll and turned the mike over to Douglas Murray, his assistant, about whom he gassed as a newly-bridegroom. Roxy said he was leaving for Atlantic City for a little rest, promising to be back by next week, but that he would check up on Murray's Monday night broadcast on the same station (WJZ) by listening in at the sea shore. Errol Raabe was also put on by Roxy for a few words to precede their opening orchestral number, Johann Strauss' "Tales of the Vienna Woods." Raabe, stating that Raabe's accent is one of their biggest assets.  
Murray took hold with the "Berceuse" from "Jocelyn" rendition.

Walter Haenschel, conducting the Gold Strand Group hour, effectively plugged the wire and mosquito netting manufacturing corporation with sponsors the beer. A stunt for fan mail check.

**Conway's Broadway Chats**  
Harold (Kerry) Conway is back with Station WABC broadcasting his "Broadway chat". Conway does a theatrical news letter over the ether.

**Tire Co. Air Ad**  
The Michelin Tire Co. takes to radio for advertising April 5 on the WJZ (blue network) chain.  
Four Batchelors from "East Side-West Side" will be the permanent feature of the hour, looked by William Morris.

## Five Words Added to Radio Bill Pleases Stations

Washington, March 20.  
Broadcasters won a halfway victory in the tentative agreement reached on the allocation of wave-lengths by the Senate and House conferees.  
As passed by the House the bill required allocation by states and population, this the broadcasting interests stated would "ruin them." Agreement reached, which it is expected will be confirmed this week, though some opposition is already being voiced, adds the provision "as and when applied for."  
Those opposing the amendment claim this will continue the present structure as set up. Those for it are saying nothing.

## Judge Translates "Daze" Alibi Into 120 Days

St. Louis, March 20.  
If Gordon Vandover, radio entertainer at St. Louis stations, does any broadcasting within 120 days, it'll have to be done by remote control—from the Workhouse.  
Judge Rosecan so decided when he plastered that number of days at hard labor upon Gordon as a hit-and-run driver. Gordon explained that he was in a daze as a result of the collision and left the scene without fully regaining his senses. Judge Rosecan spelled "daze" a different way in putting on a hum-dred and twenty of 'em, and Gordon said he would appeal. And he did.

## 3-Cornered Booking Agency for Radio

John T. Adams, president of the Wolfsohn Musical Bureau, is due on the Paris today (Wednesday). Details for the closing of a tri-cornered radio booking organization embracing William Morris, Adams and Arthur Judson are being worked out.  
As it is, the recently organized Adams Art Service, with Morris as the theatrical ally, was formed for the express purpose of catering to commercial radio's needs. The inclusion of Judson will bring in one of the most prominent concert managers.  
All concert people have admitted their limitations as far as theatrical values are concerned, hence the strong Morris tie.

## Behind in Orders

In the midst of acute economic conditions, according to some branches of business, Radio Corp. of America is over-burdened with orders and cannot fill the demand. Particularly as concerns combined talking machines and RCA radio sets, linked with Victor or Brunswick instruments, the Radio Corp. is considerably behind.  
The RCA takes care of its own trade in individual sets first and then fills the calls for Victrola or Panatrope combination sets.

ROBBINS MUSIC CORPORATION  
Publishers  
729 Seventh Avenue, New York  
TELEPHONE BR 4-1111

## MARCH 29 NIGHT, DATE FOR 2D DODGE HOUR

## National Tie-Up Good for the Bookers' Headache—Ghost Writers on Coast

A radio "time" courtesy by the Check-Neal Co., makers of Maxwell House coffee, which sponsors a regular Thursday night hour on the "blue network" (WJZ) of the National Broadcasting Co., makes possible the second Dodge hour. Eight United Artists' movie stars will feature the Dodge hour, as reported in Variety last week.  
The definite date was deferred because of the trans-continental wire difficulties and interference with other commercial hours, the problem now facing the broadcasters on the matter of the national political conventions this June.

About 46 or 48 stations are set for the Dodge-U. A. radio-cast, including the 28 of WJZ's network and seven of the Pacific Slope chain, with others filling in from the "red network" (WEAF chain) in the Midwest.  
The hour is set for 9-10 p. m. of March 29. Ghost authors are now in Hollywood, writing the radio continuity for the film stars.  
Paul Whiteman will be the "name" of the Dodge hour. His orchestra is being repeated at \$5,000 for about 10 minutes as a result of his previous impression on the Dodge-Victrola hour radio-cast.

## CAPT. ANGUS LEAVES N. B. C.

Capt. Howard W. Angus, director of programs and sales of the National Broadcasting Co., and a vice-president, has resigned to ally with the Radio Corp. of America in the patents investigations department. John W. Ellwood, formerly in M. H. Aylesworth's office, is now manager of the program department of the N. B. C.

**Song Writers**  
"The Greatest Book of Its Kind"  
Inside Stuff on  
**How to Write**  
**Popular Songs**  
By ABEL GREEN  
Music Editor, "Variety"  
With an Introduction by  
PAUL WHITEMAN  
PRICE, 75c  
ROBBINS MUSIC CORPORATION  
Publishers  
729 Seventh Avenue, New York  
TELEPHONE BR 4-1111

## Greetings to the Profession from

**JOHN WAGENER** **JULIUS FISCHER**  
**JOHN M. STEINBERG** **CHRISTO TOURTOULIS**  
**HENRY SOTOS**

(The former Reisenweber organization almost complete)

who have had the time of their lives at  
**PALM BEACH** this season

# BETTY ABBOTT

THE ARISTOCRAT OF BLUES  
NOW FEATURED AT MILLER'S LAFAYETTE CAFE, LOS ANGELES

## RADIO RAMBLES

(Continued from page 69)

up is the offer of free song copies of "Baby Days," composed by Haneschen, to all those who request it.

### Laundry Plugged

The St. George (Brooklyn) hotel's WSGH brazenly plugged a laundry. If that's their idea of command tune-in attention somebody doesn't know that radio receiving sets have always been equipped with dials that permit switching to other stations.

Herbert's Diamond Entertainers, a Sunday afternoon WMCA special,

plugging a jewelry shop in Harlem "where millions of dollars of genuine blue white diamonds, etc.," is the spelt accompanying the entertainment, balanced matters with a pleasing violin, piano and tenor routine.

This direct advertising is Donald Plamm's idea of giving the small advertiser and small station a reciprocal look-in in the competition with the NBC network's dignified and conservative good-will exploitation.

WDBR, after misleading with Jones and Hare's "Don't Take It," an obvious phonograph recording, later stated it was a recording broadcast program.

WABC picked up the Colony theatre's program Sunday afternoon.

plugging "A Modern Du Barry" as the current feature, while WBBB (Brooklyn Broadcasting Corp.) etherized Harry Morton's Indiana Five from the Rosemont Ballroom, including Morton's own "Stompin' Fool" composition.

The 2 Merry Maids were pleasantly winding up from WAAM with "Rumour," the theme song of the picture of that name, and a certain hit, before switching to the Old First Presbyterian Church for the organ recital.

### Good Syncopation

WCOB, the Sea Gate, Coney Island, station had some corking dance music by Dan Yohedan (surname not clearly caught) and Troubadours Sunday afternoon. For a

lesser station, the brand of syncopation was especially good.

Tea and dinner music included L. K. Blue Horse restaurant (Village) via WAAT, and Jack Berger from the Amoy restaurant, through WHN. A violin solo, the Melodrama from "Thais," as part of the latter's program, closed.

The Real Silk Bodies, male duo, plugging the Real Silk Hosiery Co., were another WAAM special while WAAT also a Jersey station, etherized Victor records.

Judge Gustav Hartman broadcast a fervent 15-minute plea for the forthcoming Israel Orphan Asylum benefit at Madison Square Garden through WABC and Rudolph Roemer's Homers WMCA, offered a \$10 prize for correspondence to determine suitable other public tastes. Roemer's Homers have been a radio standard for four years and the furniture company head stated he was anxious to keep abreast of the times and fill the demand for certain type of entertainment in the belief that now, with radio no longer the great novelty it was, conditions must have changed.

Tiny George Karle, of the Roemer family since its inception, was heard in "Diene."

### Double Disappointment

Altwater Kent suffered a double disappointment Sunday night. After bewailing Mme. Ernestine Schumann-Heink, Lucrezia Bori was pressed into service and that songbird, too, suffered a cold on the eve of the quartet broadcast, necessitating Reinold Werrenrath's late substitution. The tenor deferred a southern concert date to accommodate.

### Nite Club Engagements

Billy Curtis' cafe bookings this week include Al Davis' revue, Club Madrid, Atlantic City; Harry Stoddard's orchestra, Club Madrid, Philadelphia; Evelyn Paul, Dolores Dupont, Charlotte Arnold, Clark & Powell, Adelaide Lawrence, Colonial Inn, Singae, N. J.; Lucille Burton, Caton Inn, Brooklyn; Jack Miller, Roan Sisters and Rose de Carhoda, New Commodore restaurant, Utica; Sonia Tamora, Beaux Arts, New York; Claire Willis, Al's Tavern, Brooklyn; Sugar Marcelle for Jimmy Kelly's, Sullivan street, New York; Frank O'Neill, Muriel Hoffman and Lola Austin for Clifford Lodge, Passaic; Virginia Pearson, Golden Inn Cafe, Atlantic City; Pearl Russell, May Jones, May Farland, Silver Slipper, Atlantic City; Ila McGill for Beaux Artist, New York; Blenda Ranson, Jardin Royal, New York; Madeline La Verne and Carpill Sisters, Golden Inn, Atlantic City; Marie Pollitt, Club Madrid, Atlantic City; Ann Popove and Mildred Manley, Yeong's, New York; Stanley Warner, Queensland, Brooklyn; Wood Sisters, Lido-Venice, Boston; Elsie Gilbert and Marway and Florence for Jimmy Kelly's, New York, and Constantin and Wallette, Moulin Rouge, Brooklyn.

## HERE AND THERE

Glen Carter's Variatonsians, a 10-piece orchestra composed of graduates of the University of Washington, succeeded Ed Landry and his orchestra in the Chaterella Roof, at Los Angeles dance hall.

Joseph Klein, formerly at the Denver theatre, Denver, has succeeded Carbonara as conductor of the Midland concert orchestra, Cincinnati.

Hesiquio Ramos, formerly organist at the Capitol, New York, and for the past year at the Capitol, Ansonia, Conn., has resigned. He is succeeded in Ansonia by Frank Keedy of Chicago.

Ange Lorenzo and orchestra are at the Mt. Plymouth Club-Hotel at Mt. Plymouth, Fla., for a winter engagement. Lorenzo is a songwriter and co-author of "Sleepy Time Gal," Feist's hit.

Harold Stern and his 25-piece band have been re-signed for Manhattan Beach pavilion, New York, for this summer opening June 29. Stern has the music at the hotels Ogden and White.

William Renbow, colored band leader, and his musical outfit, now in Cuba, plan a trip to Hayti before returning to New York. This means that they will be away from home the greater part of 1928.

Plossie Brooks is now with De Sylva, Brown & Henderson, shifting from Shapiro-Bernstein.

Cy Olean and his orchestra opened at the new Lauretta McDermott club Monday. Eleanor Terry, singer, is also added.

Ben Pollack and his Victor recording orchestra open for Fox, doubling from the Little Club this week. Lane Sisters, of the cafe, will be in the act.

Jan Garber has gone Columbia as a recording artist. Garber and his orchestra were with Victor.

Aunt Jemima is now "canning" for Columbia.

Three bands have been placed on the "unfair list" of the New York local, 802, of the A. F. of M. They are Puglia's band, Santa D'Aquila's band and the St. Claire Mission band.

Ernest Edgar Runacres is being sought by his mother, who is in charge of a nurse in Los Angeles. The nurse makes the appeal on behalf of the old lady with the nurse's name and address, Mrs. Beulah Allen, 3417 Whittier Boulevard, Los Angeles.

Fud Livingston, arranger, is composing saxophone solos for Robbins Publications.

## INSIDE STUFF ON MUSIC

### Fabello's Popularity Uptown

A personal following paralleling Paul Ash's extraordinary Chicago popularity is enjoyed by Phil Fabello at Loew's 7th Ave., at 124th street, New York.

A Fabello Musical Club had been in existence among the patrons for over two months. Louis K. Sidney orders extra talent booked for special nights when the musical club turns out in theatre parties.

### Organists at Studios

A good number of picture house organists on the coast are picking up some side money around the studios cueing music to be scored for film previews. Some of the console artists are cleaning up as high as \$100 a week extra for this work. Average pay for a job of this sort nets around \$20 a picture, with the film producer figuring the amount worth it in putting his product over to better advantage at the preview.

Jack Kapp is the newly appointed head of the Vocalion record division of Brunswick-Balaban-Capitol. His immediate charge of sales and recordings. Kapp's promotion follows a concrete survey of the country's musical tastes, particularly the southern and midwestern demands for "hill-billy" and "race" records. These two departments have been chiefly developed by Kapp and have contributed to the Vocalion's financial success. Unlike the Brunswick system of distribution, Kapp has installed a jobbing outlet system for the Vocalion product.

Kapp assisted Carl Sandburg in the latter's compilation of "The American Song Bag," the recording executive's keen observation and fund of information in connection with peculiar regional tastes proving of great value.

It was Kapp who taught the mountaineer music dealers to capitalize the hill-billy folks' penchant for purchasing from six to 15 copies of the same record. The mountain people don't come down into the valley towns for months at a time, and their chief amusement is the constant repetition of their favorite record, wearing one out and playing a new one.

### Giving It Away and Then!

With hands scrambling to get on the air artists, particularly any of the National Broadcasting Co. stations, counting on the plug and prestige to advance them, the thought presents itself if it's worth it, especially if a commercial hour is hoped for. Vincent Lopez is the best answer. With Lopez the name he is, he should be able to write his own ticket on the air. But even he has seen the light. He has decided not to write for pay him. Instead, the Shillbets and the H-cations have many of the prominent commercialists been seen thus.

# MEYER DAVIS' MUSIC

## Orchestras Extraordinary

### MAINTAINING OUR USUAL SUPREMACY

PLAYING THIS SEASON AT PALM BEACH  
at the Following Exclusive Establishments:

#### WHITEHALL

Orchestra Under Direction LON CHASSY

#### EVERGLADES CLUB

Orchestra Under Direction IRVING WEISS

#### THE BREAKERS, HOTEL

Orchestra Under Direction JACQUES LUBE

#### PATIO LAMAZE

Orchestra Under Direction BEN GLASER

#### SPECIAL FLORIDA UNIT

Orchestra Under Direction HARRY ALBERTS

GEORGE THOMAS, Booking Manager

#### Playing Private Parties Given by

MRS. E. T. STOTESBURY

MRS. G. BRYAN PITTS

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MRS. EDWARD F. HUTTON

MRS. GEORGE P. SLOAN

MRS. PIERRE L. BARBEY

#### BATH AND TENNIS CLUB BALL

Orchestra Personally Directed by MEYER DAVIS

#### MAIN OFFICE

WASHINGTON  
1 Thomas Circle

PHILADELPHIA  
Bellevue Court Bldg.

NEW YORK  
1600 Broadway

PALM BEACH REPRESENTATIVE  
BEN ABRAMS

*From Palm Beach*

# HARRY ROSENTHAL

**announces**

**THE OPENING OF HIS NEW OFFICES  
STEINWAY HALL**

**West 57th Street, New York City**

---

*Now Playing 10th Season in Palm Beach and Personally  
Directing His Orchestra at the Bath and Tennis Club,  
Palm Beach, Florida*

## Buffalo Mayor Attacks Speakeasies Via Albany

Albany, March 20. State Senator William J. Hickey of Buffalo has introduced a bill in the legislature as a new weapon of attack on night clubs and speakeasies which fail to live up to city-losing edicts and ordinances. The measure provides that membership corporations, a form of organization often used to camouflage joints may be investigated by the supreme court and their charters revoked if it is found the corporations are being operated for profit or that the conduct of the clubs tend to create a public nuisance.

Introduction of the bill is the result of the warfare Mayor Schwab is waging in Buffalo on night clubs in that city, where they have turned a deaf ear to his closing orders. Under the scope of the measure come all membership corporations organized for social, recreational or amusement purposes. They are subject to inquiry by the supreme court on the complaint of mayors, chiefs of police, common councils or other local legislative bodies.

## Berman Bros. Opposish

Los Angeles, March 20.

Henry Berman, brother of Dolly Berman (B. B.), who vie with the latter for honors in the night life racket here when Henry opens at Miller's Lafayette cafe next month as m. c.

B. B. B. is firmly entrenched at Coffee Dan's in the same capacity. Henry at present is in New Orleans.



## TAVERN

A CHOP HOUSE

OF EXCEPTIONAL MERIT  
156-8 WEST 48TH STREET  
East of Broadway

## LEADING ORCHESTRAS DIRECTORY

**IRVING ARONSON**  
and HIS COMMANDERS  
Irene Borden's "Paris," Musical Show, Adelphi, Philadelphia  
Four Weeks, Starting Feb. 13

**TOMMY CHRISTIAN**  
and His Orchestra  
LOEW TOUR  
Dir. Arthur Spiziz Agency, Inc.  
1560 Broadway, New York

**VINCENT LOPEZ**  
and His ORCHESTRA  
Exclusive Brunswick Artist  
CASA LOPEZ  
B'way & 50th St., New York City

**PAUL WHITEMAN**  
And HIS GREATER ORCHESTRA  
PICTURE HOUSE TOUR  
Direction—WILLIAM MORRIS

**PARISIAN RED HEADS**  
America's Greatest Girl Band  
WEEK MARCH 19  
KITTIE'S PALACE, BRIDGEPORT, CT.  
Direction William Morris Office

## Talent and Wives

A former wideawake who is now a bookend on Broadway, probably books more talent for night clubs than any other man in town. Today he has two offices but his business has grown so rapidly that negotiations are under way to move into a single of eight rooms.

This agent estimates that at least 60 new faces appear in his offices daily. And that most of the girls are of the kind you read about—those who come to New York, become disillusioned, return home, settle down and maybe make good wives.

## 3 HARLEM HOLD-UPS

Burglars have thrown a scare into the colored theatres and night clubs of New York through three robberies within the past fortnight.

The first hit the Lafayette theatre, where a band of white boys not only robbed \$700 but gave the manager, Bernard Burtt, a severe beating.

The second robbery was at the Footlights Club, where professionals, white and black, were stuck up by a white outfit who forced the victims to take off their pants, so they could make a clean getaway. The haul here was \$400. This is "Sloe Kid" Thompson's club, and Thompson has just left before the stickup. Thompson is the husband of the late Florence Mills.

The third robbery happened last Thursday night when the Sheep Club in Harlem was stuck up. The combined losses here of the persons present amounted to \$300.

## Chi Cafes Expect No Breaks and Get None

Chicago, March 20. One by one Chicago's night clubs are biting the dust, following the wholesale Federal raid staged here a short time ago. Among the better known cabarets which are now under Federal padlocks for one year are the Rendezvous, the Jeffrey Tavern, Club Bagdad and the Plantation, a black and tan cafe.

A strange feature of the padlocking is that a month before the cafe is brought up for hearing the cafe affected usually cuts down on its operation costs and entertainment. A week before the padlock is applied the places clean up, dispose of all equipment and voluntarily close up shop. Then comes the padlocking notice.

## LEADING ORCHESTRAS DIRECTORY

**PHIL FABELLO**  
and His ORCHESTRA  
LOEW'S 7th Avenue Theatre  
New York City

**JEAN GOLDKETTE**  
FROM DETROIT  
Orchestras  
VICTOR RECORDS  
Office: Woodward and Elliot  
DETROIT

**MAL HALLETT**  
AND HIS ORCHESTRA  
THIS WEEK (MARCH 22)  
FAY'S, PROVIDENCE  
Permanent Address:  
CHARLES SILKMAN, Manager,  
SALEM, MASS.

**GEORGE OLSEN**  
AND HIS MUSIC  
FEATURED IN  
"GOOD NEWS"  
CHANN'S 40TH STREET THEATRE  
NEW YORK CITY  
Nightly at CLINT RICHMAN  
127 West 56th Street, New York City

**B. A. ROLFE**  
AND HIS PALAIS D'OR ORCHESTRA  
WEAF ARTISTS  
Edison Records  
ROLFE ORCHESTRAS, Inc.  
200 W. 48th St., New York City  
Phone Lark 6518

## SILVER SLIPPER

(NEW YORK)

New York, March 15.

The new Silver Slipper revue, conceived and staged by N. T. G. (Nils T. Granlund) has as many as or more credits than a Broadway production. The revue, which promises performance, more in the nature of a dress (literally an undress) rehearsal was a bit ragged as was to be expected, but it did not lose many cooks despite the variegated number stagers, authors, costumers and outifters.

For audacity, the Slipper show rivals the Frivolity, which is taking over the 48th street cafe, for the undress thing. Beryl Haller, still wearing a smile and an air of naivete, is the center of attraction, but her sister Dyes at times threatened to outstrip Miss Haller in the inside stuff on the epidemics. The show will be speeded up as it progresses. Mollie O'Doherty, the cutie who came to attention at the Club Frivolity, is doubling from Rain or Shine into the "let it rain" view. The girl, a view of a worker and more than sustains the tempo in her assignments.

Patrice Grandee, Spanish song and dance artist, is coming out with specialties. Harriett Marned, Evelyn Martin, an energetic buick and strut stepper; the cute Hanley Sisters, La ergne Lambert, an extraordinarily pubertitudinous chorus comprising Patsy O'Day, Patti Hastings, Frances Mildern, Marie Kollack, Edith Martin, Gwen Tremble, Ripley, a blonde, Gladie Young, Ann Brown, Chris Crane, Marion Stranick, Marie Jeanne Libby, Diana White and Jeanne West comprise the company. Of the chorus, the beautiful and young (very) no more than 16 or 17 Patti Hastings is a dazzling eye-fall who, if coupled with histrionic ability, would whang 'em in the theaters.

The male stars include, John Walsh, new cafe tenor, from productions, who lends the necessary class, and Jimmy O'Brien, tireless vocal refrainist, accompanying the Tommy Gott orchestra in the vocal interludes, and pleasing during the dance sessions. O'Brien has no spot in the show project.

Pete Woolery from the Frivolity, officiated in the "Shawls Fan and Pearls number, possibly filling in, although, too, possessed of a good lyric tenor. The Gott band, with the crack trumpeter at the helm sizzling with his syncopated technique, are holdovers and sturdy features for the new musical.

LeClaire and Carita, an adagio team new to Broadway, were added starters and worthy of featuring. They will make themselves talked about at the Slipper. LeClaire suffered a "shiner" through his partner inadvertently elbowing him in an acrobatic lift. LeClaire stated the was out on his leg, but automatically completed the number without suggesting the accident until the ensuing blue swelling under the optic.

N. T. G. has designed some novel numbers. A Mardi Gras idea was a colorful al fresco starter. The Robin Hood ensemble, led by Miss O'Doherty, with a flash in misdirection. Too many waltz specialties followed in succession, capitalized for comedy by Grumpy, but readily remedied through better selection. Kitty Young, Evelyn Martin, Patrice Grandee and Miss O'Doherty all waited.

LaVergne Lambert exhibited Russ stepping; Jean Russell a buick; Miss Martin a corking strut; Miss Grandee a Spanish specialty; and John Walsh re-enforced several times with contemporary ballads.

The first half finale, a Chinese ballet, was well conceived but not as expertly presented, although it was a matter of rehearsal. The second half finale was a Buddy Bradley staging of Billy Pierce's "Sugar Foot Strut."

A pretensions Jewel Ballet, resplendent, featuring some clever flash costumes of a character worthy of a stage revue. The tune to this number was a blatant "steal" on "Little White House" from "Honeycomb Lane."

LeClaire and Carita, in their adagio solo, as well as in the Chinese ballet, scintillated through better selection. An original conception of the "Varsity Drag." Marion Stranick, with a too number, and the Shirl, Eun and Pearl flunk out. In the latter, the undress thing was marked.

With the approach of milder weather, the girls show is perfect for only floor divestment and worth the \$2 week-day tip; \$3 on week-ends.

## Coffee Dan's Made Pretty

Los Angeles, March 20.

Something is afoot at Coffee Dan's and different is the new remodeling job done on Coffee Dan's. Johnny Davis ("Coffee Dan") blow a chunk of dough on the new layout but got something attracting attention from theatrical people in particular.

The collar night place now has everything in sight to be a theatrical with new lighting effects. Panels on the walls represent every department in the show business, including the picture studio.

## Syrup-Sipping Singer

Milwaukee, March 20. Earl Norton, 35, giving his home as Chicago, cabaret singer, was found stupefied by soothing syrup in a rooming house here. He told the cops that the syrup has the same effect on him as dope. He was given 24 hours to get out of town.

## Friendly Plug Costly

Utica, March 20. Use of a burlesque principal as a night club ballyhoo doesn't pay. Louis Pallons and James Montana, Commodore restaurant and night club proprietors, found out.

A burlesque outfit at the Colonial praised Louis' hospitality from the stage and indicated that one could get foggy there. The federal agents knocked the place off before the show left town Saturday.

A previous burlesque troupe had advertised a men's pleasure resort, giving location and details—and got away with it.

## Tab's Still Falling For Lopez' Hooley

Tab's have been falling plenty for the Vincent Lopez hooley against the past week-end and early in the week about Lopez complaining "Broadway ain't what it used to be" and the reason for closing his Casa Lopez.

After professing skepticism on all future Lopez publicity, they went just as heavy for this, including the mention of Mrs. Clarabelle Walsh and Betty Randolph as the new Casa proprietors, with Al Shayne now in control. The next day both denied it, although both are most friendly with Lopez. Miss Randolph, of 25 East 67th street, did straight for the Jack Osterman assault story. Mrs. Walsh, residing at the Hotel Plaza, New York, is one of Lopez's patronesses.

Business details for Gene Geiger and Lopez taking over Woodmansten Inn, the Pelham, N. Y., roadhouse, from Joe Pani, are still pending. Lopez and orchestra may also go into the new "Vanities."

Sunday vaude shows are out at the Empire, Newark, N. J., Lack of patronage responsible.

## CABARET BILLS NEW YORK

<b>Ambassadors</b> Dickinson Rev Ada Ward Adelaide Hall J. S. Thompson Eddie Gray Will Vodery Bd	<b>Bamboo Inn</b> Hilda Rogers Honey Brown Taylor 3 Virginia Wheeler Violet Speedy Marion Smith Dorothy Phillips Henri Saparo Bd	<b>Broadway Gardens</b> Breivittes of 1923 Warner Gault Florrie Jack Totten Bird Sia Marion Lewis	<b>Club Florence</b> Florence Sheela Palmer Florence's Orch	<b>Club Alamo</b> Larry Moll Rev Mark Sharkey Lucy Don Bernstein Sonny Joseph Veltrom	<b>Club Barney</b> Alice Weaver Walter O'Keefe Eleanor Kern Helen Brown	<b>Club Ebony</b> Colored Show Ebony Bd	<b>Club Lido</b> Fowler & Tamara Meyer Davis Orch	<b>Club Monterey</b> Fred Clark Rev Jack Irving Ethel Anderson	<b>Hotel Ambassadors</b> Grace Hill Geo Marshall Van der Zanden Or	<b>Hotel Biltmore</b> Madine Northway Geo Chiles B. Cummins Or	<b>Hotel Manger</b> Hal Kemp Orch. Jardin Royal George's Rev Jean & Viola Wilda Ganeu Eddie Brown Ramona Betzer Chick Kennedy	<b>Hotel Morris</b> Helen Gray Thelma Carleton Muriel Holland Annette Ryan Jean Rolling Durante's Orch	<b>Pennsylvania Hotel</b> Johnny Johnson Or	<b>Salon Royal</b> Texas Guinan Tommy Lyman Bigelow & Lee Jacques Green Or	<b>Silver Slipper</b> N. T. G Rev Sheryl Haller Tommy Lyman Mollie O'Doherty Evelyn Martin Hanley Sia La Vergne Lambert Harriett Marned Patrice Grandee Jean Russell	<b>La Claire &amp; Carita</b> Jimmy O'Brien Tom Gatt Orch	<b>Small's Paradise</b> L'ard Randall's Rev Atta Blake Jazzbo Hillard Dewey Brown Gladys Carr White Swoles Alto Oates Blondina Stern Bronzo Chorus Charles Johnson Bd	<b>Strand Road</b> Jack Connor's Rev Sweeney Club Len Harper Rev	<b>Ten East 60th</b> Margaret Zolnay Don Raynor Larry Stry Or	<b>Waldorf-Astoria</b> Meyer Davis Or
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## CHICAGO

<b>Alabam</b> Dale Dyer Lew King Ralph Bart Bernie Miller Eddie South Bd	<b>David Hotel</b> Betsy Rees Al Hanulter Bd	<b>Flories</b> Nellie Nelson Hal Hixon Lillian Barnes Peppino & Carthe Gypsy Lenore Eddie Clifford Ralph Williams Bd	<b>Golden Pumpkin</b> Pierret Nuyten Rev Earl Hoffman Or	<b>College Inn</b> T & J Healy Joe Ragan Mirth Kallan Sherman Bd	<b>Colombians</b> Bobby Danders Maude Hanlon Joffro Sia Necare Sia	<b>Kelly's Stables</b> Sammy Dyer Bernice & Brown D'way 4 George Staten Honey Maples Ed Goodrich Hawkins & Morris Kennedy 3 Johnny Dadda's Bd	<b>Lido</b> Inez Gamble Kathleen & Knona Charles Schultz Barry Clay Bd	<b>Lindo Inn</b> Rose Taylor Roy Mack Rev Josephine Bruce Rose Pace Babe Fisher Fred Burke Band	<b>Parody Club</b> Zita & Howard Margie Ryan Phil Murphy	<b>Harry Harris</b> Virginia Sheffall Florence Sturgis Jules Novit Bd	<b>Rainbow Gardens</b> John Reed Irene George Adams Sia Bernice Kelly Sol Wagner Bd	<b>Samoan</b> Olive O'Neil Carroll & Gorman Joffro Fred Waite Bd	<b>Terrace Garden</b> Bonnie Adair Kay Sia Gertrude Claes Rose Pace Vanity Fair Vivian Hawallans Korcia Dick Hughes Fred Waite Bd Leo Wolf 3d
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## WASHINGTON

<b>Carlton</b> Harry Albert Meyer Davis Orch	<b>Club Lido</b> E. Dougherty Or Club Madison Tommy Mahanah J. O'Donnell Orch	<b>Chancteler</b> Paul Fideham Meyer Davis Orch	<b>Club Mirador</b> M. Harman Orch	<b>Le Paradis</b> Harry Albert Meyer Davis Orch	<b>Sidney's Orch</b> Sweeney Al Kamons Meyer Davis Orch
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## PHILADELPHIA

<b>Club Lido</b> Broadway Polka Charlie Grift Club Mirador Vesta Yalande	<b>Joan Wallin</b> Joely Lyle Marceline Harde Paula Gonyea Buddy Trudy Joe Camacho Orch	<b>Piccadilly</b> Al Wolman Murray Sia Jean Gonyea Isabella Dwan Mattie Wyane	<b>Al White</b> Avala Charkoule Abe Ballings' Rev Walter Orr Lefroy Smith Orch
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# OBITUARY

## NORA BAYES

Nora Bayes, about 50, international vaudeville and musical comedy favorite, died March 19 of cancer in the Jewish Hospital, Brooklyn. The stunning news spread along Broadway Monday that Miss Bayes had died suddenly that morning.

Miss Bayes entered the hospital a week ago Monday. None outside the immediate family, her secretary and two servants, knew she had gone there for what she termed a "rest."

An abdominal operation was resorted to as a last supreme effort to save her life, but a relapse caused her death.

Up to the time she went to the Jewish Hospital Miss Bayes was seemingly in excellent health, and had played several local Fox houses a few weeks before, while the Sunday night before entering the hospital she sang over the radio from the Doyers Street Mission.

Her last stage appearance was the last half of the week of Feb. 13 at Fox's Academy, New York, and the first half of the week, Feb. 20, at Fox's Audubon (168th and Broadway).

At the time she was booked by Edgar Allen of the Fox vaude staff Miss Bayes remarked that "I'd love to play one more week and retire."

In Sad, Loving, and Everlasting Memory of  
**NORA BAYES**  
Who Passed Into Eternal Rest  
March 19, 1928  
Gone, but Never Forgotten  
**PAULINE COOKE**

In Revered and Cherished Memory of My Life Companion  
**NORA BAYES**  
I Would Gladly Give My Life to Bring Her Back Again  
**JENIE JACOBS**

For that one week of Fox time she was paid \$5,000. In her early days she had played the Olympic, Chicago, for \$15 a week. And Tony Pastor's for \$50.

It was believed by many Miss Bayes was born in Chicago. Others maintained it was Milwaukee which even the "Who's Who in the Theatre" designated as her birthplace. But perhaps the woman closest to her in the past 14 years during which time she has represented her personally was Jenie Jacobs, the agent, who avers that Miss Bayes was a native of Los Angeles.

Miss Bayes' real name was Eleanor Goldberg. She is survived by her present husband, Benjamin Friedland, whom she married three years ago (Miss Bayes had been married five times), and three adopted children, Norman, 17; Nora Bayes, Jr., 9, and Peter, 7.

A YEAR AGO TODAY  
(MARCH 22, 1927)  
WILLIAM THAT TWO BEAUTIFUL  
SOULS SHOULD MEET  
THEIR ETERNAL REWARD  
MY WIFE  
**NORA VAN HOVEN**  
MY MOTHER  
**KATHERINE VAN HOVEN**  
IN FOND REMEMBRANCE  
**HARRY VAN HOVEN**

one brother, Harry Goldberg, a jeweler in Los Angeles, and married sister, Mrs. Ida Klein, Chicago. Miss Bayes' mother died just before the holidays.

Her stage career was varied and eventful, with her domestic life characterized by marriages and divorces up to her last union. Miss Bayes and Mr. Friedland recently celebrated the third anniversary of their marriage with a party at Miss Bayes' home, 624 West End avenue,

New York, this home having been bought by Miss Bayes when she and Jack Norworth, a former husband, were stage partners. Miss Bayes was the life of the party, singing some of the songs that made her famous on both sides of the ocean.

And then came another merry party at the Bayes home just a week prior to her hospital entrance which was a double birthday anniversary for the adopted boys, Norman and Peter, whose birthdays were only three days apart. Miss Bayes was the happiest "mother" imaginable as she saw the juvenile guests gather for the party.

Miss Bayes was married when a mere girl, her first husband being Otto Gressing. Her second was Jack Norworth. Bayes and Norworth became a stage standard act. They were divorced. About 14 years ago she married Harry Clarke, actor. After their divorce Miss Bayes about eight years ago married Arthur Gordon, and once more divorced entered Miss Bayes' life.

Her marriage to Mr. Friedland, New York real estate man and owner of the Affiliated Garage Co., New York, took place aboard the "Clavender" three years ago.

Miss Bayes was in a number of Broadway shows. Of late she had

also appeared in the picture houses where her salary was \$5,000 weekly.

Miss Bayes' fight against a physical condition she knew might bring about her demise in time is regarded as that of a heroine.

She had been a very sick woman and in Germany specialists had told her that she had cancer. Back to New York she came, a shadow of her former self. Her weight was exactly 82 pounds. Miss Jacobs had Miss Bayes booked for the Palace, New York, and when she appeared there those who knew the Nora of old were amazed at the change in her. Then she took up Christian Science and in a time began to regain weight.

Miss Bayes became interested in charity and would rather have played a benefit than anything else. During the war she did all that she could for the boys over there and

was always engaged in making some little thing to be sent to them. She had made big money on the stage. Yet she passed up a Sunday night concert at the Winter Garden to sing for nothing at the Bowery Mission, her appearance being broadcast. Miss Bayes made many records and had contracts with Victor and Columbia.

Miss Bayes had an extensive repertoire of songs which ranged from semi-classics to the comedy type. She had the exceptional knack of putting over a song which continually brought her countless copyists. In her recent Fox engagement she permitted "requests" and these brought back some of her old standbys like "Down Where the Wurzbarger Flows," "When Mother Was a Girl" and "I Was Anybody Here."

At the Academy show she was on for 30 minutes, sang six songs of her regular act and then gave the audience seven request numbers.

It appeared coincidental that Miss Bayes should die just four years to the day that Barney Bernard died, who was married to her brother.

Funeral will be held tomorrow morning (Thursday), privately. Remains will be placed in a receiving vault in a Brooklyn cemetery. It was Miss Bayes' expressed wish that her friends did not view her re-

mains after death, but to remember her as they last saw her in life. The funeral will be held under the Christian Science ritual.

## C. F. CLUETT

Charles F. Cluett, 61, musician, and president of the piano and organ manufacturing concern of Cluett and Sons, died at his home in Round Lake, N. Y., March 18. Cluett had only recently returned from a honeymoon trip to the South with his bride of January, Mary V. Madigan, his secretary for 12 years. A cold, contracted while traveling, developed into pneumonia.

Cluett's grandfather, father and four brothers came to Troy, N. Y., from England, and in 1854 organized the firm. It was one of the pioneer piano and organ manufacturing companies. Deceased's relatives are owners of Cluett, Peabody and Co.,

largest collar manufacturing company in the world.

Cluett is survived by his widow, 31, a brother and two sisters. He was himself a well-known organist.

**ROBERT WORTHAM**  
Robert Wortham, 47, died March 18 at his home, 127 Macon street, Brooklyn, of heart trouble.

Mr. Wortham was a technical picture director and one of the pioneers of the industry in that branch. He started in film work about 25 years ago, working with the old Universal and other plants on the Coast. Among some of his connections were with Goldwyn, Fox and Whitman Bennett companies.

The widow, Mrs. Paula F. Wortham, and a daughter survive. Remains will be cremated and the ashes sent to his old home in Texas.

**DR. HENRY AMLING**  
Dr. Henry Amling, former circus veterinarian, and for 30 years specialized in the treatment of stage animals and race horses, was accidentally asphyxiated in his apartment in the Bronx, New York, March 19.

Dr. Amling, graduate of the New York College of Veterinary Surgeons, was connected with the Bronx Zoo. He had cared for a number of professional animal shows. At one time, he was connected with the Hagenbeck and Bostock shows.

**WILLIAM KNIGHT**  
William Knight, 54, vaudevillian, died March 18 at the home of his brother, 444 Maiden avenue, Chicago, after a year's illness.

Knight was best known through the act of Knight's Roosters, and for many years worked in vaude with his brother as Knight Bros. and later as Knight Bros. and Sautelle.

His widow, Clara G. Knight, survives. Interment in Chicago.

**WILLIAM H. DENTZEL**  
William H. Dentzel, 52, known as the "carrousel king," died March 18 in Philadelphia. A news account of his death appears on the "Outdoors" page.

Arthur A. Harbaugh, 59, stage manager, Colonel, Akron, O., was

killed in a traffic accident there March 12, when his auto collided with a bus. Mrs. Harbaugh, 57, with him at the time, was also killed.

Harbaugh had lived in Akron all his life, and for the past 26 years managed the Colonial stage. Interment in Akron.

George R. Whitney, 57, father of Marjorie Whitney, dancer, died March 4 at the Whitney home in Lincoln, Neb.

Dr. William G. Dodds, twice president, Ontario County Fair As-

## Carrousel "King" Dies

Philadelphia, March 20. William H. Dentzel, 52, popularly known through the outdoors realm as the "merry-go-round" king, died March 18 at his home in this city.

Mr. Dentzel was not only the largest manufacturer of carrouseis in the world but was also regarded as philanthropist for the way he distributed toys among the children of his home city.

He was a grandson of the originator of the "merry-go-round" and it was his father, Gustave A. Dentzel, who first brought the carrouseis to this country from Germany, and who established a carrousel manufacturing plant in Philadelphia 75 years ago. The son later took over this ownership.

Mr. Dentzel was both the founder and owner of the Noah's Ark Corporation, president of the Aurora Scooter Co. and interested in a number of this city's banking interests.

Last August his health failed and he went to a health center in Germany. Heart disease caused his death.

## AL BARNES IS SUED BY WIFE FOR DIVORCE

Miss Bricker, Animal Trainer, Named Correspondent—Says He's Worth 2 1/2 Millions

Los Angeles, March 20. Al G. Barnes, circus man, whose real name is Alphonse G. Barnes Stonehouse, is being sued for divorce in superior court here by Mrs. Sarah Jane Stonehouse. She names Clotta Bricker, animal trainer with Barnes' circus as correspondent.

Mrs. Barnes asks for an allowance of \$2,500 a month for herself, \$50,000 attorney's fees and \$5,000 for the costs of her action. The complaint recites that Barnes' alleged relations with Miss Bricker has been going on for two years. Property owned by Barnes was set down to be worth \$2,489,000, of which Mrs. Barnes demands a share. The couple were married in April, 1921. They have three children.

**CIRCUS WIFE'S RIVAL**  
Worcester, Mass., March 20. Gladys M. Hargraves Wood, of Malden, but formerly of Worcester, told Judge Beane in Middlesex Probate Court that her circus performer husband preferred to follow the sawdust trail than to live with her. She obtained a divorce.

Every two months he would leave her without funds, she said, and follow a circus. They married in Worcester seven years ago, but, according to the wife, the lure of the big top was too strong. The last time he left her, she said, was in April, 1923.

**COFFIN AFTER FEATURES**  
R. S. Coffin, general manager, Eastern Amusement Co., is in New York lining up new attractions for his carnival which opens next month.

The carnival has been routed through New England until August, after which it plays several Canadian fairs.

sociation and former secretary of Canandigua Theatre, Inc., operators of the Liberty and Playhouse in the city, now Schine-owned, died March 15.

Will Bailey of East Weymouth, Mass., for more than 25 years correspondent to the Boston "Globe," and well known in musical circles, died at the Massachusetts Homeopathic Hospital, following an operation. He was 75 years old.

A sister of Billy Atwell, agent, died in New York City March 12.

Mrs. Martha Henson, 68, concert artist of the late Samuel A. McCullough, died March 16 at Danbury, Conn.

Adrian C. Cartier, 32, of Universal's export department, died recently in New York of heart trouble. He joined U. in 1924.

George Wilson, 52, well-known figure in Chicago catf circles, died March 13.

The father of Jack Robbins, music publisher, died March 10.

## KIRKLAND BILL HITS VICES AT N. Y. FAIRS

Sounds Doom of Gambling and Immoral Shows—Raises Fair Standards

The Kirkland bill, approved by the Senate last week and almost certain to become a law, will have an important effect on New York fairs which opens doors for vices, particularly gambling and lewd shows. The bill would increase the maximum state aid for expositions from \$1,000 to \$5,000 and provides for the enforcement by state police of regulations prohibiting gambling and immoral shows.

The bill would also immeasurably raise the standards for fairs in respect to premiums, agricultural and educational activities. Appropriations are to be in proportion to previous years and must not exceed amount distributed by fair; they may be withheld when the conduct of exposition in preceding year is adjudged below the standard set by state, based on its contribution to promotion of agriculture and domestic arts. Charter rights of exposition may be forfeited if it fails to hold a show for two consecutive years or to file a report.

**HAYS BLAMED BY OUTDOOR MEN FOR LAWS**  
Washington, March 19. Deluge of bills in State legislatures aiming to bar tented exhibits from fairs during a like period following country fairs is being credited to the picture people and principally the Hays organization. Outdoor men, through their attorneys here, say this sort of legislation, which they have been only partially able to resist, is not only inspired but lobbied through by those working for Will Hays. Plan is being worked out and will shortly be launched for a nationwide campaign to counteract this by personally attacking Mr. Hays, using his testimony before the oil committee as a basis for the move, it is claimed.

These attorneys state that they believe that each time such a bill is introduced to tie it onto Hays as a selfish move to benefit the picture people and not the sponsor of the county fairs, will ultimately kill the bill.

**N. C. State Fair Set**  
Asheville, N. C., March 16. North Carolina's State Fair came a step nearer when Governor McLean's board of directors on the matter met electing T. S. White as president and Governor W. B. Moore general manager.

It was proposed to hold the fair next October, with \$200,000 available to put it over. Two hundred acres have been named as the site, three miles west of Raleigh, and part of the State's prison tract.

One doubt concerning holding on the fair is whether the ground can be level, in time.

**Circus Trio Freed in Up-State Murder Case**  
Three former members of Travlers' Chautauque Circus—Alexander Tinton, Union City, N. J.; Albert Diener, West New York, N. J.; and Thomas Whitmore, Springfield, S. C.—held here since September as material witnesses in the murder of Frank Heide of New York, when the show played there, have been released.

Roy Scott and Homer Schaefer, circus men, were indicted for the Heide murder during the recent fair. Schaefer was arrested but Scott is still missing. Heide was a roadhouse proprietor.

In each case the men released were allowed \$2 a day during the confinement of about 150 days in the county jail. They asked \$5 a day. In each case the men were released by the county treasurer as bail.

**Sister Seeks Louis Densie**  
Chicago, March 20. Louis Densie, who 50 years ago left his home in Washington, D. C., and joined a circus, is being sought by his sister, Mrs. Katherine Hager, 7822 Kenwood avenue, Chicago.

## Marcus Loew

# VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge  
Woods Bldg., Suite 604  
Phones: Central 0644-4401

# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

The Majestic bill this week is difficult to describe. Just one of those bills that lack a punch, nothing to make you remember you've been to a theatre. All the acts were of the mild, light variety. The picture, "Ten Back the Hours" (Graham) was as bad as the show, if not worse.

Occasionally the Majestic has a worthwhile act or a good picture, but this week the whole layout is disappointing. Sort of a lackadaisical assembly.

The house needs attention. The fire curtain is ragged, wrinkled and an eyesore; they keep it hanging just far enough below the flies to be aggravating during the entire show, spotting of acts is getting worse; some of 'em walking off to wash. The but who finally wakes up, then gives 'em a break. Twice during the showing of the feature the audience applauded to let the operator know the film was rolled wrong. Even the orchestra, usually pretty reliable, misused several acts.

Dolly Dimping, about 14, opened with songs and tap-dances. Pretty blouse for a child her age, singing not quite perfectly but good enough, and making several changes in a dressing room rigged up in a dressing room with a maid assisting. Gifford and Gresham, two young fellows, are clean looking, rather fast workers and have some fair comedy and good songs. Still using Dempsey-Tunney stuff, though. Their finish

is in a comic ventriloquist bit, one of them acting as the dummy.

Billy Maine and Co., trying with these acts, are rather attractive girls. Scenery that of a sorority house interior. College girls, waiting for the boys to come, are incidentally Billy Maine as a fair prince. A fair flash act, with Billy much better as the prince than as a rube. A few situations, some good laughs, and some not so good.

Bernie Green, single, with his usual foolishness. A fast line of patter, rather weak. Some nice bits, but not sensational. A good trifle violin offering. Bernardine DeGraw and Co. of six boys, mild entertainment. Bernardine just a fair little dancer, boys fair little comedians and songsters. Light, but entertaining. Ben Marks and Ethel Hebe comic and a girl, so comedy and some chatter. The girl making a nice appearance and Marks funny enough for any time. Girl goes for a little voice rather nicely while her partner clown.

The Gibsons, on tall unicycles, mix comedy with some difficult work, good closer for this show.

Balaban and Katz are negotiating for the new Yards Theatre, Evanston, Ill., a north shore suburb of Chicago. Various policies have been tried to no avail by its owners, and the house is now playing pictures six days a week with no Sunday shows allowed.

Headlining the Palace bill is a sketch "The Uninvited Guest." Alice Brady is bringing in extra customers this week, but disappointing them. From the sixth row at least half her lines are unintelligible, and the impression made by the act and star Sunday afternoon was pretty mild.

Alan Williams wrote it, providing Miss Brady with the part of a female blackmailing who comes uninvited to a party and secretly tries to convince the host she is a spiritualist by telling him of previous illicit relations he has had with another woman. The host later finds she got info by swiping his love letters from a safe. Instead of being pinched he is forced to hand over a fat check to preserve his respectability. Austin Fairman, the host, and Desmond Gallagher, a dick, are capable in support.

Ellis Robinson, next to closing, took the cream of applause, as usual. He was preceded by Marion Harris, who preferred introducing new songs rather than rely on hits. It was a good idea, but she still was forced into an encore.

The Honorable Wu Oriental review, 15 Chinese, seen in the East on Broadway, with a good entertainment in the first half. The material is American song and dance stuff made different by costuming and appearance. Crawford and Broderick, a comedy team, were strong in fourth position. Miss Broderick is a quiet but effective laugh-getter, and her partner does plenty to make her click.

Joe and Pete Michon, novelty acrobats, are reliable for a regular comedy position. Most of the work is on a springboard, with Pete Michon using a great series of comedy falls. Opener was Gus Fowler, the watch king, who would be a feature act on less pretentious bills. The closing act was "Silk Kicks."

Better than normal house Sunday mat.

Poorly balanced bill at the Belmont this week but fair entertainment. During the picture, "Tragedy of Youth" (Tif-Stahl), some young rogues staged a noisy bit of disturbance. Ushers grinned at the boys, encouraging them.

Harriet Nawrot and Days, in a not bad sketch, he being for a fair and a good looking boy doing a series of ludicrous whirls with Miss Nawrot, who was effectively costumed. "Boy" is an old-timer, but very good in some fast stunt work on skates.

Charles Brugge, single, plus a Chaplin mustache, a fat mandarin and banjo, he being for a fair and a good one. His affected effeminate voice is not the proper voice for his stuff, which includes some real comedy and a good number of good bits from both instrumental and vocal. Billy Wells and the Four Days, a combo flash and comedy revue, good in spots, particularly the dance number. The picture, "The Act Progresses," but it is of slapstick variety and in the main crude. Wells has possibilities as a single with desirable material. He

is a born comedian, but poorly carried here.

Paul (Ford and Cunningham) is a good monologist, his chatter with Miss Cunningham quite effective and they make a good comedy duo. George Schreck and Co. (5) good entertainment of the usual flash act.

Dorothy Martin, at the Erlanger last year in "Twinkle, Twinkle," replaces Nina Penn in "Excess Baggage."

A pair of West Madison street's idle, but not rich, carefully scrutinized the Academy lobby photos with a trained eye.

"That baby should be good,"

opined one. "Look at her flanks."

And by such judgment do the gals click or die at the Academy. Betty Moore elicited. She works with two acts in dance review, reaching her mild climax in a solo. One gent, an eccentric dancer, works in five of the seven different routines, and it's plain he's the act's one bid for recognition in quality. Miss Moore has the looks.

Four Texas Rangers, singers in cowboy outfits, worked before a

Commerce. Mr. Stribley states that oil wells which have been sunk in Muskegon are gaining in production.

WCPL, radio station, Chicago Federation of Labor is conducting a benefit program over its wave-lengths to raise funds for the relief of the starving miners in various mine districts.

Benson orchestras have added a new group of musicians to be known as the Benson Orchestra of Chicago, direction of Dick Voynow.

Great States theatres are using Four Marx Brothers and Co. in the Coronado theatre at Rockford. The unit opens for Balaban & Katz at the Chicago theatre, April 1.

Howard Paderis' Players, with Cudley-Darus, are at the Orpheum, Duluth.

A. L. Anderson, formerly of the Loew and Schein circuits, has joined Great States as manager of Empress, Decatur.

Belle Montrose (Montrose, and

Francisco), and Metropolitan (Los Angeles). He will headquarter in the East. Last week at the Seattle he conducted the pit orchestra the opening night. Prior to coming (Public), Atlanta, and the Riviera and Tivoli, Chicago.

Loughran-Lomski light pictures at Liberty, Tacoma, at 50c. Lomski's home is Aberdeen, Wash., near Tacoma.

Separate publicity departments are being maintained by Seattle, on one hand, and the Fifth Avenue and the Grand Central on the other. The two latter are using joint ads in the papers, with the Seattle out by itself, itself.

John Hamrick will build a 1,000-seater across from his Blue Mouse here.

## PITTSBURGH

By W. J. BAHMER

Nixon—"She's My Baby," Alvin—Wintthrop Ames' Gilbert and Sullivan opera, the Stanley-Gus Edwards' revue, "Heart of a Polka Girl."

Penn—"Rose-Marie"—stage band revue.

Davis, Harris, Sheridan Square, Aldine—Vaude.

Academy—"Red-Headed Beauties" (Mutual).

End—"Seventh Heaven" (stock).

The Pitt season terminated with "The Optimists" March 17. House opened Easter week with George Sharp's stock.

"The Love Call," by Edward E. Loew, former at Jerome Avenue, the south side, is booked for Pittsburgh.

Work has started on East Liberty Stanley, at Penn and Beatty. The 1,000-seater opens next winter.

Ernest E. Geyer for "Ramona," is here helping Wallace R. Allen, publisher of Loew's Penn, in exploiting the film.

The Garry, dark since the closing of its Columbia headquarters, son has booked the "Passion Play" to be presented by an amateur company.

The "Moving Picture Bulletin," formerly a regional trade weekly, has switched to semi-monthly publication.

Carlos Moore, United Artists Exchange manager, has resigned, succeeded by Al Lichman.

## BRONX, N. Y. C.

Julius Joelson Circuit will reopen its Webster theatre and is redecorating the house for the event. It is one of oldest picture houses in this borough.

S. L. Mitnick is manager of Mount Eden, Consolidated picture house.

Tuxedo, independently controlled picture house at Jerome Avenue near 21st street, will open in about a month. Labor troubles retarded completion of the house.

Cecil Spooner has returned as leading lady of Blaney Players, dramatic stock, at the America, formerly Miner's Bronx. She was absent for about a month, caused by a broken leg when she slipped and fell on the stage.

Afan a report that the Metropolitan, Bronx's oldest playhouse, and now dark, is to be torn down soon, House is owned by Jerome Rosenberg, son of Henry Rosenberg, the builder.

Loew is having a difficult time in getting started on its two up-town "presentation" houses which it will build and operate in association with Publick.

Work has not been started yet on the 4,000-seat house on the Bronx on the Grand Concourse and 188th street, originally announced to be built by Publick, but now by Loew, as the site backs on a residential street, and the property owners there don't want the theatre.

Now a permit has been refused for the other house, to be built on Washington Heights at Broadway and 176th street, for reasons not disclosed. This one will be of 3,000 seats and will be five blocks from the Keith-Albee Coliseum and eight blocks from Fox's Audubon.

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ATLANTA	76	NEW ORLEANS	75
BALTIMORE	78	OMAHA	79
BRONX	74	PITTSBURGH	74
CHICAGO	74	PORTLAND, ORE.	78
DALLAS	78	ROCHESTER	79
DETROIT	76	SALT LAKE CITY	79
LOS ANGELES	77	SAN FRANCISCO	76
MEMPHIS	79	SAN ANTONIO	78
MINNEAPOLIS	78	SCHENECTADY	76
MONTREAL	76	SEATTLE	74
NEWARK	76	SYRACUSE	78
		WASHINGTON	7

parlor drop here (New Acts). Johnny Adrian, blackface single, has a strong voice on which to build a better routine (New Acts). The Upton-Whitfield Troupe, mixed quartet of wire-walkers, are okay for end spotting on family bills. Opening act was Leslie Hall, juggler, featuring trick acts. He is a ball balanced on a stick which he holds in his mouth. Not equal to the originator of that idea, but still another alright family act. "Fortune Hunters" (W. B.) feature. Fair bit.

George T. York, formerly of the Orpheum Circuit legal department, has joined the Midwest Utilities Co.

Dorothy Seyler (musical comedy), under contract to both Harry Rogers and the McCall-Briggs Players in Milwaukee, has been retained from working for anyone other than Rogers in an injunction secured by him. Miss Seyler walked out on a five-year contract held by Rogers and joined the tab.

The new Minnesota theatre, Minneapolis, owned by Finkelstein & Ruben with Publick, opens March 23.

George N. Bundy denies he will become secretary and treasurer of the Tom Brown Music Co. He remains president of the Selmer Music Co., Elkhart, Ind.

Regal, Chicago's first de-luxe all-colored presentation house, owned by Lubliner & Trinz, is reported losing about \$3,000 weekly besides putting most of the smaller surrounding houses in the red.

The Metropolitan, across the street from the Regal, has taken on a stage band transferred from the Vendome theatre in an effort to regain business.

Albion Lambert, 33, stage manager of Marks brothers' Granada theatre, and his assistant, Clement Kratz, were seriously injured when the car which Lambert was driving swung from a bridge and fell into a Lincoln park lagoon 20 feet below.

Francis LeMaire (Reynolds-Dominican Co.), last winter sports director at Greenbush Inn, Greenbush, Mich., has been re-engaged for next winter.

The Russian Art Club, owned by Mort Goldberg and managed by Valina Michail Obolensky, opened March 10 with an all-Russian floor show.

Rafael Donny will make personal appearances at Balaban and Katz Chicago, Uptown and Tivoli theatres next month.

Members of the Theatrical Colony Night Club, Muskegon, Mich., may be potential oil operators, according to William Stribley, of the Muskegon Chamber of

Nace) has filed suit for \$25,000 damages against the Yellow Cab Co., claiming she suffered a fractured skull and other injuries in a cab collision.

Winner brothers' stock company are leaving over in Chicago for a week following a 30-weeks' tour of the midwest.

"Honeymoon Lane," with Eddie Dowling, will open at the Erlanger for an indefinite run March 25.

"Artists and Models" will open April 8 at the Four Cohans theatre.

Chicago press agents here ahead of shows and members of the T. F. R. O. A. will have a luncheon at the Bismarck hotel March 22.

Movietone nowarsel (Fox) will be installed in Marx Brothers' Granada and Marbro theatres, openings set for April 2.

## SEATTLE

By DAVE TREPP

Metropolitan—"Broadway," President—"Lazy Bones" (stock), Seattle—"West Point," Pantages—"Wolf Fangs"—vaude, Orpheum—"Not for Publication"—vaude, Fifth Avenue—"Recky," Columbia—"That's My Daddy," United Artists—"The Gaucho" (2d week).

"Seventh Heaven," Vita scored, was used for opening of Vitaphone at Egyptian theatre, and big treat. This picture had previously clicked at the Pantages for two weeks.

Joe Danz has dropped admission at the Liberty to 10c until 8 p. m. and thereafter at 15c. Rent is high at this house, but the old case theatre of Jensen-Won Herberg is now off location, being on First street, away from the late theatre building trend, so cheap admission is expected to pull the mobs that way.

Gene Dennis, girl mind reader, is at Rialto, Tacoma, following tour of west coast, part on Pan and balance for West Coast. Reported she may play Publick house in East.

Al Short is now musical supervisor for the four Publick houses along the west coast, namely, the Seattle, the Portland, Granada (San

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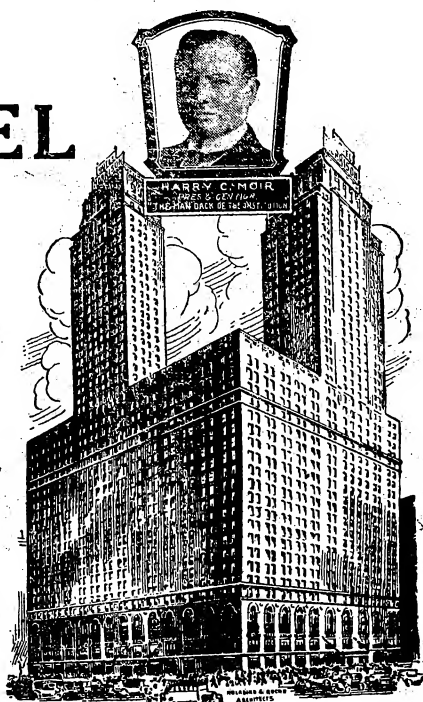
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### DETROIT

By JOE BIGELOW  
Variety's Detroit Office  
Tuller Hotel

Cass (Shubert)—"The Play's the Thing."  
Garrick (Shubert)—"Broadway."  
(2d week).  
Lafayette (Shubert)—"Two Girls Wanted" (2d week).  
New Detroit (E. C. Whitney)—"Cris-Cross."  
Shubert Detroit (Shubert)—"Greenwich Village Follies."  
Bonstelle Playhouse—"Tommy" (Stock).  
Majestic—"Dancing Mothers" (Stock).  
Adams (Kunsky)—"Beau Sabreur" (Fair) (2d week).  
Capitol (Kunsky)—"The Patsy" and stage band presentation.  
Fox Washington (Fox)—"Sunrise, Movietone" (1st week).  
Madison (Kunsky)—"Patent Leather Kid" (3d week).  
Michigan (Kunsky-Publix)—"Heart of a Foolish Girl" ("Steps and Steppers" (Unit).  
United Artists (U. A.)—"My Best Girl" (2d week).  
Oriental (Miles)—"South Sea Love" (Pan vaude).  
State (Kunsky)—"Finders Keepers" Loew vaude.  
Temple (K-A-O)—"High School Hero" K-A vaude.  
Cadillac—"U. S. A. Girls" (Mutual).  
Stock burlesque downtown at National, Palace, Broadway Strand, Avenue and Loop theatres.

With E. C. Whitney still unswayed in his quest in Detroit for a new location to replace the New Detroit, there is a possibility the local holder of the Erlanger franchise may succeed in getting one of the four theatres now operated by the Shubert-Stair interests.

Both the known dissatisfaction of Erlanger over the badly situated New Detroit and that Whitney's lease on the house is to expire shortly are speeding E. C. on.  
It was reported Whitney is negotiating for the Washington, leased by Fox and playing straight films, but both parties are said to have disagreed on terms. A further report had it that the Washington would be unsuitable for stage attractions due to a thin side wall and noises penetrating from the street.  
Deductions in considering which of the Shubert quartet Whitney might procure would eliminate all but the Lafayette though the Garrick is a slim possibility. The Shubert-Detroit is not owned by Shu-

bert-Stair, but by Dave Nederlander, and playing Shubert shows; the Cass is the pet spot of both the Shuberts and E. D. Stair; the Shuberts are soon to lose their lease on the old Garrick, owned by the Cunningham drug people, who are reported contemplating tearing it down; the Lafayette was once the Orpheum and in vaude, but is now a consistent loser as a legit stand, and its present operators are not known to be crazy about it.  
E. C. Whitney is the only legit theatre operator in Detroit not affiliated with the Shuberts. He has occupied the New Detroit for 10 years, going into that house after vacating the Detroit Opera house, now the Shubert-Detroit. The general objection to the New Detroit is because of the depreciation of the surrounding neighborhood rather than its geographical disadvantages.

An impression upon viewing the interior of the six-year-old Kramer theatre is that it was six years ahead of the time when it opened. Policy, not as an old plant, with about 1,400 seats and favorably located.

A standstill among neighborhood vaudeville in Detroit, for some time, is the red with the rest. Majority of residents in the vicinity are foreign, and most of them automobile workers. Lack of activity in the car industry, prevalent until a short time ago, was a bad blow to the Kramer. In consequence, the theatre has cut to one show a day. Policy, not as an old plant, with about 1,400 seats and favorably located.

The vaude booked by Charlie Mack usually includes two, sometimes three, standard turns among the four. The show caught last week had Walter Baker, pianist, open. Policy, not as an old plant, with about 1,400 seats and favorably located.

Guilano Trio, two men and a man in straight singing, got over in number two on the strength of good voices and just only. Their material is too mediocre for this good singing combo. The women look good in a costume change for the finish, but one of them wears a very unbecoming gown. Worthy and Thompson, colored, are naturals with their speed dancing though would be more so if singing. Able trio. The gab is wasted effort and not up to the standard of the preceding dance stuff.  
"Bamblow Love," pleasing six-peeped musical skit, closed the show. Four men doing sailors, and two girls, all singing. The men work smoothly in a quartet. Girls

fair on looks and voice. Opening in one before a special drop, then full stage, latter pretty set.  
"Good Time Charlie" (W. B.) and "Sally in Our Alley" (Columbia) double-featured on the screen. The Kramer teams up the weaker ones, while getting first run in its particular section under the Detroit zoning plan.

Alexander's Band will be replaced by Steve Pasternick's combo at Luigis.

This week marks the 22d anniversary of the W. S. Butterfield circuit, being celebrated in all the Butterfield houses.

Washington theatre, straight films, Brighton, Mich., sold to William J. Schulte by Thomas Leith.

The revised film house zoning plan was adopted at a general meeting last week. It will be effective April 1 for one year.

H. M. Ritchie, secretary of the Michigan Exhibitors' association, is taking a rest cure at a Battle Creek sanitarium.

The four-act bill playing the 18 days of Bert Levey time in northern Michigan and Canada, returned to Detroit last week after being snowed out of Sault Ste. Marie for a week. The acts were Chet Davis and Maurine, Holman and Holman, Bill Francis, and William Reid. To get from Sault Ste. Marie, Ont., to Sault Ste. Marie, Mich., they had to walk across the frozen river.

Jessie Donstolle, was voted the most illustrious patron of the arts in the Michigan women's "Hall of Fame" contest conducted by the "Free Press."

Charlie Mack now booking Robertson's Cinderella and Roosevelt theatres.

"The Desert Song" is booked for the Casa, April 22. Summer run is anticipated.

Samuel Shapiro, Foster Eutler and Lester Slaughter arrested on charges of running a gap punchboard racket. It is alleged one would sell a board to a store owner and ten minutes later another of the trio would drop in and knock off the winning numbers.

The defunct Woodward Players (stock) have been revived at the Majestic by M. W. McGee, initial sponsor. Walter Davis and J. Arthur Young, financially involved in the former flop, are believed to be interested. McGee is reported re-

ceiving six months' rent free with the house likely in on receipts.

Stock may play Shubert Detroit (legit) during the summer.

Thelma Williams ("Miss Pittsburg" of '26) arrested last week for her participation in alleged phony bathing beauty contests and held as a witness against three men charged with Mann act violation, is out under \$1,000 bond.

Charlie Barron is handling publicity at the United Artists. Barron, former road man, "My Best Girl" (U. A.) replaced Leon Friedman.

Thurston is booked for the Lafayette April 1, following Sir Harry Lauder.

Grace Denton, local concert manager, who also dabbles in the independent legit field, plays the Theatre Guild's "Porgy" for a single week (April 30) in the new Masonic Temple, about five minutes out from downtown. The house, seating 4,000, is fully equipped for legit.

### NEW ORLEANS

By O. M. SAMUEL  
St. Charles—"Simon Called Peter" (Saenger Players).

Saenger—"Red Hair."

Loew's State—"Burning Daylight" vaude.

Strand—"Tillie's Punctured Romance."

Liberty—"Sailor's Wives."

Palace—"Hun and Pags at Front" musical.

Orpheum—"Stand and Deliver" vaude.

Art Landry succeeds Ben Black as m. c. at the Saenger March 24. Black has been a favorite here but the patrons were evincing a desire for a change.

The drop in week-day prices at the Saenger has not made for increased patronage as yet. Same condition at the Orpheum where the scale has been lowered.

The long racing season ends with the running of the Louisiana Derby March 24. It has been the biggest winter in the history of New Orleans and the tracks have reaped a fortune. As far as the players, of course, the sharpshooters are always on top. The "last minute men" don't miff often.

"Mollie" Ben McAttee has been added to the Crescent stock. The Crescent and St. Charles are just about breaking even at the box office. One holds a musical and the other a dramatic stock.

### MINNEAPOLIS

By LESTER REES

Metropolitan—"Saturday's Children" (Bainbridge dramatic stock).  
Hennepin-Orpheum—"Vaudeville" (Kentucky Jubilee choir) and "The Night Flier."

Pantages—"Vaudeville" (The Memphis Collegians) and "Soft Living."  
Palace—"Beware of Widows" (McCall-Bridge Musical comedy fair).

Seventh Street—"Vaudeville" ("Big Rosie") and "Legionnaires in Paris."

Gaiety—"Girls from Hiappyland" (United).

State—"The Smart Set."

Garrick—"Chicago."

Strand—"Legion of the Condemned" Second week.

Lyric—"The Spotlight."

Grand—"The Student Prince" Second loop showing.

For the success of the recent Shubert's indoor winter circus here, Shubert presented A. G. Bainbridge, local stock impresario, with a gold top cane. Profits of the circus were \$20,000.

George Tyler's all-star production of "Diplomacy" and "Broadway" are April bookings for the Metropolitan.

Because the old circus grounds are being turned into coal yards, Ringlings must find a new location for their "big tops" this summer.

Harry Hirsch, manager of Gaiety (United Wheel) for five years, has resigned to become manager of the Tower theatre, Chicago, where the McCall-Bridge company of Minneapolis, will install a tabloid musical comedy policy similar to that in their Palace theatre here. Giuliano Banks, assistant manager and treasurer, succeeds.

Jean Oliver, leading lady with the Bainbridge Players, has left to fill a stock engagement in Indianapolis. Marie Gale (Mrs. A. G. Bainbridge) has returned for a few weeks' engagement as guest leading lady. She will be followed by visiting stars, first being Edith Foster.

Eddie Rubin, P. & R. executive, has been in the east for the past 10 days and, according to rumor, is closing the Fox deal. At the P. & R. offices, however, it is stated that Rubin was called to Philadelphia by a brother-in-law's illness and his trip has nothing to do with the Fox transaction.

## San Francisco

By JACK EDWARDS

Variety's San Francisco Office  
Loew's Warfield Bldg.  
(Room 615) Prospect 1363

Pacific Coast franchise holders of Electrical Products Corporation (Claude Neon signs) met here and discussed plans looking toward the inauguration of their own sign board service in coast territory. Such a plan would bring about a severance of relations with Foster & Kleiser, coast's pasting agency, with which the Electrical Products people are now affiliated. Present arrangements provide for Neon lighting on certain "overhead" F. & K. boards. Representatives of the lighting concern favor branching out for themselves, figuring progress necessitates their own boards and posting equipment. Foster & Kleiser, on the other hand, are understood to be agreeable to such a plan as it would enable them to withdraw largely from the "overhead sign" business. Further conferences of the Pacific Coast managers handling the Neon lighting will be held, pending determination of a set policy to be pursued.

Through enforced closing of "Bursaque," coast production by Lillian Albertson Macdon, at the Curran, house will go dark for next two weeks, reopening Easter Monday, April 2, with Joanne Eagles in "Carboard Lover."

Warner Bros. has started construction of their new San Francisco exchange, which will be used by Vitaphone as Pacific coast distribution center.

"Movietone" (newsreel only) got under way at the Embassy March 15, in conjunction with Vitaphone. Starting March 24, Movietone specials and newsreel will become part of regular Warfield program. Complete Movietone service is now being installed by West Coast Theatres in numerous houses in Northern California. The Warfield franchise for the Movietone specials is an exclusive for San Francisco.

Henry Duffy has been notified by Orpheum circuit officials that his summer tenancy of the Hellig, Portland, has been set ahead so that he can take possession April 1, instead of May 27, as originally planned. Orpheum is closing its

Portland stand a month earlier this year than usual with Duffy vacating the Music Box (to be torn down).

Two warrants have been issued on behalf of the State Labor Department against Billy West, alias Harry Goldie, alias Jack Golden, alias Harry Tudor, for several years producing in California. West is charged with misrepresentation of labor conditions and with non-payment of wages. Shirley Walters, stage actress, is the principal complainant, although there are 23 others who filed claims totalling \$1,459. Miss Walters alleges that she was engaged by West to play in "a big show," he alleging he had six week stands already booked. The show, under title of Circle Stock Co., played a night each in Sunnyvale and Alvarado, tanks south of here. West is charged, promised to pay transportation and guarantee room rent as well as wages. He failed to kick in, and 18 of the 23 principals were left stranded in San Jose.

West has figured in the Labor Bureau complaints filed with the Labor Bureau. Failure on his part to appear before the commissioner resulted in issuance of warrants.

Jack Cavanaugh is back from Auburn after his engagement there with J. C. Williamson, Ltd.

Al G. Barnes circus returned from Honolulu where it played four weeks under auspices of the Shriners.

Frank Shaw and Les Poe, of Coffee Dan's, jumped into the breach at the Orpheum when the wire walkers had to lay off on account of illness the last two days of the week.

Leigh Harline, former program manager, started KPFA, Los Angeles, is now teamed with Wint Cotton at KFRC, San Francisco. The two are harmonizers and soloists.

Maurice H. Choy, manager, Mandarin Chinese theatre, is connected, days, with the Anglo-California bank.

West Coast Market street houses will have a different opening day, excepting the St. Francis, which opens Saturdays. As heretofore against the Warfield. Latter is a weekly change house with Fanchon and Marco stage shows. Granada, now playing with state units, opens Fridays, with the California (extended runs) opening Thursdays instead of Fridays.

Foy Family is one of the few acts jumping directly from the Orpheum

to the Golden Gate (three-day and plectus policy). Act then goes to Orpheum, Los Angeles, following the Hillstreet (same policy as Golden Gate) immediately. Ordinarily, acts jump from the local Orpheum to the Los Angeles two-day house, then lose a week, returning here to Golden Gate and following week back to Hillstreet.

Marletta, dancer, with Jack Laughlin's prologues in Los Angeles for months and then playing the entire Fanchon and Marco time in West Coast Theatres, goes east after her engagement at the T. & D., Oakland.

First of the new Public stage units sent to the coast for the Public (West Coast operated) houses, got under way currently at the Granada, drawing biggest opening day matinee in months. "Merry Widow" revue clicked solidly on opening.

Winthron Ames Gilbert and Sullivan Opera Co. follows "The Desert Song" at the Curran.

In connection with screen of "Ell, Ell" at the Columbia, starting March 24, Manager W. C. Cullen has engaged Alice Gentie, dramatic soprano, who will sing the song of that name, as well as giving other concert numbers. This is the first time locally that a noted singer has been engaged to appear in connection with a picture showing.

Jack Bréhany's production of "Appearance" opened at the Community Playhouse March 19.

Faye Childs, 19, Oakland singer, won first place in an opportunity contest staged by Fanchon and Marco-West Coast theatres with the San Francisco "Examiner." The girl gets a 12-week contract.

San Francisco's Puppet Players have extended the run of their current program, consisting of "The Doctor in Spite of Himself" and "The Sorcerer's Apprentice" for another two weeks, closing March 29. This program will be followed by "The Green Bird."

"New Drooms" will close at the Alcazar after its 15th week, March 31, and move intact to El Capitan (Duffy Stock), Hollywood, replacing "Two Girls Wanted."

Leo Carillo is finishing his Orpheum tour on the coast and goes with Henry Duffy. He will debut at the Hellig, Portland, April 29, in "Lombardi, Ltd.," the play in which

he scored a decisive hit some years ago. After a couple of other plays, Carillo will appear for Duffy in a new one, "Little Heaven," by Olga Printzlau.

Milt Franklin has been named musical director and m. o. c. at the Wilson, Fresno (West Coast), succeeding Bobby Gilbert.

Jack Bréhany turned producer not once but twice when he presented "Appearances" (revived) at the Community Playhouse for its initial San Francisco showing, and also the feature picture, "The Road to Ruin," at the Imperial. Bréhany has leased both the Playhouse and the Imperial for his stage and screen production. He figures each for a run. Bréhany has been identified with coast theatricals for the past five or six years.

Alexander Pantages is bringing the Duncan Sisters back here, following their four weeks' engagement in Seattle and Portland. The sisters played the local Pan house about two months ago.

Walker Whiteside resumes March 26 at the Columbia with "The Hindu," after two weeks in Los Angeles. April 8 "Wings" at the Columbia.

Claims filed through the State Labor Bureau against Frank W. Healy, local impresario, in connection with the recent fiasco attending appearance here of the Florentine Choir, have been liquidated by Healy from \$3,200 to \$1,705, with five of the 17 claims withdrawn. Healy now has a part of the choir playing in the East, with several members on small dates hereabouts. Three or four of the singers returned to Italy.

Annual spring music festival, under the auspices of the Musical Association of the City of San Francisco, is announced for April 6-10 at Civic Auditorium.

Two members of Owen Sweeten's Granada stage band stopped out from the ranks and formed a double for last week's bill. Nicholas Sturiale, violinist, and Silvio Savant, accordionist and trumpeter, registered. Sweeten gets the credit for discovering the new talent.

Aerial Bartlett's and Hazel Stallings (whistler) booked for William Muller, sailing March 22.

Richard (Dick) White, for 17 years producing revues for Ben Muller, independent presentation in Australia, is here seeking

talent for a series of revues to be put on at the Tivoli, Melbourne, by J. C. Williamson, Ltd. Tivoli policy will be revues last half of week, with a change every two or three weeks. White, after two weeks on the Coast, goes to Chicago and New York.

Low Reynolds and colored band, featured twice weekly at Balconada dance hall and over Tadio KFRC, go to Los Angeles as a regular feature over KPFA.

## ATLANTA

By ERNIE ROGERS

Howard—"Red Hair" and Publick un-

Loew's—"The Crowd" and vaude. Keith's Georgia—"Come To My House" and vaude.

Capitol—"That's My Daddy" and Jimmie Hodge show.

Metropolitan—"Jazz Singer" (5th week).

Rialto—"Doomsday."

Jimmie Hodge policy went into effect Monday and business held up fine all week at the Capitol. Jimmie put on "Pretty Baby" with three regular acts preceding him.

Ray Teal, for two weeks at Paramount, turns to Tivoli. Tommy Mack, taking Teal's place here, let out.

Attorney General's office holds that houses showing pictures and vaudeville are subject to tax both as picture houses and operators of stage shows.

"Jazz Singer" has broken all records locally for continuous run. Now in fifth week.

Schenectady, N. Y.

The Albany theatre, damaged by fire a few weeks ago, will be rebuilt by Knickerbocker Corp. and another attempt made to pull it out of the red. Although Farish own the theatre it had been sublet to A. E. Hamilton, former manager for Farish. Hamilton is running pictures when fire closed him up.

Van Currier theatre, closed since Thanksgiving by a fire, reopens Saturday night with Shaw's "Arius and the Man" by Theatre Guild Co.

Notice went up Saturday at the Hudson, where Richie Russell Players have played in stock since early fall. Lease expires April 1 and Miss Russell decided not to continue through spring. She will not return next season.

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# VARIETY'S LOS ANGELES OFFICE

ARTHUR UNGAR in Charge

Loew's State Bldg., Suite 1221-22

707 So. Broadway, Trinity 3711-3712

# 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.

All around comedy bills as a rule have not been much in evidence at the Orpheum in the past. Neither have been the regulars in town. Sunday night it was something else again. The house came near breaking a couple of records in attendance. Not much behind capacity.

Jack Benny, in his second week, was, m. c. of Benny was here for a three-week stretch last week, and if it were left to others he would still be there. Here is one comic in the business who never tires an audience. An ad-libbist of no mean proportions, Benny, talks through a show without slightest sign of exertion. He had plenty of competition. Between Charlotte Greenwood putting on the "duce" with Dale giving an indigo exhibition of tapping. He does most of the dancing while the gal, a high yellow doll, faces a good many steps. Fridkin and Rhoda, adagio team, were on the closing end with a flash dance revue. Fridkin uses two girls and handles both equally as well. Frances Cole is the other dancer while Paul Jones added materially to the turn on the violin.

Three Blanks opened with good jugglers and a balance stuff. Sharpshooters (the) and Aesop's Fables on screen.

Joe Montrose, formerly business manager and press agent at the Morocco, is now functioning in the same capacity for Arthur F. Smith at the Figueroa Playhouse.

Jean Armand, previously handling publicity for other houses, will act as assistant to Montrose.

Sherry's restaurant in New York is to have a duplicate in Hollywood. Robert Burke will be in charge of the opening of the place which will be conducted along the same lines as the one in New York.

Monte Carter, resigned as vice-president of the C. M. S. Amusements, Inc. (Orange Grove theatre). Carter sold his interests to K. M. Scoville and Sidney Miller.

Cliff Nazario, former picture house stage band leader, is now master of ceremonies at Harry Miller's Lafayette cafe. Miller has also booked in Frank Garis to conduct concert orchestra recitals on Sunday nights, featuring operatic vocalists.

Universal has purchased the screen rights to "Sutter's Gold," novel by Blaise Cendrars of the early gold rush days of northern California. Jean Hersholt will lead. It will be filmed mostly in Grass Valley, locale of story.

Joe J. Meehan is preparing the adaptation.

Bartlett Cormack, former Chicago newspaperman, author of "The Racket," is now on the coast working with Lewis Milestone and Howard Emmett Rogers in preparing a screen play which will serve as Thomas Meighan's first Caddo-Paramount production. Picture is scheduled to start this week, with Louis Wolheim in support.

Women's auxiliary to the Troupers, social order of veteran professionals, will give a ball at the Hollywood Masonic temple, March 31. Proceeds will go toward establishing a fund for renting and furnishing suitable club quarters.

First National sales office is attempting to revive sales on Harry Langdon's "Tramp, Tramp, Tramp," picture. The picture will probably be entered in the C. C. Fyle cross-country bunton derby are going through. The story of the Langdon picture is somewhat similar to that of Fyle's cross-country race.

Belmont, heretofore operating with stock shows, will start for two weeks, which will open under a new policy. Ruth Helen Davis, lessee of the house, announces regular dramatic productions. First play will be "Unmarried Mothers," new play by Miss Davis.

The Ritz (West Coast Theatres), used mainly for film previews, is now playing vaudeville Saturday nights. Doc Howe is booking.

The Peggy Hope-Harry Miller troupes, started when both former principals in the Coast "Sunny" show, made it a free for all on the stage and the vaudeville. The troupes entered without legal entanglements. Although a bench warrant was issued for Miller when he failed to appear for the scheduled trial on "Unmarried Mothers," no further action is anticipated as far as Miss

Hope is concerned. The charge against the peanut-sized comedienne was dismissed in court at a second hearing. Miller again was not present to prosecute his end of the argument.

Ramoun Remko, scenario writer, has written a new play, "Rhapsody," which will be produced by a group of picture people at the Beaux Arts theatre with Miller again as one of the leads, with Shirley O'Hara, Martha Mattox and Romeo in the cast.

Capitol, Long Beach, formerly a West Coast house running straight pictures, has been leased to the Laiton Bros. for musical tableaux.

Ballyhooing in front of Main street theatres is officially taboo from now on. Judge Carlos Hardy in superior court refused to consider the appeal of Carey M. Lipps and Jack Katang, convicted in a lower court on a charge of conducting a ballyhoo in front of their Dreamland theatre, 329 Main street.

The appeal contended there was insufficient evidence to support the verdict and errors in admissions of testimony. Judge Hardy affirmed the conviction.

U. has purchased a number of G. M. Henry's books for Newton House, 16-year-old western star. Jeannette Loff added "Man Made Woman" for Pathe De Milie. Paul Stein directing.

Jesse Laskey now has a private golf instructor for his exclusive use. Apparently Laskey was not satisfied with the local talent obtainable, for he engaged James A. Donaldson, golf pro of the Pennington Country Club, White Plains, N. Y., and brought him on the coast.

George Hill, M-G-M director, is en route to Europe with a cameraman to make stock shots of various locations abroad for pictures on next season's program. Hill will be away two months and upon his return will direct "The Eagle Sound" for M-G-M.

Fred Newmeyer will direct "The Worm Turns" for U. Original by Russ Russell.

Warner Brothers re-signed Harry Gates as scenario writer for another year.

First Division Distributors purchased the screen rights to "The Stock Exchange," by F. Heatter, "The Pink Pearl" by Paul St. George, and "The Comeback," by Raymond Wells.

Louis Wolheim and John Darrow have been engaged for the supporting cast of Thomas Meighan in "The Racket," which will be directed by Caddo, to be released by United Artists.

Francis Agnew, picture editor of the New York "Morning Telegraph" and who has been a staff writer at the Fox studios, is now titling for this concern.

Her first picture was "Love Hungry," starring Louis Moran.

Eddie Nugent, property boy for the coast branch of M-G-M, is on a long-term contract with this company to act in pictures. His first part will be a feature role in "The Dancing Girl" directed by Harry Beaumont for M-G-M.

Venice Amusement and Business Men's association has placed the following directors for the year: Harry Marler, Will Ratnay, C. L. Langley, R. E. Bedford, W. D. Nordholt, J. C. Gilbert, H. Neagle, O. E. Wileman, Charles F. Mason, Thomas Thurnlow, Thomas Reid, Albert T. Fabel, H. H. Pizini, H. H. Hargrave, Bernard Benda, Tompkins, and Allen C. J. Daly, H. W. Woodard, William A. Flynn, H. Hertel, Leo Freed and H. Palkei.

Cast of "The Captive," opening at the Mayan March 21, includes Ann Davis and Kenneth Thomson, leads; Olive Tull, Laurence G. R. Allen, Sutherland, Charles Miller, Fred Wallace, Haggie Hay and Real Murell.

Harry Shannon signed for the male lead in "From Hell Came a Woman," to be produced by Joseph Schildkraut at the Hollywood Playhouse April 8.

Pola Negri will build a new apartment hotel on Mariposa street, between seventh and eighth.

Edmond Raquello will have the male lead opposite Hedwig Reicher in the stage production of "The Girl at the Belmont for two special matinees March 28 and 31.

Edgar Lewis will direct "Stormy Waters" for Tiffany-Stahl. Eve Southern assigned to play lead.

loaded three of their houses in the Los Angeles territory, two of which were closed to independent management.

The California, dark for about a year, has been leased to Morris Blitzer, former Syracuse, N. Y., exhibitor. The house, seating 1,800, will operate with second and third run pictures on the semi-weekly change policy. Also leased the Vermont at Vermont and Vermont avenues, to John Swan. This house is a neighborhood venture, seating 900.

The third house, also closed, goes to Wilbur Cushman who operates a musical stock company. This house is the Pasadena in Pasadena and seats 1,200.

Asher, Small & Rogers, picture producers, who dissolved, will continue to function as a firm. Their first resumed joint production will be in presenting Fannie Brice in the Vitaphone picture "My Man," released by Warner Brothers.

Wilson Mizner has completed the script of "The Ocean Grifters," which Caddo are using as a starring production for Louis Wolheim. Mizner is also working on an original story which will be a production for Raymond Griffith and Wolheim.

Both pictures to be directed by Lewis Milestone.

J. J. Parker, with West Coast in the operation of houses in the Portland territory, is here conferring with H. B. Franklin and United Artists Theatres regarding the purchase of a 1,200-seat theatre on the site of the Majestic, Portland.

The house will be a three-story affair with W. C. U. A and Parker having equal shares in the venture.

It will be the long run house of the city.

Olive Tell has been engaged for a part in "The Captive," coming to the Mayan March 21.

Tiffany-Stahl will make "Beautiful, but Dumb" from an original story by Viola Brothers Shore. The story was suggested from Miss Shore's recent series appearing in "Liberty."

Rena Vale, local hosiery sales girl working from house to house, received a check for \$2,600 as a reward for winning the Paramount-Photoplay Magazine idea contest in which 40,000 other amateur writers participated.

Title of story submitted by Miss Vale is "Swag," based on underworld characters who move from the "hook" to the "hook" in the open spaces of the west in which she writes with authority for having been reared in the state of California. This is her first recognition for literary efforts after having tried for several years with nothing but rejection slips up to this time. Rena Vale is the wife of Dick Evans, an editorial writer on the Los Angeles "Herald."

Runners up in this contest are Patricia M. Banks, of Los Angeles, and Lucile Hayman, Redondo Beach. Mannix receives \$100 while Lucile Hayman gets \$250.

Sam Saxe has Joseph Henabery to direct two pictures for Gotham. His first will be "Hell Ship Bronson" by Norrath S. Parker, with "U. S. Smith" following.

Joe Rock started production of "Million for Love" for Sterling, with Robert F. Hill directing. Cast includes Mary Carr, Reed Howes, Josephine Dunn, Lee Shumway, Lew Sargent, Jack Rich, Frank Baker and Alfred Fisher. Story by Peggy Gaddis.

John F. Netteford is writing adaptation and, in addition, for "Prowlers of the Sea," from Jack London's story for Tiffany-Stahl. John Adair directing.

M-G-M is giving "That Certain Young Man" its annual dusting off by taking it from the shelf for necessary doctoring to make it acceptable for re-release.

The picture was made a couple

of years ago by Hobart Henley, with Ramon Novarro starred. It was intended to be an adaptation of the novel by John G. Bellamy, "The Magnificent," but the completed picture held so little relation to the novel that M-G-M sold the screen rights to Paramount for \$75,000 with Paramount making a picture from it under the title of "A Gentleman of Paris" starring Adolphe Menjou.

But "That Certain Young Man" was shelved when it was found to contain a story theme unfit for release. At intervals, it was handed to various supervisors and directors on the M-G-M lot with requests for suggestions as to how it might be made presentable for distribution. Many solutions were offered; a few directors shot additional scenes; but none proved satisfactory.

Robert Z. Leonard is now doctoring up the picture, with instructions to revamp the story and remake as much of the picture as will be necessary to put it in shape for release. The company hopes to recoup their investment of approximately \$200,000 through Leonard's work on the new story-version.

Walker Whiteside is appearing in "The Hindle" this week at the Mason. He had "Say Hello to the Boys" in the current his final week in town. In "Hindle" are Franc Hule, Esther Belle, Helen Hardison, Paul McLean, Ralph Emerson, Violet Palmer, Jimmie Guilfoyle, Minna Perry Redman, Helen Carlyle and Alice Keating.

Paramount replaces Richard Arlen in the current Esther Ralston picture with Gary Cooper.

Arlen did not start and was pulled out of the cast as he had been previously assigned the lead opposite Clara Bow in "Ladies of the Mob." The latter picture was moved up on the production schedule.

Mal St. Clair is assigned to direct Emil Jaunings in the latter's next Paramount. St. Clair is at present on tour with the "Hindle" Allen Fringle at M-G-M. He will go back to Paramount immediately upon its completion.

John Darrow, in a prominent role in "Hell's Angels" for Caddo, is being retained by this company to play supporting part as Tom Meighan in "The Racket," being directed by Lewis Milestone.

Shirley Palmer has a five-year optional contract with Tiffany-Stahl. Her first will be a featured role in "Marriage of Tomorrow," original by Jaymound L. Schrock, to be directed by Phil Rosen.

A German (Gotha) plane, engaged by Howard Hughes to take part in the "Hell's Angels" now in production for United Artists, arrived on the Coast after flying from New York under pilot of Capt. Roscoe Turner and his wife. It required seven

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West Coast Theatres have un-

days to make the trip across continent, and when arriving here was escorted by a score of other army planes now being used in the picture.

"Stormy Weather" original, by Tiffany-Stahl writing staff, goes into production this week with Eve Southern in the title role. Edgar Lewis directing.

Production on "The Devil's Case," original by Isadore Bernstein, has started at the Metropolitan studios, with Pauline Garon, Donald Keith, Ruth Stonehouse and Lincoln Stedman in the cast. Wilfred Noe directing, for First Division Distributors.

"Universal intends to make a 12-ep. serial with Bill Desmond, under supervision of William Loe Wright. Title to be "The Mystery Rider."

Jean Harsholt will have the title role in "The Gay Old Dog," produced by Paramount. Harsholt will start on this picture after concluding his work in Griffith's "Battle of the Sexes."

The Morosco has three shows lined up to follow "The Wasp's Nest," breaking the two-week lull at the house by going into the third week. Next will be "Dust Heap," melodrama by Bernard McEwen and Paul Dickey, followed by "Mary's Other Husband," and then, according to present plans, "Spread Eagle," which Jed Harris produced in New York.

John Goodrich, scenarist at Paramount, is on a three months' vacation recuperating from his recent illness.

Douglas Gerrard is doing a Jolson blackface characterization in Tiffany-Stahl's "Ladies of the Night Club," directed by George Archainbaud.

Tom Terris is writing the adaptation and continuity of Anthony Hope's novel, "The Sign of the Cross," for Tiffany-Stahl. Terris will also direct the picture.

Complete cast of "His Blossom Bride," Richard Walton Tully's new play coming to the Mason March 28: Frank McGlynn, Ynez Seabury, Stewart Wilson, Lulu Warrenton, Joseph De Grassie, Munny Davenport, Dorothy Henry, Jack Mower, Sidney Harris, Olive West, Frank Cooley, Gladys Kingsbury.

John Steven McGroarty, author of the Mission Play and "La Golondrina," both dramas of the early California days, will write a third

play to be called "El Dorado," embracing the California gold rush of '49.

William F. Asquith, formerly connected with Two-Art Studios, has taken over the lease of the old Selta Mission Road studios. He will operate it as a rental plant for independent producers.

Alda F. Fagan, Japanese dancer working for Patchon and Mareo, has been granted permission by the immigration department in Washington to remain in this country until August 1 next. The girl's deportation was ordered some time ago, but the officials took cognizance of the fact that her mission here is patriotic as well as personal and as she had posted a bond with the government.

Betty Morrissey, who played a bit in Charlie Chaplin's "Circus," has been placed under a one-year contract for the Metro-Goldwyn-Mayer stock company at Culver City.

The "Southern Skies" producing unit of M-G-M is to return to Culver City early in May from Tahiti. This picture is being made under the direction of Martin Blumhert; the author, and W. S. Van Dyke.

George Hill, M-G-M director, who is now in Morocco looking over locations for the making of a story on the Foreign Legion, will meet Irving Thalberg in Paris next week to discuss the exterior productions of the picture abroad.

If Thalberg is to this, Lon Chaney and William Haines will leave for the continent. This story is to be a sequel to "Tell It to the Marines."

Low Cody will play opposite Marion Davies in the screen version of "The Roadhouse Tender." Production will begin as soon as Miss Davies concludes her work in "Polly Preferred" early in May.

## PORTLAND, ORE.

By SAMMY COHEN

Portland, "Feel My Pulse"—Publix's "Merry Widow Revue."

Broadway, "The Noose"—"Circus Days."

Parities, Vaude-Pictures.

Rivoli, "The Student Prince."

Liberty, Will King Co.—"Pictures."

Oriental, "Streets of Shanghai."

Musical, "Bluebird's" "Highly Wife" (Henry Dufty Players).

Need last manager local Paramount branch, left for Seattle to manage the Paramount exchange there.

The local Orpheum house, managed by Harold Murphy, will follow the policy of the Seattle Orpheum of running continuous performances every day at 7:30 p.m. The local house runs its show continuous Sunday, but reserves seats Mondays and Tuesdays.

Richard Spier, division manager, West Coast Theatres, Inc., has moved, his headquarters from the Liberty Theatre building to the Broadway Theatre.

Paul Noble, former manager, Liberty (Jensen & Von Herberg), and lately manager, Rivoli, resigned, and was succeeded by Charlie Couche.

## DALLAS

Majestic (Interstate)—"Silk Legs" stage show.

Palace (Publix)—"Feel My Pulse" stage, Publix "Follies."

Melba (Publix)—"The Student Prince."

Old Mill (Saenger)—"Shepherd of Hills."

Capitol—"The Fourflusher."

Pantages (Tab)—Bever.

The Old Mill is installing an organ. George Perket, better known to radio fans as the "deacon," will continue to perform at the console, post he has held for more than four years.

"Man With a Country" showed at the Circle the earlier part of this week as a showman in a tie-up with the school board. Drew good house at 50 cents.

La Hora Azul (the Blue Hour) marks the first of the Dallas new night clubs to close on account of weak biz. Downtown location ruined chances to get the night crowd.

## VARIETY BUREAU WASHINGTON, D. C.

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By HARDIE MEAKIN  
Belasco (Shubert)—"Able's Irish Ruse," next, "The Squall."  
National (Raphel-Stranger)—"Six Songs for Company," next, "19th Hole," April 2, "Criss-Cross."  
Polis (Shubert)—"Within the Law."  
Keith's—K. A. Vandeville.  
Gayety (C. Burlesque)—"Pretty Babies."

Columbia—Pictures.  
Columbia—Pictures (S-L week); next, "The Enemy."

Earle—"Shepherd of the Hills" and presentation; next, "Heart of a Hero's Girl."

Fox—"The Hidden Woman" and presentation; next, "Girl in Every Port."

Little—"Light of Asha" (foreign and domestic); next, "The Girl from Chicago" (Vitaphone).

Palace—"The Student Prince" and presentation; next, "The Girl from Paris."

Rialto—"Buck Privates" and revival "Grandma's Boy"; next, "Love Me and the World Is Mine."

Nathan Baschoff has given way to Harry Albert as leader of Meyer Davis' Le Paradis Band. Switch also took place at the Orpheum and brought in Bob Stidley. Al Spiddeck, formerly with Enoch Light's "Blue Jay" orchestra in "A Night in Spain," is now at the drums.

Joe and Ginger Rogers, current at Keith's, will bring their mutual appearance at the White House Correspondents' Association banquet.

After three months in Baltimore, where his advertised farewell week brought record crowds, Leon Navara comes into the local Stanley-Grandall Barle.

Jack Stobbins, formerly at the Academy of Music, New York, is here at the Fox, both managing the house and producing the stage attractions.

Sally Long, one of the Wampas baby stars, was featured last week in a dancing act at Davis' Le Paradis.

## SYRACUSE, N. Y.

By CHESTER B. BAHN  
Wieling—First hall, bar; last hall, Fritz Leibner, repertory.

B. F. Keith's—Vaude-pictures.

Temple—Temple Players, stock, for "The Student Prince."

Savoy—Palace Burleskers, stock.

Loew's State—"The Penny" and "Pagoda Land," Public mill.

Strand—"Heaven of Troy" and Vita.

Empire—"Helen."

Eckel—"Jazz Singer" and Vita.

Rivoli—"Chicago."

Regent—"Get Your Man" and "Lightning."

Harvard—"Prince of Head Waiters."

Avon—"Way of All Flesh."

Syracuse—"When a Man Loves" and "Convoy."

Crescent—Pictures and independent vaude.

The Strand, celebrating its 13th anniversary this week, introduced Movietone and Movietone News-Tone has been playing Vitaphone shorts the past year.

Eckel went Vitaphone Saturday with the premiere of "The Jazz Singer." Three Vitaphone shorts also being used. Vita will henceforth be a supplementary feature at the Schine house.

A more convincing sign of spring than the first robin, a Kurling Brothers-B. & B. advance agent arrived here. Show here June 9, at Lenoxville Park on the north side.

Kaliet Theatres, Inc., headed by "Mike" Kaliet of Omaha, with the Comfortor organization interested, has acquired the new Lincoln, Utica neighborhood house. It makes the 13th Kaliet house. Morris Slotnick, Kaliet Utica manager, will direct.

Town has a new Little Theatre organization in the making. Movement launched by alumni of Syracuse Vocational High School.

Syracuse Symphony Orchestra, breaking all precedent, has closed its season with a \$1,650 balance in the treasury. Expenses for the year were \$8,536. "Clayton" Shattuck, conductor, re-engaged, will direct the Detroit Symphony latter part of the month; then sails for Russia to conduct the Moscow Philharmonic. Time Lorenz (Mrs. Sinavitch) will accompany him.

Writing will have a May road attraction in "Criss-Cross" and "The Girl from Paris" and "The Girl from Chicago" is booked in for May 7, about a month later than the last preceding booking, that of Leon Perol in "Young Teely," set for April 12.

Frank Wilcox, for the next four years, based at the Regis, Wilcox

Company, dramatic stock, at the Wieling, arrived here Monday for conferences which will determine the projected fifth season at the Shubert house, in opposition to the Tenors, house, roll, after black former partner, Dewitt Newing, at the Temple. If the conferences are successful, Wilcox will have a new partner and local financial backing, it is said.

Search for the two bandits who escaped Saturday with a \$4,500 R. P. Keith pay roll, after black-jacking Major Harvey M. Hobbs, assistant manager, in the house lobby, is now being concentrated in Rochester.

Major Hobbs, a West Point graduate, attempted to resist the bandits and was badly slugged for his pains. Robbery was the boldest in the history of the city, although the robbery was witnessed by others, and police were on duty but a short stone's throw away, the pair easily escaped, although through the Saturday shopping crowd.

## MONTREAL

Princess—"Blossom Time."

Majesty's—Sir Harry Lauder, first half; Harry Lauder.

Orpheum—"The Pledge" (stock).

Capitol—"Rose-Marie" (M. G.).

Palace—"The Noose" (M. G.).

Loew's—"Silk Legs" (Fox).

Imperial—"The Leopard Lady" (Pathe).

Strand—"Wickedness Preferred" (M. G.).

Palace—"The Branded Sinner" (Fox).

Palace—"The Branded Sinner" (U. A.).

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Newark and may hold over. Adams has supported it with an expensive flash show.

The Branford is staging a "Take a Chance" program next week. With Jim Thomas leaving and Crull tied up with the opening of the Stanley the show appears well manned.

Edward Shaw joins the Empires Players this week as leading man.

This is "Spring Jubilee Week" in all 8-P houses. Picture players, including Francis X. Bushman, Walter Hiers, James Kirkwood, Elliot Dexter, Joe Murphy, are expected to make personal appearances. There are said to be prizes out for the managers.

## SAN ANTONIO

By JOE M. ESTES

Palace—"The Gorilla" (stock).

Aztec—"Heart of Politics Girl" (stock).

Texaco—"Surreal and Son," "Listen In" (Public unit).

Majestic—Vaude-pictures.

Royal—Musical tab.

Princess—Pictures.

Rialto—Western pictures.

The Southwestern Exposition and Fair Stock show closed Saturday. Both rodeo and exhibits drew large crowds and the Rice-Dorman shows were well patronized. The show will become an annual affair.

Dick Elliott, comedian, has joined the Palace Players. He drove through from Memphis with his family.

The "flu" epidemic threatened to close the theatres but the theatre owners are not encouraging children to attend shows staved off the closing order. Though many public schools closed the theatres remained open.

The Aztec theatre entertainers are regularly broadcasting over station KJ's. The station is under the direction of Jean Scott.

The Chicago Civic Opera made a profit of \$2,750 for the managers. The guarantee was \$50,000 for three performances.

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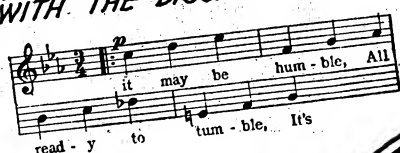


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A WORTHY SUCCESSOR TO  
"JUST A COTTAGE SMALL"

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THE NEW BALLAD WHICH IS MAKING  
HISTORY AS A FEATURED NUMBER  
WITH THE BIGGEST ARTISTS.



GEORGE GERSHWIN'S  
GREATEST SONG TRIUMPH.

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SPECIAL LYRIC FOR MALE SINGERS.



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IT HAS MORE AUDIENCE-VALUE NOW  
THAN EVER BEFORE

THE WALTZ SENSATION

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ALFRED BRYAN  
& JOHN KLENNER

A MOST UNUSUAL SONG WHICH  
WILL UNDOUBTEDLY SWEEP  
THE COUNTRY SOON.

A DISTINCTIVE WALTZ SONG

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By LEWIS, GOTTHELF & BURNETT.  
A LINGERING MELODY—A BEAUTIFUL LYRIC.

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# VARIETY

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NEW YORK, WEDNESDAY, MARCH 28, 1928

64 PAGES

## BROADWAY'S BOWERY AIR

### 16,000 BEER FLATS IN CHICAGO GRAB CUSTOMERS FROM CAFES

**Town Wide Open, but No Help to Cabarets—Only Four Real Money Makers—Character of Night Life Changing—Liquor in Sight Menace**

Chicago, March 27.

It is estimated that 16,000 beer flats, "soft" drink parlors and plain speakables are operating in Chicago under the present liberal administration. This has been a strong factor in the dwindling business of the cabarets that have been getting it in the neck from all directions.

At present there are four cafes regarded as real money-makers, Granada, Chez Pierre, Rainbo Gar-

(Continued on page 37)

### ASK EDISON TO PUT DODGE-U.A. HR. ON DISKS

Los Angeles, March 27.

Dodge Brothers are negotiating with Thomas A. Edison to reproduce the forthcoming second "Victory" radio hour on phonograph records. This hour takes place March 29 with all United Artists film stars participating. If the scheme is carried out the three way profits are obvious and it will also be the first time this has ever been done.

Preparations are now being made at the U. A. studios for the radio event with Douglas Fairbanks' bungalow on the lot transformed into a broadcasting studio. The program was originally planned to take place in the local United Artists Theatre, but as the studio must be sound proof, hence the change to the bungalow.

A loud speaker is to be placed on

(Continued on page 67)

### Hope Hampton and G. O.

Hope Hampton and Jules Brulatour sail for Europe May 26, where Miss Hampton contemplates making another colored picture under the direction of Leonce Perret.

Miss Hampton has refused all stage offers as she is training her voice with the hope of attaining grand opera.

### Looping a Bridge

If anyone happens to think of it in about a month, stroll over to the East River and watch an aviator loop Brooklyn Bridge. The boys have flown under bridges, through Arc de Triomphe, etc., but this is supposedly the first attempt to weave a circle around such a structure.

Le Paul Meyers, stationed on Long Island, is the aviator who says he will go under the famous span, then up, over and under—again to complete the loop.

### TICKETS WITH SARDINES

30c. Top Comedians in Seattle Hustling Hard for Delicates

Seattle, March 27.

Toby's Comedians, at the Third Avenue, with 30c. top, having a hard time to make the grade. Doing lots of papering, too.

At some grocery stores a ticket to the show goes with a can of sardines or a little butter. Even a hamburger draws a pasteboard.

Show is okay at the price, but with so many attractions and newer houses some of the old houses must suffer.

### Television Within 1 Year?

Television may become a practical amusement factor for home reception within a year.

The interlocking interests of Radio Corporation of America and General Electric, which latter has developed under Dr. E. F. W. Alexanderson's inventive genius and direction, is a matter of great moment to the show business.

Considering RCA's impending merger with the Victor Talking Machine Co. and the virtual monopoly of the cream of the radio-record industry, the allied corporate holdings auger some drastic innovations in home amusement.

Dr. Alexanderson's own statement on television placed a five-year limit on its practical operation.

### SUFFERING FROM GYPS AND JOINTS

**World's Best Known Main Street Flooded by Auction Rooms, Fake Jewelry Stores, Slot Machine Sellers and Even Stock**

### "NATIONAL PUBLICITY"

The old Bowery moved uptown with 1,000,000 pairs of eyes looking at it daily on Broadway, the world's best-known Main Street, between 42d street and 53d street, has not improved the reputable business of that section.

Legitimate merchants in the district complain of the invasion of the gyps and joints, with their tendency to give Broadway the atmosphere of the Bowery, and sending the better class of trade eastward.

Fake jewelry stores, auction places operated with shills, and shoestring promotion with stock-on-sale demonstrations; penny, nickel and dime

(Continued on page 2)

### PASTOR AT BANQUET INSULTS GIRL SINGER

**Rev. Roy Smith Doesn't Get the Idea—Dashes Cold Water at Hot Mama**

Minneapolis, March 27. When Helen Snyder, local cabaret and private entertainer, patted his head, smoothed his hair and sang endearing terms to him in one of her "pick-out" song numbers at an

(Continued on page 41)

### Acts in Public Markets; Showing 3 Times Daily

Tacoma, March 27. An innovation in marketing has been inaugurated here with the construction of a modern theatre in the Crystal Palace public market, Tacoma's largest food emporium.

(Continued on page 45)

### 10 OF DUMBEST QUESTIONS HEARD FROM PATRONS OF FILM HOUSES

**Feature of Naked Truth Dinner at Astor March 31—Originated by First National—Contributions from 100 U. S. Exhibitors**

### When It Interferes

Syracuse, N. Y., March 27. "Will you please tell me how long you're going to be broadcasting? You see, I'm just about to take my bath and I want to be sure you are going to play until I finish," said a youthful feminine voice over the phone to WSYR here.

The station obliged. "Won't it be great when they get this television business working, too?"

### CHORUS GIRL PRODUCERS

Chelle Janis and Phyllis Paige Present "Jungle Fever"—\$104 Gross

Two former chorus girls, Chelle Janis and Phyllis Paige, grabbed a bankroll and joined as producers. Last week they offered "Jungle Fever" in Cleveland, booked in for two weeks there. Both girls are optimists, as indicated from their telegram to their agent in New York several days after the premiere. The message read: "Gross last night \$104. Where do we play week of April 8?"

Miss Janis hails from St. Louis and was in the chorus of "Big Boy." After that she got a managerial urge by working in the office of Horace Liveright. Miss Paige is from Youngstown and also was in the former Jolson show. The play was written by Robert Siddons, said to be of the one time famous English stage family of that name.

### Aimee as Blues Singer

Des Moines, March 27. Even the movies note a slackening in business while the Aimee Semple McPherson evangelistic campaign is in progress at the Coliseum. It seats 7,000 and another thousand or two are turned away nightly. Aimee is even doubling with faith-healing matinees.

What a blues singer she could be!

### GODOWSKY IN PERSON

Stanley picture houses have dated up Dagmar Godowsky for personal appearances. Her first will be at the Stanley-Fabian, Jersey City.

A broadside at the average fan mentally throughout America, as provided by 100 theatre owners, will be one of the features at the Naked Truth dinner of New York publicists (AMPA) March 31, the night before it appears in the house organ of its originator, First National.

The Hawley organization, as prompted by its chief publicist, Jerry Beatty, has spent the last few months polling exhibitors on the subject of craziest questions asked

(Continued on page 45)

### MACHINERY OF COLUMBIA PROF. AS DRAMA TEST

Prof. William H. Marsten of Columbia university, who recently investigated scientifically the reactions of blondes and brunettes to love stimuli in motion pictures, is continuing his experiments in emotional psychology.

Prof. Marsten believes that his machines for registering reactions to dramatic situations have it all over the preview system of testing a picture. The values of dramatic

(Continued on page 67)

### 2 Legit Stars in Chi Won't Appear Sundays

Chicago, March 27.

Two legit stars in the Loop aren't playing Sunday. Ethel Barrymore, starring in "Her Constant Wife," won't work on the Sabbath, and a later arrival, Katherine Cornell in "The Letter," has decreed likewise. It's unusual for Chicago.

**BROOKS**  
THE NAME YOU GO BY  
WHEN YOU GO TO BUY  
**COSTUMES**  
GOWN AND UNIFORMS  
1437 BWAY  
TEL 5500 PENN

## Broadway as the Uptown Bowery

(Continued from page 1)

slot machines; automatic everything; Spanish food; picture side-show exhibitions with Conny Island bullfights, auto dispensaries of all kinds, including soda-water; the enveloping Yellow Peril in the form of Chinese restaurants replacing class cabarets of sainted memories; quick luncheries and one-arm, eaters with catch-as-catch-can enterprises; song and radio shops spilling loudspeaker music, dance halls and night clubs; besides the Times Square skylines given over by the realty holders to fancy and other electric signs that keep the million pairs of eyes off terra firma—have all lent themselves to Broadway's Bowery air that has near ruined the transient or drop-in business for the real merchants along the Canyon.

With expiring leases or business failures, rents have held up, with sign space bringing the added gravity. That in part accounts for the influx of unstable ventures on the Times Square sector of Broadway. Another potent reason is the same blazing electric signs on fronts or tops of old buildings, along with the newer structure, give a large revenue from the up-in-the-air space to landlords.

### All Wise

Broadwayfrayees as well as the transients are wise to the "merchants," bauble sellers, coin-slot machines, fake auction rooms and perennially embossed "selling out" and "fire sales" on buildings coming down probably by 1950.

West 42d street, between Broadway and 8th Avenue, with its 14 theatres on that one block alone, cannot support a single cabaret, despite the vast extent of the floating population. The old Knickerbocker Grill made a last desperate stand for an impression but this week went Chinese-American.

The biggest profiteers from this floating population are the outdoor advertising companies. The Great Light Way has been capitalized by the realty holders to the extent that they care comparatively little for their properties inside so long as the front or skyline is fully rented.

The additional office space within the Square made possible by the new Paramount and Bethlehem (Bond) buildings and the office structure at 1680 Broadway (above the Earle building), also tend to reduce the lessened street demand. The new Salomon powers, 5th and 42d street off 6th avenue, has shifted some of the heart-of-Broadway tenants a bit off the beaten path for similar reasons of discriminating exclusiveness. The Bar Association office structure on West 43d street, as well as the remodeled office building at 4th avenue and 42d street (Fleischmann bath site), also eased the office building condition.

### Theatres

The mammoth picture houses, the abundance of the legit houses, which number about 70 with an average seating capacity of 1,100 within Times Square, the poppied restaurants, the side show attractions like Hubert's Museum, and the general popularity of Main street as a joy centre or parade ground, seems to have reacted

negatively, despite the theorem that wherever a crowd congregates the values are highest.

Broadway is now the most popular promenade, day or night within Times Square, of any American metropolis.

In the early evening probably 100,000 theatregoers come into the Square, somewhat more gradually than they later leave. Matinee days see a like but lesser added jam of humanity, adding to the ever-present throngs on both sides of Broadway in the theatre area.

### Drawbacks

Responsible jewelers, especially, report that Broadway in the Times Square district is the most unsatisfactory locale in the city for the rent at present, due to the destruction of regular business confidence. The same effect has evidently resulted in other lines of business through the establishment of too much Bowery and an admixture of 6th and 8th avenues, for Broadway's appearance as an adverse incentive for this Main Street as a business getter.

Broadway rentals are averaging from \$50,000 upward yearly, with store frontages from 20 to 30 feet or less at \$2,500 to \$3,000 a front-foot. This latter for choice locations.

### Staple Values Increase

Rentals in this district are not dropping and will not drop despite influx of gyms, realtors state. Rentals are destined to increase annually with the value of property increasing in the same proportion.

As real estate men explain it the Times Square district is "no accident." Broadway and 42d is the centre of the town, if not the universe. The mobs emerging at night from the district with the trend upward towards the Circle. Because the Square is no accident real estate experts do not believe there will ever be any other centre for many years to come.

Prices in this district for property are becoming so high that eventually, it is felt, the property will be in the hands of those concerns who must be located here. Property will not be purchasable, then, at any reasonable price.

Advertising value of being located in the Times Square district will mean more than actual return from passing business, which means that national advertisers will want a B-way location, as Lucky Strike has, or the national advertisers with their bright signs.

### National Publicity

Lucky Strike has a demonstration ground floor store in the Astor Theatre building, on the 45th street corner, northwest of Broadway, paying \$90,000 yearly rent, without making a sale. The cigarette firm paid \$125,000 to equip the place.

The Paramount building is looked upon by business men as a money-making propensities (net profit of \$1,000,000 reported in its first year as a picture theatre) as a national publicity medium. Showmen say that if Paramount credited its Paramount building with \$500,000 yearly for Paramount publicity, it would be a conservative amount.

## SAILINGS

April 11 (New York to Paris): Arthur Kober, Lillian Hellman (Mrs. Kober), (De Grasse).

April 7 (London to New York): Dora Maughan, Walter Feh (Lapland).

March 31 (New York to Paris): Lester Jacob (Republic).

April 28 (New York to Paris): Buster West (De France).

March 28 (New York to Nice): Mr. and Mrs. S. Jay Kaufman (George Washington).

March 24 (New York to Paris): Will Hays (Leviathan).

March 24 (New York to London): Peggy Joyce, Martin Downey (Leviathan).

March 24 (New York to London): Nelson Keys (Paris).

March 24 (London to New York): Ronald Coleman (Berengaria).

Reported through Paul Tausig & Son, 565-7th avenue:

March 24 (New York to London): Phil Baker, Eddie Conrad, Mr. and Mrs. Tom Furell (Leviathan).

March 21 (New York to London): Claudette Colbert, Norman Foster, James Kirkwood (Aquitania).

## Taxes and Costs Kill

### Off Berlin Night Clubs

Berlin, March 16.

Berlin night clubs are in a bad way, victims of too much competition and staggering taxes, besides high operating costs. Changes of management and suspension are reported.

The Florida, high class dance place, is one of the latest to shift management. Place employs six or eight acts. Former managers went broke and made a settlement at 30 cents on the dollar. New proprietors, Wreschinski & Sachse, are experienced operators and have played up the show along cabaret lines.

The Columbia, formerly the Rudolph Nelson theatre, started in October with six acts and Enoch Light's orchestra, but the "nut" is so high that negotiations are on for one of the biggest liquor firms in the city to take it over.

### Keys Has 2 Plays

Nelson Keys sailed from New York on the Paris Saturday with "Burlesque" and "Paris Bound" in his pocket for London production.



Crowds Flock to See  
**HARRY ROSE**  
"The Broadway Jester"  
Paramounting.

## This In Paris

By DAVID STURGIS.

Paris, March 16.

It is amazing that Hannen Swaffer can write of a city like London. I spent a year there once. All I saw was some pet-soup and an Englishman about to think. Yet Swaffer does wonders for the City of a Million Prunes. London is not Paris. Sh! There's a French girl listening.

### Boudoir Genius

Paris is the City of Love. L'Amour! L'Amour! Chorus: If you haven't got any money, you needn't come around here.

Every theatre is a bedroom. Those who write for the stage over here are not dramatists; they are transom inspectors. Foreigners complain the Paris theatre has the downward vision. It is because everything is written from the horizontal bar on the top of a door. From "L'Adore" on every French author is a transom sleuth with the secrets of a chambermaid.

### The Scented Dams

The manager of a Paris theatre would be a perfumer in New York. And the players bottles of cologne. When the curtain goes up, the Parisians put down their copies of "Les Fleurs du Mal." They turn from Charlie Baudelaire to Houbigant City.

The leading man comes out with a price list of the Rue de la Paix. Heroine calls for the Perfume of Innocence. The villain, working for "The Rose of Montmartre," becomes very apache. He shoots the bottles off the shelf and the play is done. The war profiteers strut to the taxi.

Paris is not New York. You can get a taxi here after the theatre.

Next morning the critics say: "Wonderful play at the Madeleine. Great progress in the French stage since the days of Scribe and Sardou."

They never mention the Peugeot they get from the parfumeur.

### Wise Men of the West

Time: Last Saturday night. Place: Cafe de la Paix. Discovered: Al Woods, Arch Selwyn and Irving Marks buying beers on the terrace.

Each paying for his own.

### Woods

Where does this city get off—bugging about culture?

Selwyn.

Cultures?

Woods

You heard me!

Selwyn

You know the difference between culture and cultures?

Woods

When did you look it up? (To Marks) Irvin, you went to the Mackay School in Berlin—and the Jack College in London?

Marks

Yes, sir.

Woods

You tell this oyster on my right.

Marks

Culture is what bugs produce. Cultures are the bugs that produce it.

Woods

(In disgust)  
I give this fish \$10,000 a year—

## London as It Looks

By HANNEN SWAFFER

London, March 16.

It was during the first night of "The Trial of Mary Dugan" at the Queen's theatre, when people were discussing the success excitedly.

"Isn't it fine?" said an author I know.

"Yes, replied a so-called London manager. "Didn't I spend three nights with Al Woods in New York trying to buy it?"

Two hours later at supper, another London manager was complaining about Russell Janney, what a selfish man he was.

"Why, he wouldn't sell me 'The Vagabond King,'" he said, although I spent a week trying to persuade him."

There are two fair examples of London managers today, I mean actually boasting of their astuteness in knowing if a play was good when they saw it—in America.

### London, U. S. A.

You Americans have certainly stiffened our theatres. They have now got the Queen's up like a New York court house. Even the program girls are dressed as New York women policemen, although I believe you haven't any. London policemen do not dare to stand outside the theatre because of the incongruity of their uniform against the background of New York justice.

You have no idea of the extent to which London is Americanized now. Whenever I sit in the Savoy Grill, it reminds me of the old days of the Knickerbocker—everyone except Sam Shipman.

Tallulah Bankhead, with a failure in "Blackmail," they asked the American Bayard Veller to re-write this English show and then wouldn't agree with his suggestions—was there the other night talking about a special performance of "Chicago." That was after "Declasse" was voted to be old-fashioned. They are both American plays, you see.

### Glad Hands Across the Sea

Al Lewis was wondering whether "The Jazz Singer" would go in London. John Emerson and Anita Loos were at another table, busy over "Gentlemen Prefer Blondes." Al Woods was joyous because the try-out week of "The Trial of Mary Dugan" at Golden's Green had taken \$17,000, a marvelous figure for an unknown show, and then made a record deal at the Queen's.

At nearly every table there was some American or other, selling something and finding nothing to buy.

### Invasions on Both Sides

Yet when I saw John Emerson, it was not the American invasion of London but the English invasion of New York that we discussed.

He said that the Alden Gray case—I met the one where an unknown American woman, who was not an actress, had been stopped from drawing \$30 a week at Kew, where they pay the smallest salaries in London—had reminded Actors' Equity that all the jazz singers in America could not come here and sing at once. In consequence, they were talking of limiting the number of actors allowed in America.

### John Emerson is Frank

Ethel Barrymore's "Rule Columba" speech demanding fewer English actors on Broadway was cabled here, just before I saw him.

Emerson thought he and I might straighten matters out, so far as the profession on both sides was concerned.

"I cannot hold my people in hand much longer," he said. "Formerly, only the Sinn Fein element objected to English actors on the New York side. Now, there are too many of them, underselling our people sometimes, and the trouble spreads. We worked out, a few weeks ago, that 10 per cent of the actors on Broadway were English. If they acted only in English plays, we should welcome them but now they are appearing in American plays as well."

### The Sacred Barrymores

That is all very well. Ethel Barrymore forgets that, a few years ago, she came here as Sir Henry Irving's leading lady at the Lyceum. It is not our fault that, not long ago, Max Reinhardt went to New York with an actor who was called the "German John Barrymore." She need not get sore with the English because of that.

I know that Barrymores are royal on your side, but we did stand John Barrymore's Hamlet here. It was grateful.

Besides, two new Edgar Wallace plays are due now, "The Flying Squad" and "The Man Who Changed His Name." In the first, Peggy O'Neill, Yank, plays the lead. I don't know why. In the other, although Robert Loraine produces it, Dorothy Dickson, Yank, is the leading lady, and Hartley Power, Yank, has a leading part.

### Let Us All Be Charitable

I say this in all kindness and friendship, but, you see, your people do it here. Remember this, when you blame ours on your side.

Both Dorothy Dickson and Peggy O'Neill are much better known on our side than they would be in New York, if they returned. Melville Gideon found the same thing.

I doubt if Edith Day today would make in New York the success she achieved at Drury Lane. Whispering-Jack Smith is really a stage discovery of ours. So I could go on for a long time.

John Emerson wants free trade in artists. I want free trade in managers. You can have ours. I want Jake Shubert over here. I offer you Joe Sacks in exchange.

### When the Shuberts Think Quick

Al Woods, by the way, has found in Paris a play called "Jealousy," one actor, one actress, one set—and that is all. He says it's wonderful. "Have fine play, two players, one set," he cabled the Shuberts the other day. "Are you interested?"

The answer was a strange one. "Yes, if it is musical comedy," was the reply.

and he still puts a napkin in his neck.

Can you beat it? And Marks was right.

### Unique Contract

Somerset Maughan Stoops

"Rain" produced some perspiration in Paris. I attended two rehearsals. The Frenchman who played the missionary asked me what religion was.

I told him he better ask the author—my stern, unbending Puritan friend John Colton—"Monsieur-Colton," he replied.

"Then who is Monsieur Maughan Somerset?" I shook my head.

Flash to the opening night. Maughan is surrounded by admirers in the right box. When Jane Marnac, who played Sadie, told me the missionary had ever seen the audience went wild.

I swear what follows by the petals of Saint Theresa. Monsieur Som-

er set arose and took 16 bows—and his stoops were 27.

I had lunch with Jenny Goldner the other day. She is convalescing at the Hotel Provincial, Juan-les-Pins, the resort on the Riviera that Howard Gougeon put on the map.

While strolling in the Palace Beauve in this wicked city she fell and injured her left knee. It cost her the engagement, 400,000 francs in doctors' fees and the nightly escort of Spadaro to the gate of 11 Rue Marbeau.

But listen to the saga of a gristle. She had a large piece of cartilage taken out of the joint of worship.

"I hope you saved it," I offered.

"You bet your life," she replied.

"My legs have always got me the money. Now I have a six-year contract for the cartilage alone."

# CLAY'S COLORED ACT CANCELLED IN AUSTRALIA

## Musicians Caught in Nude Orgy with White Women of Melbourne

Sydney, March 27. Sonny Clay's colored musicians were caught in a nude orgy in Melbourne with white girls Sunday night, and Clay's contract with the Tivoli Theatres, Ltd., was cancelled.

Sonny Clay and his Negro band are a Pacific coast organization. They had been booked for 10 weeks by the Tivoli theatres in Australia by Harry Muller, California representative.

Clay's band had played four weeks in Sydney and gone to Melbourne for the remainder of the contract.

Clay's outfit had been playing there as a unit under the title of "A Colored Idea."

## "SPIRITUALS" WANTED

Even Russia Wants American Negro Troup for State Theatres

Paris, March 27. Europe seems to have turned for the moment from jazz to Negro spirituals. Little bands of the harmony singers are in demand everywhere.

The Flak Jubilee singers have received bookings for cities in Germany, Austria and Scandinavia, and even Soviet Russia has made a bid to play the group in the state-owned theatres. This engagement, however, is still in abeyance.

## New Cabaret Walks Into Opening Trouble

London, March 27. Greenpark Hotel's new cabaret had a splendid opening, but two units of the entertainment have already walked out, one because of too much luncheon.

A Rumanian band, designed as a special feature, was the first to leave, following a packed premiere, which left little space for dancing. The excuse was that the place was too crowded.

Then Cecil Cunningham, featured, quit after three nights. Her claim was that the management wanted to routine her act. She's booked for Australia.

The Greenpark had been doing practically no supper trade, but opening of the cabaret brought out a heavy attendance of celebrities. The show is under direction of Edward Laundrell, with Rex Evans from the Cafe Anglals, sharing billing with Miss Cunningham prior to her departure.

## Lorraine Leaves Play

London, March 27. Robert Lorraine leaves Edgar Wallace's play, "The Man Who Changed His Name," tomorrow (Wednesday), and will be replaced by Hartley Power of that company. Wallace, author, assumes the entire financial responsibility and is placing his wife in charge. Both sides profess friendship, but there is a strong suspicion here that author and star have quarreled.

## DUCKING!

London, March 28. The detrimental reception accorded Koller Sisters and Lynch, which this trio later overcame by carrying on, is the reason given for the Rhythm Boys declining a date at the Cafe de Paris.

Paul Whiteman's youngsters heard about the opening of the other act and, although booked at the cafe for four weeks starting April 9, they've cancelled.

## The Tiller Dancing Schools of America, Inc.

226 West 72d Street, NEW YORK  
MARY READ, President  
Phone EDicott 8216-6  
New Classes Now Forming

## ANOTHER PARIS PLAY ABOUT FLIRTY MATES

Paris, March 27. Flirtatious mamas and papas continue to furnish plays to the Paris stage. This time it's "Rien que Nous Deux" ("Only We Two"), produced March 23 at the Theatre de la Renaissance, to a favorable reception.

Piece is comedy by Mouezy-Eon and Pierre Chaine and has in its cast Marcel Andre, Jean Wall, Georges Lecomte, Argentin, Glides, Mmes. Paule Rolle, Alice Cocca and Vernades Lanza.

Tells of loving couple who become estranged when the wife flirts with a politician, intending thereby to bring husband's promotion in the colonial service. The husband has an affair with the wife of a Greek financier and their domestic relations are on the eve of a crash, when the situation is saved by the intervention of a sympathetic priest.

A French version of "The Lido Lady" was presented Saturday last at the Apollo by Edgar Rietgens' Belgian troupe from the Casino at Brussels. Venture looks like a moderate success.

## Leslie Stuart, 64, Dies; Last Opera Unproduced

London, March 27.

Leslie Stuart, 64, composer, died here today.

His daughter, May, found him on Christmas Eve, neglected and unconscious as though he hadn't eaten for days. Stuart's obstinacy and carelessness brought him to poverty. When his daughter found him, she took Stuart home and tended him in comfort until he died.

Just before the end Stuart sent for Hanne Swaffer and placed in his hands his unproduced opera, "Nina," which the Shuberts were to have done, but over which they and the composer quarreled.

Frederick Lonsdale has half promised Swaffer that he will rewrite the book for autumn production, probably by John Southern.

## Glenn Ellyn's Tutor

London, March 27.

Glenn Ellyn, American dancer, opened at Budapest and was immediately secured by the King's theatre to play "Wanda" in "Rose-Marie."

To overcome the language difficulty, management has engaged a special tutor to teach Miss Ellyn Hungarian.

## 2 LONDON OPENINGS

London, March 27.

"So This Is Love," the Stanley Lupino show by Arthur Rigby and Lupino and which is now touring, comes to the Winter Garden April 23.

Another opening will be at the Playhouse when "The Second Man" ceases to draw. Daniel Mayer Company is preparing to bring in "Contraband," recent Q theatre production, at this theatre.

## Musical Back in Garden

London, March 27.

Negotiations are pending for the taking over of the Winter Garden to restore its musical comedy policy. "The Spider," current, is due to close Saturday (March 31).

The theatre is one of the six Shubert houses here but identity of the respective lessee is not disclosed.

## Switch in Cafe Date

London, March 27.

White and Manning, booked for the Kit Cat restaurant in April, will probably be switched to the Cafe de Paris, under the same management.

The change is due to Sophie Tucker going into the Kit Cat.

## 5 Yacht Club Boys

London, March 27.

Four Yacht Club Boys have been reunited and increased their number to five with the addition of Eddie Ward.

Act will open at the Cafe de Paris April 2.

## "Lord Babs" Extended

London, March 27.

The engagement of "Lord Babs," at the Vaudeville, has been extended until May 6.



## WILL MAHONEY

The New York "JOURNAL" said: "I take great pleasure in assuring the public that Will Mahoney is probably the most nimble-footed and at the same time the most irresistible comedian galumphing on the boards today. Last night he was showered with applause, and I assure you the comical antics of Mahoney will make 'Take the Air' much worth your while."

Direction  
RALPH G. FARNUM, 1580 Broadway

## Fatty's Paris Ovation

Paris, March 27.

Roscoe Arbuckle's arrival in Paris, where he is to play a few weeks of vaudeville dates, was the signal for the biggest ovation since the greeting of the Afghan king.

Thousands of Parisians crowded the railroad station, pushing up to the gates to get a closeup of the comedian and shouting "Fattee!" "Fattee!"

The screen comedian made a brief speech in which he said the preliminaries have been arranged for his return to the pictures.

Arbuckle goes on tour after two weeks in local vaudeville.

The comedian had an indifferent reception upon his opening Friday last at the Empire here. His material is quite unsuited to a French public which has no acquaintance with English.

Friday evening the audience became impatient and for a time refused to let the turn continue. Frankie James also opening at the house got little from an audience that didn't understand what it was about.

James Morgan, piano-violinist, was favorably received on the same bill.

## Gene Gerrard Turns Down Role in "Show Boat"

London, March 27.

Gene Gerrard will not play in "Show Boat" at Drury Lane, but will holiday in America, after three years in consecutive work in the West End.

Gerrard read the script and told Sir Alfred Butt it did not hold a suitable part for him. But agreed to let Gerrard out but holds him under contract for three more productions.

## MONA GREY COMING OVER

London, March 27.

Mona Grey has been booked to play four weeks for Keith-Albee at a salary of \$350.

There'll be a salary raise if she makes good, and she opens in America April 19.

## Thalbergs Italy-Bound

Paris, March 27.

Irving Thalberg and his wife, Norma-Shoarer, are in Paris on their belated honeymoon, making plans for a visit to Italy next in their two-month vacation jaunt.

## Medley and Dupree Booked

London, March 27.

Medley and Dupree have been booked to open at the Victoria Palace (vaudeville) in June.

## Collegiate Night

London, March 19.

Considerable apprehension is felt in the West End about the approach of Boat Race Night, the occasion of the annual race between Oxford and Cambridge crews. Most managements issued statements they would not be responsible for the return of money in the event of a disturbance or curtailment of show.

Last year the Hippodrome lost \$1,500 in refunding money and transferring tickets for another night. "The Spider" for management heard rumors of a mass descent, with every undergraduate to unanimously declare he was guilty of the play's murder.

## STOCKHOLDERS APPLY TO WIND UP L. T. V.

London, March 27.

Application has been made to wind up the affairs of London Theatricals of Vaudeville.

J. Fortescue, large preferred stockholder in the corporation, asked for the order and M. Evershed, also made a like petition on the behalf of 265 stockholders, who took a serious view of some later transactions of the board.

The judge has adjourned the petition until April 2, when the company is holding another meeting April 2, with the idea of having the voluntary finish passed upon.

## "Cocoanuts" in Doubt; Cochran's Revue Liked

London, March 27.

"Cocoanuts" opening performance went over with a snap at the Garrick. It surprised the wise mob who had predicted a dire flop. However, the pessimists may be right as the show isn't doing business.

It has been touring in the provinces and rumors were rife that the backer had ceased his support and that Jack Hulbert, staging the dances, had walked out, etc.

Splendid individual hits were scored by Fred Dupree and Pat and Terry Kendall, with special commendation for the chorus.

Over at the Pavilion it's another story where C. B. Cochran's new revue came in. With book, lyrics and music by Noel Coward, the show lines up as an artistic triumph lacking outstanding personalities amongst the principals. It was splendidly welcomed and will probably have a long run.

Capacity of the Pavilion has been enlarged and for the first night the pit was removed. The entire lower floor was sold as orchestra seats at 38 per stub.

"Cocoanuts" closes at the Garrick after two weeks, laying off one week and then playing Golden Square. A new backer manifests itself the show may return to the Vaudeville theatre. That is unlikely.

## "BARKER'S" LONDON CAST

London, March 27.

"The Barker," which brings Albert DeCourville back into harness as a producer, will have the following cast: James Kirkwood, Norman Foster, Claudette Colbert, Blythe Daly, Ben Wheldon, Frances Carson and three other members especially imported from America.

Show is due to open in Cardiff April 9 and will tour for six weeks before coming to the West End.

## Buy "Whispering Friends"

London, March 27.

English rights to George Coban's "Whispering Friends" have been purchased by Charles Gulliver and Henry Sherock.

Show is to be produced here in September with an all-British cast.

## Americans Abroad

Paris, March 11.

In Paris: Rod La Rocque and Vilma Banky, Harold Boldine, Albert Payson Terhune, Al Woods, Bertin Kaye, Al Lewis, Cecil Lenn, Cloc Mayfield, Patsy Ruth Miller and Maria Corda.

## HEAVY RECEPTIONS FOR AMERICANS

### Joe Termini Among Vaude Hits Monday in London—Edith Clifford Off Vic.-Pal. Bill

London, March 27.

Joe Termini's return to the Coliseum (vaudeville) yesterday had a much happier result than his previous engagement there. This was mainly due to co-operation by the orchestra and a big reception was tendered the comedy musician.

On the same bill Carola Goya and Carlos DeVega, making their English debut in Spanish dances, pleased. They also opened nicely four weeks' engagement at the Kit Cat last night.

At the Metropolitan (vaudeville) Ed. Clifford made his first appearance in this city after several weeks in the provinces. He came within an ace of stopping the show with his xylophone playing and chatter.

Reappearing here after nearly two years, Harry Thurston (English) scored nicely at the Alhambra (vaudeville). He is doing two new numbers and one revival.

Edith Clifford only bowed off at the Victoria Palace after a clever speech brought on by the rendition of six numbers. This morning Miss Clifford developed laryngitis and her doctor ordered immediate cancellation. Cecil Cunningham is replacing for the remainder of the week.

## Georgie Harris From England Permanently

Los Angeles, March 27.

Georgie Harris, English actor who twice had to return to his home country when his immigration permit expired, is back in the United States for good.

He returned to the Fox lot with which he has a contract, having come into America under the new British quota, getting a number.

Harris will be featured in a series of juvenile short subjects, to be made by Fox for next year's releasing program.

## Maybe King Was Wise to Dumb Acts

London, March 27.

A special performance at the Coliseum (vaudeville) was arranged yesterday for the visiting Afghan King and party, but King Amanullah didn't appear. However, the royal party attended and enjoyed themselves.

Three of the current acts on the bill were deleted for the performance and as many dumb acts substituted.

## English Tax Stands

London, March 27.

Chancellor of the Exchequer states that the entertainment tax will not be abolished for the coming year over here.

## Dora Maughan at Palace, N. Y.

London, March 27.

Dora Maughan is sailing from here to open at the Palace, New York, April 30.

She is due for return dates here in September.

## INDEX

Foreign	2-3
Pictures	4-31
Picture Reviews	30
Film House Reviews	36-37
Vaudeville	32-35
New Acts	38
Burlesque	39
Bills	40-41
Times Square	42-43
Editorial	49
Literati	29
Women's Page	45-46
Legitimate	48-53
Legit Reviews	52
Music	54-56
Outdoors	57
Sports	44
Obituary	57
Correspondence	58-63
Letter List	62
Inside Pictures	48
News of Dailies	45
Inside Legit	48
Burlesque Routes	39

## "TAY PAY" O'CONNOR'S CHILLY ON BRITAIN FILM QUOTA LAW

President of England's Censoring Board Mentions  
Some Things on U. S. Pictures in England and  
His Unusually Strong Position

American producers need never be in fear of England's five per cent quota developing into an embargo; in fact, the present quota is significant of just a mild reminder that the Britons are set to concede a bit and to accept a few concessions from the Yanks.

Outside of that, American product docking in England is steadily improving in quality. Nothing is said about the pictures English producers are turning out, but the American exhibitor, like the American cloak and suit model, is not expected by England to buy what he cannot hope to realize a margin of profit on in his own country.

These are a few of the views obtained by Variety over a cup of tea with "Tay Pay" O'Connor, president of the British censor board and the man who wields more power in his own industry overseas than a dozen Will Hays could here.

On the night Mr. O'Connor sailed for England after spending three weeks in New York without having visited a single American producer or executive, although he conceded Hays did send a representative to his suite in the Hotel Ambassador, O'Connor was able to state that although English film circles have their politics, celluloid factionalism here is "by far the worse." O'Connor attributes the confidence of his own trade to the fact "that I never open my lips on politics in that trade."

About the possibility of American producers setting up studios in England, O'Connor refused to state whether it might have anything to do with the quota or a means to get around it.

"I am not interested in the quota," he said. "I did not vote for or against it in the House of Commons. What you now ask me comes under the heading of politics and you already have my answer."

### Quota Short Lived

O'Connor clearly indicated the quota law as a step not in accord with his policy of imperialism. It was gathered that he is also of the impression it will not be long-lived. At the same time reports emanate from the two industries are considered by him as greatly exaggerated and a matter which he personally thinks could be settled by "a good understanding which would be to the mutual advantage of producers on both sides of the water."

The British censor chief is not of the opinion that American films are indispensable to foreign exhibitors. Their houses, he believes, could find plenty of excellent material from European studios; sufficient to enable them to carry on the water to a profit without a single cinema being imported from the U. S. A.

O'Connor conceded America will always be in the production lead so far as England is concerned, because of its greater population and wealth, but mainly because of its Wall Street promoters.

### Can't Get to Him

O'Connor said that his post was unlike Will Hays in many respects. During his talk he stated that in the 11 years he has held the post decisions of his have only been reversed six times.

"I have never allowed a person engaged in cinema to be my host even at a meal," he continued, as further reason for the confidence reposed in him by the British industry—the knowledge that no picture man could "get to" him.

Explaining his job, O'Connor said: "My position is the most anonymous in the world. It is not a statutory body. It is a voluntary association created by the trade. It has no legal powers. I am neither appointed nor dismissible by the government. I have no legal rights over the local municipal authorities. I have no legal rights over the individual exhibitor. It is one of the illogical institutions which in England work satisfactorily. What I do not get by legal statute I have obtained by the cordial approval and co-operation of the authorities and the trade. The municipal authorities, though free to differ from me, have not done so a half dozen

### High Price Repairs

The \$40,000 timepiece atop the Paramount building has hardly proved a profitable venture for the Seth Thomas people.

Resetting the hands and repairing machinery damaged by high winds will set Seth back over 20 thou.

## BRONX PICKED BY STOCK GYPS FOR FILM COIN

### Blue Sky Sellers Tell the Money Lovers 'Queen of Queens' Follows

A new type of Broadway wolf who capitalizes on the ballyhoo of a big film while it is at its Broadway box office zenith, has made its bow. As investigated by New York's Better Business Bureau, the scheme is a fake stock selling proposition. It must be turned over quickly to reap in the marks who are overwhelmed by being able to "get in on something cheap."

The case on record with the bureau shows two flashily dressed affables crashing the Bronx with "stock" in "The King of Kings" at \$100 per share. In addition to the news columns and reviews, a veritable book of clippings on the DeMille picture of its cost at \$5,000,000 and its drag-em-in success with Broadway crowds is waved in the face of the Bronx commuter or his excited wife.

Even greater than the red flag before the bull is their high-pressure talk that the hundred not only pull them in on the take-off but also gives them first wallow at another investment in a still greater picture—the King's sister picture, "The Queen of Queens."

The bureau is investigating the report of one Bronxite who claims to have pulled them in on the take-off but also gives them first wallow at another investment in a still greater picture—the King's sister picture, "The Queen of Queens."

The bureau is investigating the report of one Bronxite who claims to have pulled them in on the take-off but also gives them first wallow at another investment in a still greater picture—the King's sister picture, "The Queen of Queens."

### Dupont's 'Moulin Rouge' Good for America

London, March 27. "Moulin Rouge," the British film directed by E. A. Dupont, came into the Tivoli and is a magnificent spectacle with an unsatisfactory story.

Picture needs drastic cutting but would hold up in America. The picture, originally in 12,000 feet, is being constantly cut with 4,000 feet already deleted.

### 'Wings' Impresses London

London, March 27. "Wings," Paramount's aeroplane super, opened impressively at the Carlton last night.

Picture has been launched with beautiful stage settings.

times in the 11 years I have been in office.

"The exhibitors have passed a resolution by which no one can remain a member of their organization unless he accepts my position."

"The government authorities know that I will never accept anything that is contrary to the interests of the nation and that when I am in doubt I always consult them."



WALT ROESNER

The popular bandsman now in his 6th month at the Capitol, New York, the best consecutive engagement of any master of ceremonies in a Broadway theatre.

Mr. Roesner is from San Francisco, where he appeared for two years at Loew's Warfield, under the direction of Fanchon and Marco.

### Will Hays Unaffected With Picture Showmen

Will H. Hays, president of the Motion Picture Producers and Distributors' Association, left for France on the Leviathan Saturday, presumably for the purpose of safeguarding American picture interests in France threatened by the regulations issued by the French Cinema Control Commission.

Before leaving Hays asked for and received permission to go from Senator G. P. Nye, chairman of the Committee on Public Lands and Surveys, recently investigating oil matters in which Hays seemed to be concerned. Answering Hays' request, Nye stated that "I am sure your going abroad will not be considered by any member of the committee as an attempt on your part to evade further questioning."

In many quarters locally Hays' sudden departure is believed due to his desire to escape current attacks which have been quietly forming as a result of his alleged Republican political connections revealed by the oil investigation.

The attacks made quite generally on Hays and his position as a representative for the picture industry due to the oil hearings are not deemed likely to have any effect on his future connection with the M. P. P. & D. A.

If destruction of his power or weakening of his connections with church and public officials throughout the country follow as a result of the oil inquiry, that may result in Hays temporarily retiring into the background but without leaving the Hays organization.

As far as the major members of the M. P. P. & D. A. are concerned, there is little if any question as to the solidity of Hays' position. The oil inquiry is looked upon by showmen as pure (or otherwise) politics, with so many possible angles to it that no attempt to diagnose or dissect any.

## WEATHER FORECAST

Washington, March 27. Inquiry at Weather Bureau gives the following outlook for the week beginning tomorrow (28):

Fair weather in all sections east of the Mississippi River Wednesday and in Atlantic States Thursday (29).

Showers are likely to set in over the Chicago and Pittsburgh areas by Thursday night, rather generally east of Mississippi River on Friday, and generally fair weather indicated for Sunday and probably Monday.

Temperature will begin to rise Wednesday (28) and warmer weather will prevail generally Thursday. Cooler at end of week.

## Film on Gerry Society

Los Angeles, March 27. Paramount contemplates picture based on the activities of the Gerry Society of New York, and will endeavor to obtain co-operation of the latter organization in production of the picture. The Gerry Society is New York's Society for Prevention of Cruelty to Children.

For the picture, Esther Ralston is slated to star with Josef von Sternberg directing.

## PARAMOUNT SET ALREADY ON FOUR FRENCH QUOTA FILMS

Has Leon Perrett's Native Production, "The Orchid Dancer," Which Opens Way for Visa of American Productions—United Artists Has Ingram

### House Loud Speakers For Dodges' Big Hour

Chicago, March 27. Great States theatres will install radios with loud-speaker equipment during the Dodge radio broadcast of United Artist luminaries.

## ENGLISH STOCK FLOTATION FALLS DOWN

### \$15,000,000 Issue for Gibbons-Szarvasy Not Selling Well

London, March 27. The \$15,000,000 flotation of the General Theatres Corp. by the Gibbons-Szarvasy interests has not been successful.

Underwriters admit being left with 50 per cent of the stock issue and local trade press estimates 90 per cent should be the figure. Variety's information is that around 78 per cent is the actual amount not taken by the public.

Gibbons-Szarvasy group have been in competition with the Gaumont-British in the theatre buying mania over here and have been purchasing houses for which much of the \$15,000,000 would be needed for conversion into picture theatres.

A principal reason for the public not buying is that it seems unconvinced the theatres taken over are likely to succeed as picture houses. Public's further deduction on this point is that these theatres, as a whole, have too great a proportion of cheap seats to measure up to the prospectus' promises.

### W. P. Films and Nordisk

London, March 27. Julius Hagen, of W. P. Films, Ltd., is in on a deal with the Nordisk Company of Denmark which will swing that firm into the Wembley company. The terms are that Rupert Mason and associates take large block of Nordisk stock in return for the release throughout Europe of Wembley films and the advance by Nordisk of a part of the negative costs.

Mason Pugh and Well are again working together with A. Bencaud, head of Nordisk. Titheradge is associated with Hagen.

### FILMING REAL LEGION

Metro Has Staff in Morocco at Work on Former Officer's Scenario

Paris, March 27. George Hill, Harold Wilson, Percy Hilburn and Charles Marshall, members of a Metro-Goldwyn-Mayer party, arrived in Paris a few days ago to meet Major Preckskoff, former officer in the Foreign Legion. They are on their way to Morocco, there to make a film record of the field operations of the Foreign Legion to be incorporated into a picture production—made—around—a scenario by Preckskoff.

### NEW EMPIRE IN SEPT.

London, March 27. The New Empire, picture house, replacing the old Empire in Leicester Square, will open in September. House will be managed by David Goldenberg, brought over from America to manage the Tivoli.

Paramount has already made arrangements to handle the new French film regulation situation, while United Artists is approaching the British quota restriction through another method. These two transactions are the moves of the American industry to adjust its foreign trade to the new European legislation.

In one case Paramount has purchased the picture "The Orchid Dancer" starring Ricardo Cortez and made in Nice by Franco Films under direction of Leon Perrett, French director with an American following.

In the other case United Artists has contracted for a production of "Three Passions," Cosmo Hamilton story, to be produced by Rex Ingram, also in Nice, with Alice Terry starred. The significant detail of both deals is that in each picture director and star are citizens of the foreign nation concerned and at the same time have large followings in the United States.

The Ingram-Terry picture will have drawing power from these two names upon its American release, and at the same time will open the way for release of other American product in England under the quota law.

The Perrett-Ricardo hook up works out even more brilliantly. Paramount's deal for the American release gives them a picture with names of potential drawing power here and by its release of this one subject it becomes eligible under the new regulation for visa on American-made releases for exhibition in France.

Ingram is of British birth and retains his citizenship after many years residence in the States. Miss Terry is of American birth but took on her husband's nationality upon marriage and now travels under British passport. Ingram owns the studio plant in Nice where he has been producing for three years. He leases the entire plant to the Franco Film Co. Paramount has assembled under agreement retains the privilege of renting it back for himself. Perrett is the active executive of the Franco company. His best known recent work for Paramount in this country was "Sans Gene."

For the new United Artists production Ingram has assembled a technical staff mostly of American training, the most recent addition being Arthur Ellis, film editor, who cut and assembled Ingram's "Garden of Allah." He sails for Nice March 31.

### C. B. Hawley Reported Leaving F. N. Presidency

Strong reports are that Clifford B. Hawley, president of First National, is shortly to vacate the post without successor so far settled upon.

Mr. Hawley accepted the office a few months ago under a year's contract at rumored salary of \$65,000. It is the understanding that with any change in the presidency a settlement will be effected with Hawley for his unexpired term.

Hawley made no pretense of production, showing knowledge when accepting the F. N. post. He came from banking connections. Previously his knowledge of the picture trade had been gained as a member of the Stanley Company's board of directors.

First National has operated as two distinct units; executive end in New York and production division in Burbank, Calif.

R. A. Rowland as general manager of the organization is active in both ends.

### SALLY RAND IN F. & M. UNIT

Los Angeles, March 27. Fanchon and Marco have booked Sally Rand for a tour of the West Coast houses with a unit.

Miss Rand formerly appeared in an act in the east. She has been working now and then in pictures in the various studios in Hollywood.

# DEPT. JUSTICE FOR EXHIBS

## DE MILLE TAKING 2 WEEKS TO DECIDE ON CONNECTIONS

Continuing With Pathe or Going to United Artists—Wants Assurance of Reduced Distributing Costs by Pathe—Friendly With Joe Kennedy

From sources close to Cecil B. DeMille, it is said in New York that that director has concluded to take two more weeks in which to decide upon his future film connections. The account adds there are but two that DeMille prefers, either to continue with Pathe under certain conditions, or go with United Artists.

New York has had reports that DeMille and Jos. M. Schenck have had personal talks on DeMille joining U. A., but DeMille's New York intimates also state that he and Joe Kennedy, now the unofficial boss of Pathe, are very friendly. They point to DeMille's suggestion of last fall that Kennedy try to rejuvenate Pathe, additionally to his post as president of FBO, a suggestion immediately concurred in by J. J. Murdoch, Pathe's president.

DeMille's continuance with Pathe is reported contingent on Pathe's curing first class first runs for its product. DeMille is said to otherwise believe his class of feature picture could not make money for Pathe as the distributor, nor for his own producing company.

A fault there is alleged with the Pathe sales organization. That department from the account is being operated under a weekly cost of \$110,000. To relieve the situation a readjustment is said by DeMille to be imperative, did he remain. Should such a readjustment occur it is reported that Elmer Pearson will leave Pathe, with John C. Flinn remaining.

A budget prepared for Pathe's new season is reported at from \$75,000 to \$100,000 for regular program features, and not to exceed \$150,000 for specials.

Pathe contemplates the release of 30 features for 28-29, with five already completed.

## Movietoning Prologs For Small Houses

Los Angeles, March 27. Arrangements are being made by West Coast Theatres, Inc. for Movietoning of Fanchon & Marco prologs. These prologs will be used in towns and houses where the animate Fanchon & Marco shows do not appear and will also serve as introductions in eastern theatres for these prologs and presentations until the latter are sent back east next season.

## Dunbar, Actor-Painter

Los Angeles, March 27. David Dunbar, in for "Yellow Lily" for First National, is also conducting an exhibition of his paintings simultaneously. Dunbar was an Australian painter before coming to Hollywood to act in pictures.

If the sale of his oils now on exhibition is successful, he will pull stakes and move to England to engage in picture work.

## "Body Beautiful" Contest

Dallas, Tex., March 27. A "body beautiful" contest is an exploitation idea sponsored by the Palace. Bert Kahn will officiate. Act goes on the stage this Saturday (March 31), with 20 lookers in tableau poses.

## Sennett After Release

Los Angeles, March 27. Mack Sennett, who abandoned further production of two-reel comedies to make features, is edging "The Good Bye Kiss," his first feature comedy. Sennett is trying to make releasing connections.

## TWO REPORTS PERSIST ON FOX-F-N-STANLEY

One Concerns First N. Stockholders Going with Fox—Other of Bankers

Recurring rumors re Fox and First National seem to find two channels through either of which Fox could come into control of the producer-distributor. Neither has a firmly established basis, yet both find some credence among those mostly interested.

One is that franchise holders of First National have informed Fox of their willingness, everything else being agreeable, to link up with the Fox theatre chain. It is said that with Fox's own stock in F. N., amounting to around 28 per cent, and with the holdings of the others, Fox, if taking on the latter would automatically step into control.

The other is that the bankers are again working on the Fox-Stanley Company deal, with the banking men believing there is an assurance of an eventual juncture. This despite denials of the principals in operation of both companies that they know of any such undertaking downtown.

A belief that the Fox-Stanley-First National thing is cold for the present at least is more general, though the other reports persist. It is of the record that one F. N. stockholder has stated that control of F. N., to his knowledge, would shortly pass to Fox.

## Gores Leave W. C.

Los Angeles, March 27. Mike Gore, formerly chairman of the board of directors of West Coast Theatres, and his brother, Abe Gore, executive vice president, have moved their belongings out of the executive West Coast offices last Saturday.

They are no longer functioning in official capacities with the company.

## Ruth Roland's Series

Los Angeles, March 27. Ruth Roland, millionaire reality operator, is determined to return to picture work, and will produce a series of short novelty subjects in which she will help to write as well as act them.

Subject will be based on the question of "What Would You Do?" She is negotiating with Joseph Goldberg to release the pictures through First Division Distributors.

## "Passion Play" Players

Toledo, March 27. Adolphe and George Passenacht, featured actors in the annual presentation of the "Passion Play," will make their first American public appearance in the Vita-Temple theatre week commencing March 31.

They will participate in a pantomimic prolog to the silver sheet presentation of the "Passion Play," enacting the same roles they play on the screen and yearly at Freiburg, Germany.

## 7-Reeler in 22 Days

Los Angeles, March 27. Paul L. Stein produced "Man Made Woman" featuring Leatrice Joy, in 22 days. It established a precedent for time spent on a seven-reel feature at the Pathe-DeMille studios.

## FILM BOARDS, TOO, IN CHICAGO JAM

Not Mentioned in Federal Court Proceeding Started by the Attorney General Under Anti-Trust Law Against Chicago Exhibs Ass'n Refusing Delivery of Film During Strike Last Fall—"Information" Proceeding of Value to Oppressed Exhibs if Successful

## HOPES TO CONVICT

Washington, March 27. Action by the Department of Justice, not unexpected and reported in "Variety" several weeks ago, in filing an "information" in the Federal courts in Chicago charging a violation of the anti-trust laws is looked upon here as the beginning of a complete investigation of the Film Boards of Trade.

Though constituting a criminal proceeding it is not as severe as seeking an outright criminal indictment. The "information" filed by the district attorney is technically an allegation on his part. By filing the "information" instead of seeking a direct criminal indictment, it will add exhibitors denied films to file damage suits for triple damages, if government wins. A record of the proceedings will practically win any damage suits brought by exhibitors, it is stated here.

Though the department's announcement of Saturday last does not specifically name the Chicago Film Board of Trade, which, it is alleged, engineered the move to cut off the film supply of those houses desiring to remain during the strike last fall, it does name the M. P. Exhibitors' Association of Chicago, Inc., 12 individuals as managers of the various exchanges, and 11 film producing-distributing companies.

Individual companies named are M-G-M, Par., F. N., Universal Film Exchanges, Inc.; U. A., Fox, Pathe, P. B. O., Vitaphone, Columbia and Renown Pictures, Inc.

Chicago Exhibitors' association is stated to have an approximate membership of 175 individuals, co-partnerships and corporations, engaged in operating theatres in that city. Number of houses controlled is set at 300, or 80 per cent of all houses in Chicago. E. D. Miller and Edwin Silverman, respectively, are listed as president and secretary of the association.

The "information," upon which the department hopes to indict and then convict, sets forth that on Aug. 29, 1927, "a labor dispute arose in Chicago between the Orpheum Circuit, Inc., a member of the defendant Exhibitors' association, and the Motion Picture Operators' Union, and that the union called a strike against all the theatres operated by the Orpheum Circuit." It is further set forth that on the same date the Exhibitors' association and its members agreed to close all their picture theatres and to institute a lockout for the duration of the labor dispute against all union members.

"Conspiracy" Department charges that to make this lockout effective it was "agreed to induce and to compel the closing of each and every motion picture theatre in Chicago whether operated by a member or non-member of the Exhibitors' association, and that on Aug. 30, 1927, the defendant exchange managers, acting within the scope of their authority from the defendant distributors, entered into an understanding and agreement with the Exhibitors' Association in accordance with which they refused to release, transport, supply, and deliver motion picture films to any and all motion picture theatres in Chicago." (Continued on page 11)

## VITA'S PLAY TALKING FILMS AS ROAD SHOW SUBSTITUTES?

Warner Bros. After B'way's Legit Hits for Recording—Dramatists Required for Dialog—Major Warner Surveying Europe as Added Market for Vita

## Living Trade Mark

M-G-M contemplates sending its trade-marked lion, "Leo," around the world as a publicity stunt, along the lines of their trackless train a couple of years ago. The plan is in formulation and may be cracked within the next month or two.

A cub of "Leo," called "Leo, Jr.," was taken back to Australia as a mascot by David Lake, Australian delegate to the recent M-G-M international sales convention.

Warner Bros. are negotiating for the Vitaphone of successful Broadway stage productions. By next season, it is understood, two or three legit hits, with the original New York casts, will be released throughout the country as talking pictures.

"The Trial of Mary Dugan" was first scheduled by Warners as the initial stage show to be Vitaphoned. Owing to the heavy grosses locally possible some of the best known (Wood's) is now unwilling to release picture rights which may not be available for two years.

All of 26 Warner productions for next year, according to Major Albert Warner, directly in charge of Vitaphone distribution, will have Vitaphone talking accompaniment. Following these are to come several specials with elaborate talking and singing parts.

In addition to the Fanny Brice and Al Jolson specials to be made, Warner Bros. have submitted proposals for some of the best known legit stars on Broadway to appear in talkers. Major Warner stated that the demand for legitimate players in talking pictures will be considerable. It will also be necessary to acquire writers with a knowledge of the theatre for the construction of effective speaking lines, an art with which Hollywood title writers are not on good terms.

Indications are that talking pictures may eventually usurp the place of the legit road show, which has become practically extinct. In addition to Warner, accompanied by Mrs. Warner, sails for Europe to determine Vitaphone possibilities abroad. Reports brought back by H. M. and Jack Warner indicate that British exhibitors are almost ready to accept talking pictures generally.

Talkers for Continent It is understood that on his return from Europe, around May 9, Major Warner will draw up a schedule for European distribution which will include the release of a program of 12 talking pictures on the continent. In this number will be included "Tenderloin," "The Lion and the Mouse," "The Jazz Singer," a Fannie Brice production, another Jolson picture, two specials with Broadway legit stars heading the cast; "Noah's Ark," special, which has been in production studios or years and the most expensive picture ever produced by Warners, and possibly two or three Vitaphoned stage plays.

The drawback to European distribution of Vitaphone, to date, has been lack of equipment. Orders for Vitaphone equipment in the U. S. have become so heavy Electrical Research Products, manufacturing subsidiary of Western Electric, is two months behind on filling present orders for equipment and installation it is said.

Installation of Vitaphone equipment in France, Germany and Italy may be followed by studio production in each of these respective countries with native legit players to take care of language differences. Warner Bros. may produce "Vitas abroad" through local producing organizations in each of the countries. Herman Starr is in Europe at present for Warner Bros., also gauging commercial possibilities there for talking pictures. It is expected that within six months Western Electric will have enough equipment completed to render export trade feasible.

## NIBLO WRITING-DIRECTING

Los Angeles, March 27. For the first time in five years Fred Niblo is writing and directing the same story.

It is "Zandru" for M-G-M, to be made as soon as Niblo completes his present picture.

## SENSATIONAL PUBLICITY SALLY AROUSES FRISCO

Mgr. Cullen of Capitol Obligated to Lose 2 Feature Pictures by Refusing to Cancel Girl

San Francisco, March 27. Tiffany-Stahl exchange through H. M. Lentz, exchange manager here, withdrew its feature picture, "Wild Geese," from exhibition at the Capitol, where it was in its third and final week, when strong pressure was brought to bear by hundreds of club and church women, protesting the presence of the Capitol stage of Sally Whitcomb, local girl, who recently figured in a scandal.

William Cullen, house lessee, booked the Whitcomb girl to open for personal appearance starting March 19 in conjunction with the Tiffany-Stahl picture. Tuesday the storm broke, when club women and representatives of civic organizations appealed to the Public Relations department of the Allied Amusements of San Francisco, demanding steps be taken towards preventing the much-discussed girl from appearing in presentation.

Allied Amusements informed the protestants that the Capitol was an "outlaw" theatre, not in any way affiliated with their organization, so that nothing could be done. Pressure was then brought on the Tiffany-Stahl exchange, when pointed out to Branch Manager Lentz, that thousands of club women would put an embargo upon further T-S productions, he served notice on Manager Cullen and immediately withdrew the "Wild Geese" film.

Cullen quickly negotiated with Universal for "Wine" (reisau, featuring Clara Bow), but this also was withdrawn when Universal (which, like T-S, is affiliated with Allied Amusements) was told of the threatened embargo. Next Cullen secured a feature titled "The Road to Folly" (Sable Production) and operated Wednesday with this but refused to cancel the Whitcomb girl.

Blacklisting Sentiment against Cullen is strong among the numerous club organizations. Midweek some 12,000 letters were sent out to affiliated members, virtually extending a blacklist against the Capitol because of the Sally Whitcomb engagement.

The Whitcomb girl figured in an unsavory court trial recently. It finally resulted in the speedy acquittal of Jack Swisher on charges that he had attacked her during a drunken brawl in a local hotel. Lurid testimony was introduced and public sentiment was thoroughly aroused.

Cullen figured the girl box office and signed her at a small figure, but she acted as a boomersang.

# "HEART OF FOLLIES GIRL" TITLE TAKEN OUT OF CHI THEATRE ADS

George Jessel Gets Sole Credit for Big Gross of \$58,000 at Loop's Ace House Last Week—Oriental Creeping Back, \$41,500

Chicago, March 27.  
Weather Fair  
George Jessel, here in legit, Vitaphone and pictures, stepped into the "Dancing Feet" unit at the Chicago last week and brought \$58,000 into the house.

This without any aid from the feature, "Heart of a Follies Girl." Picture was so generally panned all mention of it was eliminated in newspaper advertising starting Friday, with three more days to play. It is believed, the first time such a procedure was ever followed at the Chicago.

Probably no other name on picture house stages has been given so distinct an opportunity to demonstrate his drawing power. Jessel's showing rated him among the ace names that have appeared in this city, including Paul Whiteman, Ted Lewis and Mae Murray.

Chaplin's "The Circus" left United Artists Thursday after a sudden drop-off had indicated it was through. The picture played five weeks and figured another, but out in favor of "My Best Girl"; \$17,000 for the last week.

"King of Kings" left after four weeks at the Erlanger, doing its best business when the shut notice was advertised. Estimated around \$17,500, with opening week only \$12,500.

"Chicago" Reputed at Home  
"Chicago" in its native city was a bloomer, rating "way down in its first week at \$14,000 in the Roosevelt. Notices unfavorable, all comparing the picture with the legit version and drawing sad conclusions. There seems little chance of recovery from this extreme local indifference. Second week at \$15,000. "Patent Leather Kid" continued mildly okay.

Consistent pickup of the Oriental with return to old style of Paul Ash stage show. It reached \$41,500 last week, still under average but catching up.

Third week of "Jazz Singer" at the Orpheum showed drop of only \$300 under previous week, keeping the film well above house average.

Estimates for Last Week  
Chicago (Public)—"Heart of Follies Girl" (F. N.) (4,500; 50-75). Second week for this house at \$58,000, all drawn by George Jessel on stage in Public unit; picture's title not advertised in last three days.

Erlanger (E. & Jones)—"King of Kings" (F. N.) (1,100; 45-55). Out after four weeks bringing highest money of run in legit, \$17,500; opened to \$12,500 and continued showing gain.

McVicker's (Public)—"Patent Leather Kid" (F. N.) (2,400; 50-75). This one took mild start at \$26,000 and continued mild with \$24,000 in second week; has panned here at \$26,000. Fox—"Horseman of the Plains" (Fox) (975; 50-75). Tom Mix in regular stamping ground did better than average, \$4,200; but not to his old standard. Picture liked by the devotees.

Oriental (Public)—"Tillie's Punctured Romance" (Par.) (3,300; 35-75). Not bad spot for this film; Paul Ash with improvise stage show is showing steady recovery; this time, \$41,500.

Orpheum (Warner)—"The Jazz Singer" (W. B.) (750; 50). Third week good with \$40,000, 15 weeks at \$10 just preceding this pop picture and scheduled for two-week booking in Marks Brothers' Grandada and Marbro, neighborhood theatres. Playhouse (Mifflin)—"Husbands or Lovers" (Ufa). "A Doll's House" (U. A.) (600; 50-75). Jannings import and Nazimova reissue brought above average, \$3,900.

Roosevelt (Public)—"Chicago" (Pathe) (1,400; 50-60). Flip in its own burg, opening to \$14,000; nothing wrong with exploitation but local indifference couldn't be overpowered.

State-Lake (Orpheum)—"Love Me and World Is Mine" (U.) (1,400; 50-75). Unusual advertising space devoted to picture and with Orpheum vaude brought better than customary bid; \$17,500.

United Artists (U. A.)—"The Circus" (U. A.) (1,702; 35-75). Too steep drop in business necessitated stopping after five weeks; last week, \$17,000; film had record opening at \$40,100.

Woods (Jones)—"Simba" (Johnson) (1,703; 50-\$1.65). Travelog rot \$9,000 in third week; opened to \$14,000.

## ALBEE, PROV., WITH FREAKS, BALLYHOOS

Dime Museum—Program Reverts to Type—Strand Did \$8,000 Last Week

Providence, March 27.  
(Drawing Pop. 300,000)  
Weather Fair

Plenty of good days and two bang-away department store business draws brought them in crowds to the city during the past week, but only one house could afford to shout over the b. o. Lenten spirit seems to increase its toll as the Easter season draws to a close. Majestic honed on its draw with "The Gaucho," along with Movietone and Vitaphone. At Fay's, "A Girl in Every Port" turned out to be a good combo, with five good acts. Carlton joined the constant bludgeoners with more of the reissues for the seekers of cut-price movies. At the Strand, Richard Dix in "Sporting Goods" paired up nicely with "A Woman's Way."

Back to its early dime museum days, the Albee house slayed them with extra shows, boosted tops and a ballyhoo that would have killed a big circus blast. Greatest assortment of human freaks, from sword swallower to two-sex wonders were pushed into vaude, and the Rhode Islanders came from farm and office to take in the freak bill.

Estimates for Last Week  
Majestic (2,500; 10-50)—"The Gaucho" (F. A.). Movietone and Vita. Good week at \$7,500.  
Fay's (Fay) (2,000; 15-50)—"Girl in Every Port" (Fox) and vaude. As usual, about \$7,000.

Carlton (Inde). (2,200; 15-50)—"Sporting Goods" (Par) and "A Woman's Way" (Col.). Paired well, around \$8,000.  
Carton (Inde). (1,474; 10-30)—"Black Jack" (Fox). "Passion" (T-S) and "On Strike of Twelve" (R.A.). Usual indie's price hunters for about \$2,350.

Uptown (Inde). (1,497; 15-35)—"The Wizard" (Fox). "Racing Romeo" (FBO) and "On Your Toes." Second-run shows with two changes, \$1,900.

'Prince,' Saenger, \$22,000; 'Enemy,' State, \$13,000

New Orleans, March 27.  
(Drawing Population, 500,000)  
Weather Clear and Cool

Outstanding picture last week was "The Student Prince" at the Saenger. Ahead of everything with over \$22,000. M-G-M helped materially by spending over \$1,000 in extra newspaper advertising for both "The Student Prince" and "The Enemy" at the Strand. The additional publicity helped the Strand to reach a total of \$5,000, business it has had in some time.

"Shepherd of the Hills" decided flop at Loew's State. It was a continuance of the State's recent, poor film. Reached \$13,000 with "Shepherd" and with inferior vaude minus box office draw lucky to do that much.

Lobby picked up with "Wickedness Preferred," while Tudor slayed with "The Slaver." Tudor will shortly sell the building, but the sale will not affect Saenger's lease of the house.

Orpheum had another light week with "Come to My House," the invitation not being accepted by the public.

Reissue of "Cameo Kirby" with John Gilbert, meant little to the Palace.

Estimates for Last Week  
Saenger (3,588; 45)—"Student Prince" cooking week at \$22,300.

Loew's State (3,218; 25)—"Shepherd of Hills." Fell below average; only \$13,000.

Strand (2,900; 50)—"The Enemy." Helped by heavy publicity, and fortunate to get \$5,000.

Liberty (1,800; 50)—"Wickedness Preferred." Title helped, with gross runnery, \$12,800.

Orpheum (2,400; 50)—"Come to My House." Has not shown much since adopting grind policy. \$7,300.

Palace (2,300; 40)—"Cameo Kirby." Reissue, even with popular star, seldom clicks here. Palace dipped again, \$3,700.

Tudor (1,800; 40)—"The Slaver"; light at \$1,100.

## BIG HOUSES UNDERSELL FOR PITTSBURGH MATS

Penn and Stanley Go After Afternoon Trade and Get It —"Wife Savers" Slow

Pittsburgh, March 27.  
Weather Fair

With the Penn and Stanley underselling other houses in the afternoon matinees at the two theatres were practically capacity all week with the other 50 per cent. off normal.

"Rose-Marie" at the Penn did \$32,000, better than expected, due to the local popularity of Joss Crawford, whose past pictures have built her up to a draw.

Aldine did poorly with "The Opening Night," starring Claire Windsor, gross not more than \$10,500.

Stanley, playing Billie Dove in "The Heart of a Follies Girl," took no chances and booked Gus Edwards along with the feature, doing a nice business. Two reissues adorned the Cameo screen, the pictures being Clara Bow in "Keeper of the Bees" and John Gilbert in "St. Elmo." Winnie Lightner, headlining at the Davis, dropped out Tuesday. "Wife Savers," Beery-Hutton picture at the Grand, did so-so.

Estimates for Last Week  
Aldine (Loew) (2,000; 25-35-50).—Five acts and "Opening Night" not intended to draw. Gross, \$10,500.  
Cameo (U.) (400; 35-40).—"St. Elmo" and "Keeper of the Bees," about \$2,800, fair for this house.

Davis (Smith) (1,100; 35-50-75).—"The Wise Wife" and vaude, affected by loss of headliner, Winnie Lightner, pleasing illness Tuesday.

Grand (Stanley) (2,700; 35-50).—"Wife Savers." Beery and Hutton kept women away and matinees weak. About \$7,500.

Penn (Loew) (3,600; 25-35-60).—"Rose-Marie" and Public. "Dancing Brides" well liked; \$32,000.

Stanley (Stanley) (3,323; 25-35-60).—"Heart of Follies Girl" and Gus Edwards Revue, very good.

## MIDLAND, K. C., CUTS NIGHT TOP TO 50c.

Town Can't Drag Itself Out of Low Gross Rut—Midland Led with \$18,000

(Drawing Pop. 700,000)  
Weather Fine

Kansas City, March 27.  
Last week just another for the amusement, all suffering. Managers will be glad when the Lenten season is over, as some of them attribute the poor showings of the box office to the Lenten season.

Loew's Midland, at 60c. top, nights and Sundays, has reduced to 50c, with 25-35 for mornings and afternoon matinees. The picture was due to Saturday openings March 31 after several weeks of Friday starting. This change is caused by the re-opening of the Loew's Palace. These shows will come in from St. Louis instead of Des Moines, as heretofore.

Liberty Independent, with "Patent Leather Kid" in second run downtown, has held the picture for the second week, getting 50c. for the nights, the same as the Mainstreet charged for the first run a month ago, with a big stage show added.

Estimates for Last Week  
Loew's Midland—"Divine Woman" (4,000; 25-35-50). While local reviewers have never been very strong for Greta Garbo, and the same goes for many of the fans, they gave her a break in this picture.

Newman (Loew)—"South Sea Love" (F. B. O.) (2,350; 25-50). Good vaude bill would have brought more than \$13,500 with better film; not a bad week, however. "Coney Island" and "current started off well, clearing \$18,000.

Mainstreet (Orpheum)—"Heart of a Follies Girl" (3,200; 25-50). Another reversal of fortune for Billie Dove, one of the town's best bets on screen. Story lacks entertainment and picture just another one.

Pathe (Loew)—"Living" (2,200; 25-50). Regulars like shows light; this light enough to suit all. Stage show good, \$9,300.

Newman (Loew)—"The Show-down" (1,980; 25-35). George Bancroft's first appearance as lone star for Paramount. Handles himself quite ably in numerous dramatic scenes. Papers gave star and picture good notices, but business did not respond. Only around \$1,800.

Liberty (Liberty) (2,500; 25-50). Second run, Liberty grabbing it before going to suburbs. At the Mainstreet four weeks ago, it had a record, but failed to stand up as expected this time, although held for second week, \$3,100.

Orpheum's screen feature was "The

## DETROIT NEAR NORMAL; \$39,000 FOR "DOVE"

Believe 'Follies Girl' Title Drew 'Patsy,' \$25,000 at Capitol —Week's Strong Pictures

Detroit, March 27.

Straight film houses, all in the second or third week of their respective runs, dropped considerably last week. Business otherwise at about the seasonal average, with the two stage band stands holding up particularly well.

Climate provocative of airing the body. Lots of folks, mainly women, accomplished their ozone snatching downtown, and an increase in droppings in consequence.

"Patent Leather Kid," on second stop in town after a previous spec run, was withdrawn from the Madison, with a record of one good week against two comparatively bad ones.

While now obviously washed up in the downtown district, the Earle mess darab seems ripe for the neighborhoods. Surprisingly little notice accorded its latest try, but the three weeks on a return booking will, no doubt, have a little effect on it.

Sparse but not unexpected attendance for "My Best Girl's" second week might be looked upon as second in the downtown district in view of the fact that the house has finally devoted some attention to billboard exploitation. The 24-sheet flourish, commenced last week, ought to bring an up-down and some favorable locations have been procured.

The Michigan accomplished an almost slight rise and now appears to have ducked all ill effects of Lent. "Heart of a Follies Girl" a disappointment here as a film, but the title secondarily drew, Capitol, added by the usual Hearst pressure, this time for "The Patsy," also improved a bit and is now back at practically its average pace. Improvement in stage fare at the house contributed in the holding of gross.

Adams dropped to a rare low with the second week of "Beau Sabreur" and ended it. "Beau Sabreur" might have cleaned up if spotted for a week with stage stuff elsewhere.

"Sunrise," now going into its eighth week, declined further at the Washington; yet they're holding it. "Mother Machree" slated to follow, but no advance stuff out. Oriental drew a better vaude, but not usual, but weakened in the screen department. Pulled out with \$500 better than the previous week. State came with a better vaude, but warmed up last week with the information it will turn stage band in two weeks. "Finders Keepers" last week under average of screen offerings here.

Current week has one of the best picture lineups in months. Increased patronage over the last week, and the picture, "Front Shows" "Student Prince," Madison; "The Crowd," Adams; "Coney Island," Oriental; "Taka Chance Week," Madison; "Surreal and Son," U. A., among the new ones.

Estimates for Last Week  
Adams (Kunsky)—"Beau Sabreur" (Par) (1,700; 50-75). Low second week for any film at \$10,000; prominent in the picture, but removed this week for "The Crowd" (M-G).

Capitol (Kunsky)—"The Patsy" (M-G) (3,450; 50-75). Patented publicity for Davis picture and slight jump in gross; better stage bill also accountable in \$25,000.

Madison (Kunsky)—"Patent Leather Kid" (F. N.) (1,976; 50-55). Rebound engagement apparently felt after good opening week; \$11,800 for third and final.

Michigan (Kunsky Public)—"Heart of a Follies Girl" (F. N.) (4,100; 50-75). A disappointment as film, but big okay; \$12,000.

Oriental (Madison)—"South Sea Love" (F. B. O.) (2,350; 25-50). Good vaude bill would have brought more than \$13,500 with better film; not a bad week, however. "Coney Island" and "current started off well, clearing \$18,000.

State (Kunsky)—"Finders Keepers" (3,000; 25-75). Low again with \$10,500; little matters now until advent of band "Beau Sabreur" and "Sunrise."

United Artists (U. A.)—"My Best Girl" (U. A.) (2,000; 6-65). Pickford backed down to \$15,000 after wisely good first week, pulled out for second lap for "Surreal and Son" (U. A.); start of latter denotes three weeks pace.

Washington (Fox)—"Sunrise" (Movietone, Fox) (1,778; 35-50-55). Lowest yet at \$3,500; only one acceptable cause for remaining, although house not losing much, if at all, by holding it.

Liberty announced: "Mother Machree" will follow.

Mad Hour (Uptown) had "Truxton King" in connection with "stage presentation, and the Globe, "The Silver Slave," "The Racing Romeo" and Bridge stock, all for 50c. top, nights.

## CONDENSED IRENE, FILM, STYLE SHOW, \$21,000

Big Week in Minnesota State —"Chicago" Badly Censored But \$8,000 in 2d Week

Minneapolis, March 27.  
(Drawing Pop. 500,000)

Business here last week took one of those swift sudden spurts typical of the present stock market and seemingly so characteristic of this town. Itallo hummed as customers swarmed into it in impressive numbers and the aggregate grosses were the largest since "The Jazz Singer" week.

In its week as a presentation house, State, F. & R., did a whole of a business, flirting with \$20,000. Eddie Ruben and H. D. Eisenstein conceived the idea of putting the second-annual style show in a tabloid production of "Irene" and the attraction caught on like wildfire. The musical comedy has been offered here on a number of occasions by road companies, twice by the local dramatic stock organization and several times by the tabloid musical comedy company at the Palace, but several years have elapsed since its last presentation. Time was ripe for revival or it might have been the novel tie-up with the style show. At any rate, the folks came.

The new 4,100-seat Minnesota theatre, which opened last Saturday, supplants the State as the town's leading presentation theatre. With its inaugural, F. & R. and Public became partners in the operation of all the loop first-run houses in Minneapolis and St. Paul.

Minnesota's advent was awaited with apprehension by other house managers who fear it will monopolize most of the business, at least for a time. Its effect on State, the Hennepin-Orpheum will be watched.

Other houses last week benefited from the State's overflow. Good exploitation and the picture brought them into "Chicago" at the Garrick, and, although the badly slashed picture made none too favorable an impression, it enjoyed corking patronage and held over.

In its second and final week "The Legion of the Condemned," at the Strand, played to a packed house. Hennepin-Orpheum continues to suffer from its unpopular policy, although, at that, it had its best week since the change to the new policy and reduced prices was instituted—but a none too good week, at that. When they can't draw the house, \$12,000 in the box office with that, they can't fare the aforementioned prices there's something radically wrong. That's something is the policy.

Other houses did so-so. A Madge Bellamy picture helped the Pantages a little.

Estimates for Last Week  
State (2,500; 60)—"Smart Set" (M-G-M) and stage show. Comedian William Haines, highly pleasing picture, continued version of "Irene" and semi-annual style revue box office knockout. Picture pleased immensely. Around \$19,000.

Garrick (F. & R.) (2,000; 60)—"Chicago" (Pathe). Picture, with numerous reels slashed out of it, disappointed, but drew nicely. About \$9,000. Held over.

Strand (F. & R.) (1,500; 60)—"Legion of the Condemned" (Par.). One of the best liked pictures in town. "The Legion of the Condemned" (Pathe). Picture not so much but vaude good at price. Amusement bargain but the public continues to refuse to buy. Around \$11,500.

Kentucky Justice, a one-act, helped draw. Best week under new policy.

Pantages (Pantages) (1,900; 25-50)—"Past the Midnight Hour" and vaudeville. Madge Bellamy magnet here. About \$6,000. Good under circumstances.

Hennepin-Orpheum (Orpheum)—"The Legion of the Condemned" (Pathe). Picture not so much but vaude good at price. Amusement bargain but the public continues to refuse to buy. Around \$11,500.

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# TALKING 'TENDERLOIN' AND '98' START WELL AS \$2 SUPERS

Griffith Film Lifted Paramount to \$70,000—Cartoon "Father" Let Down Capitol at \$52,500—"Noose" Gave Strand Dandy Week With \$34,600 and H.O.

Broadway had nothing to get hysterical about last week other than to discuss the incoming "Trail of '98" and easting longing looks toward April 8. Business has not been good of late, and, now that the main income tax tap is past, it's just Lent and nothing else.

The new M-G-M super drew mixed comment and notices, but in nine performances at the Astor ran up \$10,100, very big for this does not count the premiere and 400 ticket giveaway to the press.

Other activity among the \$2 films is that "Machree" and the Glens for the Times Square, where it opens April 9 and "Sunrise" departs after almost 23 weeks. "Street Angel," another Fox picture, comes into the Globe Easter Monday. This temporarily quells the Fox plan of four \$2 houses on Broadway, the fourth being unavailable. "Garden of Eden" sent the Paramount to just \$11 short of \$70,000, giving Corinne an edge over Pola. The Roxy's second week of its initial run will build up smartly at \$105,000, and the house is currently playing "The Jazz Singer" with Vitaphone accompaniment for two weeks.

Among the program pictures "Legion of the Condemned" was the standard film of the week, just missing \$50,000 on its inaugural seven days at the Rialto. At the Rivoli Fairbanks dipped \$11,000 to \$27,000, and the Strand had a pretty good bag in \$14,000 on which to come over "The Noose." After doing \$9,300 for the second week of "Ivan," the Cameo held this picture for third week, but "Modern Du Barry" didn't mean much for the Colony's final week at a grind, turning in \$7,500.

"Four Sons" continues ahead of \$11,000, while "Machree" is claimed to be hovering around that figure. "Uncle Tom's Cabin" figures to become around \$7,000, and "Tenderloin," W. B.'s \$2 talker, did \$17,150.

**Estimates for Last Week**  
Astor—"Trail of '98" (M-G.) (1-nice start following mixed notices in getting \$10,100 in nine performances; running even with "Big Parade" on opening week, and conceded first rank in picture at this house since "Parade.")

Cameo—"Ivan the Terrible" (Amkino) (\$49; 50-75) (3d week). Russian film, with good reviews in here; U. lease expires in May although holding option.

Capitol—"Bringing Up Father" (M-G.) (4,620; 45-50-75-\$1.65) Comedy from cartoon strip didn't mean thing; low week at \$52,500. Carroll—"Simba" (997; \$1-12) (10th week). Animal picture, parts this Sunday, after which way oversteering its predicted sojourn by film bunch; hanging around \$8,000 and \$9,000.

Central—"Uncle Tom's Cabin" (U) (\$22; \$1-32) (21st week). Made no financial impact on Street and just going along; with U's Colony picture daily, this picture is being in here; U. lease expires in May although holding option.

Colony—"Modern Du Barry" (Ufa) (1,980; 35-50-75). Final week of grind saw \$7,600 for German picture; not good total; house used triple header of Jennings, Chaplin and Lloyd over week-end; Wednesday (tonight).

Criterion—"Wings" (Par) (836; \$1-42) (33d week). Old favorite of Street and par along giving \$15,000 a lot of time; last week \$15,200, improvement and sure through hot weather; over in Brooklyn, at Telier, \$12,300, drop of 100 on second week of repeat date.

Embassy—"Two Lovers" (U. A.) (596; \$1-16.5) (2d week). First picture other than M-G. to play this house; opened Thursday night, drew conflicting press opinions.

Gaiety—"Four Sons" and Movie-tone (Fox) (308; \$1-32) (7th week). Staying over \$11,000; considered satisfactory.

Globe—"Mother Machree" and Movie-tone (Fox) (418; \$1-16.5) (4th week). Leaves here April 8 for Times Square where "Sunrise" quits after quiet stay of almost 23 weeks; "Street Angel" (Fox) went at this house, but just short of \$11,000 claimed for "Machree" here last week.

Paramount—"Garden of Eden" (U. A.) (3,668; 35-50-75-99). Corinne Griffith beat Pola Negri's previous week by \$7,900, in doing \$70,000; gross better than house

## "LAST COMMAND" LED MILWAUKEE, \$21,000

"Chicago" in 2d Wk. at Garden Good at \$8,000—Palace with Stage Names Drew \$19,000

Milwaukee, March 27. (Drawing Pop., 650,000) Weather Ideal

Evidently Fox-Midwesters forced over \$8,000. Wisconsin have realized that they need more than an elaborate stage show to pass \$20,000 consistently and as result are shoving across some real names in time. House easily carried off the bacon last week with Jennings' "Last Command," to better than \$21,000. Other houses trailing, mostly far below.

Vaudeville names, two headliners, gave the Palace a great break on the week, although the film meant little to the "Chicago," at the Garden, also a fill.

**Estimates for Last Week**  
Alhambra (U)—"Cheating Cheaters" (U) (1,800; 25-50). Good stage show helped but picture pleased, with business picking up as week progressed.

Garden (Brin)—"Chicago" (Pathe) (1,200; 25-50-75). Second week for film and held up well; gross slumping to \$5,000. Vaudeville biggest draw here. Around \$7,200.

Merrill (Midwestco)—"Gateway to Moon" (Fox) (1,200; 25-50). Dolores De R. usually big draw here but critics panned picture and showed effect on draw later in week, with gross slumping to \$5,000.

Miller (Midwestco)—"Peaks of Destiny" (Par) (1,400; 25-40-50). Stage band show did well enough but UFA film failed to make fans dig much deeper. Around \$6,000.

Palace (Orph.)—"Chicago After Midnight" (FBO) (2,400; 25-50-75). Fannie Brice and Nance O'Neill on stage did drawing; \$13,000.

Strand (Midwestco)—"French Dressing" (F. N.) (1,200; 25-50). H. B. Warner, poor credit used, though the current did not help any too much. Around \$5,000, as usual.

Wisconsin (Midwestco)—"Last Command" (Par) (2,800; 25-35-50). Jennings' did business again, backed with big stage show. Led procession at over \$21,000.

**"Abie" at 44th St.?**  
With Paramount's production of "Abie's Irish Rose" ready for exhibition, negotiations have been opened and are pending for placing it in the 44th Street Theatre.

open probably in April at \$2. open probably in April at \$2. open probably in April at \$2.

Two prints of "The Wedding March" are due in New York in two weeks. It will then be determined whether to put the picture out at \$2 subject or cut it in half for program release as two feature-length subjects.

has been getting of late although total not unusual on this site.

Rialto—"Legion of the Condemned" (Par) (1,600; 35-50-75-90) (2d week). "Wings" credited with helping this sequel air film which started by breaking week-end house to \$14,850; business warranted the midnight shows tacked on following opening.

Rialto—"The Gaucho" (U. A.) (2,200; 35-50-75-90) (3d week). Fairbanks took fair sized slip in second week; at \$27,000, slip of \$14,500.

Roxy—"Dressed to Kill" (Fox) (6,205; 50-75-\$1-16.5). Second week of anniversary show satisfactory at \$27,000. "Vita" current for two weeks; production staff preparing Easter show.

Strand—"The Doctor" (F. N.) (2,900; 35-50-75-90) (2d week). Barthelemy did well enough to hold over; one of few houses to show anything in generally off week.

Warner—"Tenderloin" and Vitaphone (W. B.) (1,360; \$1-42) (3d week). Public giving talker healthy attention, as \$17,150 indicates.

## Fox, Wash., With \$24,000, Headed Wobbly List

Washington, March 27. (White Pop., 450,000) Weather unseasonably warm. Adding feature picture and cutting off two from original number of acts, making it six at Keith's, which became effective yesterday (Monday), failed to cause any comment among the regular picture house managers. Only interest apparent was the sudden switching from a grind to a modified two-day and added quarter on the admission scale.

Business was spotty. Two houses took steady upward climbs—Fox and Earle, former of "Forbidden Women" and Stebbins presentation, including Jan Garber's band, and the latter with "Shepherd of the Hills" and the Hyman presentation plus a new m. c. Leon Navara. Other houses went reverse.

Palace, with an assured consistent trade, lost a couple of grinds because of "Doomsday" not meaning much in the way of a title to the regulars. Eddy and Public helped, though no complaint on picture from those in.

Earle spread the advertising on Navara and his "Gauch" but the picture, based on a widely read book, aided considerably. Navara seems a good m. c. bet.

Palace, with "The Gaucho" failed to top the stop mark to make a third week, though booking jam may have had something to do with it. Columbia gave above average second week.

Second week of "Legion of Condemned" at Met got business, while the Rialto, with "The Gaucho" and "Private" and a revival of Lloyd's "Grandma's Boy" got more than most expected.

**Estimates for Last Week**  
Columbia (Loew)—"Gauch" (U. A.) (1,400; 35-50). Not bad second week, but not enough to go third, possibly \$8,500. Above average second week.

Earle (Stanley-Crandall)—"Shepherd of the Hills" (F. N.) and Hyman presentation with Leon Navara m. c. (2,300; 25-50). Navara seems a good m. c. bet. Earle gave house worst of it as "Doomsday" recovery strong, with divided credit to new m. c. and picture from former of "Gauch" and "Private" back to about \$11,000.

Fox (Fox)—"Forbidden Woman" (Pathe) and Stebbins presentation; also Jan Garber and his band, continued in uphill fight, topping every thing last week by good margin at \$24,000. Around \$24,000.

Met (Stanley-Crandall)—"Legion of Condemned" (Par) (1,618; 35-50). Second week to good figure; maybe \$7,500.

Palace (Loew)—"Doomsday" (Par) and Public unit (2,363; 35-50). House did not make much in Wesley Dwyer credited with stifling doubt in regulars' minds created through picture title and stopping when it was needed for greater skin than two grand recorded; \$15,500.

Rialto (U)—"Buck Private" (U) and "Grandma's Boy" (revival) (1,978; 35-50). Even bargains failed to boost takings much, though it did better than most expected; maybe \$7,000.

**Double Serials Helping**  
Topeka's Vaudfilm House

Topeka, March 27. (Drawing Pop., 85,000) Weather Fair

Spring weather with Lent and bookings of ordinary program still helped to keep the business down to about the same level of previous week, when the spring slump started.

"Old Ironsides" at the Orpheum for a return week did much better than when the film was shown at the Grand as a road show last fall, but at that, the box office take was not much above normal. Prologue "Rose-Marie" at the Jayhawk and giving it an extra day's run didn't help much, the fans liking "Buttons" by Jackie Coogan better.

At the Novelty (vaudeville) business continued to hold up, but the box office was just ahead of the serial. The theatre is playing double serials and the vaudeville chapter play is responsible for a measure of the good showing.

**Estimates for Last Week**  
Grand (1,400; 75) (National). Waddell Players Stock dropped \$2.50, that started three weeks ago; \$17,000.

Novelty (1,100; 40) (Crawford). Serial pictures on screen first last week, but business good for steady business despite conditions. Bills mediocre; \$2,600.

Jayhawk (1,500; 40) (Jayhawk). Serial picture on screen first last week, but business good for steady business despite conditions. Bills mediocre; \$2,600.

"Rose-Marie" and ended the fourth day in center of bill Jackie Coogan's "Buttons" hit for two days; \$2,600.

Orpheum (1,200; 40) (National). "Old Ironsides" back for picture houses, drew more people than when here as par show, but the didn't pay whole lot; \$1,700.

Cozy (400; 25) (Lawrence). "Woman Walk" first half fair draw. "Midnight Rose" last half picture, making week's total under average, \$800.

## "PATSY," "CROWD" DOWN IN L. A.; DAM DISASTER HURT EVERYTHING

Davies Film, \$23,400 at State and Vidor's Opus, \$9,400 at M. D.—Met, \$25,000 for 9 Days of Beery-Hatton—\$7,900 for Silks

## HAINES' "SMART SET" SMACKS BALTO, \$22,000

Gilda Gray in Person and Film Couldn't Hold Flappers—"Big City" Big on Second Run

Baltimore, March 27. (White Pop., 750,000)

The feud between the Motion Picture Operators' Union and the small neighborhood exhibitors came in for some more publicity when the Baltimore Federation adopted resolutions asking Mayor Broening to conduct an investigation of recent fires in picture houses.

Edward D. Egan, executive secretary of the Allied Building Trades Council, and a member of the committee to bring the matter to the attention of the city, declared that in recent months there have been fires in nine houses where, he asserts, the blame can be traced to "inexperienced men" who were operating the picture operators have been out of the neighborhood houses for many months following a disagreement over wage scale with the exhibitors. The latter organized a new operators' union and school to replace the members of the old union. It is these men that the resolution refers to as "inexperienced."

Business fair to less than that, with the pre-Easter let-up in evidence.

**Estimates for Last Week**  
Stanley (Stanley-Crandall)—"Devil Dancer" (3,600; 25-50). Got big money opening. Gilda Gray in person. Males predominating, however, and yielding flapper matinees draw to Century. Not up to big scale. Had a draw of previous week. Around \$21,500.

Century (Loew-U. A.)—"The Smart Set" (2,074; 25-60). Haines popular and appeal to house record. "Smart Set" great card for the flapper afternoon trade. This film showed that Lenten let-up doesn't apply to the younger generation. Around \$22,000.

Valencia (Loew-United Artists)—"The Last Command" (1,500; 25-60). Jennings film satisfactory to older generations that observe Lent, and consequently didn't get out its full potential public. About \$13,000.

New (Whitehursts)—"Publicity Madness" (1,800; 25-50). This moderate-sized house has a sensible business record for months, and last week was first break. Week title plus light picture most of answer, although stiff opposition and season contributed to it.

Rivoli (Wilson Co.)—"Mad Hour" (2,500; 25-60). Elinor Glyn stories popular and night trade reported ok. Matinees good.

Garden (Schanbergers)—"Judgment of the Hills" and K-A vaude (3,200; 25-50). Belle Baker, long popular in her home town, big draw. Business consequently better than previous week. Season and general economic conditions affecting. About \$18,500.

"Wild Geese" and K-A vaude (3,200; 25-50). Up from recent slump, although still striking as easy stride. All things considered, satisfactory.

Parkway (Loew-United Artists)—"The Big City" (1,000; 15-35). Chaney film knock-out in this town. After his business at Century moved uptown and at low scale and small capacity, about \$4,600.

**Good Bills Fall to Get**  
Good Money in Buffalo

Buffalo, March 27. (Drawing Pop., 900,000) Weather Excellent

Picture grosses down last week, and plenty. For four weeks takings have been below average.

**Estimates for Last Week**  
Buffalo (Public) (3,600; 30-40-65). "Take a Chance," week. Whole of a good show, succumbing to general conditions. Nothing exciting. Over \$25,000.

Hi (Public) (2,400; 50)—"Breakfast at Sunrise" (F. N.) and vaude. After his business on good averages, although running behind. Comparatively, Hip okay, but comparatively less, as elsewhere, don't pay the bill; \$15,000.

Great Lakes (Fox) (3,100; 35-50). "Love Me and World is Mine." Movie-tone and vaude. House took \$15,000. Vito to one subject. Rip-ple show and probably the most for money in town last week. Not over \$19,000.

Los Angeles, March 27. (Drawing Pop., 1,450,000—Weather Clear for Week)

All took it on the chin last week. Folks had not gotten over the dam break disaster and sort of relished reading the investigation reports.

Biggest disappointment was the showing of "Patsy," Marion Davies' picture at Loew's State. The Davies name at this house is usually good for about \$30,000. Hearst's State put on lots of extra steam and space, and Eddie Peabody was in his final week, but when noses were counted final returns were far short of \$25,000.

Metropolitan had the Beery-Hatton "Partners in Crime" and held over the Society is better business as stage attraction for extra nine days. With all of this playing time only around \$25,000 was tabbed. Ninth week of "The Circus" at the Chinese, skidded a couple of "grand," with allowances for an extra morning matinee for the kiddies.

Tenth week of "Wings" held up pretty well while the third week of "Patent Leather Kid" at the Criterion dropped about \$2,000. Carthy Circle and "Four Sons" in its fourth week, dropped around \$3,000.

Third week of "Sadie Thompson" at the United Artists dropped \$6,000. Even at this time, the former had been accustomed to for second weeks on previous films. Million Dollar was no place for "The Crowd" in New York. This one had great advance campaign but did less business than "Legion of the Condemned" brought in on final week.

Strangely enough, the two houses in the neighborhood sections, Egyptian and Boulevard, jumped ahead of the work before. The former had a \$250 increase with "The Big City" and the latter \$400 with "Valley of the Giants" and Gene Morgan.

**Estimates for Last Week**  
Grauman's Chinese (U. A.)—"The Circus" (U. A.) (1,963; \$50-150). With \$100,000 in 15 instead of 14 performances, house dropped to around \$21,000. This is \$4,000 above the stop limit.

Carthy Circle (Miller-W. C.)—"Patent Leather Kid" (Fox) (1,500; 50-150). Around \$3,500 below week before; matinees rather light but nights fairly good; an even \$7,700.

United Artists (U. A.)—"Sadie Thompson" (U. A.) (2,100; 25-110). Special 35 cent mats, before 3 p. m., are great help; picture skidded \$5,000 from week before, but made money for house at \$14,000.

Million Dollar (W. C. Pub.)—"The Crowd" (M-G.) (2,500; 25-50). Crowd did not get down to the third street temple of amusement to see this on its initial week. Trade light with picture placed in front class by \$2,400.

Boulevard (W. C.)—"Valley of the Giants" (F. N.) (2,164; 25-50). Very good week for this Mill Silks opus; \$300.

Carthy Circle (U. A.)—"The Big City" (M-G.) (1,800; 25-75). Lon Chaney reason for the \$3,000; allows house almost \$2,000 profit.

Loew's State (W. C. Pub.)—"The Patsy" (M-G.) (2,500; 25-50). Heavy press support and final week of Peabody on stage did not bring this Marion Davies film average trade of her other pictures. At this house; disappointing at \$23,400.

Metropolitan (W. C. Pub.)—"Partners in Crime" (Par) (3,555; 35-75). The presence of Public units coming in, this one held for nine instead of seven days; no enthusiasm by being around \$25,000.

United Artists (U. A.)—"Sadie Thompson" (U. A.) (2,100; 25-110). Special 35 cent mats, before 3 p. m., are great help; picture skidded \$5,000 from week before, but made money for house at \$14,000.

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Loew's State (W. C. Pub.)—"The Patsy" (M-G.) (2,500; 25-50). Heavy press support and final week of Peabody on stage did not bring this Marion Davies film average trade of her other pictures. At this house; disappointing at \$23,400.

Metropolitan (W. C. Pub.)—"Partners in Crime" (Par) (3,555; 35-75). The presence of Public units coming in, this one held for nine instead of seven days; no enthusiasm by being around \$25,000.

United Artists (U. A.)—"Sadie Thompson" (U. A.) (2,100; 25-110). Special 35 cent mats, before 3 p. m., are great help; picture skidded \$5,000 from week before, but made money for house at \$14,000.

Million Dollar (W. C. Pub.)—"The Crowd" (M-G.) (2,500; 25-50). Crowd did not get down to the third street temple of amusement to see this on its initial week. Trade light with picture placed in front class by \$2,400.

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# "SILK LEGS" RAN INTO MONTREAL LEAD; \$14,500

Heavy Outside Opposition Last Week—Stage Show Saved Capitol—"Noose" Hurt

(Drawing Pop, 600,000)

A heavier show week than usual, with both legit houses going, five major hockey games and even the churches offering shows at \$2 top thinned off the fans and downed grosses in most houses, with Loew's coming out top of the bunch, and even \$2,000 up from previous week with \$14,500. St. Patrick's Day and Sunday helped a lot, but too many attractions rest of week offset this. Capitol featured good presence for its pictures and this turned "Rose-Marie" into a normal gross. The big songs in the musical comedy were built up in a good and several good songs were engaged to put it over. Since the play has been sung here about seven times in the past couple of years, it had not so much of an appeal. Harry Dahn also put on some good short vaude, and those, together with a much above the average comedy, saved the week.

George Rotsky had an ordinary week at the Palace with "The Noose". This was not the fault of the picture, as it was a good one, but a good draw here, but counter attractions were too many. As a contract to the sob story feature this house also had a good week. Quicks! Lupino Lane comedy—The Palace augmented orchestra is beginning to get quite a following here. Loew's had a below average stage show, but the picture was better than out. "Silk Legs" brought them in on its name. At \$14,500, no kick.

Imperial had success with "Take a Chance With Me" and last week people kept coming. Result, gross, though somewhat off, satisfactory. Ten people knew so much about the picture before it hit this house that they guessed the bill during Mystery Week and won box seats. "Leopard Lady" filled in nicely, with next week in town. St. James United Church broke into the theatrical field with the Westminster Glee Singers, charging \$1 and \$2, and a good crowd. English choir from British cathedrals was worth admission price, but either public short after St. Patrick's Day or the church choir being turned to concert hall. Choir is touring Canada.

## Estimates for Last Week

Capitol (F. P.) (2,700; 40-85)—"Rose-Marie" (M-G-M). Harry Dahn put on stage act amounted to complete reduction of musical comedy with good voices for prolog. Stage acts saved bill. Business down \$2,000 from previous week to just under \$14,500. Palace (F. P.) (2,700; 60-85)—"The Noose" (F. N.). Barthelme very popular here and this kind of story also attracts heavy mob position and week full of big hockey games pulled down gross; \$10,500. Loew's (3,300; 45-75)—"Silk Legs" (Fox). Snap and titles and good name brought crowds. House topped all others in Montreal for week. Vaude much below average, but picture made up \$14,500. Imperial (K-A) (1,000; 35-80)—"The Leopard Lady" (Pathe). Fair picture, but made run away with everything. Down from previous week, but well up to average; \$8,500. Strand (U. A.) (800; 30-40)—"Wickedness Preferred" (M-G); "The Branded Sombreto" (Fox); "Topsy and Eva" (U. A.), and "The Sign of Honor" (U. A.). All together, \$5,500.

## 'NOOSE,' \$31,600, ST. L.

\$21,500 for Chaney at State—"Rose" Low With \$19,250

(Drawing Pop, 600,000)

St. Louis, March 27. Weather Fair and Cool. Estimates for Last Week. Loew's State (3,300; 25-35-60)—"The Big City" (M-G-M). With Lon Chaney minor usual grotesque make-up. On stage, "Dream Garden" unit; \$21,500. Missouri (Skouras) (3,800; 35-65)—"Rose of Golden West." Splendid photography, but weak plot; \$19,250. Ambassador (Skouras) (3,000; 35-60-65)—"Patent Leather Kid" (F. N.). At top, probably without stage. Ed Lowry, Ed Lowry temporarily away. Picture big and Barthelme—best; \$31,600. Grand Central (Skouras) (1,700; 30-75)—"Old San Francisco" (W. B.). Vita third week. Also four shorts; \$6,800. St. Louis (4,280; 35-65)—"Girl in Every Port" (Fox). Vaudeville bill.

Orpheum (2,200; 15-25-35-65)—"Fashion Madness" with Claire Windsor. Johnny Marvin. Vaude bill. Capitol (Skouras, small downtown house), "Chicago" (Pathe).

# Mild Toronto Weather Held Top Gross, \$11,000

Toronto, March 27. (Drawing Pop, 700,000)

Weather very mild. A spell of unusually mild weather spread over Ontario and kept cash customers from the theatres. Result was decrease, with top money of \$11,000 for "The Secret Hour" at Loew's.

This is a \$4,000 drop from the high of previous week, held at the Uptown, and a \$2,500 drop for the Loew house. Evening biz held steady, but afterwards found flickers relief off to empty pews. "Sorrell and Son" (U. A.) was the biggest individual draw of the week, this season. Jack Arthur spotted the same picture at the Uptown and did almost \$9,000 with a fair stage show. "Shepherd of the Hills" opened to a turnaway Saturday, but folded like an accordion by midweek and had less than \$10,000 to show. Bad in 3rd week. "Legion of the Condemned" was strong at \$7,000 in Tom Daley's Tivoli, and held over. A good tie-off on "Wings" and happy musical program built around the feature helped this one. It was the only bright spot in town, and not so bright at that.

## Estimates for Last Week

Uptown (F. B.) (3,000; 30-60)—"Sorrell and Son" (U. A.). Second run. Almost \$9,000. Not bad in falling market. Stage show fair. Loew's (3,300; 30-60)—"The Secret Hour" (M-G). Fair at \$11,000, but \$2,500 drop over "Rose-Marie" week before. "Legion of the Condemned" (P. F. L.). Legion of the Condemned (P. F. L.) (3,000; 30-60). Based on seating capacity, did best business in town, although under \$7,000. Held over.

## PORTLAND HOLDS UP, NEW HOUSE, \$19,000

B'way Okay at \$13,000—Oriental and Pan. \$11,000—Rivoli and Columbia, \$6,000

(Drawing Population, 400,000)

Portland, Ore., March 27. Funeral dirges of the over-seated pessimists fall to show any substance of truth since the opening of the new Portland, Public house, with its 3,500 seats. Largest in the Pacific Northwest, it continued to do big business after its opening week. Conditions also good for the other houses. Public did its best. New stage units with "Highlights" last week.

Kolb and Dill headlined on the West Coast Fanchon & Marco time at the Broadway. Picture is "Heart of a Polles Girl." Billie Dove popular here but picture tame. Broadway does big business despite the opposition through its stage name. Even the Liberty, West Coast's white elephant in Portland, ran to good business last week at its 500 policy and \$5,000 King musical tab show. "The Tigress," picture, with Jack Holt, film feature.

Duffy Players, dramatic stock at the Metropolitan, did its best. "Men Leave Home." Business in variable good and well balanced. Charlotte Treadway and Harvey Steiner. Radio Fanchon, dance act, and "Square Crooks," as film feature, main attractions at Pantages. Blue House had the Vitaphone film, "If I Were Single." Tibbett's Oriental got "Legionnaires in Paris." Feature film and Kollege Knights, crack student band from the University of Oregon, as splendid stage show.

## Estimates for Last Week

Portland (Public-H. C.) (3,500; 35-60). Lon Chaney drew well in "The Big City." Alex Hyde and band and Public "Highlights" unit on stage; \$19,000. Broadway (W. C.) (2,000; 25-60)—"Heart of a Polles Girl" (Par.). With Billie Dove. Picture weak. Kolb and Dill with Fanchon-Marco girls on stage held up business; \$11,000. Oriental (Tebbette's) (2,700; 35-35)—"Legionnaires in Paris." Good comedy attraction, but lacks dramatic interest. Kollege Knights, university band, on stage; \$11,000.

Rivoli (Parkier-W. C.) (1,200; 35-60). "Student Prince." Santarella's Orchestra on stage; \$6,000. Liberty (W. C.) (2,000; 35-60). Will King musical tab brought receipts back to better showing. Jack Holt's "The Tigress," movie, did well. Columbia (U.) (35 to 50)—"That's My Daddy." Reginald Denny comedy. Regular Denny feature. Expectations not compare with position house; \$6,000.

Pantages (Pan.) (2,000; 35-60). "Square Crooks" on the screen; \$11,000. Metropolitan (Duffy stock) (1,300; 25-75). "Why Men Leave Home. Did \$7,000.



## A BULL'S EYE

Not with an arrow, but with a 75-piece orchestra playing for the first recently given by the John E. Zimmermanns the Bellevue Stratford, Philadelphia.

This is the largest dance orchestra on record ever playing for a private function.

Again the unusual was accomplished by Meyer Davis.

## PHILLY BUT MODERATE; STANLEY, \$27,000; FOX,

"Circus" Takes Big Drop in 4th Wk. and Out—"Wings" and "Sons" Do Nicely

Philadelphia, March 27.

Business in the picture houses dropped as sharply as legit trade gained, peculiar phenomenon and explained probably by weak pictures and too-extended runs.

Even Chaplin's "The Circus" felt the slump at the Kariton and ended Saturday after four weeks.

Stanley fared moderately with "Beau Sabreur," but slumped as the week continued. Surrounding bill had little to offer. Gross down to \$27,000, perhaps less.

Stanton's picture, "Rose-Marie," fell down almost from the start, and by Wednesday it was decided to cut the run to a single week. Gross \$9,000, poorest first week any picture at this house has had in four months.

"Wings," the aviation special up at the Aldine, announced its last four weeks and got some break from it. Gross around \$14,000, satisfactory under the circumstances. The Arcadia did better than most, and "West Point" reversed the situation of "Rose-Marie" by being held over for a second week, when one week was all that was expected. "West Point's" gross about \$4,500.

The two Fox houses reported satisfactory week. Fox had "Dressed to Kill," which was some pleasant noise, and Pat Rooney and his family in a dance offering. Combination got about \$25,000. Fox-Locust (1,800; \$1-65)—"Four Sons" (Fox) (3d week). Doing satisfactorily, around \$13,500, claimed Fox (3,000; 40)—"Dressed to Kill" (Fox). Picture well liked, and Rooneys on stage. Business fair at \$25,000.

## Estimates for Last Week

Stanley (4,000; 35-50-75)—"Beau Sabreur" (Par.) So far inferior to "Beau Geste" but held over after strong start. Advance notices also, \$27,000 or less. Stanton (1,700; 35-50-75)—"Rose-Marie" (Fox). It faced attendance off after single week despite fair notices. \$9,000 quoted. "The Gaucho" Monday.

Aldine (1,500; \$2)—"Wings" (Par) (17th week). Announcement of last four weeks held. \$15,000.

Kariton (1,000; 50-75)—"The Circus" (U. A.). (4th week). Dropped suddenly after three fine weeks. Taken out Saturday. \$6,000.

Arcadia (800; 50)—"West Point" (M-G). Picture held up well was held over. Reported \$4,500. Fox-Locust (1,800; \$1-65)—"Four Sons" (Fox) (3d week). Doing satisfactorily, around \$13,500, claimed Fox (3,000; 40)—"Dressed to Kill" (Fox). Picture well liked, and Rooneys on stage. Business fair at \$25,000.

## Boston's Good and Bad Business Last Week

Boston, March 27. The silver masked tenor of radio fame and the Goodrich Silvertown Cord Orchestra, in combination with "Sadie Thompson" (U. A.), first run in Boston, pulled the State's gross last week up to \$13,500, the best and one of the best weeks of the year. Box office took in \$26,000 on the bill, topping even the Ruth Elder week and well over Van and Schenck.

Picture-business didn't run along with the legit for the week, but for the most part was weak at Loew's Metropolitan, where "Tillie's Punctured Romance" (Par), revised version, and the Public "Hey Hey" (Revue), with the Goodrich band, comprised the bill, business was tough, almost as low as midsummer.

# NEW SEATTLE \$22,000; \$9,000 FOR "GAUCHO"

Battle for Biz Is On—"Becky," \$9,000—\$5,500 for Denny —Pan, \$8,000

Seattle, March 27.

With the Duncan Sisters gone after return week, Manager J. Lloyd Dearth of Pantages stepped heavy on printers' ink with big space in all the papers to bolster the show the past week, for the Orpheum scale out and the new Seattle have let down the battle guards.

The battle for biz goes with the town admittedly heavily oversteered now. New Seattle held well and other houses seemed to feel it. United Artists and "Gaucho" for 16 days, going great guns for 11 days and then falling off.

Fifth Avenue had but four nights of regular show, three-being used for Chicago Opera. Columbia and Blue Mouse did but fairly, and President was practically unhurt, although wavering a little.

Orpheum's new policy still experimental, but eliminating all reserved seats has driven away about 50 per cent. of the oldtimers.

The whole town is giving big show value, and especially the Seattle, slated to go to 50c top, but dropped to 50c (except Sunday night) when Orpheum announced member came day before new house opened.

Sunday of past week was best Sunday of year for joy riding, so that hurt a little, too. Manager Bender has signed Earl Gray's orchestra for stage attraction at Columbia.

Hamrick has put up big sign across from his Blue Mouse announcing that he will build "Seattle's beauty theatre" on the site.

## Estimates for Last Week

Seattle (W. C.-Public-Loew) (3,100; 25-60). "West Point" (M-G-M). Sound value in this Haines film. Stage show with music a feature; \$22,000.

Fifth Ave. (W. C.) (2,700; 25-60). "Becky" (M-G-M). Good show on stage. Red Corcoran m. of c. Oliver Wallace got best returns on stage. Four days left for bill last week. Chicago Opera remainder; \$9,000.

United Artists (W. C.-U. A.) (1,500; 25-60). "The Gaucho" (U. A.). Held great until last five days, total run of 16 days proving trifle too long. Biz great, all things considered; \$9,000.

Columbia (U.) (1,000; 25-50). "That's My Daddy" (U.). Dandy comedy and Denny has real following here. Started off slowly, building up little by little; \$5,500.

Blue Mouse (Hamrick) (950; 25-75). "Silver Slave" and Vita (W. B.). Irene Rich started means something here, the opposite felt. James Marion, manager of north-west while Hamrick took; \$6,000.

Pantages. (1,550; 25-65). "Wolf in Sheep's" (Fox). Local angle picture almost near best. Good vaude bill; \$11,000.

Duncan Sisters missed, but can't stay forever; \$8,000. Orpheum (2,700; 25-60). "Not for Publicity" (U. A.). Bill weak, but last week. Picture had good local angle, as Thomas Brower, now with Duffy Players here, in lead part; \$12,000.

President (Duffy) (1,550; 25-61). "Lazy Bones" (Henry Duffy stock). Country-town story, rather liked and ably presented. Biz good; \$4,800.

The gross amounted to \$34,000, \$6,000 under the norm. "The Dove" (U. A.), at the Orpheum with vaude, didn't run badly with \$13,000. Modern and Beacon, playing "The Jazz Singer" (Warners Vitaphone), are still coining money at popular prices, and the Jolson picture is now in sixth week. "That's My Daddy" (U.), at the New Boston, and vaude only made out fair. Burning Daylight (U. A.) at the Washington St., and Scollay Square Olympia, plus vaude, had a good week.

The Fenway, with double feature bill and a charge Wednesday, played to a big first half on "The Last Command" and "A Sailor's Sweetheart." Last half was "Live and Let Live" and "Wild Geese," not so high.

Estimates for Last Week. Metropolitan (Public) (4,000; 50-60)—"Tillie's Punctured Romance" (Par) unit "Hey, Hey, Hey." Gene Redemich and stage band show; salon concert with Dal Buell, widely scattered picture in the key-board—all for naught, worst week in months, \$34,000.

State (3,600; 35-50)—"Sadie Thompson" (U. A.). Goodrich Silvertown Cord Orchestra, Silver Masked Tenor; best business house has held for long stretch, \$25,900. Orpheum (2,700; 25-60)—"The Dove" (U. A.). Vaude; business for Lent not bad, \$19,000.

# WARFIELD-GRANADA OUT \$5,000 IN FRISCO

"Noose" and Public Units Do Well—"Crowd" Couldn't Draw; \$10,400

San Francisco, March 27. (Drawing Population, 756,000)

Market street had a spotty week with the Warfield again leading the town by a comfortable margin. It grossed nearly four times as much as the St. Francis, directly across the street. Considering Ley and the uncertain weather—extreme heat to drizzling rains—gross revenue was not to be sneered at. "The Noose" and "Crowd" did despite strong opposition at the Granada, where the new Public stage units were unfolded for their initial showing. Town leader had "The Noose." And it was only a few grand behind Clara Bow the preceding week.

Granada's gain was attributed both to screen and stage show. Week started strong and held substantially good. Generally figured on the new policy for this house gets nosed around, and with the current excellence of stage presentations, Granada will set a pace that will cause opposition houses to go home.

"The Crowd" wound up two dismal weeks at the California, final week being reduced to six days on account of change of opening date to Thursday, March 29. Mob didn't respond to the King Vidor picture, and last six days lucky to reach the 10 grand mark. Considerable strength shown by "The Jazz Singer" in its sixth week at the Embassy. Indications now point to total run of from 10 to 12 weeks. Movietone (newerel and the Metro) succeeded in March 24, and the combination of Al Jolson, Vitaphone and Movietone is proving a money-getter in every sense.

The final week of "Ramona" at the St. Francis dropped house to lowest point in months. Beery-Hatton in "Partners in Crime" succeeded in March 24, and figured for substantial stay.

## Estimates for Last Week

Warfield—"The Noose" (F. N.) (2,672; 35-50-65-90). Local mob continues to give house a great picture, and the stage show feature merited the heavy draw; stage bill satisfactory, though not as good as most F. and M. attractions; \$25,000. "The Showdown" (Par.) (2,785; 35-50-65-90). Public stage units debuted and opener was one to brag about; Bancroft, featured in the picture, a strong word of mouth; result was intake of better than \$23,000; highly satisfactory.

Embassy—"The Jazz Singer" and Vita (W. B.) (1,367; 50-65-90). Jolson continues to pack 'em; plenty of lines still in evidence and should have no trouble holding on after Easter holidays; sixth week around \$13,300.

California—"The Crowd" (M-G.) (2,200; 35-65-90). They just wouldn't have this one, despite lavish praise of critics and word of mouth; one of the unexplainable mysteries of the town; second week (6 days) \$10,400; very poor. "The Jazz Singer" (Par.) (1,375; 35-65-90). Three weeks, one week too long for story of early California days; \$7,500, however, prevented any actual loss.

## \$7,000 TACOMA'S TOP

"West Point" Gets It—Blue Mouse \$3,000—Colonial \$1,400

Tacoma, March 27. (Drawing Pop, 125,000)

Plenty of action at Tacoma theatres last week, with business ok. Hellig (legit) had "Broadway" for two nights. W. B. went out into the first run houses in this town slightly. Pantages had Maurice Costello in person, and Manager Earl Cook placed "on the screen" "Very Considerable" (U. A.).

## Estimates for Last Week

Broadway (W. C.) (1,650; 25-50). "West Point" (M-G-M.). Helped draw kids, young and old. Fanchon and Marco's "Circus Idea" on stage; \$7,000.

Pantages (1,450; 25-50). "Very Confidential" (Fox). Maurice Costello in "The Pay Off" stage, held in good mood, money on stage. Blue Mouse (Hamrick) (650; 25-50). "If I Were Single" and Vita (W. B.). Better than previous week; \$3,000. Pacific (W. C.) (1,200; 25-40). "The Show-Down" (Par.). Picture seemed to connect. Gene Dennis, girl psychic, building; \$2,500. "The Warning" (U. A.). Did \$1,400.

## B. & K.'s "Sex" Film

Chicago, March 27. Balaban and Katz have hooked a sex picture, "Is Your Daughter Safe," for their Central Park theatre.

# QUEBEC BARS ALL UNDER 16

## FRENCH QUOTA CAUSES CRISIS

**Brings Box-Office Grief at Once—Reprisals Maybe**

Paris, March 27. Already the new French quota law has brought box office grief to French exhibitors. The commission has refused to grant any visas to imported films since it went into power March 1. A result is exhibitors have been forced to run pictures they had previously refused to buy or which they had previously played. A box office slump followed immediately.

Trade authorities point out that on the same basis, if American producers withdrew all their pictures when they have played dates already contracted, they could force the issue and probably defeat the whole legislation. Under such a reprisal scheme, numberless French cinemas would be compelled to close and it is believed public protest would bring on reconsideration of the whole government policy.

Both foreign and native film people frankly call the new regulation "a hold-up game."

**Barter System**  
The present plan, which has yet to be approved by the Minister of Public Instruction Herriot, calls for a "four, two and one ratio." The producer of each native picture will be granted seven visas. Four will cover the release in France of four American-made films (provided the American producer being dealt with has bought one French film), or two German-made under like conditions and of one English-made, ditto for purchase condition.

The more the Americans study the situation, the more grief they find in it. For one thing, American operators in this market will have to bid against each other on prices for French films. France will only make 70 productions for the coming year. "Casanova" already has been sold for \$150,000 (to M-G-M in New York) and the French producers argue that is what a native picture should command. Even assuming an average price of \$100,000, big American producer-distributors would be called upon to send \$1,000,000 to France a year, and nobody believes the product could earn that much under American release.

Another angle on the French situation is that the other Continental nations are keeping close watch upon the outcome here and if the drastic quota scheme works out, they will make use of it for revenue purposes in their own jurisdiction. For this reason American film men urge prompt action for defense.

Irving Thalberg, production chief of Metro-Goldwyn-Mayer, here on vacation, expressed himself concerned over the new regulations. He believes it will have the same fate as that of the German cinema control which was repealed not long ago. Samuel Goldwyn also believes it will fail but fears it will first cost the American trade a great deal of money. He intended to try to get this view before French officials before he left for home.

## "Godless Girl" Finished; Cost \$750,000; Road Show

Los Angeles, March 27. C. B. DeMille made the final scenes of "The Godless Girl" after 12 weeks and at a cost around \$750,000.

The picture is now out to 30 reels and will go-out as a road show attraction in the fall.

Conklin Borrowed for Team  
Los Angeles, March 27. First National is borrowing Chester Conklin from Paramount, to team him with Charles Murray in "The Boss of Little Arcady." Eddie Cline will direct it. E. M. Asher is production supervisor.

## Keep P. A.'s Working

Injecting newspaper atmosphere in a publicity office is the system which First National has decreed for its Burbank staff.

From now on "pubs" who lolled around when their unit was not on the set will find themselves on a daily assignment sheet, with one of the clan enacting the role of "city editor."

## JEFF MCCARTHY MAY GET A NEW TRIAL

**Fraud Alleged by "Ambulance Chasers" in \$100,000 Verdict Against N. Y. Picture Man**

Motion has been made before the Brooklyn, N. Y., Supreme Court to retry the case of Henrietta Vought, stenographer, who received the New York state auto injury accident verdict of \$100,000 against J. J. McCarthy.

Defendants allege to have affidavits in their possession which will reveal ambulance-chasing methods.

At the time of the accident in Central Park last summer, the taxi in which Miss Vought was riding struck McCarthy's limousine from the rear. The \$100,000 jury verdict was handed down in December, after Miss Vought was brought into court on a stretcher.

The new motion came up Friday, at which time Justice Charles J. Druhan, before whom the original suit was tried, gave the Vought side 10 days to produce witnesses to refute the McCarthy affidavits.

New evidence which the defendants would like to introduce includes that Miss Vought was en route to a doctor when the accident happened and that she was able to keep the appointment instead of going to a hospital. A fictitious address, which Miss Vought gave, is also mentioned.

J. Arthur Hilton, acting for the Columbia Casualty Company, and John J. Curtin, McCarthy's personal attorney, are handling the case for the defendant, while Miss Vought's counsel is recorded as C. F. Williams.

McCarthy was forced to put up bond for the entire \$100,000, pending appeal of the verdict and despite being insured for \$50,000.

Written into the records of the case is that McCarthy is "an old grouch," put there by the Vought counsel. Mrs. McCarthy, present at the hearing, rose to indignantly deny the accusation, when she suddenly remembered it's 20 years for perjury—and sat down.

Newspapers which asked McCarthy for photographs of himself, received the answer that while he didn't have any good pictures of himself, he had some excellent "stills" of "Trail of '98."

## 'Bookie's Foreign Players

Dmitri Buchowetzki, foreign film director prominent on the coast, returned from Europe last week and departed for the west. He was enthusiastic over an arrangement giving him the picture services of a number of star continental players. The latter may be called to Hollywood during the summer.

"Bookie" also has the sole rights to a number of dramatic stories by noted Russian authors.

## Mae Murray and U

Los Angeles, March 27. Mae Murray is negotiating with Universal to star in "June of Gold." She has been talking to Carl Laemmle on a basis of \$50,000 advance before the camera, besides a percentage of the gross.

Miss Murray also stipulates that production cost will be at least \$200,000.

## 'BOOTLEG' KIDS NEXT EXPECTED

Thousands of Letters Daily in Protest Against Nonsensical Measure Failed to Sway Premier—All Children Under 16, Though Accompanied by Parents, Cannot Enter Picture Theatres in Province of Quebec—Montreal May Lose Transients

## ONLY LAW OF KIND

Montreal, March 27. The axe has fallen on the picture theatres of the Province of Quebec. By a vote of 57 to 5 the Legislative Assembly prohibited all children under the age of 16, whether accompanied by parents or others or not, from attending the movies. The new law will come into force almost at once. It is unique in Canada and on the American Continent.

This Province includes as its biggest cities Montreal and Quebec.

The law was amended by Premier Taschereau to permit colleges, convents and other educational establishments to give movie shows for their pupils only in the schools.

This slaughter of the innocents' amusements went through as expected. Debate was mixed up with some excursions and alarms on Sunday closing as to which premier said it was a Dominion and not a provincial law and he was still awaiting action by private individuals against the theatres. So far none had been forthcoming.

The premier was pretty sore about a mail on Sunday closing of the children's bill. Opening closed on three thousand letters a day for a couple of weeks is a heavy job. He regarded all the protests as personal attacks, he told the Assembly.

Some of the debaters pointed out that since a boy of 14 could marry a girl of 12 in the Province of Quebec, it was inconsistent to shut such a married pair out of the theatres. Just the same, they voted in favor of the bill.

Others claimed that the theatres caused everything from nervous and eyesight disorders to inculcating a love of divorce and that American film dramas were immoral, although news reels and comedies were not so bad.

**Neighborhoods Hurt**

The measure will hit the neighborhood houses hard and will to a lesser extent affect mainstem theatres. George Rotsky, manager of the Palace and president of the Montreal Theatre Managers' Association, pointed out an absurdity in the fact that legit theatres are unaffected by the bill, when seen by a "Variety" interviewer. He drew attention to the consideration that practically all the houses here put on special children's shows which are heavily patronized and have educational value. He thought the measure would be very detrimental to the movie theatres.

Bootlegging in birth certificates and sundry to the consideration that practically all the houses here put on special children's shows which are heavily patronized and have educational value. He thought the measure would be very detrimental to the movie theatres.

There is likely to be as great an epidemic of law-breaking and contempt of an unfair measure as has been created in the United States by a similar case of prohibition. Another point is the fact that about a million and a half tourists are surely expected in Montreal this year. Many bring children and when they find they are barred from movies, they are not going them-

## J. D. WILLIAMS ENDORSED BY COURT IN VICTORIOUS SUIT

**Tough English Justice Wished American Picture Man Good Luck in Future—British National Settled Out of Court for Around \$200,000**

## Nicks E. O'Brien

Cleveland, March 27. Racketeers working backstage at the Palace, here, took Eugene O'Brien twice last week.

Once for two bottles of Imperial Scotch that turned out to be tea, and once for some perfume that wasn't.

## FOX-F. & R. DEAL IS READY FOR CLOSING

Minneapolis, March 27. It is expected here that by tomorrow the Fox-Pinklestein & Ruben merger will have been accomplished.

A delay encountered on the bond issue has been smoothed out and the present outlook is a consummation, which will pass the 100 F&R houses over to William Fox.

This deal will virtually place Fox and Public (Paramount) as partners, through Public holding an interest in the first run houses of F&R in this city and St. Paul. That includes the new Minnesota opened last week.

According to a story when Sam Katz and Barney Balaban reached here, last week ostensibly for the opening, they made some effort to throw cold water on the Fox deal, although not committing Public at this time to step into Fox's place. To what extent their arguments prevailed is not reported, but it was thought that the Fox-F&R deal had progressed too far for withdrawal if there might have been any such idea.

**Partners Didn't Know**  
It's stated around here that the partners in F&R, the brand owners themselves, have had little to do with the Fox deal, and but part of the time knew what was going on. This may have accounted for their many denials to repeated stories in the local dailies from Variety.

William Hamm, the heaviest stockholders in F&R, is said to have negotiated throughout. Lately Hamm is also said to have purchased the I. H. Ruben stock in the concern, for about \$1,000,000, with Ruben intending to take a long touring trip. His partner, Finklestein, may remain with the merged organization for a while.

## Westerns' Changing Locale

Los Angeles, March 27. Col. Tim McCoy's current picture for M-G-M is "The Bushranger," a story of the Australian wilds. The McCoy series of action pictures are spotted in various countries instead of the general run of westerns. This is said to be for the purpose of overcoming the squawks of foreign countries over too much American west in films of that type.

Chet Whitney is directing "The Bushranger" with story by Madeleine Ruthven and scenario by George F. Hull. Arthur Lubin, Gloria Grey, Richard Nell and Dale Austin in cast. Larry Weingarten is supervising.

selves and may avoid Canada altogether.

In all, the new law is going to cost the province a pretty penny before it is thrown into the discard, where all unsuitable and uncivilized legislation sooner or later finds its proper place.

London, March 14. There was a sensational close Thursday afternoon to the action brought by J. D. Williams against British National Pictures for wrongful dismissal, when Stuart Bevan, K. C., for the defendant company, withdrew all defense to the action and asked the judge to agree to a settlement in favor of Williams.

In so doing, Stuart Bevan made a eulogistic speech as to Jaydee's abilities and qualities, and unreservedly withdrew all suggestions made at any time by the defending company to the contrary.

Justice Horridge, who is so severe he is commonly known in legal circles as Justice Horrid, agreed with all Stuart Bevan said, and added he hoped Williams would in future meet with the success his bearing under cross-examination and the case generally had shown he deserved. This statement, coming from such a source, created a sensation in court, hardly exceeded by the many sensations the case produced over its four days, during which Williams was on the stand for two and a half days on end.

Williams sued for breach of contract and wrongful dismissal, claiming \$260,000 on his contract, arrears of salary amounting to some \$7,000, and damages for harm to reputation.

Originally a defense was filed alleging Williams guilty of gross extravagance, had misrepresented his influence and knowledge of the film business, and claiming \$225,000 damages alleged to have been suffered by the company as a result.

After staying on the files of the court for a year, this defense was withdrawn, and that put in at the end merely claimed the company was justified in dismissing Williams for refusing to obey orders.

Sir Patrick Hastings, counsel for Williams, in opening the case, said this had been done to discredit Williams and had been withdrawn when its purpose was served, the result being Williams could not make any connection here or in America while under the cloud of the defense's allegations. He wished I. W. Schlegler was present, so he could be cross-examined, but Schlegler was wisely, perhaps, out of the country. Minutes of the company showed the directorate had wished him "bon voyage" when he left, but said Hastings there was no record they had expressed a hope of seeing him come back. On further reference to the minutes he noticed the wishing of "bon voyage" had not been taken part in by Williams.

Sir Patrick also complained British National had gone to the furthest extremes to try to injure Williams; it had written a letter to First National in America asking for reasons why Williams left and the reply had been curt and in Williams' favor so the defendants had tried to go back 20 years and find if there was anything in Williams' Australian record harmful to him. "I do not know where Mr. Williams was born" said Hastings to the jury "but I believe it was in Virginia and I should not be surprised to find the defendant company had inquired there as to

(Continued on page 26)

**COSTUMES FOR HIRE**  
PRODUCTIONS  
EXPLOITATIONS  
PRESENTATIONS  
**BROOKS**  
COSTUMES  
143 W. 40th St. N.Y.C.

# MARKET FIREWORKS STOPS LOEW; PAR. SAGS TO 114; KEITH WEAK

**Loew Stock Spurt on 20 Pct. Stock Extra, Cancelled—Fox Holds to Old Level in Turmoil—New Bottom on K-A-O Preferred, 92 as Common Rallies**

Loew got under way Monday in the last hour when it spurted 2 points on ticker talk that the board had under consideration a plan to make an extra payment of 20 per cent in stock. The move probably would have carried through, but when General Motors broke yesterday morning from 193 to 180 in an hour and Radio crashed from 163 to 147 no clique demonstration could make any headway and was lucky to hold tight till the wind died down.

Under this assault upon prices, Loew reacted to a new low on the movement of 114. Even after the fireworks died down for the time being—Motors got back to 195 and Radio to 156—the amusements were still gasping. Loew did better than the rest. At 2 o'clock it had recovered to 67 1/2, but its apparent bull demonstration was off for the present.

## Fox Holds Level

It was noted by ticker players that while Fox has not participated in the upswing all over the list it stood firm yesterday against the hammering of values all around. The air is full of Fox talk of a bullish nature, but the issue holds its steady course between 78 and 79, unaffected either way. It is probable that the market sponsorship for the issue is awaiting to clear up the outside following before it does anything. Clarifying of the concern's trade position as to further extension of holdings also acts as a brake on operations.

Keith-Albee-Orpheum took on considerable activity. Up to Monday it had been progressively weak, getting down by fractions from an opening of 20 to 18 flat. The significance was that on its decline more and more stock came out. One guess being as good as another in the obscure situation surrounding this issue, it has been suggested that associates of the theatre merger had been brought in on a subscription basis, and, just as in the Pathe-P.D.C. promotion, became nervous and took a loss. Only this time the buyers did it promptly, instead of waiting as they did in the Pathe smash to get out at the bottom.

## Senior Stock Low

Monday some 1,500 shares of K-A-O changed hands. The issue is high of 20, but while this brisk rally was going on in the common

stock, the preferred which pays 7 per cent continued to sell at and close to its new bottom of 92, a remarkable price for a senior issue of high yield. If the Keith-Albee people had come to the rescue, they made no effort to defend the position of the important preferred. Yesterday the Keith-Albee team were lost sight of in the general scramble, the common doing 21 on small turnover.

In connection with the abortive move in Loew, the news ticker carried a discussion of the company's position with reference to what is described as a division in the board on dividend policy. One proposal is to make extra payments in stock and so build up a large cash reserve, while the other is for cash distribution at once. Income statement for the first quarter will be available soon and it is expected to make a brilliant showing. Last quarterly profit and loss statement did not include rentals for general release of "The Big Parade," which will be included in the new figures and ought to give the business a favorable aspect.

Stanley Losses Ground Stanley was disposed to slip back toward its old low territory around 46-47, due to factional complications within the company. Another element in the Stanley situation is the increase of competition in the Philadelphia exhibiting field, where once Stanley had things all its own way, but rivals are now extremely active.

Warner gives the appearance of being in the midst of a more conservative market campaign. It has progressed to a level above 26 and is steady within a moderate range. Here the plan seems to be gradually discounting a steadily improving trade situation within the company instead of violently exploiting a much publicized development as was done when the bull clique capitalized the Vitaphone premiere.

Paramount looked as though its clique had about completed its re-aligning on the turn and was putting prices down to take back stock unloaded higher up during the spurt from 117 to 121. This is in line with the tradition of Paramount, the clique operating along rather rough lines. With its realigned capital structure completed, Paramount ought to be going for higher levels, on the basis of its high yield—amounting to \$1 for the last three years and \$10 since its listing.



**MARTHA VAUGHN**

The Irish Nightingale

In Paul Oskar's "Dancing Feet"  
"The high spot of the entertainment."  
—BUFFALO "COURIER."

## Watch Cuban Trade Marks

Washington, March 27.

Picture companies, as well as others, exporting to Cuba are advised by the Department of Commerce to watch their trade-marks in that country.

A recent decision of the Cuban Patent Office in a case where a flour making company filed in Cuba after a local company had appropriated its standard mark had the decision handed down in that mark was a common one in that connection. This was based on the previous home registration.

Though the Cuban field represents little difficulty to the American picture producer other nations may follow the lead, where copyright protection hangs by a thread, and thus create further complications in the foreign market.

## S. S. MILLARD ARRESTED

Charged in Chicago With Defrauding U. S. Health Film, Inc.

Los Angeles, March 27.

S. S. Millard was arrested yesterday on a fugitive warrant issued in Chicago, and wired here. Last night he was released on \$5,000 bail, pending arrival of extradition papers.

Millard was given a parole about a year ago in San Quentin prison. His proper name is Elid Stanch. The Health Film company alleges it had the distribution rights to two "sex" pictures Millard had produced, "Is Your Daughter Safe?" and "Sex." The warrant states Millard defrauded the Chicago company by taking its money, but failing to deliver the pictures.

Millard denies the charge, saying the Chicago people were to have paid him \$50,000 for "Daughter" and \$125,000 for "Sex." That they gave him but \$15,000 on account of one, and \$10,000 on account of the other; that that was "only small change" and he claims the Chicago people, not himself, broke the contract. In view of that, Millard says, he stopped furnishing prints to the Health firm.

At the time of his arrest here, Millard was exhibiting in a local theatre a sex picture named "Scarlet Youth."

## From Anne to Anita

Los Angeles, March 27.

Anne Paige, picture actress and known in private life as Mrs. David Kirkland, wife of the picture director, appended to the Motion Picture Academy to stop Anita Rivers from using the name of Anne Paige for picture work.

The Academy interceded and now Anita Rivers has adopted the name of Anita Paige. The latter is playing a part in "The Morning Girl" for M-G-M, after bringing to the coast recently as a protegee of Harry K. Thaw.

## Mrs. St. John Remarrying

Los Angeles, March 27.

Adele Rogers St. John, scenario, chatter and short-story writer, will marry Dick Hyland, former Stanford University football player, tomorrow (Wednesday) in Santa Barbara.

She divorced Ike St. John, newspaper man, about a year ago.

## New York "World's" Editorial Doesn't Favor Talking Pictures

The following editorial, without request, appeared in the New York morning "World" March 23, last. Walter Lippman is the chief editorialist of that daily.

**On Talking Movies**

Here and there one detects a certain undertone of dissatisfaction with some of the talking movies that have appeared recently. It seems that while the movies do talk, as advertised, they haven't anything to say. And this, it would seem, might have been expected. The average movie deals with things that have no relation to words at all: it is quite unessential to know what the characters do to the effect by letting you hear what the belligerents are saying? What they are saying, as a judge once remarked in excluding certain profane testimony, can be taken for granted. To hear the grunts, groans and damns is only to be distracted from the much more entertaining business of watching the upstarts to the jaw.

Or, to take examples that many would consider more artistic, consider some of the celebrated effects that have been achieved in the movies. Consider the panorama of the march to the sea in "The Birth of a Nation," or the caravan of wagons in "The Covered Wagon," or the marching soldiers in "The Big Parade," or the elephant stampede in "Chang," or the full-rigged ship which sails over you in "Old Ironsides." How could words improve any of these? Would you like to hear Gen. Sherman say "War is hell"? Or the charming language of the muleteers as they drive their covered wagons? Or the jolly boatswain of the Constitution as he claps a tar in the brig? Hardly. Language can add nothing to these effects, and one hopes that it will never try to do so. The field for the talking movie, one suspects, aside from its obvious usefulness in news pictures, is to help do away with the sub-title. But it has a job on its hands there: For the sub-title, originally regarded as the big defect of the movies, has been developed into an art in itself. It is often half the picture. But in becoming so important it has acquired a tradition of its own. It has learned how to evoke what the theatrical profession calls "eye laughs"; that is, the kind of humor that is funny when you see it, but not good when you hear it. If the talking movie could develop another kind of sub-title, a sub-title which would be effective when spoken and which would furnish a running comment on the story that would eliminate the interruptions which obtain at present, then it would justify itself very handsomely.

## M-G-M Has Most Payroll Directors; 25

Los Angeles, March 27.

Metro-Goldwyn-Mayer now hold the record for number of directors on the payroll for any one time. Their total is 25 actually working or preparing to shoot at an early date.

They include Harry Beaumont, Clarence Brown, Tod Browning, Frank Capra, Jack Conway, James Cruze, Alan Dwan, Chester Franklin, Sidney Franklin, Nick Grinde, George Hill, Robert Leederman, Robert Leonard, J. P. McCarthy, Fred Niblo, William Nigh, Ed Sedgwick, Victor Searstrom, Mal St. Clair, Eddie Sutherland, W. S. Van Dyke, King Vidor, Chet Whitney and Sam Wood.

## Rowland at \$5,000 Indef. But Without F. N. Contract

Los Angeles, March 27.

Richard A. Rowland is going to remain as general manager at First National at a weekly salary of \$5,000 indefinitely.

Rowland was told, before coming to the coast, by Clifford Hawley, president of the F. N., that he could remain with the company as long as he desired to at the five grand weekly stipend. At the same time Hawley told Rowland that they would not give him a contract for any stipulated length of time he was to remain with the company.

## FOX MEN ON HUNT

Looking for Tom Mix's Substitute in Texas—Tests of Locals on Side

Dallas, March 27.

James Ryan, studio casting director, George Schneiderman, chief cameraman, and J. R. Marshall, assistant cameraman, all from Fox's West Coast studios, were visitors at Hoblitzelle's Majestic last week, taking shots of patrons in a so-called "search for types."

The affair was first dubbed as a publicity stunt, but it was discovered that the three men actually attended the big stock show and rodeo held in Fort Worth during the month in a search for a protegee to Tom Mix. While in Dallas they took tests of 12 people.

They did not disclose whether they had found the cowboy they were hunting.

## Oscar Price Stops Over

Oscar Price stopped over in New York last week on his way from San Francisco to Washington. He'll be back in the metropolis for a few days this week before going back to the coast.

Price is shaping up his film producing company in Frisco. His first picture is Richard Talmaage. From reports there is a demand for Talmaage by a New York producer who intends negotiating with Price.

## Sam Saxe's Road Show

Cost of producing the 30 Gotham pictures, announced for the coming season, will run to approximately \$1,200,000.

Sam Saxe, it is reported, has decided to produce one picture for road show purposes.

## Continental Move

J. J. Letcher, in general charge of M-G-M interests in Belgium, Holland and Switzerland, has been transferred to Barcelona, from which point he will supervise Spain and Portugal.

## Geo. Belden as 'Rex King'

Los Angeles, March 27.

George Belden is to be signed by Fox to take over the screen name of Rex King. He is to be starred in a western which another actor worked in three days under the name of King and was let out, the production being called off.

R. L. Hough, who directed the first attempt to find a successor to Tom Mix, will direct under the supervision of Harold Lipsitz.

## "Crime Square" Title

Los Angeles, March 27.

Bryan Foy recently made an entire Vitaphone picture which they were going to call "The Roaring Forties." However, the Warner Brothers' selling department figured out a better exploitation name for the picture, and it will be released under the title of "Crime Square."

In the cast of this picture are a number of former Broadway legit and vaudeville actors.

## SUMMARY OF TRADING FOR THE WEEK ENDING MARCH 28

1928				1927			
High.	Low.	Close.	Change.	High.	Low.	Close.	Change.
173 1/2	163	163	+10 1/2	173 1/2	163	163	+10 1/2
105 1/2	105 1/2	105 1/2	0	105 1/2	105 1/2	105 1/2	0
89 1/2	79 1/2	79 1/2	+10	89 1/2	79 1/2	79 1/2	+10
20	18	18	+2	20	18	18	+2
90	82	82	+8	90	82	82	+8
70 1/2	57	57	+13 1/2	70 1/2	57	57	+13 1/2
153	139	139	+14	153	139	139	+14
29 1/2	22 1/2	22 1/2	+7	29 1/2	22 1/2	22 1/2	+7
27	25 1/2	25 1/2	+1 1/2	27	25 1/2	25 1/2	+1 1/2
12 1/2	11 1/2	11 1/2	+1	12 1/2	11 1/2	11 1/2	+1
15 1/2	14 1/2	14 1/2	+1	15 1/2	14 1/2	14 1/2	+1
16 1/2	15 1/2	15 1/2	+1	16 1/2	15 1/2	15 1/2	+1
10 1/2	9 1/2	9 1/2	+1	10 1/2	9 1/2	9 1/2	+1
20 1/2	18 1/2	18 1/2	+2	20 1/2	18 1/2	18 1/2	+2
22	18 1/2	18 1/2	+3 1/2	22	18 1/2	18 1/2	+3 1/2
17 1/2	15 1/2	15 1/2	+2	17 1/2	15 1/2	15 1/2	+2
20 1/2	18 1/2	18 1/2	+2	20 1/2	18 1/2	18 1/2	+2
101	90	90	+11	101	90	90	+11
100 1/2	90 1/2	90 1/2	+10	100 1/2	90 1/2	90 1/2	+10
101 1/2	90 1/2	90 1/2	+11	101 1/2	90 1/2	90 1/2	+11
90 1/2	80 1/2	80 1/2	+10	90 1/2	80 1/2	80 1/2	+10
81 1/2	70 1/2	70 1/2	+11	81 1/2	70 1/2	70 1/2	+11
94 1/2	81 1/2	81 1/2	+13	94 1/2	81 1/2	81 1/2	+13

\* Ex div.

## Sterns Resume

Los Angeles, March 27.  
After an idleness of several weeks, Stern Brothers resumed production of their old standby series, including "Buster Brown," "Snookums," "Let George Do It" and "Keeping up with the Joneses."

All series are now in production.

## Counselman's Orig. "Kill" Story

Los Angeles, March 27.  
In Variety's review of "Dressed to Kill" recently Howard Estabrook was credited for the story. He wrote the scenario, adapted from an original story written by William Counselman, who also supervised the production.

## "The Troupers" Ball

Los Angeles, March 27.

Women's auxiliary of "The Troupers," organization of stage people who have been in the show business for 20 years or more, will hold a costume ball March 31, at the Hollywood Masonic Temple.

Proceeds will go toward the building of a home for the aged and incapacitated actors and actresses.

## Charles Moskowitz Visiting

Los Angeles, March 27.

Charles Moskowitz, executive of Loew's New York offices, is visiting the M-G-M studios for two weeks on business.

# RUSSIAN REVOLT OVER EXTRA WORK ON FILM

## 2 Russian Calls Outside Regular Channel Brought Mob and Police to Studio

Los Angeles, March 27. Two Englishmen make an empire—two Russians make a revolution.

Paramount, while filming "High Treason," Emil Jannings' picture, directed by Ernst Lubitsch, found it necessary to hire 283 Russian extras. The usual procedure is to send the call through the Central Casting Bureau; but the Russian technical advisor on the picture, Nicholas Kobliansky, sold Paramount executives the idea that it would be better to engage the atmosphere direct. By doing this he claimed the company would not be obligated to furnish the extras Russian costumes. The idea was okayed and Kobliansky went to Boyle Heights, where two Russian agents reside who act as go-betweens in getting Russian players. One is John Nasiedkin, groceryman, and the other Walter Greger, realty operator.

The Paramount man authorized Nasiedkin to secure 289 people and gave him as many brass checks as act as identification. Paramount sent two big sightseeing buses to Boyle Heights to pick up the people.

### Second Crew Calls

Meantime, Greger took it upon himself to employ about 250 more people, who also reported to the buses for transportation to the studios. A grand rush was made for the buses and all who could pile in did, regardless of warnings to the effect that only people who held checks would be admitted to the studio for work.

The Russians without checks disregarded all this and when arriving at the studio gates got no further.

Then the near-revolution started and the police arriving to disperse the wild mob.

The next day representative members of the angered Russians appeared at the Labor Commission to tell of their troubles and demand pay.

Chief Deputy Commissioner Thomas Barker conducted the hearing. He was unable to arrive at a ruling on account of confused and inconsistent statements made. Nearly all of the Russians were bearded or wore moustachios, and hardly any could talk English. Representing the Paramount studios were Tom Ford of the casting department and Kobliansky. Of the two Russian agents, only Greger was present.

Barker is withholding his decision for further evidence, and more witnesses. He has summoned Nasiedkin, the other agent, to give his version.

## Arty Houses Copping Good Big-Time Stuff

The Fifth Avenue Playhouse and the 56th Street Cinema are installing radio equipment, to broadcast overtures played by the Roxy, Capitol and other de luxe movie houses.

As the big houses customarily broadcast their performance only once a week the art theatres will pick up whatever they can use as part of their program.

It will be necessary to time the rest of their bill in accordance with the schedule of the big houses.

The radio staff will not interfere with the present organ accompaniment. The 5th Avenue group also will tune in the Dodge radio hour with United Artists stars tomorrow evening.

### JANNINGS' "STAGE DOOR MAN"

Los Angeles, March 27. Mal St. Clair has been assigned to direct Emil Jannings in his next for Paramount. Story is an original by Owen Davis titled, "The Stage Door Man."

St. Clair is now cutting "The Man About Town" for M-G-M, but returns to Par. Within a few days to start on the Jannings picture.

### CUMMINGS NEXT FOR FOX

Los Angeles, March 27. Irving Cummings will next direct for Fox "Heart Time Magic," with Earle Fox and June Collyer.

## Waxman—Advertising

A. P. Waxman, publicity head of Warner Bros., has a signed article in the picture edition of the "American Hebrew," in which he describes advertising as "a great racket," composed of equal parts of "science, art, profession, business, guesswork and blunk."

Waxman sees the hand of the p. a. in the pomp and ceremony with which King George opens Parliament. He suggests that this is a big ballyhoo for the Windsor family and that the King could open Parliament by driving up simply in a taxicab, but this wouldn't be good exploitation.

A bunch of Elks marching to their convention hall, Waxman describes as a "walking advertisement."

It's all advertising and publicity, according to A. P. (not Associated Press), and the guy with the best line wins.

## Boylan's Promotion by Fox; 5 Year Contract

Los Angeles, March 27. Malcolm Stuart Boylan has been promoted to supervising editor for Fox. He has also been given a new contract which calls for him remaining with the company for another five years.

Boylan's rise as a title writer is one of the most startling in the Hollywood colony. Three years ago he was a press agent for First National studios. He gave it up for free lance titling. Within six months Boylan had established himself sufficiently to attract the attention of the Fox officials, who placed him under contract.

## UNIVERSITY'S 2-REELER

Syracuse U in Tie-up with Local Daily and Theatre

Syracuse, N. Y., March 27. Syracuse University will send its first photoplay into production with the reopening of college, following the Easter vacation, it was announced on Monday.

The University's dramatic department, headed by Prof. Sawyer Falk, will make the picture in co-operation with the "Herald"—Eckel News, a project of the daily "Herald" and Schines' Eckel here. Albert Kaufman will represent the theatre. James Gordon Fraser, promotion manager, the paper. The Herald-Eckel News produced a two-reeler, based on a safety story, last year.

The picture will be an adaptation of "The Pusher-in-the-Face," a short story by F. Scott Fitzgerald, which appeared in recent issue of the "Golden Book." Treatment will be essentially collegiate. Cast and technical staff will be recruited from the Syracuse undergraduate body.

## 1ST NAT'L STATEMENT

First National income account and balance sheet for 1927 shows profits available for the common stock of \$899,784, compared to \$762,220 in 1926 and \$1,705,519 in 1925. In this calculation no provision is made for the participating feature of the 8 percent first preferred, nor for accumulated dividends on the second preferred Class B shares. Gross business is put at \$24,155,803 and

	Dec. 31, 1927	Jan. 1, 1927	Jan. 1, 1926
Land, buildings, equipment, etc.	\$2,192,909	\$2,011,139	\$2,030,715
Investment other companies	1,253,415	1,206,332	1,233,778
First mortgage fund	1,000,000	1,000,000	1,000,000
Marketable securities	205,141	1,281,877	1,281,877
Patent and trade marks	1,000,000	630,075	720,214
Purchases, money notes	1,000,000	1,000,000	1,000,000
Investments	6,838,474	6,108,712	5,251,710
Production in progress, etc.	1,200,000	905,000	1,170,000
Advanced to producers	1,713,415	2,739,439	4,908,283
Accounts receivable	1,000,000	1,180,000	1,180,000
Cash	946,510	1,079,841	1,087,394
Deferred charges	895,821	351,925	209,098
Total	\$18,415,108	\$16,294,806	\$15,081,803
LIABILITIES			
8% 1st preferred stock	\$2,350,000	\$2,350,000	\$2,350,000
2% 2d preferred stock	1,240,581	1,309,273	1,309,273
Common stock	12,065,235	1,281,877	1,281,877
1st mortgage fund	1,000,000	1,000,000	1,000,000
Purchase money notes	1,000,000	1,000,000	1,000,000
Notes payable	1,000,000	1,000,000	1,000,000
Mortgage bonds due in one year	863,000	35,000	300,471
Accounts payable and accrued liabilities	683,093	692,712	500,000
Production in progress, etc.	1,200,000	905,000	1,170,000
Advanced to producers	1,713,415	2,739,439	4,908,283
Accounts receivable	1,000,000	1,180,000	1,180,000
Cash	946,510	1,079,841	1,087,394
Deferred charges	895,821	351,925	209,098
Total	\$18,415,108	\$16,294,806	\$15,081,803

\* After depreciation. † Represented by 9,000 shares Class A and 2,969 Class B preferred stock. ‡ Represented by 75,027 no par shares.

## DEPT. OF JUSTICE

(Continued from page 5)

Chicago in accordance with pre-existing contracts therefor, and to make new contracts to supply, transport and deliver motion picture films to such motion picture theatres during the period of the duration of the lockout which lasted from Aug. 29, 1927, to Sept. 5, 1927.

Col. William J. Donovan, assistant to the attorney general, personally directed the investigation leading to the officials' move by the department with large staffs of investigators in Chicago during the past six months securing evidence to build the government's case.

Recent hearings on the Brookhart bill before the Senate Committee found the greater portion of the proceedings hinging on the arbitrary control of the various Film Boards of Trade. Some of this testimony may be used in the Chicago proceedings though the Chicago strike phases did not enter into it from the Congressional angle. Department has thrown a veil of extreme caution over its Chicago investigation with it being stated that the District Attorney of that State was not "in" on the movements of Col. Donovan's men.

Documents in the case were prepared here and forwarded to Chicago for filing by the District Attorney in the District Court of the U. S. for the Eastern Division of the Northern District of Illinois.

Chicago, March 27.

A bill of information charging producers and 14 local distributors with violation of the Sherman antitrust act was filed here Saturday by Col. W. J. Donovan, head of the criminal division of the U. S. Attorney General's office in Washington.

This action has been expected for some time as District Attorney George E. Q. Johnson, stationed in Chicago, had admitted investigation was being made but declined to reveal its progress.

The investigation was a result of the picture operators lockout here last year, when the operators were alleged to have been refused films by the local exchanges. Donovan charges the Chicago Motion Pictures Exhibitors' Association made an agreement with the distributors whereby no films would be transported or placed in local circulation during the lockout, from Aug. 29 to Sept. 5.

Producers named in the bill are Metro-Goldwyn-Mayer, Paramount, First National, Universal Film Exchanges, United Artists, Fox, Pathe, FBO, Vitaphone, Columbia and Renown Pictures.

## DeMille 3 Days Ahead, \$25,000 Under Budget

Los Angeles, March 27. C. B. DeMille completed shooting "The Godless Girl" last week and was 3 days ahead of schedule. He also brought the picture in for \$25,000 less than the original budget estimate.

cost of operations \$23,074,214. No figures for these items in previous years are available, the issue being of comparatively recent Stock Exchange listing. The 1927 per common share rate is \$11.94, compared to \$12.19 in previous year.

Company's balance sheet reflects increased investment in foreign subsidiaries and a high rate of production in progress (as of Dec. 31 last). No par common stock appears on the statement at \$2,065,895, compared with \$1,281,877 in 1926.

	Dec. 31, 1927	Jan. 1, 1927	Jan. 1, 1926
Land, buildings, equipment, etc.	\$2,192,909	\$2,011,139	\$2,030,715
Investment other companies	1,253,415	1,206,332	1,233,778
First mortgage fund	1,000,000	1,000,000	1,000,000
Marketable securities	205,141	1,281,877	1,281,877
Patent and trade marks	1,000,000	630,075	720,214
Purchases, money notes	1,000,000	1,000,000	1,000,000
Investments	6,838,474	6,108,712	5,251,710
Production in progress, etc.	1,200,000	905,000	1,170,000
Advanced to producers	1,713,415	2,739,439	4,908,283
Accounts receivable	1,000,000	1,180,000	1,180,000
Cash	946,510	1,079,841	1,087,394
Deferred charges	895,821	351,925	209,098
Total	\$18,415,108	\$16,294,806	\$15,081,803
LIABILITIES			
8% 1st preferred stock	\$2,350,000	\$2,350,000	\$2,350,000
2% 2d preferred stock	1,240,581	1,309,273	1,309,273
Common stock	12,065,235	1,281,877	1,281,877
1st mortgage fund	1,000,000	1,000,000	1,000,000
Purchase money notes	1,000,000	1,000,000	1,000,000
Notes payable	1,000,000	1,000,000	1,000,000
Mortgage bonds due in one year	863,000	35,000	300,471
Accounts payable and accrued liabilities	683,093	692,712	500,000
Production in progress, etc.	1,200,000	905,000	1,170,000
Advanced to producers	1,713,415	2,739,439	4,908,283
Accounts receivable	1,000,000	1,180,000	1,180,000
Cash	946,510	1,079,841	1,087,394
Deferred charges	895,821	351,925	209,098
Total	\$18,415,108	\$16,294,806	\$15,081,803

\* After depreciation. † Represented by 9,000 shares Class A and 2,969 Class B preferred stock. ‡ Represented by 75,027 no par shares.

# BURBANK REACHES TOP STUDIO FIGURE WITH 10 UNITS WORKING

Los Angeles, March 27. Weekly survey of studio activity shows the same number of units working as last week, with 47 features, 13 short subjects and four Vitaphone units hard at it. Two studios reopened, while another went dark for a five-week annual vacation. Inactive plants are now down to six.

First National's Burbank site heads the list with 10 features in work, a record at this plant for activity at any one time since it was built. These pictures are "Heart to Heart," directed by William A. Seiter; "Roulette," by Alfred Santell; "Night Birds," by B. Christensen; "Yellow Lily," by Alexander Korda; "The Whip," by Charles Brabin; "Boss of Little Arcady," by Eddie Cline; "Butter and Eggs," by Richard Wallace; "Divine Lady," by Frank Lloyd; "Volunteer," by Arthur Ripley, and

Henry Lehrman; an untitled Sammy Cohen picture, by Hen Stoltz; an untitled station picture, by Howard Hawks, and the two short comedies.

Met Studio's Five Metropolitan, a leasing plant, has five independent features going, with "Hell's Angels," directed by Howard Hughes; U. A., "The Rocket," by Lewis Meston; Paramount, "Free Lips," by Fred Windemere for First Division; "Little Bit of Heaven," by Burton King for "Excellent," and "The Branded Man," by Scott Pembroke for Jayart.

United Artists has "The Woman Disputed," directed by Henry King, and "Battle of the Sexes," by D. W. Griffith. Warner Brothers has an untitled comedy-drama directed by Roy Del Ruth; "State Street Sadie," by Archie Mayo, and the usual quota of short subjects. Universal is still idle on its own productions, but is leasing space to

## Weekly Studio Work Percentages

Los Angeles, March 27. This table shows a summary of weekly studio activity for the past six weeks. Percentage of production is based on 106 units at the 24 studios on the coast, determined by an average of normal working conditions during 1927:

Week Ending	Features In Work	Short Subjects	Total Units Working	Percentage of Production
Feb. 22.....	47	8	55	.52
Feb. 29.....	43	8	51	.48
March 7.....	40	14	54	.51
March 14.....	49	16	65	.7
March 21.....	49	15	64	.6
March 28.....	47	17	64	.60

"Code of the Scarlet," by J. E. Brown.

Paramount has eight features in production, including "Fifty-Fifty Girl," directed by Clarence Badger; "The Dragnet," by Josef von Sternberg; Beery-Hatton picture, by Richard F. Jones; "Knocking 'Em Over," by Fred Newmeyer; "The Magnificent Flirt," by H. D. Arrast; "Edgar Balaban picture," by Gregory La Cava; "Vanishing Pioneer," by John Waters, and an untitled Fay Wray and Gary Cooper picture directed by Royland V. Lee.

M-G-M has seven features. "The Deadline," by Ross Lederman; "Fencing Dangers," by Harry Beaumont; "Diamond Handcuffs," by J. P. McCarthy; an untitled Marion Davies film, by King Vidor; "War in the Dark," by Fred Niblo; "Baby Cyclone," by Ed Sutherland, and "Under Southern Skies," now being directed by W. S. Van Dyke

Fox now has five features and two comedy unit under way. They are "Four Devils," directed by F. W. Murnau; "Don't Marry," by James Tinling; "Mr. Romeo," by

Gotham, which is now making "Hell Ship Bronson," Joseph Henabery directed.

Tiffany-Stahl has "Ladies of the Night Club," directed by George Archibald, and "Stormy Waters," by Edgar Lewis, and F. B. O. has but one company, "The Perfect Crime," being directed by Bert Glennon. Tec-Art has three short subjects in work, one a Cliff Broughton comedy, a "Colorcast picture" and a John Carr novelty reel.

Poverty Row takes on an air of bustling activity after remaining idle for several weeks. Stern Brothers has in work, one a Cliff Broughton comedy, a "Colorcast picture" and a John Carr novelty reel.

Studios dark are Roach, Educational, Christie, Sennett, Cal-Art and Mission.

## MACLEAN AS PAR RELEASE

Los Angeles, March 27. Christies Film Company has Douglas MacLean for two features to be released through Paramount on next year's program. MacLean made four pictures for Par in the past two years as an independent but could not obtain a renewal as Paramount's production executives felt outside producers were unnecessary.

The Christies held a contract calling for them to produce one picture a year for Paramount release, with "Tillie's Punctured Romance" for this year. Recently arrangements were made for the Christies to produce two features for next year starring MacLean, with production costs figured to run about \$150,000 each. Instead of the one special that would reach double that amount.

MacLean is said to be getting \$15,000 per picture from Christies, and a percentage of the net profit, if any.

## More Underworlds

Los Angeles, March 27. With film producers combing every phase of the underworld for suitable story material to put into pictures, Paramount is figuring on making at least two such films for next year.

One will be of Chinatown, titled "The Tong War," starring Wallace Beery.

## Cinephone May Replace Studio's Wheezing Music

Clarence Brown, M-G-M director, has made it possible to abandon the wheezing of a studio orchestra by bringing to the M-G-M studio the Cinephone. It has been in use for some time in England and was invented for smaller theatres, to replace the organ.

The machine consists of two turntables for records with cases above for holding the records. The apparatus is attached to a loudspeaker. Brown will use the machine in his next picture, with two loud-speakers on his sets and appropriately chosen inspirational music.

### "Richest Girl" as Picture

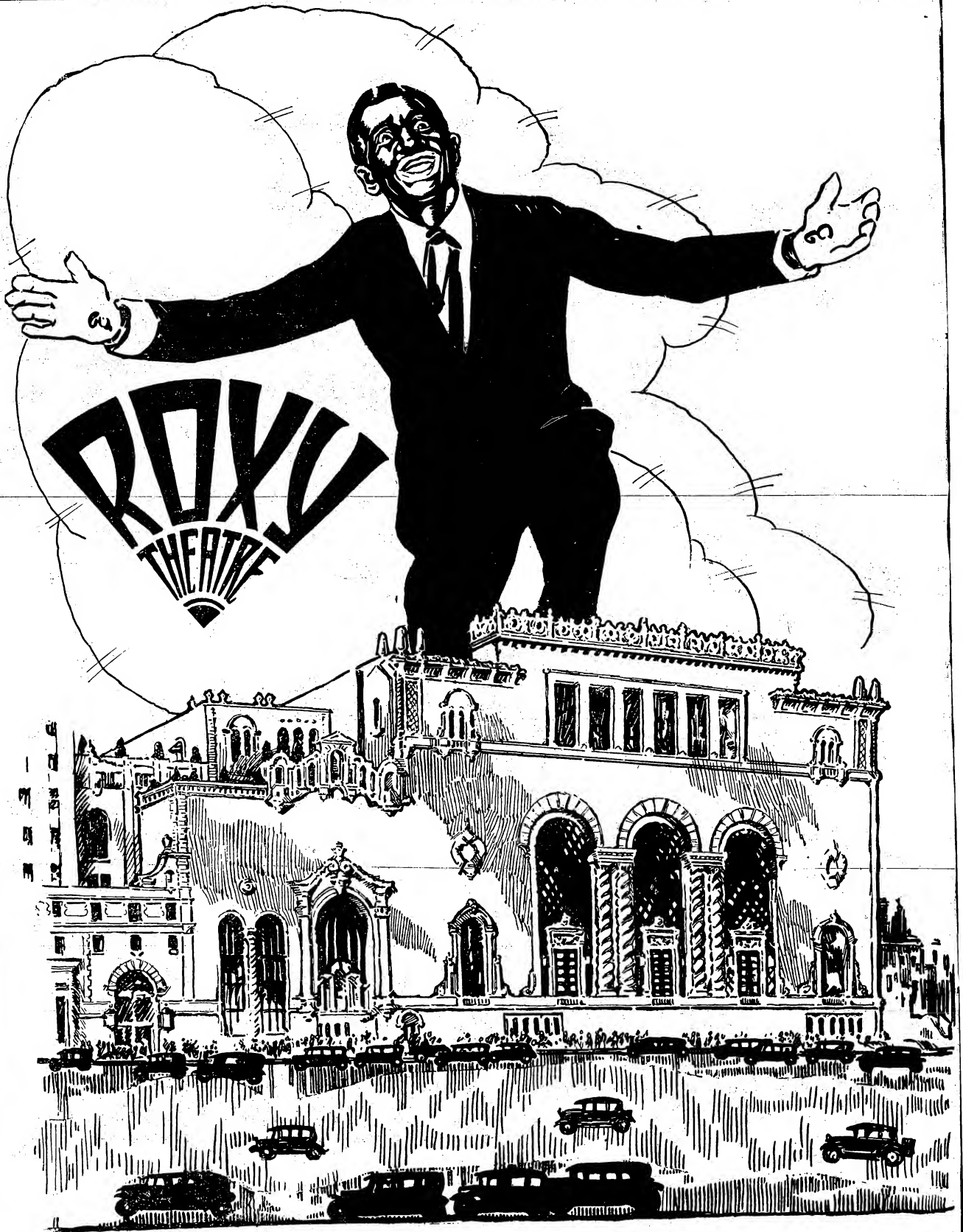
Los Angeles, March 27. John McCormack has purchased screen rights to "The Richest Girl on Earth," comedy drama by John Emmett.

It will be used for Colleen Moore, following her present picture, "Heart to Heart," and will be released through First National.

### "Plastered in Paris" Copyrighted

Los Angeles, March 27. Fox can not use the title of "Plastered in Paris" for its Cohen Pennick comedy feature as the title has been copyrighted.

Fox is after a new name.



# WARNER BROS. SU

*Standing Room! At 12  
Voon! On Monday!*

**HELD OVER**

for a second week

**AL JOLSON**

in

**'The Jazz Singer'**

with

**MAY McAVOY**

The Roxy can seat 6,500 persons a performance, 32,500 persons a day, 227,500 persons a week. And still the world's largest theatre can't hold the crowds that clamor for the world's greatest entertainer in the world's greatest picture. The answer—held over for a second week.

*Holds the Record for More Broken Records  
Than Any Other Production Ever Made*

**PREME TRIUMPH**

# The Talk of Warner Bros. Vitaphone

## Dolores Costello in *"Tenderloin"* with Conrad Nagel

Playing to capacity audiences twice daily at \$2 prices in the Warner Theatre on Broadway. Now available!

Live wire showmen and their audiences are in for a new thrill when they see and hear Dolores Costello and Conrad Nagel talking on the Vitaphone.

### The New York Papers said:

We earnestly recommend a visit to the playhouse where Dolores Costello is appearing in *"Tenderloin."*—*Herald Tribune*.

Warner Bros. have every reason to be proud of this.—*World*.

Replete with thrills, action and suspense.—*American*.

Underworld atmosphere of the most convincing sort.—*Daily News*.

Good melodrama. Speedy pace. A thriller.—*Telegraph*.

*"Tenderloin"* is a picture which should not be missed.—*Mirror*.

*Talking Pictures*

*Talk Profits*

A WARNER BROS. PRODUCTION

# Now Available

# New York the Talking Pictures

## 'The Lion and the Mouse' with May McAvoy and Lionel Barrymore.

Adapted from the celebrated stage play of the same name by Charles Klein, and destined to surpass on the screen its world wide reputation as a sure-fire attraction.

Lionel Barrymore and May McAvoy talking on the Vitaphone have all the value of personal appearances—at every performance.

*Talking Pictures  
Talk Profits*

A WARNER BROS. PRODUCTION

## Dolores Costello in "Glorious Betsy" with Conrad Nagel

The crowning achievement of Dolores Costello, "the belle of the box-office." Directed by Alan Crosland who has given the industry such memorable successes as "The Jazz Singer," "Old San Francisco," "Don Juan," and "When A Man Loves."

*Talking Pictures  
Talk Profits*

A WARNER BROS. PRODUCTION

## Al Jolson in 'The Jazz Singer'

Holds the record for more broken records than any other production ever made. Now running day and date in 235 theatres.

*Talking Pictures Talk Profits*  
A WARNER BROS. PRODUCTION

# ailable

# WARNERS', FBO BEFORE FEDERAL TRADE; CONFIDENTIAL HEARINGS BY BOARD

**Block Booking Hearings Likely On—United Artists May Be Relieved of Appearance Before Board—Fox, Universal and Educational Expected There—Par's Atty.'s Absence Secures Cease and Desist Enforcement Postponement Until April 15**

Washington, March 27. Enforcement of the cease and desist order against Paramount on block booking, the Brookhart legislative move to stop this method of selling, and the general situation incident to the government's delve into the business methods of the picture makers is further complicated.

Meanwhile Warner Bros. and FBO have been before the board of review of the commission for a hearing. What may have been said or promised by representatives of these two producers is closely guarded, as that board is set down as a confidential one, with its object to avoid official complaints and open hearings if possible.

First National is next on the list to appear, with the schedule seem-

ingly indicating that all will have had the preliminary hearing prior to the final date set by the commission for Mr. Swaine to file something.

United Artists has been included in this latest wholesale move on the part of the government, with the commission said to be now considering the omission of this producing company. Competing companies that have already appeared are known to have advised the board of review that U. A. does not block book as do the others. However, the fact that U. A. joined with Par, M-G-M, P. N. Fox, Universal, FBO, Educational and Warners in signing the petition requesting the commission to temporarily accept the trade practice resolutions to see how they worked out, is now making it difficult, it is understood, for U. A. to convince that it should not be a party to the further wholesale action.

## Bromley as Salesman

Bruce Bromley, of the Paramount counsel, sold the idea to the Federal Trade Commission to enforce its going into the courts to hold its order until Robert T. Swaine, actively directing the case for the picture company, returned from Africa, where he has been vacationing.

As Mr. Swaine is due back on April 10, the commission granted an "armistice" until April 15. Bromley assured the commission of nothing. In an affidavit filed, he informs the business controlling body that he believes Mr. Swaine would like to try again with another department of compliance. He did not speak officially to assure the commission any "compliance" would be forthcoming, but the government, anxious, too, to save any further costs, has taken a chance Mr. Swaine will have something to offer when he gets back.

Officially the commission does not express this hope—it merely states that it is customary to grant additional time when counsel is absent.

Indications are that the commission will not equivocate, and to avoid the court action Paramount will have to definitely state block booking is out.

Incidentally, the fact that a petition was filed to try and get the trade practice conference "results" through, even if on a temporary basis, is one move that has not heretofore come to light.

## Pathe Films Preparing

Los Angeles, March 27.

With only one company at the Pathe-DeMille studios, the scenario department is preparing the following stories for production: "Celebrity" play by Willard Keefe, adapted by Elliott Clawson; "Power," an original by F. McGraw Willis, adapted by the same writer; "McCobb's Daughter," being prepared by Beulah Marie Dix; "Craig's Wife," by Clara Beranger; "Ball and Chain," by George Baumgold, and "The Golden Dancer," by Sonya Levien.

No starting date for any of these productions has been announced.

## RECORD FOR NEW FILMS

With only two new pictures coming into the Broadway deluxe houses Saturday for this week, the amounts to something of a record.

All other Main Street theatres are holding over or playing pictures previously shown at \$2.

Capitol and Paramount are the only sites to change films this week, with the Colony reverting to a twice daily policy on Wednesday.

# INDIFFERENCE TO 'REVOKE' BILL

**Film Organizations Not Aware of It**

Utter indifference is maintained by local producing and independent exhibiting circles in Greater New York over the Dick bill, one of the last to be signed by Governor Smith, which, according to advices from Albany, vests in James W. Wingate, head of the motion picture censorship division of the Department of Education, "the power to revoke film licenses."

Virtually, Variety had to "break" the news to the Hays organization, the Motion Picture Theatre Owners of America and the Theatre Owners Chamber of Commerce, all of which are known to have tip-offs around the State capitol.

"We did not consider it of sufficient importance to pay any attention to it," an assistant to Hays said of the measure. Stating that he believed it was the intent of the bill to give the Department of Education a larger interest in film activities but particularly as they pertain to the theatre and not to the producer, this man observed: "Therefore, if the bill is of interest to anyone it is of interest to the local exhibitor."

Also in the dark on the bill, but inclined to regard it lightly, was R. F. Woodhull, president of the national exhibitor body. "This is a matter of more interest to the T. O. C. C. than to any other exhibitor body. While I know practically nothing about it I cannot see how it would be feasible for the license bureau to make it grant the license and for an outside party to be empowered to revoke it."

In the absence of the T. O. C. C. chairman, J. Louis Geller, a vice president, stated that the organization was in total ignorance of the measure and that it could carry little weight otherwise it would have been brought to their attention at the time of its inception. While stating that he would present it at the meeting occurring after Variety's press time, Geller declared that he believed the new law's potency is that of revoking licenses only after exhibitors have neglected repeatedly to run the New York State Board of Review tag which accompanies all pictures it passes upon.

## PUBLIC UNIT SHIFTS

Partington Advanced—Cowan Also Moves Up—Burnside Signed

Jack Partington's elevation to the supervision of the Public production department relieves James A. Cowan of the staging details to devote himself chiefly to the bookings and business end.

The report of Cowan moving further up to assume part of Sam Denbow's duties is erroneous. R. H. Burnside has been signed as a Public unit producer, his first show opening a month from Saturday when Paul Whitman and his orchestra return to the Paramount, New York, for a three weeks' stay.

## Gertrude Olmstead's Lead

Gertrude Olmstead will have the lead role in Tiffany-Stahl's "Beautiful But Dumb."

# Sales Meetings—When and Where

Sales heads of film producing companies are practically unanimous in selecting May as their convention month. Although all of the companies are not yet set on the convention city, another change in yearly get-together more apparent in 1928 than in any other year is the tendency of each company to spread its sales conferences in three distinct parts of the country, rather than in one place.

Beginning early in May, Paramount is devoting four days each in Washington, Detroit and San Francisco.

First National meets in Atlantic City April 27-28, from there to Kansas City May 1-3, with the wind-up in Frisco May 7-9.

William Fox's entire sales army will collect under the roof of the Park Central, Manhattan, May 26 and receive final instructions May 31.

Although Fox's plans are not yet completed M-G-M salesmen will gather in three units, one so far set for San Francisco, for the first two weeks in May.

Pathe's present line-up, although

Phil Reisman is in Kansas City at present, signifies one pow-wow starting on about May 10 in Chicago.

Early in May, Tiffany-Stahl will start the first of four regionals in New York City, Cleveland, St. Louis and Los Angeles are the other spots.

F. B. O. will hold three regionals starting in the east, hitting the middle-west and probably winding up in Frisco. May 1 is the date they get under way.

Universal, Warners and Educational are keeping the lid tightly clamped on their dates. Lou Metzger says there will be "nothing doing" until April 17 for U's dates and places; it is conceded that there will be three regionals. He figures that too early an announcement on the "salesmen's frolic" lowers present morale and reduces contracts.

Columbia will probably sound roll call in Chicago early in May, although positive word is lacking until Cecil Mabery returns to Manhattan within the next two weeks.

United Artists is sticking to its old policy, holding district sessions and assemblies of branch managers when "occasion demands."

# Hines Dissatisfied; May Break with F. N.

Charlie Burr announced in New York coast returning to the coast today (Wednesday), a split between his star, Johnny Hines, and First National.

The break, according to Burr, is due to F. N. refusing to raise the production ante on Hines' costs over \$100,000. Burr figures \$150,000 per production outlay, claiming that the company has kept this amount during the past three years to \$115,000.

"On our last two pictures we have been forced to dig into our own profits for \$25,000," Burr said.

Revealing that his company Burr-Hines Enterprises, has cleaned up about \$300,000 on its First National contract, Burr said that the star realized more than this by close to \$100,000 when he was his own boss and state righting his stuff.

Burr would not say whether he was going to tie up with FBO. He conceded that if First National raised the ante and agreed to "really push Hines," a new contract will be signed.

# 40 Roach Comedies; "Gang" Cut to 6 Kids

Los Angeles, March 27.

Warren Doane, general manager for the Hal Roach company, returned from the east where he conferred with the M-G-M sales office on next season's program. It was agreed that Roach produce 40 short comedy subjects, including 10 "Our Gang," 10 Charles Chase, 10 Laurel and Hardy and 10 Max Davidson two-reelers.

The studio closes this week for a five-week annual vacation, to resume April 30.

Only changes to be made in personnel of contract players will be the "Gang," in which Jackie Condon and Jay Smith will be eliminated. This will reduce the group to seven regular players, Joe Cobb, Taringa, Mary Ann Jackson, Harry Spear, Jean Darling, Wheeler, and "Pete," dog.

The departure of Jackie Condon terminates seven years of service with the Gang; having appeared in every one since its inception. Jay Smith finishes his third year with the troupe.



**FREDDIE MARTIN**

"The Goofy Gob" SAILING This Week with PAUL ASH ORIENTAL, CHICAGO  
Week April 1, Norshore, Chicago, Ill.  
Personal Rep.: MAX TURNER  
WILLIAM MORRIS OFFICE

World Premiere Soon at the Roxy, New York, of the

**ALFRED E. GREEN**

Production

"HONOR BOUND"  
A Fox Release

It was a Record-Breaker at the Box Office Last Week for

**RUBE WOLF**

"Mirth of a Nation"

Fanchon and Marco "Ideas" at Warfield, San Francisco

"Acclaimed by Press and Public as Chicago's Outstanding Master of Ceremonies"

**JACK WALDRON**

After Nine Consecutive Months at Frolics Cafe, Chicago

WEEK MARCH 26, SHERIDAN, CHICAGO

Permanent Address: VARIETY, Chicago

**OLLIE THOMAS SAXYMPHONY**

AN IDEAL ACT FOR

VAUDEVILLE OR PICTURES

NOW PLAYING WITH

**THE ROXY SYMPHONY ORCHESTRA**

AND

"ROXY'S GANG"

K. A. O. REPRESENTATIVE, FRANK EVANS

*United Artists ~ Los Angeles*  
**"SADIE THOMPSON"**

Turned 'em away all week  
 with steady grind. More  
 than doubling business of  
 previous week" ~ *Variety*

**6 BIG  
 WEEKS**  
*at Rivoli ~  
 United Artists  
 N.Y.C.*



**GLORIA  
 Swanson**  
*in* **"SADIE  
 THOMPSON"**

*based on the story by  
 W. SOMERSET MAUGHAM  
 Directed by  
 RAOUL WALSH*

*United Artists*  *Picture*  
 SOLD INDIVIDUALLY ON MERIT

# business is great!



## "LEGION OF THE CONDEMNED"

*Business is great!* First week long run Rialto, N. Y.—second highest gross of year, topped only by Emil Jannings in "Last Command." Held over in Minneapolis; one of biggest weeks since opening, Ambassador, St. Louis; S. R. O. St. Paul—*everywhere!*



## CLARA BOW in "RED HAIR"

*Business is great!* S. R. O. first two days, Paramount, N. Y. Biggest gross in months, Capitol, St. Paul. Sensational business Minneapolis, Des Moines—*everywhere.*



## EMIL JANNINGS in "THE LAST COMMAND"

*Business is great!* First week at long run Rialto, N. Y., breaks house record. Eight weeks tremendous business. Bigger than "Way of All Flesh" itself a topnotcher.

*Business is great!* "OLD IRONSIDES," "TILLIE'S PUNCTURED ROMANCE," "GENTLEMEN PREFER BLONDES," "BEAU SABREUR," BEERY and HATTON in "Partners in Crime," RICHARD DIX in "Sporting Goods," BEBE DANIELS in "Feel My Pulse," GEORGE BANCROFT in "The Showdown," ESTHER RALSTON in "Something Always Happens." *Business is great!*



Coming April 7th

## HAROLD LLOYD

in "SPEEDY" Produced by Harold Lloyd  
Corp. A Paramount Release  
*business will be great!*

# business is great—if you're playing **PARAMOUNT!**



# BUYING COMBINES SAVING DISTRIBS OPERATION COSTS

**Sapiro's Organization Receiving Many Inquiries—  
Welding of Indie Exhibs Nationally in Buying  
Combinations May Occur Within 2 Years**

Inquiries regarding the Sapiro organization and formation of similar combines, are pouring into the Theatre Owners' Chamber of Commerce from every part of the country, with the mail from the New England states especially heavy.

Within two months after the local Association of Motion Picture Exhibitors is functioning it is expected that similar organization work will be started in out of town centers, each association to function separately and directed from state headquarters.

According to the construction of policies of operation of the Association, it seems that Sapiro's idea is to put his plan into operation nationally, though how soon he will be at liberty to investigate plans proposed by exhibitors in other districts is indefinite.

There seems to be little doubt that the successful, or partially successful, operation of a buying combination in New York will result in the welding of independent exhibitors nationally within two years. The general request from out of town independents in New York to get first hand information on the Sapiro organization is a move towards similar consolidation.

One of the results of the buying combination probably will be the almost total elimination of sales staffs of distributing organizations and the general decrease in distribution costs.

Locally, members of the Motion Picture Exhibitors' Association do not expect to get product the first year at any considerably lower rentals resulting from the saving in distribution costs, being more inter-

ested in priority of run and availability of product for the present.

Lower film rentals will result later if buying combinations persist and independent exhibitors can be prevailed upon to work together.

At a meeting of members of the Association recently Sapiro said that he expected attempts by the producers to break up the organization, but that he was prepared to meet such attempts as he had met others in the past. Anyone trying to incite the breaking of a contract, and having knowledge of such contract is subject to injunction followed by charges of conspiracy, he said.

**Uniform Program**  
A uniform theatre program with a weekly circulation of around 5,000,000 has been proposed for use by the Association of Motion Picture Exhibitors as a national advertising medium.

The theatre in the Sapiro organization estimate a weekly attendance of over 5,000,000. It is planned to mail 10 percent of the programs, 500,000 weekly, direct to the homes of theatregoers.

This combined circulation, to be offered to national advertisers, is a greater field than any or all of the chain theatre programs in New York combined.

## Caretaker Demanded \$190, Forgot He Owed \$1,550

Los Angeles, March 27. S. G. Pontz, caretaker of a ranch belonging to the Cecil B. DeMille Productions, found that a debt can work both ways sometimes.

Pontz filed claim with the labor commission for \$190 due him in wages. Evidence showed the DeMille corporation had loaned Pontz \$1,550 to embark in a business on the side while still in its employ. The venture turned out a failure and Pontz never repaid the loan.

DeMille's representative declared therefore Pontz's wage claim offset itself.

The labor bureau took the same stand in the matter and dismissed the case.

## Warners Start Two

Los Angeles, March 27. Warners have started production of two untitled features under direction of Roy Del Ruth and Archie Mayo.

Conrad Nagel, Myrna Loy, William Russell, Pat Hartigan and George Stone are in the Mayo picture; Audrey Ferris, William Collier, Jr., Andre Beranger, Margaret Livingston and Dave Morris appear in the picture under direction of Del Ruth.

## Schomer's "Warrior" for Fox

Los Angeles, March 27. Abraham Schomer, author of "Today" and "The Yellow Passport," is on the coast writing a scenario entitled "The Warrior." The author is basing it upon a thesis he submitted to the Carnegie Endowment two years ago entitled "The Primary Cause of War." It is understood that Fox will make the production.

"Dancing Daughters" Now  
"Dancing Daughters" is the new and final title of M-G-M's picture made as "The Dancing Girl." Dorothy Sebastian, Anita Page and Joan Crawford are in it.

## "COSSACKS" DELAYED

Rainy Weather Prevented, So Clarence Brown Finishing M-G-M Film

Los Angeles, March 27. Clarence Brown is now at work making the final scenes for "Cossacks," M-G-M production in which John Gilbert is starred.

Due to the rainy weather early this year, George Hill, directing the picture, had skipped about a dozen exterior scenes. He was called to Morocco to work on another story for the company, with Brown substituting.

## M. P. Club's First

Shindig Drew 300

The Motion Picture Club hurled its first shindig at the Level Club, New York, Thursday night. About 300 staggers, with no stagers, and Bruce Gallup, financial sec., voted the profitable beeksteak undertaking in aid of their new clubroom.

Al Lichtman, president of the M. P. Club, which includes in its membership every branch of the business end of the film industry, from executives to publicity men, announced 1,200 square feet of floor space in the Bond building (1550 Broadway) for the clubroom, gym, handball courts and card rooms. For the latter, the poker hounds, who do their road work around card tables, wildly applauded.

N. T. G. brought over a show for the occasion.

## Fox's 26 Shorts May

Be Made in 26 Weeks

Los Angeles, March 27. The Fox production of short subjects for '28-'29 will consist of 26 pictures.

It is expected these will be turned out within six months, with the supervisors, directors and writers spending the other half of the year on the dramatic part of the lot.

## Kennedy at Springs

Los Angeles, March 27. Joseph Kennedy of FBO and out here in the interests mainly of Pathe, hasn't felt any too well since arriving. He has spent most of the time at Palm Springs.

Kennedy's indisposition is said to have interfered somewhat with his movements in the picture line. He has held one conference with Cecil DeMille and has another carded with him for later in the week.

Nothing is divulged as to the inside of the conferences.

## Meehan Leaves FBO

Los Angeles, March 27. After five years with FBO's production department, J. Leo Meehan has left that organization.

During that time he turned out all of Gene Stratton Porter's stories for the screen, said to have been the biggest FBO money makers. Meehan still has about 100 of Mrs. Porter's stories on hand adaptable for screen material. He will probably make two of these pictures a year with the possibility of Universal releasing them.

## About U'S Pub Staff

Due to the inclusion of Harry Reichenbach on the Universal P. a. staff as a special publicist, some confusion resulted.

Its line-up has not been otherwise altered. Paul Guilik is in charge of U's general publicity, and Nat Rothstein is in charge of advertising, as before.

Reichenbach will devote his energies for U. to its specials or supers.

## INCE'S "CIRCUS JINX"

Los Angeles, March 27. Wm. Francis Dugan, Broadway playwright, came to the coast recently to write originals for FBO. In between assignments Dugan was given an opportunity to play a role in Ralph Ince's "Notices."

He is now writing a circus story for the same director to be called "The Circus Jinx."

## BACHELOR'S DOZEN

Los Angeles, March 27. George R. Bacheller, president of Chesterfield productions, has changed his plan of producing six features and four dog pictures. He will do a straight series of 12 comedy-drama features.

Bachelor has finished the first film and returns to New York, leaving Lon Young here to produce the balance of the series.

## P. A.s Not Creative Says Academy's Sec'y

Los Angeles, March 27. Frank J. Woods, secretary of the Academy, addressed the Wampus at one of their meetings and threw the boys into a turmoil. He told them that as they were not a branch of any of the creative arts of the industry, the Academy could not include them.

Woods said that the Wampus were doing very good work in giving a frolic each year and appropriating 40 per cent of the receipts to the Motion Picture Relief Fund, which is sponsored by the Motion Picture producers. He hoped that the boys would continue this work, and if the Academy continued to get good reports on the Wampus, possibly some of their work then might be creative and the Academy would admit them into one of its numerous branches.

## LASKY EAST

Los Angeles, March 27. Jesso L. Lasky is en route to New York, where he will attend the various Paramount sales conventions.

He will return to the studio here after attending the final convention, to be held early in May at San Francisco.

## Valentino's Brother

Wants Accounting

Los Angeles, March 27. Contest over the division of the late Rudolph Valentino's estate looms, with Alberto Guglielmi, brother of the deceased film star, filing objections in Superior Court to the first annual accounting made by George Ullman, executor.

Guglielmi raised objections to about 65 items listed by Ullman and asked for a further accounting; also that the court set aside an order previously made in which Ullman's claim for \$48,504 was allowed. This sum was said to have been advanced to Valentino to finance Natacha Rambova, Valentino's wife, in a film production called "What Price Beauty."

Guglielmi's complaint further recited that he believed Ullman had used his power of attorney in the estate to disburse large sums in the dead actor's name. Ullman had stated in his accounting that there remained a balance of \$287,462 in the estate. Guglielmi's brief in general asks for explanations.

Action in the matter will be taken by Superior court Judge Desmond this week.

## No Schenck Deposition

Los Angeles, March 27. Joseph M. Schenck, on advice of his attorney, refused to make a deposition in affidavit form in connection with the \$5,000,000 damage suit brought by Charles H. Duell against Lillian Gish.

Schenck was asked to explain the meaning of certain telegrams.

The case comes to trial April 18.

## RAYART'S FREELANCE SPECIAL

Los Angeles, March 27. Duke Worne has rounded up several idle name freelance players and is making a special for Rayart. Cast includes Gailen Landis, Edna Murphy, Ernest Hillard, Jack Richardson, Fred Kelsey, Alan Sears, Virginia Kirkley, Ben Hall, Betty Caldwell, Ed Cecil and Maude Truax.

Title of picture is "Midnight," and is being produced at the California studios.

## T-S Buys Original

Los Angeles, March 27. Tiffany-Stahl has purchased "Every Inch A Man," an original by Jerome Wilson and his wife, Agnes Pat McKenna.

# N. J. INDIES ARE TO BE FINANCED

**100 Houses Combined  
May Expand**

The combination of approximately 100 independent theatres in New Jersey as the Independent Theatre Owners of America, under the leadership of George L. Record, public utility corporation attorney and organizer, has been merely a preliminary move shortly expected to be followed by the introduction of banking capital to the extent of over \$4,000,000.

Record is being offered financing from several sources. New capital will be used by the organization to buy more theatres in suitable locations or to build new houses.

Record has no salary as head of the New Jersey theatre owners. His object in forming the combination was to use it as the basis upon which bankers could become interested.

For their investment the bankers will be given first preferred stock at a price to be determined. Record expects to get his profits through the purchase of preferred stock. None of the exhibitor members of the organization will be barred from buying either 1st or 2nd preferred shares though exhibitors are limited to one share of common, or voting stock. When an exhibitor ceases to be a member of the association this common stock is called in.

Bankers are being sold on the principle of local operation as the most successful.

## MIKE SIMMONS' STORY

Mike Simmons, publicity director for Gotham, will conduct a 15-minute interview over Station WFCH on March 29. He will ask Howard Rockney, author of "The Chorus Kid," to tell the ether audience how a story is mistreated in picturization.

AL  
**MARKELL**  
AND  
GAY  
**FAUN**  
IN  
**Paramount  
Units  
Bring  
Laughter  
In  
Xcentricities**

Dir. MAX TURNER  
WM. MORRIS OFFICE

**LOWRY**  
Master of Ceremonies



**SKOURAS BROTHERS  
AMBASSADOR**  
ST. LOUIS, MO.

**JOE SINAI**  
The Little Drummer Boy  
and His Band  
CALIFORNIA SAN JOSE  
West Coast Theatres

**MOORE AND LEWIS**

Featured with BORIS PETROFF'S "LEAF YAR FANCIES"  
TOURING PUBLIC CIRCUIT OF THEATRES  
Direction: WILLIAM MORRIS OFFICE

**TREEN and BARNETT**  
THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE  
FEATURED BY FANCHON AND MARCO

5TH CONSECUTIVE WEEK AT UNITED ARTISTS THEATRE, LOS ANGELES

**GLADYS ALLEN**  
"BLUES—AND HOW!"  
P. 8—MANY THANKS TO FANCHON and MARCO FOR PAST FAVORS

**SHERY LOUISE**  
CELEBRATED COLORATURA SOPRANO  
Now Appearing in the  
Publix Presentation "HIGHLIGHTS"

## THEORY OF 800% INCREASE IN 5 YEARS OF BIG FILM BUSINESS

Wayne Pierson Trying to Prove Theory by Practice—  
\$1 Scale for Revivals—Did Trick in Two Long  
Island Towns

On the theory that every five years brings in a new generation of picture patrons, plus an 800 per cent. increase in business of one film in the same house and on the same days five years later, has sponsored H. Wayne Pierson's idea to form a company to exclusively handle the 11 revivals.

Pierson is currently handling "Hunting Big Game in Africa," which went into Bayshore, L. I., last week and grabbed just short of \$1,000 in two days, going on to Hempstead, L. I., to register a \$638 Sunday. The Bayshore data shows an increase of 700 per cent. over the two days in '23 when the animal pictures were new, and increased the theatre's average Monday receipts 800 per cent. with the \$1 scale.

Pierson is handling "Big Game" for Universal. It is understood he will take over other former big U pictures believed adaptable to re-issue on a road show basis. If the project gets over it will mean much "velvet" to the producing companies which will dust off their shelves to see what they've got lying around.

The present system is worked out with two advance agents traveling ahead of the picture, who particularly circularize the schools for matinee trade. Just what other films Universal will turn over to Pierson are not known at this time.

### 1st Division Players

Los Angeles, March 27. Shirley Mason and Viola Dana have agreements with First Division Pictures to be starred and featured in a series of three pictures each. Released through First Division Distributors.

### MELVILLE BROWN LEAVING U

Los Angeles, March 27. Melville Brown, director under contract to Universal for three years, leaves at expiration of his contract next month.

### SAN FRANCISCO SENSATION

Now a part of  
PUBLIC STAGE  
SHOWS  
And Continuing to  
Climax  
11th Big Week at  
the GRANADA



OWEN SWEETEN

### Michigan Vaude Mgrs. Ass'n Charlie MACK

Booking the most extensive circuit of vaudeville and presentation theatre between New York and Chicago. Michigan Theatre Bldg. DETROIT. Standard Auto Write or Wire ASK FENTON and FIELDS

### Publix Will Operate Gray String in N. E.

Publix is taking over active operation of the Gray houses in New England. Since the death, some months ago in Hollywood, of Bill Gray, the theatres have been run from the circuit headquarters in Malden, Mass., with Publix merely partners.

Most of the houses affected are in small towns. Managers and exploitation men will be assigned from the home office, but there will be few changes for the present.

### FOX'S CRITERION, L. A.

Renaming Theatre Movietone House for Grind Policy

Los Angeles, March 27.

Upon conclusion of the present run of "Uncle Tom's Cabin" the Criterion will be taken over by Fox, renamed "The Movietone House" and will open with "Sunrise" with "Four Sons" to follow.

All Fox productions that have for some time been playing the Carthay Circle at \$1.50 top will henceforth go into the Movietone House, which will be operated on a de luxe grind policy.

### U BUYS 4 STORIES

Los Angeles, March 27.

Four new stories have been purchased by Edward J. Montagne, scenario editor in chief of Universal. They are "Frame Up," "Heir to Broadway," "Blue Heaven" and "Sin Ye Do."

### NEILAN'S MOTHER ILL

Marshall Neilan, who recently arrived in New York from an European trip, departed suddenly for the coast Sunday.

The serious illness of his mother caused him to hurry westward.

### DENNY STICKS WITH U

Los Angeles, March 27.

After a great deal of turbulence Reginald Denny has decided to remain with Universal. He is now on a four-week vacation at his cabin near Arrowhead Springs.

### Leatrice Joy's M-G Solo

Los Angeles, March 27.

Leatrice Joy completes her contract with Pathe-DeMille April 14. There will be no renewal. She has signed with M-G-M for one picture which will be "The Bellamy Trial." Monte Bell to direct. Miss Joy will be featured.

### "Juicer" Turns Producer

Los Angeles, March 27.

John Carr, studio electrician, has turned producer. He is making a one reel novelty picture at the Tec-Art studios where he formerly worked as a "juicer." Carr plans to make a series of these subjects.

### POLICE CHIEF AND OVERFRIENDLINESS

U. S. Theatre of Paterson, N. J., Must Pay Aywon Exch. for "Woman Tempted"

By a unanimous opinion of the joint arbitration board of the T. O. C. C. and New York Film Board of Trade, the Aywon Film Exchange of New York was upheld in its claim of breach of contract against the U. S. theatre of Paterson, N. J.

Pete Adams, owner of the Paterson house, had no legal representative, but sent over Manager Liner of the theatre.

Not a witness appeared for Adams, not even the theatre owner's "pal," chief of police, who had written a letter to Adams declaring the picture in question, "The Woman Tempted," was improper and should be taken off. The Aywon exchange had a contract for three days, but Adams yanked it off after screening it one day (Sunday).

The Aywon Co., by its representative on the film board, Melvin Hirsch, and its legal representative, Louis Nizer (Phillips and Nizer), brought witnesses and testimony to show that Adams tried to get a reduction in his rental after taking the picture; that Paterson had played all kinds of sex films, including some that had been banned in New York, and that the Paterson police head had not banned any as immoral or improper, and that the same picture had been shown on the Paterson screen in another theatre later without interference from the police department.

The case required three hours' deliberation.

### MISNER'S "SOAPY SMITH"

Los Angeles, March 27.

Wilson Misner has signed a one year contract with Fox to write originals.

His first will be the screen version of his famous story, "Soapy Smith," a mining camp yarn.

### USHER'S RISE; ASST. PROD.

Joseph Gregory has risen from usher at the Paramount, New York, to an assistant to Boris Petroff in producing the units that open at the Capitol.

### Charles West as Moore P. A.

Charles West, unit press agent at the DeMille studios for the past two years, moves to First National studios to handle publicity for the Colleen Moore unit.

The latter post vacated by Francis Perrett was temporarily filled by Edwin Brown.

### Sloman on "Grease Paint"

Los Angeles, March 27.

Edward Sloman will direct Conrad Veidt in "Grease Paint" for Universal next month.

J. Grubb Alexander is writing the adaptation from original story by Sven Gade.

### Week to Week Basis

Los Angeles, March 27.

M-G did not renew the contract option on Agnes Johnston, scenario writer. Company retains her, however, on a week to week basis.

### Takes Another Mag Tale

Los Angeles, March 27.

M-G-M has purchased screen rights to "Big Hearted Jim," Liberty magazine story by Peterson Marzoni.

### Politics, Newsreels, Producers and Hays

Frank J. Rembusch, Indianapolis, self-appointed secretary of the Unaffiliated Independent Motion Picture Exhibitors of America, has proposed to Senator Smith W. Brookhart a senatorial investigation of the influence exerted by the Hays organization to spread propaganda on the screen on behalf of the presidential candidacy of Herbert C. Hoover.

Rembusch claims that under Hays' control, newsreels last year had an unusual quantity of Coolidge items and that Hoover was recently forced also. Rembusch traces Hoover support from Hays as follows:

"Hays is boosting Hoover, Hoover is in the Coolidge cabinet, and the Department of Justice to which we have complained for five years about this growing monopoly refuses to act in behalf of the small theatre owners."

Despite any political leanings of the Hays organization, as explained by Rembusch and others, the Motion Picture Producers and Distributors' Association is not prepared to exert any screen pressure on behalf of any candidate in the coming elections.

Recently the Hays organization was approached by prominent members of the Republican party and the matter of screen influence discussed. Though the motion picture industry owes a debt to Hoover for his work in the Department of Commerce relative to foreign film importation and American film exportation, it was not found feasible or possible for the M. P. P. and D. A. to take sides in the forthcoming political issue.

In a statement issued by Carl E. Milliken, secretary of the Hays organization, in answer to the charges made by Rembusch, is the declaration that the newsreels of the six leading companies featured Governor Al Smith and Mayor Walker 75 times during the last six months of 1927 alone.

In addition Milliken points out that it has always been the custom of exhibitors to edit or eliminate parts of the newsreels they do not want to show and that in the new standard contract agreed upon by producers and alleged representatives of exhibitors, it was specifically provided in Article 12 that "The exhibitor agrees to run photo-plays, except newsreels, as delivered without alterations."

### Local Newsreels

Los Angeles, March 27.

West Coast houses in Seattle, Portland, San Francisco and Los Angeles are to have newsreel supplements.

Cameras attached to these theatres will take feature and general news which will be edited at the Fox studios in Hollywood and added to the coast prints which are released for general distribution.

### Nible for "Docks" Film

Los Angeles, March 27.

After working on treatments of several sea stories for the past six weeks, M-G-M finally decided to have Fred Nible make "War on the Docks," by Ludwig Wolf.

Ben Meredyth is preparing the continuity and production will start in April.

### L. A. to N. Y.

Jesse L. Lasky.  
Robert T. Kane.  
Jesse J. Goldberg.

## FOX SALESMEN MINIMUM AS FILM LESSON

Others Follow Granger's  
Lead—Distributors and  
Numbers

Los Angeles, March 27.

The Fox sales organization used less salesmen to cover the United States and Canada, through 37 branch offices, than any other picture selling organization in the industry.

The other companies had their attention called to the minimization of Fox sales forces through the vast business which this organization was doing in the smaller communities. They made inquiries, with the result that First National reduced its selling organization from 185 people in the United States and Canada to 135.

M-G-M has the biggest sales organization in the United States, 150 salesmen. Universal has the biggest for United States and Canada, having 200 men on the payroll.

Paramount has 127 at work in the United States.

The M-G-M product in Canada is handled by the Nathanson film organization, which employs around 50 salesmen.

James R. Granger, general sales manager for Fox, worked out a plan whereby 116 men could cover the United States and Canada without missing any territory. These 116 men are outside of the special home office salesmen and the district managers.

### THOS. DIXON PRODUCING

Thomas Dixon, the author and who wrote the story on which "The Birth of the Nation" was filmed, has formed a company to engage in the production of plays and moving pictures. Stock consists of 100 shares, no par value.

Directors are: Thomas Dixon, 841 Riverside drive; Irving D. Lipkowitz, 217 Broadway, and Janice P. Engel, 55 West 175th street, New York, each holding one share.

### AL MOREY

M. of C. & S. B. L.

Worth Publix

Star-Teleg.: "Morey continues to display unusual versatility, being able to display different talents each week to fit the stage show he presents."

—M. G.



# "OLLIE" WALLACE

Master Organist and Master of Ceremonies

NOW PLAYING IN

WEST COAST THEATRES, Inc.

GREETINGS to FANCHON and MARCO and HERSCHEL STUART

**"‘The Patent Leather Kid,’ ‘The Drop Kick,’ and ‘The Noose’—three exceptional successes within six months—definitely establish BARTHELMESS as the best male box-office star in pictures today, beyond any doubt!”**  
**— John F. Kumler, Manager, Pantheon Theatre, Toledo. . . .**



*From the best-seller by JOHN FOX, Jr., which has been read by millions.*

*Presented by RICHARD A. ROWLAND.*

*Adaptation and continuity by BESS MEREDYTH.*



**Remember THAT when the First National salesman comes to see you about RICHARD BARTHELMESS in an Alfred Santell production “THE LITTLE SHEPHERD OF KINGDOM COME” . . . A sweeping drama with the same type of character and story of “Tol’able David” . . . Featuring the new star-find, Molly O’Day. . . . .**

## RCA-VICTOR AMALGAMATION WILL LINK FBO AND TALKERS

**Proposed Radio-Recording Merger Takes in Several Angles—Television Important in It—RCA Stockholder in FBO—Music Men See Boon**

The bullish Wall Street action of the Radio Corporation of America and Victor Talking Machine Co. stocks the past week are directly the result of an impending Victor-RCA merger involving total assets of \$125,000,000. It portends a still further advanced development into the mechanical show business. The availability of the exclusive

and world-famous Victor artists for RCA broadcasting is but the least of the deal.

### Also General Electric

The movie talker field, in view of RCA's financial interest in FBO, and the use of the Victor artists for sound movies, should place this combine to the fore alongside of Vitaphone and Movietone.

Aside from the rumors emanating from the banking sources, the Victor and RCA will make no statement until a formal announcement of the merger is feasible. Meantime, on the strength of this, their stock quotations have shot upward sensationally.

### Television

The perfection of television is an anticipated radical development, topping anything in the form of theatre screen sound projection. RCA and Victor, as have RCA and Brunswick, have been affiliated in the past in the marketing of combined phonograph-radio-machines.

Warner Brothers has an agreement with Victor, as well as Brunswick, for the use of both their artists for Vitaphone. How this phase will be handled has yet to be gone into after the merger shall have been consummated.

The music men regard this move in the electro-mechanical sound

## Exhib Waited too Long For Action on Serial

A \$10 a day 10-part serial, "Heroes of the Wild," is the subject of an injunction suit by the Liberty theatre, Hoboken, N. J., to restrain Baltimore Pictures, Inc., distributor, from renting the serial to a rival Hoboken house, the Bishop. On Baltimore Pictures' evidence, which the Liberty theatre owner did not deny, the latter lost its suit for an injunction.

Baltimore proved that the Bishop was a first run house charging 35c. admission with 600 capacity, while the Liberty was a last run 10-15-cent house. A provision was that Baltimore Pictures had the privilege to attempt disposing of the first run rights to any Hoboken exhibitor, in which case the Liberty would only have to pay a half rental of 10c. playing day.

Justice Mahoney frowned upon the Liberty theatre owner's tardiness in waiting until seven of the 10 installments had been exhibited at the Bishop before starting suit. The court questioned the Liberty's good faith in the matter and also opined that the plaintiff theatre had not expended anything for advertising and suffered no loss.

## "SAVE ELECTRICITY WEEK"

Detroit, March 27. Employees and performers in Kunsky theatres were ordered to observe what was termed "Save Electricity Week" last week. Notices were posted in dressing rooms requesting that lights be doused when leaving.

projection as a boon to the industry since, from all omens, the sheet music market is passing backward while the mechanical royalties loomed up as the most important source of revenue to writers and publishers.

## Plunkett as Stanley's Prod. Head; Hyman at 2 Strands

With Edward L. Hyman's appointment as managing director of the Mark Strand, New York, in addition to the Brooklyn Strand, Joseph Plunkett devotes himself exclusively to heading the unit production department of the Stanley houses. Plunkett is having Hyman do two more units in addition to the first presentation, "In Granada," at the Brooklyn Strand, to be followed by a Harry W. Crull and a Plunkett production.

Hyman may install Jack Pepper as master of ceremonies at the New York Strand. Pepper is in his third week at the Brooklyn Strand, going to the Stanley, Baltimore, next week to replace Leon Navaro who has switched to Washington, and then returns to Baltimore for an indefinite run.

When Pepper is brought to New York, Boyd Senter will officiate at the Washington house. Alan Rogers, the tenor, is being installed as m.c. at the Stanley, Philadelphia, and Charles Nelson and Nat Nazario, Jr., remain in Jersey City and Newark respectively.

When Jerry Sears and his stage band are brought to New York from Brooklyn, Russ Morgan, the relief maestro at the Brooklyn house, takes charge of the orchestra. Hyman will operate both Strands, besides producing units.

## New Minnesota Starts at 65c—Top Scale of Town

Minneapolis, March 27. While local vaudeville theatres are in the midst of a price cutting war started by the Orpheum, along comes F. & R. and Public and set a scale for their new 4,100-seater, which establishes a new top for movie theatre prices hereabouts.

The night scale for all parts of the Minnesota is 65 cents, 5 cents more than is charged by the State and Garrick, leading F. & R. houses, and 15 cents in excess of the Hennepin-Orpheum's present night price. The 65 cents goes into effect at 6 p. m. on week days, whereas the Hennepin-Orpheum, State and Garrick retain their 35 cent matinee price until 6:30 p. m. on week days.

The Minnesota's opening at 10.45 a. m. daily at 30 cents, in effect until 1 p. m. Price from 1 p. m. to 6 p. m. is 40 cents, 5 cents more than any of the other variety houses are charging at matinees. Saturday matinee prices are 50 cents to 5 p. m. The 65 cent scale goes into effect thereafter. A 50 cent admission on Sundays also prevails until 5 p. m., giving way then to 65 cents.

Four complete de luxe performances on week days and five on Saturdays, Sundays and holidays also are announced by the Minnesota. It has an estimated overhead of from \$18,000 to \$20,000 a week.

## F. N. West. Salesmen Out

Chicago, March 27. Incidental to the general shake-up of First National's sales department, three Chicago salesmen have been let out as part of the economy program. It is in the form of an experiment, Chicago attaches state.

R. C. Herman, George Taft and J. N. Schwartz were the three dispensed with, but First National endeavored to place them with other firms. Herman is expected to join Warner Bros. and Taft is said to be in line with M-G-M. Schwartz is undecided and considering several offers.

Carl Lesserman, formerly in charge of the Chicago office under R. C. Seery, is now on a vacation, after which he will assume charge of the Cleveland office. G. L. Sears, now of Cleveland, will replace Lesserman.

First National's three Chicago salesmen retained are T. R. Gillian, R. E. Bradford and J. N. Howland. The company's offices in the Seown Film building have been completely redecorated and carpeted.

Fully 70 salesmen, figured as deadwood, have been eliminated from the First National staff under wholesale let-downs and promotions made by Ned Depinet, sales head. At the same time proof that lack of a beard no longer counts may be seen in the elevation of 26-year-old Gerald Hoyt to the managership of an outpost in St. Johns.

Port Henry, N. Y., Votes Sunday  
Port Henry, N. Y., March 27. By a majority of 60 votes, this village voted to have Sunday movies. They will start Easter Sunday. The vote was 221 to 152.

## FBO's 78 Shorts

Los Angeles, March 27.

FBO will have 78 short subjects on its 28-29 releasing program. They will include a series of 12 looney stories by H. C. Witwer, a series of "Polly and Her Pals," a series of 12 "Mickey McGuire," two reels and a series of standard comedies with the three fat men, Karr, Alexander and Ross.

All of the short subjects will be made by Larry Darnour Productions for the Standard Cinema Corporation, which releases through FBO.

## T-S "Name" Writers

Tiffany-Stahl has acquired Sir James Barrie's "The 12-Pound Look" for filmization.

Al Selig, T-S's scenario editor and director of advertising and publicity, is going in for name authors, and has picked up film rights to stories by Zona Gale, Booth Tarkington, Barrie and others.

## There Is No Substitute for

# PAUL ASH



## STAGE-BAND ENTERTAINMENT

Known as the

## "PAUL ASH POLICY"

UNIT NO. TWO

## "Blue Revue"

THIS WEEK

"EXCLUSIVELY COLUMBIA  
RECORDING ARTIST"

Paul Ash Presentation Staged by  
LOUIS McDERMOTT

## "The Wizard of the Organ"

# RALPH HAMILTON

Now Being Featured at  
the Magnificent New  
**PORTLAND THEATRE**  
PORTLAND, ORE.

## HELENE HUGHES ROY SMOOT

Featured with  
FANCHON and MARCO

ANOTHER FANCHON & MARCO "IDEA"  
ALFRED  
**BROWER**  
World's Fastest Russian Dancer  
Dir. WM. MORRIS AGENCY

**NOW It's**  
**AL LYONS**  
With  
**MUSICAL BUNCH**  
At the West Coast  
**CALIFORNIA SAN DIEGO**

## JACKIE "HOO" RAY

Believes in the fairness of "Variety" and broadcasts the following facts:  
The little red-headed, freckle-faced stage and screen kid has been headlined over the Loew, Keith-Albee and Orpheum Circuits.

## NOT BARNSTORMING

But featured on every bill, including 25 theatres booked by Keith-Albee's New York office and has received front page publicity in cities in which he has worked.

## NOT HARD TO FIND

His route has been published from time to time in the leading theatrical journals, making it convenient for anyone interested to locate Jackie, whose eastern address is the N. V. A. Club, New York City.

Copy of telegram sent to Hal Roach—following article printed in "Variety," March 21, 1928:

## WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Hal Roach Personal,  
Hal Roach Studios,  
Culver City, Los Angeles, Calif.

Will you kindly check back with your books including your bank records to find out if Jackie Hoo Ray did not receive compensation from your organization for his services rendered with the Gang under the direction of Robert McGowan your director who authorized the making of a motion picture and stills at your studio made by your camera man and developed by your laboratories of his vaudeville act Stop Jackies and which were given to Jackie for exploitation of his vaudeville act Stop Jackies name and permit is entered on your books as Jackie Ray Stop In the interest of fair play due to articles published in Variety March 21 the future of this lads tomorrow may rest on early telegraphic reply from you addressed to Jackie Hoo Ray care of N. V. A. Club New York City.

(Signed) Jackies Mother and Father

OSCAR SMITH

ANTHONY DOOLEY

## THE LITTLE CLUB BOYS "RAMBLIN' RHYTHMIC ROLLICKERS"

(FORMERLY THE MASTERS)

Selected by Mr. HARRY CRULL

as Co-Headliners on the Opening Bill of the New

## STANLEY, JERSEY CITY

THIS WEEK, MARCH 24TH

Direction IRVING STARR, LOU IRWIN OFFICE

JACK FORD

JIMMY FARKER

# British Film Field

By Frank Tilley

London, March 16. Just issued, the year's report of the Exhibitors' Association holds several points of interest for your side. One is a statement showing the General Council to have been sufficiently impressed by the report of the delegation which visited America that it has watched "with the gravest concern" any attempts by producers or distributors, "especially those whose headquarters are in another country," to get into the theatre field. This apprehension led to the formulation of the now defunct "trading scheme," the death of which is attributed to the activity of financiers, who have "made attractive offers to a large number of proprietors of cinemas whose adherence to a trading scheme was essential for its success," producing, in conjunction with the buying by home-grown theatre trusts, "such an unsettled state that your General Council found it impossible to proceed with the scheme."

Put plainly, this means the majority of theatre owners are more interested in selling out on the present high market than they are in the much more visionary

possibilities of a combine of small exhibitors.

## Theatres and Membership

The report claims there are 3,800 picture houses in this territory, but only 3,000 are effective as six-night-a-week houses, the rest playing one or two nights only. Membership of the association totals 2,882, an increase on the previous year of 126. Largest increase is shown in the metropolitan London and home counties branch, from 376 to 406, the central division of London recording a drop from 576 to 52. Except three branches, with a total fall between them of nine, every other section shows an increased membership.

Total income from subscriptions is \$74,487, and balance on the year's working amounts to \$8,526, with branch surpluses amounting to \$32,048. The political fund has increased of \$14,277, about \$150 more than last year.

## Improve Pictures

It is claimed there has been a general improvement in the quality of films, "due very much to the success achieved by British films," after it had become evident "a large number of films produced abroad were being stereotyped and of a character which failed to attract patrons."

This situation, which certainly did exist and has been put forward here many times as one of the chief causes leading to the passing of the Films bill, is declared by the report to have given British films their opportunity, the bill having "stimulated the British film industry in a marvellous fashion; financiers, who formerly regarded British production as something almost to be avoided, are only too willing and anxious to assist."

"Almost" and "only too willing and anxious" are phrases any comment would spoil.

## Finance and Lost Capital

In a survey made by the "Evening Standard" of the present state of film share values on recent flotations in this country, estimates are given to show a capital loss from unmarketable scrip of \$2,350,000 on about \$5,000,000 issued. The article contains several minor inaccuracies. It calls British Instructional (Proprietary) "British International Films (Proprietors)," a not un-serious mistake, as there is a large company with almost this name, but not in any way connected with British Instructional Films.

It also gives incorrect amounts as those necessary to pay 5 per cent. on the market valuation of the stock of Gaumont-British and British International, stating it needs \$2,335,000 when it should be \$1,425,000 in the case of the first company, and \$680,000 instead of the correct figure of \$290,000 in the latter case.

These corrected, the survey is still rather alarming. It shows all the producing companies' preferred stock as below par, ranging from British to \$1.50 on Whitehall Films preferred ordinary.

Not one of the producing companies issued to the public during the past six months has, it is reasonably certain, been fully subscribed. Welsh-Pearson-Elder Films, the last flotation to date, is known to have obtained less than 20 per cent. of its issue; British & Dominions, Ltd. (Wilcox company), but little more, and the present situation is the result of the general lack of interest in the public stock company for which they cannot find a market.

One immediate result has been the holding up of several pending flotations. Issuing houses and underwriters are no longer willing to take a throw at what the recent promotions have shown the public

will not buy readily. Despite attempts to make a market in the deferred stocks, in some cases the quotations at a premium are merely nominal, for there is little stock on the market, and the insiders, who are nursing the baby, are not letting this class of stock out in any large quantity lest it causes a fall in price.

## Another Departure

We have a curious habit here of making a strike and then refusing to prospect it. Later, someone else does, and we pay high prices for the result.

Ian Hunter, who took the honors in "The Ring" and in several minor films since, has been playing in Lonsdale's "The High Road" at the Shaftesbury theatre. He has held 11 American offers for some time in the hope of getting a reasonable price here in pictures. Not getting it, he has signed with Charles Dillingham to play on Broadway in a Lonsdale piece, with several screen offers under consideration.

If he is a hit in a few American films, most all the producing companies here will be trying to buy (Continued on page 51)

## Aschers Alleged Solvent

Chicago, March 27. Albert Pick & Co., theatrical supply firm, has filed a petition in U. S. court to dissolve the receivership of Ascher Bros., ha. lled by the Chicago Title & Trust and William Fox.

The petition claims Ascher Bros. are solvent.

## Vita in Publix

### Class B's in South

Dallas, March 20. Completion of the \$25,000 Vitaphone wiring for Publix's Melba here will mark the beginning of the new Vitaphone policy for a majority of class B Publix houses in the southwest circuit. Similar units are being installed at the Kirby, Houston, Empire, Star Antonio and Palace, Fort Worth.

Opening date for combined new policy of Vita-picture houses in these cities will not be announced until the outcome of the lawsuit in San Antonio.

"Jazz Singer" will be the opener for the Vita at the Melba, with date tentative. It will probably also be used as an opener for the other three Publix Vita houses.

## Al Boyd's Theatre

Philadelphia, March 27. It is understood that Al Boyd has chosen a site for a local picture theatre of large capacity, with location undisclosed.

Boyd recently resigned as the film buyer for the Stanley Company.

## Pawtucket and Sundays

Providence, March 27. Pawtucket may have Sunday movies at last. The bill is before the legislature this week, and it looks as though Pawtucket theatre men will finally get a break.

When the Providence Sunday show bill is passed, Pawtucket was left in the dark. With Pawtucket only two or three miles away, the Providence houses cashed in on the Sunday biz.

## "Drums" Release April 8

Los Angeles, March 27. "Drums of Love" will have a general release April 8. To date over 214 theatres have booked it for the general release date.

## Woodhull Exclusively Doesn't Choose to Tell

In an exclusive interview granted Variety Friday afternoon, R. F. Woodhull, president of the Motion Picture Theatre Owners of America, stated that he had extensive theatre holdings but, like the other President, does not choose to tell what they are at the present time.

Mr. Woodhull expressed dissatisfaction with Variety's story in which he was referred to as a non-theatre owning theatre operator. Publishing the story resulted in the purchase of a copy of Variety by the M. P. T. O. A.

In the card room of the Theatre Owners Chamber of Commerce, a special session was held Wednesday p. m., and extracts from Variety, revolving around the non-theatre operator, president of the M. P. T. O. A., were read aloud, while all pinocchio activities were suspended.

## Fox Unable to Secure Fourth B'way House

Fox has given up the idea of a fourth \$2 house on Broadway and "Street Angel" will supplant "Mother Macchre" at the Globe Easter Monday, April 9.

"Macchre" moves over to the Times Square where "Sunrise" closes April 8. "Four Sons" continues at the Galety.

Constant nibbling at the Central (Universal) never quite brought any results with the future of this house after May, at which time it may or may not exercise its option, unsettled.

## Channin Co. Suing for Final Roxy Payment

The erection of the Roxy theatre in litigation, and the Chanin Construction Co., builders, is suing Roxy Theatres Corp. over some final payments alleged still due. The Chanins insist on the examination before trial of Saul E. Rogers, vice-president of the Roxy corporation and counsel for Fox Film (in control of the Roxy corporation), as well as Charles S. Levin, secretary of the company, and Walter W. Ahlschlager, the architect of the Roxy.

Justice Mahoney affirmed these examinations, although he did not think it necessary to examine A. Bukley Liptak, an employee of Ahlschlager, the architect.

Since a final payment on a structure is always dependent upon proper certification by the architect, it is held by the court that the information the Chanins seek can be furnished only by Ahlschlager.

## Publix Cutting Down Cost of One Unit

San Francisco, March 27. Evidently figuring the John Murray Anderson unit "High Lights" was too expensive, Publix has slashed the talent down to two specialty acts, Helen McFarland, xylophonist, and Masse and Deitrick, dancers.

Willie Solar, Sherry Louise and Douglas Burley will be let out after Los Angeles, with the unit continuing eastward with a minimum personnel.

The chorus will probably be reduced from 16 to ten.

## Publix and K-A-O May Put Over Deal or Two

If Publix listens to Keith-Albee-Orpheum, a theatre deal or so may eventuate between the two chains.

It is said that K-A-O has placed before Publix a proposition to adjust the theatre situation in two or three western cities where both are in opposition, with neither making any money.

The cities are not named in the account. Denver is believed to be one. All of the towns are on the former Orpheum Circuit.

A report is that Keith-Albee upon receiving the Orpheum houses in the recent merger found that some of them had declined rapidly since the period when statements were forthcoming which lead to the K-A-Orpheum amalgamation.

What the chances are of an adjustment isn't known. Sam Katz for Publix, from general understanding, is disposed to deal or trade with anyone to better a local situation. While that sounds very business-like, it always has not been the course of the older chains.

## West Coast Motion Picture Directory of Players, Directors and Writers

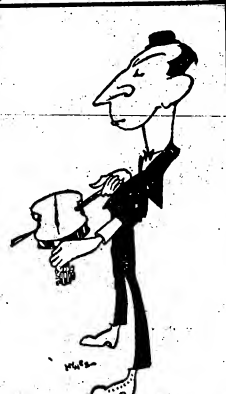
Titles by  
**MALCOLM STUART BOYLAN**  
FOX

**JOSEPH FRANKLIN POLAND**  
Supervising Editor  
UNIVERSAL  
FEATURE COMEDIES

**LLOYD CORRIGAN**  
Staff Writer  
3rd Year with  
Paramount-Famous-Lasky

**JOHN F. GOODRICH**  
FREE LANCING

The Talk of Chicago  
**ED MEIKEL'S**  
ORGAN CLUB  
HARDING THEATRE  
98th Week and Still Growing



## London "Evening News":

"Joe Termini, the lazy musician, who, saying never a word, is entertaining London night-club and music hall audiences."

## THE CHEER LEADERS

"These College Boys"—Singing Quartet  
On 36-Week Publix Tour  
Personal Direction WALTER MEYERS  
William Morris Agency

## BARNETT AND CLARK

Original Modern Tap Dancers  
3rd Year for Fanchon and Marco  
Coming East Soon  
Personal Direction Walter Meyers  
WM. MORRIS AGENCY

# IRENE JUNO

DOING TWO-A-DAY ON THE

## WURLITZER

at B. F. KEITH'S, Washington, D. C.

HEAD OF THEATRE ORGAN DEPARTMENT

Washington College of Music

BROADCASTING TWICE WEEKLY

WRC and WTFF

# "FOUR SONS"

AT THE GAIETY  
NEW YORK

# — ON BRO DIRECT JOHN FOR W

## Belle Bennett

AS THE MOTHER IN  
JOHN FORD'S

### 'MOTHER MACHREE'

"In 'Stella Dallas' the human interest occurs, as said, in the last part. In 'Mother Machree' almost every bit of it is as powerful. One may safely say that it is four 'Stella Dallas' packed into one.

"Belle Bennett again proves an artist, unsurpassed in such parts. In her, one sees a real mother, and feels the warm sympathy for her that one would feel for a mother that would go through the same experiences in real life."—HARRISON'S REPORTS."

NEXT RELEASE—D. W. GRIFFITH'S  
'BATTLE OF THE SEXES'

## Victor McLaglen

FOX FILMS

THE  
KILKENNY GIANT  
IN JOHN FORD'S

### 'MOTHER MACHREE'

CURRENT RELEASES

'GIRL IN EVERY PORT'  
JOHN FORD'S  
'HANGMAN'S HOUSE'

## Charles Morton

AS JOHANN  
IN JOHN FORD'S

### 'FOUR SONS'

NEXT RELEASE, F. W. MURNAU'S  
'FOUR DEVILS'

## George Meeker

AS ANDREAS  
IN JOHN FORD'S

### 'FOUR SONS'

CURRENT FOX RELEASES  
'ESCAPE' "THIEF IN THE DARK" "MR. ROMEO"

ADWAY—

ED BY

**"MOTHER MACHREE"**

**FORD**

AT THE GLOBE

NEW YORK

M. FOX

**Earle Foxe**

AS MAJOR VON STOMM

IN JOHN FORD'S

**'FOUR SONS'**

"Earle Foxe 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 for it."—**"VARIETY."**

CURRENT RELEASE

JOHN FORD'S

**'HANGMAN'S HOUSE'**

**James Hall**

JOSEPH IN

JOHN FORD'S

**'FOUR SONS'**

"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."—**"VARIETY,"** Feb. 15, 1928.

From **"VARIETY'S"** review of  
John Ford's **"Mother Machree,"**  
March 7th, 1928:

"The song, of course, is the basis, and there's an interlude where Hamilton sits down at a piano and sings it to perfect synchronization. Doubtful if the actor actually vocalized, but just as good if he did. And if he did, give the boy a great big hand."

PREPARE TO GIVE HIM  
A GREAT BIG HAND!  
HE DID SING THE SONG!

**Neil Hamilton**

**JUNE COLLYER**

AS **"ANNABELLE"**  
IN JOHN FORD'S

**'FOUR SONS'**

NEXT RELEASE—JOHN FORD'S

**'HANGMAN'S HOUSE'**

## ENDORSED WILLIAMS

(Continued from page 9)  
whether Williams had been guilty of indiscretions in his perambulation."

Williams on the Stand  
A large number of witnesses had been subpoenaed including G. T. Eaton, managing director of the company, Cecil Harrison, F. W. Farrell, G. Humphries, and W. Hill, members of its board. Others included Marshall Neelan, James Abbe, and Claude B. Yearsley, but none of these was called. The only person to go on the stand was Williams. He was subjected to a searching examination by Bevan for two and a half days, most of the time getting laughs on Bevan.

When pressed to say it was a gamble to contract to pay Alfred Hitchcock \$50,000 for 15 months' work, making four films, Jaydee replied, "Having seen his existing work and using my judgment, it was no more a gamble than it would be if, after this, I hired you for a case, Mr. Bevan."

The defense put forward one example of extravagance that Williams had engaged Charles Lap-

worth without the consent of the board, but letters written by the defendant company's solicitor were produced to show the company wrote to Lapworth, after consultation with Williams, there had never been any engagement or agreement, and that money Lapworth had received—to the extent of \$750—had been personal loans from Williams on I. O. U.'s which Williams was advised by the company's solicitor to forget and agreed to do so.

Asked whether "Tippees" was not so bad through his own lack of proper knowledge and control that Famous Players would only pay \$100,000, against the negative instead of the \$220,000 contracted for, Jaydee said when he first went over with "Nell Gwyn" and made the contract for that and three more films with Famous, he did it against the opposition of Jesse Lasky.

Lasky Anti-British  
While Sidney Kent and Adolph Zukor were strongly in favor of bringing in British films and keeping a good feeling here as a result, Jesse Lasky, said Williams, was strongly against any British films coming in. "I know that statement will get full publicity," said Williams, "and I am aware of the seriousness of it. But Eaton subsequently wrote to Famous over my head and stated in advance 'Tippees' was not up to standard, though the film was not finished, and I could have licked it into shape. This gave Lasky and the opponents of the British films something to work on, and caused a lot of trouble after I had worked desperately to put British films into the American market."

The real cause of all the company's troubles was the failure of Eaton and others to find the capital he had been promised, said Williams, and when Schlesinger came in a new contract was offered to Williams by which he gave up being managing director and became one of a production committee. This, he said, was not only not workable, but was a trick of Schlesinger's to get him (Williams) out. The new contract contained a clause that no member of the committee could negotiate or discuss any arrangements of any kind as an individual.

"That was designed to trick me

into getting thrown out," said Williams. "Had I met Harold Lloyd or Charlie Chaplin on the street and had made any remark which might have been construed into a suggestion we might do business with them, I should have broken that contract. That is why I would not agree to it and why no producing company could be run that way without disaster."

He insisted the contract with Herbert Wilcox at \$15,000 a film, and with Dorothy Gish for \$5,000 a week were reasonable, and said he was put in a position in which he not only had to organize the company's production activities, but find money for it to carry on.

This money he was getting by the making of such contracts, which enabled him to sell the films to America in advance for more than enough to pay negative costs, and raise money on the American capital market. That, he declared, was motion picture finance, and was not a gamble, but a reasonable manner of doing business. They said he had been extravagant in spending \$440,000 on the Elstree studios, but these same studios had been valued on their sale to the existing owning company at \$550,000.

### Case Collapses

Soon after Williams went on the stand Thursday, Judge Horridge said he had not yet heard anything which he could leave to the jury as justifying dismissal. Toward the close of Thursday's session Stuart Bevan stated the defendant company was prepared to settle, and made the remarks noted at the beginning, as did the judge.

One of the conditions of settlement is that the details are not to be disclosed, but it is understood the amount is four times as much as Williams was willing to settle for under arbitration a year ago and, with costs, will reach some \$200,000.

British National Pictures, Ltd., the defendant company, is in voluntary liquidation, having sold its assets to the existing British International Pictures Company, Ltd., some time ago.

Immediately after the finish of the action, Williams left on a week's vacation, stating he was going to play golf for recuperative purposes.

## Band Leader at Union Scale Doubling as M. C.

Milwaukee, Wis., March 27.  
About six months ago the Miller, then under Saxe regime, passed from straight vaude to a stage band policy, with Mildred Andre as mistress of ceremonies. She failed to hit the town hard enough and passed after four weeks. Nat Nazarro, Jr., and several others followed as m. c.'s, but all were dispensed with by Charlie Braun, manager of the house.

Braun then shoved in Charlie Balow, leader of the band, to wield the baton as m. c. Balow is a local boy, and was an overnight elixir. He has been doing the spicing for the acts for four weeks now and is going big, and at the union scale of about \$125 per.

## Seattle's Pickets

Seattle, March 28.  
Embassy theatre had union pickets out three days, declaring house unfair to labor. But at the side of the pickets Joe Danz, manager and owner, paraded men carrying: "We want to hire union men but they won't work." Temporary injunction threw the case into court, with the right to picket involved. John Danz has a similar action pending. Downtown crowds blocked traffic watching the pickets Sunday night.

## TWO MORE LOEW OPENINGS

Two new Loew houses in southern territory, operating with a deluxe presentation policy, are set for opening next month.

Loew's, Richmond, gets under way April 9, while Loew's, Louisville, is tentatively set for opening April 23.

Both will play Loew-Public uplifts in conjunction with film program.

## T-S AFTER "SPECIAL" HOUSE

Tiffany-Stahl is looking for a theatre on Broadway, to be rented for August, in which to present its special production, the tentative title of which is "Fanny." The picture has just been finished by Reginald Barker.

## INDECENT FILM AT \$10 PER

But Cops Saw It First—No Refund in Baltimore

Baltimore, March 28.  
Charles Kessler and Albert Vogelstein of this city got six months in the hoosegow for having an obscene movie film in their possession. They pleaded guilty.

The indictment and sentence followed the seizure by the police of a film entitled "Strictly Union" as it was about to be unwound before an audience of 150, assembled in the Pimlico Hotel, this city.

The audience, which had paid \$10 per, got no refund.

## Screens Against Daylight Saving in Illinois

Chicago, March 27.  
Petitions are being circulated in Aurora and Waukegan, Ill., asking that daylight saving time be put into effect. Great States theatres, with houses in each town, is combating the movement with trailers on the screen and advertising in the local newspapers.

GINGER  
**ROGERS**  
This Week  
NORSHORE, CHICAGO  
Direction WILLIAM MORRIS OFFICE

RUDOLPH  
**SCHRAEGER**  
FEATURED ORGANIST  
4th Consecutive Year with  
West Coast Theatres

**MAURICE**  
SOLO ORGANIST  
Indiana Theatre, Indianapolis  
A Publix Theatre

## Gino Severi

MUSICAL DIRECTOR  
CALIFORNIA THEATRE  
SAN FRANCISCO  
Direction:  
WEST COAST THEATRES, Inc.

## EDDIE WEAVER

ORGANIST  
PUBLIX OLYMPIA  
NEW HAVEN, CONN.

## DARLING TWINS

FEATURED IN  
"MIKADO OF JAZZ"  
Direction MAX TURNER  
WM. MORRIS OFFICE

# HE'S GOT THE NORTHWEST BUFFALOED!

"PUBLIX PRIDE"

THE  
BLONDE  
BEAU  
BRUMMEL  
OF  
BANDLAND!

# ALEX HYDE

AMERICA'S  
AMBASSADOR  
OF  
JOY!

PORTLAND  
PORTLAND

From MIKE SHEA'S BUFFALO To

THEATRE  
OREGON

WITH  
BOB  
BLAIR  
ACE  
OF  
MANAGERS



Playing  
Brother  
Victor's  
Fiddle

WITH  
EDDIE  
HITCHCOCK  
ACE  
OF  
EXPLOITEERS

DIRECTION  
OF

# MY BROTHER JOHN

WILLIAM  
MORRIS  
OFFICE

1560 B'WAY  
N. Y. C.

# FBO's STUPENDOUS SPRING OFFERING!



*Joseph P. Kennedy*  
PRESENTS

**CLARA**

**FIRST RUN  
SWEEP OF  
THE HOUR!**

# BOW

*in*

## KEEPER *of the* BEES

*Dozens of first run theatres flashing the magic name of Clara Bow to the springtime skies in the GREATEST WORLD-BEATING DOUGH-GETTER OF HER AMAZING CAREER!*

Kunsky, Detroit; State, Salt Lake; Park, Reading; Family, Cincinnati; Apollo, Indianapolis; Capitol, Allen, Orpheum, New Bedford; Liberty, Kansas City; Columbia, Dayton; Jefferson, Springfield, Mo., and a flock of other alert theatres

**ABSOLUTELY AND UNQUALIFIEDLY THE SWEETEST MONEY  
PROPOSITION OF THE MOMENT!**

LEO MEEHAN PRODUCTION

FROM GENE STRATTON-PORTER'S NOVEL

# TRY THIS TEST!

**NOTE:** Place your finger, blindfolded on a map of America. Read the reports from that section. No matter what territory you pick you'll find the box-office facts are the same.



**PICK ANY TERRITORY IN AMERICA AND YOU'LL FIND THAT EXHIBITORS ARE DOING THE BIGGEST BUSINESS WITH METRO-GOLDWYN-MAYER PICTURES**

for instance, here are just a few box-office reports from current issues of

MICHIGAN FILM REVIEW—EXHIBITOR'S TRIBUNE (Oklahoma)—MOVIE AGE (Omaha)  
REEL JOURNAL (Kansas)—FILM TRADE TOPICS (Colorado)—THE EXHIBITOR (Pennsylvania)  
GREATER AMUSEMENTS (Minneapolis)—M. P. DIGEST (Canada)—NAT. EXHIBITOR (Wash., D.C.)



## NORTH

**THE STUDENT PRINCE**  
Business very good. Audience very much pleased. Omaha, Neb.

**BABY MINE**  
Good box-office. Toronto, Can.

**LONDON AFTER MIDNIGHT**  
Standing room night after night. Albany, N. Y.

**THIRTEENTH HOUR**  
One of best. Areal one, boys. Dickinson, N. D.

**BIG PARADE**  
Come-back run another big week. Ottawa, Can.

**BEN-HUR**  
Making picture history. Set new records. Toronto, Can.

**BEN-HUR**  
Greatest ever made. Book it. You can't go wrong. Christinson & Wright, Minn.

**THE BIG CITY**  
Business excellent. Des Moines.

**BEN-HUR**  
Third local run another success. Ottawa, Can.

**BODY AND SOUL**  
Drew good crowd. Brice, Minn.

**WEST POINT**  
They don't make them any better. Cloquet, Minn.

**DIVINE WOMAN**  
Good business. Detroit, Mich.

**BUTTONS**  
A picture that pleased them. Albany, Minn.

**THE BIG CITY**  
Very good business. Audience thrilled. Detroit, Mich.

**FRONTIERS-MAN**  
McCoy's best to date. Beverly, Ohio.

**THIRTEENTH HOUR**  
Went over big. Wilmington, Del.

**BIG PARADE**  
Superb. Wilmington, Del.

**SPRING FEVER**  
Well received by patrons. Sunbury, Pa.

**THE CROWD**  
Very good business. Second week. Cleveland, O.

**LONDON AFTER MIDNIGHT**  
Excellent business. Audience reaction excellent. Cincinnati, O.

**THE STUDENT PRINCE**  
Second week. Heavy business. Cincinnati, O.

**DIVINE WOMAN**  
Good business. Audience fascinated by star. Cleveland, O.

**THE STUDENT PRINCE**  
Real box-office. Cleveland, O.

**BABY MINE**  
Capacity business. Trenton, N. J.

**WEST POINT**  
A big hit. Harrisburgh, Pa.

**LATEST FROM PARIS**  
Good business. Audience reaction very favorable. Detroit, Mich.

**LOVE**  
Business very good. Salt Lake City.



## EAST



## SOUTH

**WEST POINT**  
Excellent business. Highly praised. Wash., D. C.

**BODY AND SOUL**  
Good business. Pleased the patrons. Wilmington, Del.

**WEST POINT**  
Good business. Salt Lake City.

**LOVE**  
One of the best ever made. Pleased 100 per cent. Wash., D. C.

**BECKY**  
Excellent business. Wash., D. C.

**MAN, WOMAN & SIN**  
Well received. Did good business. Wilmington, Del.

**IN OLD KENTUCKY**  
Business good. Kansas City.

**MAN, WOMAN & SIN**  
Business good. Kansas City.

**DIVINE WOMAN**  
Good business. Detroit, Mich.

**THE UNKNOWN**  
Wonderful. Cimarron, Kan.

**BABY MINE**  
Business good. Oklahoma City.

**THE STUDENT PRINCE**  
Very good box-office drawing power. Oklahoma City.

**THE STUDENT PRINCE**  
Business excellent. Audience thought it great picture. Denver, Colo.

**ADAM & EVIL**  
Very entertaining. Satisfied all. Two Harbors, Minn.

**BABY MINE**  
Drew well and pleased. Dassel, Minn.

**BECKY**  
Another wow. M-G-M has plenty of these surprises. Patrons ate it up. Dickinson, N. D.

**ROSE-MARIE**  
Exceptionally fine. Strong drawing power. Willow City, N. D.

**BUTTONS**  
A picture that pleased them. Albany, Minn.

**BODY AND SOUL**  
Set new house record. Brocket, N. D.

**BIG PARADE**  
Four days to capacity. 100 per cent. Palm, Minn.

**FAIR CO-ED**  
Action. Comedy. Best Davies ever made. Perfect entertainment. Hoffman, Minn.

**LONDON AFTER MIDNIGHT**  
They're still talking about it. Give us more. Brocket, N. D.

**LAW OF THE RANGE**  
One fine Western. Watertown, Minn.

**SPRING FEVER**  
Another dandy. Set house record. Brocket, N. D.



## WEST

North, East, South, West—M-G-M is clicking best!  
**METRO-GOLDWYN-MAYER**  
THE TOP OF THE INDUSTRY



# Literati

**Kelly Vice Phillips**  
Harold Phillips is out as dramatic editor of the Washington "Times" (Hearst), succeeded yesterday (Monday) by Andrew Kelly, formerly news editor. Phillips has held the d. e. desk the past five years, while Kelly, d. e. of the Washington "Post" at one time, has been on the Hearst pay roll for about eight years.

At the same time as the Phillips separation Avery Marks, for the last 16 years managing editor of the "Times," was succeeded by John J. Fitzpatrick from the "Advertiser" in Boston. Marks is vacationing in Florida with new connection not known.

**Radio Act for Promotion**  
The first direct radio-amusement-newspaper circulation tie-up is that

## BENNY MEROFF



Now at  
Marks  
Bros.  
Marboro  
and  
Granada  
Theatres  
Chicago  
Ill.

of Charles J. Correll and Freeman F. Gosden, otherwise Sam 'n' Henry of radio and Columbia recording fame, who are also the features of a new comic strip, "Amos 'N' Andy," which the Chicago "News" is syndicating.

In addition to selling the cartoon service to publishers, the Chi "Daily News" books Correll and Gosden to appear at the various local newspapers' broadcasting stations of those sheets featuring the service. Where the paper does not own or operate its own station, as is often the case, the local broadcaster with which the paper co-operates, gets the free services of Correll and Gosden, who broadcast their stuff and also mention their new cartoon creation.

The Chi "News" is selling the service strictly as a circulation builder on the strength of the team's other popularity with the sizeable radio public.

### "Post" Progresses

While the New York "Evening Post" is understood to have tripled its circulation from 30,000 to 90,000, the sheet is still in the red and not getting the business support it merits.

### Hanline's Sweet Promotion

Maurice A. Hanline, for some years in charge of publicity for Boni & Liveright, book publishing house, has been promoted to a sweet job by their concern. Hanline becomes a vice-president and takes up his residence in London, to establish closer contact between his concern and European authors.

### Circulation High—Ads Low

Publication of the next A. B. C. figures will give the "State-Post" a circulation of slightly over 3,000,000, new high mark for that or any other American publication. Yet its advertising revenue is way off from two years ago, due to inroads made by radio.

### Film Rights—Publishers

Inasmuch as they do not share in the film rights money, many book publishers have eliminated the practice of sending pre-publication proofs of new works to the reading departments of the film companies, claiming it an unnecessary expense and a thankless effort.

In numerous cases, the film rights to a book have been sold in this manner before publication. If the book proved to be a best seller or near best seller, the author often registered a complaint over the early sale of the film rights. He

charged that if there has been a wait the value would have mounted. Unlike the play producer, the book publisher does not share in the film money of any work brought out by him.

### No Bronx New Daily

That new daily for the Bronx, New York City, with a reported capital of \$1,000,000 behind it, seems definitely off. Emisaries from the backers of the proposed sheet went around to the old-line newspapermen and newspaper business men in the borough, armed with contracts for one year and more. None was signed as far as is known. The contracts were tendered before a site for the new sheet's plant was secured.

### Writers Feeding Free?

A New Yorker reading the gush from Hollywood about the picture people must believe the writers out there are on the free list of one restaurant. Nothing else could account for the continual mention of the eating places and the apparent publicity intent to attract transients to it when visiting Hollywood.

That so and so at this table or that at lunch, who else were there and why everyone goes there, always with the name of the restaurant repeated, suggests that their staff enough to buy food for themselves and pay for it or tell them to lay off plugging eating joints.

### One More Can't Hurt

Two young maps in Hollywood feel that a daily film paper is necessary.

They promoted a local printer who is going to get the newspaper out for them for a two-month period under the name of the Hollywood Daily Film World.

The boys are Louis Jacobini, a former advertising solicitor on the Hollywood Filmograph, and Harry Modisette, who was with the Hollywood News.

### English Correspondent Promotes

Col. S. F. Jacobs, who represents the Amalgamated Press (Northcliffe Association of English newspapers) in Hollywood, has found time for a sideline. He is sponsoring the Players Screen Casting Directory which is similar to other casting directories that carry the likeness of players to the desks of the producers.

Loys DeKoy is the editor, and F. J. O'Neill is to be known as the publisher. Jacobs, who is a very unassuming gentleman, is to be known as the manager.

### de Rohan in New York

Pierre de Rohan, formerly of New Haven and more recently attached to a Camden, N. J. daily, has come across the Hudson to join the staff of the "Herald Tribune," New York.

### Struble With Regionals

C. D. Struble has become a vice-president and general manager of the Associated Publications. It's a holding concern, operating several regional film trade papers in the middle west, south and southwest. Struble was formerly with the National Supply Company.

### "World" Wants Winchell

A story around stating that the New York morning "World" has not as yet chosen its successor to Alexander Woolcott as its first line dra-

matic critic, relates that the "World" has made a proposal to Walter Winchell of the "Graphic" to follow Woolcott, who will leave the paper in May. This report comes from a conversation, said by some of those present to have been held by Bayward Sw. and Winchell in the Swope apartment during a recent party there.

Winchell is under a long contract to the "Graphic" at a considerable increase of salary. That agreement was lately made when the Hearst forces approached Winchell to take over the dramatic department of the New York "Evening Journal."

### Ryan Walker, Art Writer Dies

Ryan Walker, art editor of the New York "Graphic," recently lost his second wife, the former Edith Lovejoy, 28, when she succumbed four months after giving birth to a daughter. Child also died. The first Mrs. Walker was killed in an auto accident at a railroad crossing two years ago.

Miss Lovejoy was at one time press agent for the Theatre Guild. She died in Boston, March 20.

### Tollison to Try London

Roy Tollison, owner of "Running Horse," New York, and half-owner of "Running Horse," Canada, expects to launch a similar racing chart sheet in London next June. Aside from the racing publications, Tollison also maintains a 30 per cent. interest in the New York "Morning Telegraph."

### Hearst Cutting Down Passes

Press agents who peddle the movie house stuff in Milwaukee are going to find tough sledding if the edict of the Hearst newspapers, said to be general throughout the nation, stands up.

Under the rule, all passes to Hearst newspapers must go through the editor in charge, and not more than one pair of pasteboards per night for any one show, legit or picture, can be issued. Press agents for the various houses here have already been apprised by the Wisconsin "News."

Further, the passes, some of which heretofore bore the name of the person to whom they were issued, now can be issued to no individual, but, instead, in the name of the newspaper.

The "Sentinel," said to be under the Hearst guidance, although the management denies it, has issued no notice to the effect.

The "Journal," independently owned by a Milwaukee group, some time ago laid down rules for passes. It is known that Midwesco, which owns the bulk of the houses here, has been issuing only one set of passes per week, and those to the

critic. No one else on the sheet gets Midwesco passes, although some of the other p. a. lads are still giving the paper to the "Journal."

While the ruling materially cuts down the free list at the theatres, the p. a. departments are somewhat worried lest they lose some of the space they have been getting, due to the change in policy.

Ralph Wheelwright, reporter on the Los Angeles "Examiner," who always had a by-line on his stuff, has joined the publicity department of Metro-Goldwyn.

Charles S. Stanton is managing editor of the Chicago "Herald and Examiner" (Hearst). T. V. Ranck, two years its m. e., has been moved to the Hearst New York office.

W. M. Condon has been appointed editor of "Paramount Studio News," a four-page sheet printed each week for studio employees.

Now a Sensation  
in the Southern States

WE HAVE NO  
FILM PEDDLERS !!

Ask the man who  
played it why it does  
more business on re-  
turn engagements

**Naked  
Truth**

Featuring

JACK MULHALL and  
HELENE CHADWICK

Send Us Your Date

Percentage Only—A Road Show—  
Booking Anywhere Accepted—  
Large or Small

SAMUEL CUMMINS

Public Welfare Pictures Corp.  
723 7th Ave., New York City

A NEW IDEA IN PRESENTATION MUSIC  
**Versatility Showmanship Real Music**  
**HOWARD EMERSON**  
and His ORCHESTRA  
20th Successful Week at MERRICK THEATRE, JAMAICA, L. I.

**CARLOS AND DOROTHY**  
DANCING PAR VERSATILITY  
4TH CONSECUTIVE YEAR WITH FANCHON AND MARCO

THE ONE AND ONLY  
**BERNARDO DE PACE**  
MANDOLIN VIRTUOSO  
PLAYING PUBLIC CIRCUIT  
Direction WILLIAM MORRIS

**ARMANDA CHIROT** SOPRANO  
AND  
**JOSE MERCADO** BARITONE  
THE BEST SINGERS ON THE PACIFIC COAST  
13 MONTHS WITH FANCHON AND MARCO

OPENING THE MOST BEAUTIFUL OF AMERICA'S THEATRES

THE NEW STANLEY, JERSEY CITY, N. J.

THE ALEXIS KOSLOFF BALLET

with LUNIA NESTOR

Week of March 24th, with Entire Stanley Tour to Follow

Thanks to HARRY CRULL

Personal Direction MOLLY CROUCHER, 119 West 57th Street, New York



some reason didn't permit the impersonator to be as smart as Tex would have been, in a raid, hold-up or anything else, for Tex is always prepared for either or more in her little clubs.

Walter Perovial and Lew Short did the headquarters detective who were always on the heels of the gangsters, but several rods away. Mr. Perovial carries nicely the burden of that work, although wearing a mustache.

Farnham's captions didn't bid for laughs as a rule, but were aptly worded and suited, up to the laugh-giving one.

To insure attention to "The Big City," the heavy publicity should be placed upon Chaney as himself, without disguise, just to see the difference. It's quite a difference, too, but the same Chaney, and finely supported.

## THE LOST SHADOW

(German Made)

Dear Little Exhibitor: Boys and Girls:—Tonight "Granny" is going to tell you a bedtime story about a bad, bad man called Daperutto; a great, strong, kind-hearted boy whose scenario parents had, and a charming feminine creature answering to the fascinating appellation of Baby.

All those little boys and girls who solved the mystery about Grandfather and whether he slept with his beard under the quilt will derive an equal amount of joy from the narration of this tale. That is, if anyone can be interested in a hero called Sebaldus.

This Sebaldus, or Baldy as he was called by his intimate friends, lived a great many years ago, I personify doubt the heroic propensities of the middle-aged, bulky, unromantic looking specimen such as Baldy was, but Karl Meyers, who wrote the story for Ufa, says he was a hero, and who can tell?

Whatever his physical limitations, Baldy had a heart of gold and a set of fingers which drew the men's entrancing melodies from a violin. So Baldy was in great demand among the aristocracy of his community.

Then there sprang up an intimacy between Baldy and Baby, which rapidly blossomed into love—the real article, dear little boys and girls. No crack about it, because when Baldy saw his beloved through a window he always became excited, paced the floor of his dingy bedroom excitedly, tore up sheets of music which might have been symphonic masterpieces, thumped himself on the head violently and generally behaved more ill—a nut than a hero. But the people in the Fifth Avenue Playhouse, where this story was spread on the screen last Wednesday night, thought Baldy was doing a song and dance. They laughed. How aggravating!

Baby loved Baldy but she wanted him to tip his mitt so she made him insanely jealous by talking to a male cousin, grinning wickedly, whispering in his ear, wiping her nose with his handkerchief and otherwise carrying on terribly un-ladylike. But since Baby looks like Louise Fazenda in comedy makeup, it is to be feared that the tragedy is not poignant.

On this peaceful scene came Daperutto, the shadow man. Tutty had lost his best shadow and couldn't put on his show. Quickly grasping the situation between Baldy and Baby he called the former into the garden and spoke:

"Wouldst win the hand of yon fair maiden? Then do as I follow you like you your very shadow?" or words of that kind.

Baldy thought Tutty was the nuts, but he said, "Uh-huh."

"Then list," commanded Tutty. And Baldy listed.

As a result, Baldy signed away his shadow to Tutty. In return Tutty whisked a magic violin out of the

air which he gave Baldy with the information that if he played on it Baby would follow him to the ends of the screen.

That night Baldy and Baby walked into the garden. Suddenly, coming into the moonlight, Baby saw her shadow, but none from Baldy. Turning on him fiercely, she cried: "Unfortunately man, where is your shadow?" Before Baldy could ask her if a man had to have a shadow to get married, the girl died a faint. And all the guests pivoted around out of the house to revive Baby, the gypped.

For a while it looked sorta tough for Baldy. When the neighbors discovered he didn't have a shadow they figured him and his violin a creation of the devil and went for him with brooms and other instruments of period warfare calculated to put physical dents into the musical genius. On top of that Baby went into a convent.

It all worked out however. Baldy went near the convent, played his magic violin and the gal went with him, but on the condition that they first marry. Baldy then played a devil instrument and regain Baldy's shadow.

Of course, this is all a play. Baldy is no other man than a famous Pat Wheeler, who played in "The Golem," and still looks it. As a film attraction this story and the manner in which it was played were amusing and caused continuous gales of merriment, oftentimes suppressed by more serious-minded patrons of the Fifth Avenue Playhouse. It was, however, something about the sanctity of art and so on.

Granny will now quit you, little children, but promises to try to find out what causes continental producers to believe they can create motion pictures of a pleasing nature.

## RED HAIR

Paramount production and release starring Clara Bow. Featuring Lane Chandler. Directed by Clarence Badger and adapted from a silent film story titled by George Marion, Jr., with Alfred Gilka, photographer; Al. Cassano, editor; Claude King, D. Eustace Gill. Running time, 73 minutes.

Independent out of town exhibitors testify that Clara Bow hops into their house and is a high rated name draw despite the second run and 90 days later clauses. "Red Hair" isn't going to change that status on this round-eyed personality girl. Bow's Glyn equals underwear, and that goes in this release, and plenty.

Flaps and the wide-panted males will like it because it won't make them think and Miss Bow hasn't looked as well in many a picture. A natural color start, featuring the hair, which is a high rated name draw despite the second run and 90 days later clauses. "Red Hair" isn't going to change that status on this round-eyed personality girl. Bow's Glyn equals underwear, and that goes in this release, and plenty.

Story doesn't mean a thing other than it makes Clara a gold digger manieur after an aquatic rescue by Robert (Lane Chandler).

Comedy complication is that Bubbles (McGraw) has been consistently "taking" three middle aged desk holders who turn out to be the guardians of the wealthy Robert. The quiet plot has been bag with the situation until at the formal engagement party Bubbles gets steamed up over an ermine coat she has rented and starts throwing her sartorial gifts back at the donors.

This includes dress, stockings, undies, etc., until she's subject to tor draps. Gaggling the lady in

ermine lets Bubbles fly into the garden with nothing but the costly wrap about her, whence the guy from whom she rented the coat calls to snatch it back as a cop has the fellow taken dead.

Picture could lose a full 1,000 feet and have more punch. But Miss Bow's appearance here, better than she has in any picture, will square a lot of things. Chandler, featured, gives a straightaway performance upon which the star capitalizes, while Lawrence Grant, Claude King and William Austin do well as the three guardians constantly on the make for Bubbles.

Production is in proportion, Gilka camera work giving it a break. Marlon's titles step out every so often for attention.

It Haines has to be fresh and Bow up to the rescue. But for yourself what'll happen if they ever do a picture together. Both are signed, sealed and delivered as to form before the Berlin release. Yet they keep on dropping in to see 'em.

And Clara is still top 90 days later. That goes for "Red Hair," too.

## VICTORY (BRITISH MADE)

Gaumont-British production. Presented by C. M. Wolf. Directed by M. A. G. S. Produced by M. A. G. S. Story by Boyd Cable. Photography by Joe Rosenthal and P. Young. Running time, 100 minutes. Preview at the London Hippodrome.

After Wetherell made "The Somme," he was regarded as one of the white knights of British production. For this film under review, he joins the a. k. class. It is long since anything quite so poor, as is most of this motion picture, has been offered to a wide-riden public. Boyd Cable has taken all the crude elements of the most violently sensational wartime legends and thrown them into a semblance of a story. So thin, even then, is the structure on which Wetherell has built a scenario that the picture is less than a mere shadow of a story. It is padding with no motivation except to bridge bad continuity.

The whole film is a farce of the kind that is popular with the Germans and their behavior, and can serve no purpose in peace time. Coming from an author who made a speech pointing to the need of a farce, the movie of the other side of the case, when a German war film was shown only four days earlier, the paradox is deplorable.

Starting with the German advance in '18, refugees are seen leaving their homes and the elements of a story begin with a girl leaving her home and her father's urgent request of a stranded British airman, who gets back to headquarters and is then deputed to drop a disguised Canadian officer over the enemy lines. His machine is brought down and with the spy he shelters in a cottage where lives a French agent of the secret service. Strangely, in a whole series of scenes, the chateau, the girl has returned and the German headquarters are at her home. A lot of impossible stuff with secret messages sent by the girl, at the demand of the Canadian officer, sacrifices her honor to the German staff captain in order to get some essential information.

When the German traitor begins the spy system is discovered and the Canadian is shot. The girl and aid officer are saved at the last moment by the hero's coming through of the Armistice.

Splendid shots of tanks in action relieve an otherwise weak film. Nothing in the comic paper. German soldiers, musical comedy cockney soldiers, humor concerned with decayed fish and wounds in the past.

Except Moore Marrott, a minor Lon Chaney in the matter of disguises, cast is ill fitted. Direction gives the impression the director felt the whole thing to be incredible, except the war stuff.

It is to be hoped "Victory" will close the long list of war films.

## WOMAN AGAINST THE WORLD

Tiffany-Stahl production and release. Directed by George Archainbaud. Harrison Ford and Mildred Astor featured. From story by Albert Shelby Levine. Continuity by Gertrude Orin. Editor, Louis, cameraman. Edited by Desmond O'Brien. One-half dollar feature bill. Preview at the London Hippodrome.

Schuyler Van Loan..... Harrison Ford  
Nora Hill..... Mildred Astor  
Bob Yates..... George Archainbaud  
Dorothy Crane..... Gertrude Orin  
Mortimer Crane..... William Tooker  
Mrs. Crane..... Edna Dooling  
Wendell Crane..... William Tooker  
City Editor..... Harvey Clark  
Marilyn Bell..... Mildred Astor  
Housekeeper..... Mildred Astor  
Warden..... Mildred Astor  
Detective..... Mildred Astor  
Chauffeur..... Mildred Astor

Fairly suspenseful melodrama that can act as substitute in those houses unable to pay rental for the more notable features, along this life-sized-from-hanging way. Can stand up for itself in the one-

dayers, although half the bill at Loew's New York when caught.

It starts as a newspaper story, but jumps right into a murder mystery when a chorus girl is found dead. Through the girl reporter and the leads discovered by the police, a wealthy young man on his wedding night is torn away from his bride in the hotel suite, charged with the murder. He admits having called on the chorus girl that morning, a call that delayed his wedding two hours. He called at her request to pay off, which he did, giving the chorus \$10,000 in cash. A flashback reveals it and denotes he committed no other crime at that time.

Upon learning the facts the girl bride walks out and divorces him before his conviction. Then commences the long suspenseful grind of the man awaiting execution with the clock moving around as per usual, gradually reaching midnight of March 31, when the kid must swing.

But there are developments after 11 the same evening; the stoppage of the last flyer, a confession obtained from the chorus girl's former chauffeur, a prisoner on the train, who killed the chorus girl, and also that day, her maid, with the girl reporter persuading the warden over the phone to postpone the hanging just as the clock was at 11:59K, etc.

It unfolds much better than the skeleton might lead one to believe. Though Gertrude Olmstead is co-featured on the main billing with Harrison Ford, Georgia Hale as the reporter runs away with the picture. She had fallen in love with Schuyler Van Loan when first interviewing him.

Miss Olmstead as the disappointed bride has a triple-py squawk in this picture. If Miss Olmstead were not well known, it might be hard to finish. At times she looks around 60 and her facial features are really distorted by the photography.

Lee Moran as the boy reporter competing with Miss Hale also runs ahead of Ford in the playing. Ford's role is unsympathetic, even though about to be hung. If the audience is not sore at him for giving up to the gold digger, it will be for having mixed with her in the first place. Harvey Clark plays sassy a city editor, and the city room of the daily on the screen is not made to look like wild-hotsty toasts.

A nice bit of direction is the forced confession with a blackback threat from one of the detectives. Quite a bunch of anguish spread throughout, but the suspense is holding, sometimes a bit gripping, and a very good picture of its class.

Peculiarly, perhaps, there is a hanging suspense sequence not altogether unlike this of "A Woman Against the World" in the current First National's release, "The Noose."

## SQUARE CROOKS

Fox production and release. Directed by Lewis Seiler under the supervision of Philip Klein. Adapted from a novel by same name. Cast includes John Mack Brown, Dorothy Dwan and Robert Armstrong. At the Broadway, New York, week of March 22. Running time, over 60 minutes.

Moderately interesting program production if spotted in grade B houses or split weeks and in neighborhoods.

Most of the picture rests almost entirely on one continuous piece of business, juggling of the missing pearls and half-breath scenes.

Without action of any kind and only a slight love interest, the summing up leaves nothing but the foregoing conclusion as to box-office possibilities.

Only chance with a story of this kind was to build a central character. But here five different people and a juvenile player divide interest.

with the baby drawing first honors.

As a play "Square Crooks" drew moderately on its comedy, which has not been transferred to the screen. Story is of two crooks trying to go straight, with a bull throwing them out of jobs as soon as they get set by telling their employers of their past.

Soon after they are discharged from their last position a necklace is stolen in the home of their employer, and the enemy suit, insists on pinning the crime on the two boys. Vindication, a reward and jobs result for a happy finish.

At the Broadway, New York, week of March 22. Running time, 50 minutes.

## LITTLE BUCKEROO

F. B. O. production and release starring Burt Barton. Directed by Louis King from a story by Howard Clark. Roy Eslick, cameraman. In cast is Peggy Shaw. At the Broadway, New York, week of March 22. Running time, 50 minutes.

A little more galloping, shooting, roping and marrying than the average western. But "Little Buckaroo" is a great deal better than the average western of the kind. It insists to stick to continuity and because of the live wire kid star who plays into the hand of every cowboy and Roy Scout in the land, Youngsters in the Tivoli went wild over it and the average adult mentality in the audience also got a partial share of amusement.

At the Tivoli the girl's prospector father is shot on the desert to the time Young Buzz and his old side kick swear vengeance over the bones, there are a couple of stage coach holdups which introduce the girl and pave the way for concluding action.

One of the strangest marriages ever screened occurs in this picture when an unknown cowboy to save her from rufians books her for the altar, practicing a "right union." Discovery of the villain by the youthful Buzz makes the marriage a successful one since it bares frameup after frameup and shows the old time girl as the most susceptible of the village's louts.

All in all, gloriously hoked, but there 100 percent in the right western box office.

## WIFE'S RELATIONS

Columbia production and release. Starring George Forman. Directed by Maurice Marshall. In cast: Gaston Glass, Ben Turpin, John Kells, George Forman, Pinch, Lionel Belmore, Maurice Ryan, James Harrison. At Loew's New York, week of March 22. Running time, 65 minutes.

Dusting on the old gags, settings that give way to the flow from broken plumbing, comics that flop down chimneys and fling meat cleavers, all of the stuff popular in two-reelers of yesterday, are worked into this feature length in Columbia's "The Wife's Relations." More reminiscent than ever is the resurrection of Ben Turpin in chef's garb; the same old Ben, holding true to old form in hogging the best number of the laugh.

Without Ben the picture, even though it boasts one of those tried-and-true wealthy daughter-poor inventor plots, in which a big house is borrowed to make a splurge with papa, would just be a dragged-out two-reeler.

Papa Finch gets the hand with Ben. These two comics make the principals take a back seat because they, together with a couple of good times, will sell it in many a second- and third-run house.

Bebe Daniels makes "Take Me Home" as her next for Par. Clarence Badger will direct.

Cast of "Baby Cyclone," M-G, directed by Eddie Sutherland, includes Lew Cody, Allen Prince, Robert Armstrong and Gwen Lee.

Harry Braxton titling "Power," directed for T-S.

GENE BILL  
**COLLINS and BROWN**  
DANCING MANIACS  
Featured on Opening Bill at the  
**NEW STANLEY, JERSEY CITY**  
(THIS WEEK, MARCH 24)  
Thanks to MR. CRULL  
Direction LYONS & LYONS

**JOHN HUNN**  
Switched from OPENING position to CLOSING  
By PAUL ASH  
at ORIENTAL, CHICAGO  
STOPPING ALL SHOWS  
T-H-A-N-K-S  
WEEK MARCH 25, ORIENTAL, CHICAGO  
WEEK APRIL 1, NORSHORE, CHICAGO  
WEEK APRIL 9, SENATE, CHICAGO  
WEEK APRIL 16, HARDING, CHICAGO  
and booked solid in all Publix Theatres  
Direction: WILLIAM MORRIS OFFICE

## BAD BOOZE BLINDING GOOD TRAVELING VAUDE ACTORS

No Official Record of Wood Alcohol Victims—Some Deaths Besides—Buying Poison Through Worst Channels—Many Sufferers in Secret

Vaudeville actors through traveling about constantly are reported as frequent victims of poisoned booze. A colored two-act disbanded a couple of weeks ago because of one of the partners losing his sight through bad gin.

Unless cases are matters of official record following hospital treatment it is difficult to secure authentic information. Among actors, however, the casualties of poison hootch are well known.

Several actors who have lost their sight continue to work. It is one of the tragedies of modern vaudeville. Especially embarrassing to other actors not knowing of the unfortunate one's affliction is to hail them familiarly and secularly and to have the blinded actor respond with a pathetic:

"Who is it?"

A straight man, formerly rated as one of the best in vaudeville and who suddenly disappeared a couple of seasons ago, is said to be hopelessly blind. In some instances partial recovery takes some of the curse off but generally the wood alcohol works all too thoroughly.

The trouble seems to be that the actors, strangers in town, buy booze through the worst possible channels. There appears to be at least a dozen victims known to the profession and there may be more who have hidden away quietly.

Besides those blinded several actors are said to have died within the last few years from alcoholics.

### Low Cantor Still Trying

Low Cantor, vaude producer, will shortly launch another legit, "The Skull," in rehearsal.

A Positive Hit in "Hit the Deck"

FRANK

# MITCHELL

and

JACK

# DURANT

MAJESTIC, LOS ANGELES

Sensational Ball-Room Dancers



CARANAS and BARKER  
Headlining for Pantages  
2d Consecutive Year

MILTON

# BRONSON

America's Foremost Singer and  
Fastest Russian Dancer  
Direction of HARRY PEARL

ANDRE

GENE

# JORDY AND ALEER

SOMETHING DIFFERENT IN TERPSICHOOREAN CALISTHENICS  
FEATURED IN "REVUE UNIQUE"  
TOURING PANTAGES CIRCUIT

# THE KITAROS

## BILL MORRISEY STEWED IN COURT, FIVE DAYS

Called to Testify for Friend—  
Told Who He Was—Sent  
Away—Mistrial Declared

Los Angeles, March 27. Sheriff Traeger's hotel located on top of the hill at Temple and Hill streets afforded Will Morrissey, ex-officio court jester, a five days' bird's eye view of Los Angeles and its environs because Will talked out of turn in Judge Schmidt's courtroom.

Morrissey, operating the Kit Kat club in Culver City with Middle Miller, appeared in court to testify in behalf of a friend who was being tried on a charge of passing bouncing transportation checks.

The friend was Daniel Leonardson, at one time manager of the Morrissey Revue at the Hollywood Music Box.

Leonardson, who was the Patsy in the transaction, had expected the check to be covered by a local theatrical producer but it was not done and he was arrested.

A jury was listening to the opening statement of an assistant district attorney when Morrissey appeared in court.

### Court Was Right

He started with his formal theatrical announcement: "Howdoo folks, Morrissey's my name." Then he continued, "Now, don't anybody get up, it's only me, Bill Morrissey, of the Kit Kat Club, and I just want to put a bug into your ear about Danny. He's a good egg and don't worry him too hard. His foot just kept trying to do the right thing for a lot of folks, that's all. Give him a break."

Judge Schmidt and the court as well as the jury listened with awe to the statements of the champ master of ceremonies of California.

Suddenly a bailiff grabbed hold of Will and ushered him before Judge Schmidt.

The latter thundered out, "You're drunk." Morrissey with the disgruntled Morrissey smile, said, "You're not so dumb after all, are you?"

The court replied: "You're in contempt of court." Bill replied, "Another bull's eye."

"This isn't the first time. Five days in prison. Take him away Mr. Bailiff," answered the court.

Bill said, "Let's go. Take me to Hickman's cell. I know that guy Traeger and he'll see that I have a good rest."

Following the scene Judge Schmidt declared it a mistrial and ordered that a new jury be impaneled.

### LOWRY'S HUSTLING VISIT

Five Days on Coast—Sleeping at Studios Between Jobs

Los Angeles, March 27.

Ed Lowry, St. Louis' ace m. c., paid a hurried visit to Hollywood. He was here five days and is now en route to St. Louis.

Press agents for various picture companies used Lowry for exploitation stunts to go in the Skouras Brothers houses. He also worked for cash at the Warner Brothers Vitaphone plant by making two records and showing himself a good looking leading man on the screen.

Besides that, he made a half dozen phonograph records for Columbia.

Lowry, not to be adjudged a vagrant, made the Biltmore Hotel his abode. However, during the short time here he only spent one night there, with the balance of the time used in work, sleep being caught at the various studios between jobs.

### DEMAREST IN F. N. FILM

Los Angeles, March 27.

William Demarest, former vaude comic who busted into pictures with Warner Bros., has been signed by First National to play the theatrical producer in "The Butte and Egg Man," starring Jack Mulhall.

### REJOIN "G. V. F."

Blossom Seeley and Bonny Fields have rejoined the "Greenwich Village Follies" upon the urgent request of the Shuberts.

Wm. Sully Back as Act  
William Sully, placed under contract by Lew Fields for a musical production, without no place bobbing up for him, is returning to vaude.

## Inside Stuff—Vaudeville

Nothing more has been heard regarding the Shoelman option on the Poll circuit that expired Jan. 3 last. It was renewed for a couple of short terms, with the report about Feb. 1 that Max Shoelman of Boston, representing a local syndicate mostly composed of friends and relatives, had lost his deposit of around \$450,000. It was given to S. Z. Poll to bind the option.

Another report about the same time that Keith-Albee might take over the Shoelman option or indirectly negotiate with Poll for his chain has neither since been heard from.

The N. V. A. club has been having a time with its clerical staff lately. Three of the clerks are reported as having severed connections. One got a job with the new Lincoln hotel. All kinds of stories are around as to the whys and wherefores of the clerk's stepping out.

A young actress who starred in a recent flop had saved enough money in two previous productions to buy a small country home and buy an automobile. Today she is going the rounds of the casting offices. Not so much because she needs work, she says, but because she can't tolerate idleness. A good routine for some other of the bright lights.

## New Coast Booking Agency

Los Angeles, March 27.

Frank L. Newman, who recently retired as managing director of the Metropolitan to go into the finance and mortgage investment business, found it did not take enough of his time. He is now back in show business.

Newman has formed an alliance with Leonard Goldstein, formerly with the Arthur Spizal Agency of New York and Benny Rubin, current m. c. at Loew's State, to open the Paramount Theatrical Agency. It will book talent for variety stages.

Al Boasberg and Andy Rice are the material writers. Also associated is Buddy Cooper for songs.

## Officials Stop Kid Act

Billed as "Midgets"

Palmer, Mass., March 27.

"Miniature Revue," carrying a cast of seven kiddies ranging in age from six to 10 years, ran up against child labor law regulations when playing a local house here. Act, turned down by independent agencies for other than club dates, because of the labor law angle, was booked out of the K-A-O Boston agency and exploited as "midgets."

Billing didn't fool the local officials who stepped in and closed the act after the opening performance.

## DUNCANS RESTING

Los Angeles, March 27.

After winding up their vaude tour for Pantages, Duncan Sisters have returned to Hollywood and contemplate resting several weeks.

It is likely that Vivian will make a short trip abroad while Rosetta remains here.

## JESSIE MACK IN SARANAC

Haverill and Mack have been compelled to dissolve their vaude partnership, through the illness of Jessie Mack, who has been ordered to Saranac, N. Y., by her physician. Haverill will continue the former act with Betty Ross as partner.

## Frankie Wilson's \$10,000 Claim

Chicago, March 27.

Frankie Wilson, of vaudeville, has filed suit for \$10,000 against the owner of the building in which she resides.

Miss Wilson claims she broke her arm and received other injuries when slipping on icy steps.

## WESTON AND LYONS AND KAHNES FIGHT IT OUT

New Orleans, March 27.

Weston and Lyons and Mr. and Mrs. Harry Kahnne engaged in a general melee here, the outcome of tension between the two turns that has been aggravated during a long tour on the Interstate time.

Bickering and quarreling that had been in progress climaxed when Collette Lyons clashed with Harry Kahnne during the week at the local Orpheum. Mrs. Kahnne joined in the verbal duel and then Weston became involved in an angry four-some.

At the height of the wrangle Weston reverted to his former profession of prize fighter and connected with Kahnne's eye. Mrs. Kahnne tried to come between the two men and accidentally was struck. Both the Kahnnes finished the week with discolored eyes richly painted up.

The next move was a complaint to police by the two Kahnnes, but before the hearing came up the two acts were persuaded to be friends again and they will continue on their interstate bookings together for another two weeks.

NEW YORK  
EVENING GRAPHIC  
JANUARY 18, 1928  
Hippodrome  
BEST SET OF ALL IRISH BALLS  
By Fred Morgan



Management  
GORDON & WOODS  
1560 Broadway  
NEW YORK

# ASHLEY PAIGE

"MASTER XYLOPHONIST"

THIS WEEK (MARCH 26)

KEITH-ALBEE PALACE, NEW YORK

Direction BILL COWAN, AL LEWIS OFFICE

PANTOMIME 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

# MRS. ALLEN DRAGS HERSELF, EDGAR AND PEACHES INTO PRINT

**Sends Husband's Personal Effects to Peaches' Hotel —K-A-O Doesn't Like Publicity on Notorious Freak Act It Booked Because of Publicity**

After creating Peaches Browning as a vaudeville headliner in New York, Edgar Allen, the Fox booker, found himself co-headlined in the New York dailies with the notorious Peaches as a result of Mrs. Allen's eviction of her husband Sunday from their Larchmont, N. Y., estate. The former Katherine Murray, known in vaudeville and musical comedy as a prima donna, alleged Allen and Peaches are too romantically inclined and shipped part of her husband's belongings to the Forrest hotel on West 49th street where Mrs. Allen assumed her husband was. Peaches is registered at that hostelry but Allen, while having been located there in the past, is homing in the Alamac. The slant the dailies overlooked was that the rift in the Allens' domestic affairs culminated in an impending matrimonial break. As far back as five years, Julius Kendler, attorney for Allen, had been instructed to draw up a separation agreement. It gives the vaudeville booker an out on any ensuing litigation, although Mrs. Allen is financially well fixed through a reputed \$200,000 inheritance some time ago. It was soon after this inheritance that the Allens bought their sumptuous Larchmont home and grounds, the building being Broadway-famed for its miniature nite club in the cellar with the usual trimmings.

## Mrs. Allen Told

Mrs. Allen, who is being attended by a doctor and had had Millicent Zappa as her nurse and traveling companion for the past five years, is believed to have spilled the story to the press in an unguarded moment.

Allen's opinion is that his wife sanctioned the publicity in anticipation of a professional comeback. Allen further suspects that Edward S. ("Daddy") Browning, may have inspired it through "ribbing up" Mrs. Allen as a means of retaliation against the Fox booker.

Peaches had instituted a fraud action against "Daddy" Browning, alleging that prior to their marriage he had transferred all of his property to a dummy corporation which he controlled. All but one piece of property was left in his (Browning's) name, and that only because the county clerk's office closed that afternoon and Browning had to keep his date to marry Peaches on the morrow.

Allen believes that in retaliation, under the impression that he was the one who precipitated Peaches' supplementary legal proceedings against her ex-husband, Browning advised the shaken Mrs. Allen that her husband was running around with the girl.

## Peaches Stranded

Peaches, in turn, has instructed the Daniel Cohan law office to institute a suit for slander against Mrs. Allen as a result of her quoted allegations.

Mrs. Allen, after the reports were printed, repudiated the statements but later reaffirmed them when she found that her personal and other efforts for a reconciliation with Edgar were turned down.

Allen told the daily reporters that his wife was fully aware of his business interest in Peaches as a freak attraction for vaudeville; that he made possible Peaches' opening at Fox's Academy of Music, where she clicked to the extent that the slant Keith-Albee bookers contracted for Peaches at \$1,500 a week on a percentage arrangement of 50-50 over the average house business in each stand, reaching as high as \$6,000 for the girl on the N. Y. Hippodrome week.

Peaches is current at the K-A Broadway and doing heavy truck from the opening day. Whether the publicity will react in being closely watched by K-A, which is dubious, for some strange reason, about further bookings, owing to the current publicity. This is a big inside laugh to the mob.

Allen pulled a laugh on Danny Simmons, K-A booker, which latter took literally Monday after-

(Continued on page 44)

## ALFRED CUMMINGS JAILED

**Former Wife Caught Him in Brooklyn—Owes Much Alimony**

Alfred Cummings, of Cummings and Clark, was arrested upon a civil warrant before the matinee at the Supreme, Brooklyn, N. Y., Saturday, through having been in arrears of alimony payments to Ada Mae Cummings. The actor was lodged in Raymond Street Jail, Brooklyn, pending posting of \$1,500 bond.

The Cummings had been a vaude team for several years prior to their marriage in 1920. Two years after marriage, Mrs. Cummings retired from the stage, and Cummings formed a vaude partnership with Mabel Wood, with the latter named by Mrs. Cummings in her divorce proceedings a year ago in Brooklyn. The divorce was uncontested, with Mrs. Cummings awarded a decree and \$50 weekly alimony for herself and two children.

According to Mrs. Cummings, her ex-husband defaulted in payments for several months, and his whereabouts had been unknown until she had read he would act at the Supreme, Brooklyn.

Raymond J. Riley, of 44 Court street, Brooklyn, is attorney for Mrs. Cummings.

## MORE IN COOGAN MESS

**But Mrs. Bernstein's Divorce Trial Still Somewhat in Future**

Los Angeles, March 27.

Further arguments in the Jack Coogan-Arthur Bernstein domestic difficulties were made in depositions taken by Charles R. Cradick, attorney for Mrs. Corabel Bernstein. Mrs. Lillian Coogan made a general denial to Mrs. Bernstein's charges that she enticed Bernstein from home and family. Bernstein's statement, while contradicting his wife's complaint, admitted being with Mrs. Coogan on many occasions but denied misconduct. Their mutual trips by train, mentioned by Mrs. Bernstein, were put down by her husband as business only.

Jack Coogan, Sr., was noticeably absent when the depositions were taken. Meantime, Mrs. Bernstein's divorce action and \$750,000 bail suit against Mrs. Coogan is pending, with the probability it won't be heard in open court for several months yet.

## Jubal Early Reported Marrying Lumberman

Detroit, March 27. Jubal Early, formerly Bryal and Early, but now doing a single, will be married shortly to Ellison Clough, reputed wealthy lumberman of Warren, Pa.

Miss Early and Carl Bryal were divorced here in 1924 after 12 years of marital and professional partnership. Miss Early says she will retire from the stage upon concluding her current Pan route.

The two children are with the mother.

## Mrs. Mandell Released

Kansas City, March 27.

Mrs. Jacques Mandell, 26, dancer, from Chicago, arrested here on request of Chicago authorities, who claimed she had jumped bond on a bigamy charge, was released from the county jail here on a writ of habeas corpus.

The court held that as she had been held since March 9 and the Chicago officers had not sent for her, she should be released.

## Willie Shea with Coutts

William Shea, K-A-O booker, who left the latter agency last week, will affiliate with John Coutts, independent booker. He will assist Coutts in booking the Coutts road shows and split week stands.



## DE GROOT

Press opinions on the All-English Bill at the Palace, New York, Jan. 23, 1928:

"De Groot, celebrated violinist was practically the only performer not making a speech, though he could easily have responded as there were numerous encores. . . . A hit of brilliant class to an all-around excellent bill."—NEW YORK "MORNING TELEGRAPH." "De Groot Trio. . . . Putting an absolute stop to the show, the three—some were on the stage for 23 minutes. . . . For a straight-away instrumental trio, these men unquestionably hung up an endurance record on the palace Theatre stage, by holding it for 23 minutes and stopping the show."—"VARIETY."

## FRANK VINCENT OUT AS K-A-O COAST REP.

**James McKowan Appointed to Post—Vincent for Years With Orpheum**

Los Angeles, March 27.

Frank Vincent has resigned as the general coast representative of the Keith-Albee-Orpheum Circuit. He will be succeeded by James McKowan, now representing the chain at Vancouver. McKowan will move to the K-A-O offices here.

Vincent, from the report, intends engaging in the brokerage business. He is independently wealthy, and the story is that his resignation followed an attempt of K-A-O to economize on his salary. Vincent has been with the Orpheum Circuit for years. For most of that time he was general booking manager. About two years ago he realized a long cherished ambition to live on the coast when given the leading Orpheum post for this territory.

McKowan has steadily won promotion in the Orpheum ranks since leaving New York, where he was a vaudeville agent, to assume an Orpheum's house management.

## Gertrude McCushion Wins \$20,000 from Kerekjarto

Cleveland March 27.

A verdict of \$20,000 in her \$50,000 suit for breach of promise to marry was given to Gertrude McCushion here last week, against Dasi Kerekjarto, the violinist. Immediately upon the judgment being recorded Kerekjarto left town. He mentioned he's broke and a \$20,000 judgment against him is a gag in his financial life.

Miss McCushion is of Gertrude and Dorothy McCushion, vaudeville act. She alleged the fiddle player promised to marry her. Instead he recently made the owner of a local tea shop chain his bride.

## MORE K-A-O CUTS

Chicago, March 27.

Local Orpheum office has acted on an order to release all auditors and bookkeepers, with the exception of J. Northcott. Latter will be retained to handle the Chicago books.

This is the second wholesale cut under the new K-O combine press department being the first.

## Hayes-Harrington Dissolve

Hayes and Harrington have dissolved partnership after 10 years. Leo Hayes is retiring from show business to enter the real estate business.

Lew Harrington will continue the former act with Eddie Fitzgerald as partner.

# HUMPHRIES, K-A-O GEN. SUPER; PIAZZA IN CHICAGO CHARGE

**Creation of Position for Tink Humphries—Continual Travel Over Country Looking at Keith-Albee-Orpheum Theatres and Shows**

## HARRY O'NEAL BREAKDOWN

**Removed from Theatre to Hospital—Among Best "Straight Men"**

Harry O'Neal, regarded as one of the best straight men in the business, suffered a sudden mental breakdown last week while with "Artists and Models" at the Winter Garden.

O'Neal had acted strangely for a couple of days, culminating when appearing in Jack Pearl's dressing room and ordering Pearl out. Members of the company realized O'Neal was in a serious condition. He is under treatment at the Jewish Memorial Hospital, New York.

O'Neal is a brother of Jimmy O'Neal, former Chicago agent. Harry previously had been straightening with Harry Steppe for some years.

O'Neal's condition yesterday (Tuesday) was still serious, although the attending physicians believed if he can hold his own for several days he will recover.

O'Neal was married about six months ago to Celeste Stewart, professional.

## WIFE SUES JOE JACKSON

**After \$10,000, Agreed Upon When Couple Separated in 1922**

Joe Jackson, tramp comedy bike rider, now in a Public Unit, was served at the Paramount, New York, Friday, with papers calling for his legal payment of \$10,000, reported in arrears to his wife, Marie Rialto, in vaudeville as a single.

The Jacksons entered into an agreement in February, 1922, when they separated, whereby he was to pay his wife \$50 weekly until Sept. 2 of that year.

Another agreement in September, 1924, was made when Mrs. Jackson started an action to recover in installments agreed upon in 1922. Jackson agreed to pay \$300 and sign 12 promissory notes of \$100 each, payable monthly.

Through her attorney, Frederick E. Goldsmith, Mrs. Jackson is suing on the original agreement, amounting to around \$10,000.

The case is scheduled to be tried in the Supreme Court of New York.

## Wed 5 Days, Went to Buy Paper—Missing

Schenectady, N. Y., March 27.

Robert S. Armstrong, vaudevillian, is the other half of an Enoch Arden case now pending in Supreme Court here, with papers filed in county clerk's office by Samuel Levy, lawyer, on behalf of Mrs. Ruth Ellen Armstrong, of Scotia. Mrs. Armstrong asks dissolution of her marriage on grounds of desertion, absence, and a few other things.

In December, 1921, the defendant was appearing at local Proctor's theatre, now the Wedgewood, and the girl was living with her parents in Scotia. Bells and orange blossoms were in order Aug. 7, 1922, and Armstrong was still in vaudeville. Couple went to Kingston, where he was booked to appear, and registered at the Stuyvesant Hotel in that town, according to the papers. After five days of wedded bliss hubby left the room to buy a paper. It must have been the North Pole Gazette, for wife has not seen him since.

Complaint further sets forth that not content with abandoning her, Armstrong relieved her of cash and jewelry when he went to buy the paper, and she had to write home for fare. Hotel also tried to help her, as hubby overlooked the formality of paying the bill. Case set for hearing in Supreme Court April 14.

## Dance Team for Film

Los Angeles, March 27.

Denno and Rochelle, vaude dancers, signed by Fox to do a number in the forthcoming Sambo Cohen-Jack Pennick picture, Ben Stolon directing.

Chicago, March 27.

A position created for the first time by the Keith-Albee-Orpheum merged circuits is that of general theatre supervisor, with Tink Humphries awarded the plum.

The appointment is reported locally as a complete surprise to Humphries, who has been the K-A general representative. His selection is said to have resulted from the uniform prosperity of the houses in this section booked through the local Humphries office, particularly the Butterfield houses in Michigan.

Humphries will have headquarters in three cities: New York, Chicago and Los Angeles. His duties will keep him constantly on the go. In moving over the combined circuits Humphries will inspect and advise on theatre operation and bills, his expert knowledge being believed most advantageous to the circuit at large in this manner.

Ben Piazza will go into full authority as the Chicago K-A-O representative through Humphries' constant absence. He is expected here Saturday from the coast. Despite Humphries travelling the latter will be available in El Paso at all times for consultation and advice regarding the middle-west section. Piazza is fairly familiar with it, but Humphries knows it backward.

Tink Humphries as travelling supervisor of an entire chain from coast-to-coast will be the only man holding that position in the country. He frequently has been spokes of as advisable by nearly all of the big circuits, but none previously had placed it in effect.

## NEW WASH. POLICY CHANGE

**Keith's Now 6 Acts With Film Before and After**

Washington, March 27.

After crashing the front pages with announcements of a continuous policy, local Keith's has switched to a modified two-a-day. This includes the running of the feature picture four times daily before and after six acts of vaudeville, two acts going to make room for the picture. House now opens at one and seven. Policy went in yesterday, Monday, after house was closed Sunday.

Switched is traced to change in policy in Baltimore from the now existing three-a-day there to four-a-day. Original plan was to route the outfits as units into here.

New plan lifts the admission scale locally to \$1 top at night and a 50 cent matinee. It was previously set to go at 75 cents top for the grind, this being a "paper" reduction, due to tricked scale, of 50 per cent.

## CHRISTY'S BURNED OUT

Mason City, Ill., March 27.

Tom Christy's vaudeville show, headquarters in Springfield, was burned out the night of March 22 with a loss of \$3,000 when fire swept American Legion hall here.

Christy said the loss represented nearly everything the show owned and that the members were practically stranded. They reached their headquarters.

## Joyce Mayo Booking

Joyce Mayo, former wife of Frank Mayo, picture star, has entered the booking business as an associate of Andy Wright. She is specializing on cabarets.

William Morris  
CALL BOARD

## WANT

NOVELTY ACTS FOR THE  
COAST

NEW YORK, 1600 BROADWAY

## NEW ACTS

Jessie Busley and Arnold Roberts, 2-act.

"Brevities of 1928," 20 people, featuring Florie Hutchinson and Montanans orchestra.

Betty Nelson (not Broderick) is shortly to appear at the head of a new production act.

Bert Bertrand and Gertrude Ralton, from burlesque.

Dick and Mary Ryan, act by Joe Laurie, Jr.

## Pan's Film Names

Los Angeles, March 27.

Alexander Pantages is going after all the picture names he can get for his circuit. Right now there are probably more film actors playing for him than for any other circuit.

Most recent to go to work for Pan is Maurice Costello, who opened in Tacoma in a sketch. This is the first time Costello has appeared on a stage on the coast. Gareth Hughes, another screen actor, embarks on a vaude tour for Pan this week in San Francisco and will then be routed east. Herbert Cortell, who recently appeared in Hollywood in the musical, "The Morning After," opens for Pan at his local house next week.

## Timberg Producer

Herman Timberg will produce for vaude and vaudeville houses. The comedian has retired from the stage.

## Joint Producers

Raphael Smith and William Horlick have formed a combine as vaude producers.

Both formerly produced on their own, with Parish having a number of European importations under his wing.

## Hope-Nordstrom As Act

Los Angeles, March 27.

Peggy Hope and Clarence Nordstrom, recently teamed on the Coast, opened for Pantages at his local house.

Turn is routed east from here.

## 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, and a full line of tight, opera hose, etc., etc., for stage costumes. Samples upon request.

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NEW YORK

## 20% SALARY CUT FOR K-A-O ACTS IN \$1,000 CLASS

### Probably Send Standard Turns Remaining to Other Circuits

A 20 per cent. chop on all acts, names excepted, with salary set at over \$1,000 weekly on the Keith-Albee-Orpheum Circuit has gone in on renewals now and for next season.

The present economy edict follows a previous setting of \$850 maximum for flash acts but with the present ruling effecting two and three-act comedy turns.

Several acts winding up previous contracts for K-A-O and angling for additional time this season and next were appraised of the new chop arrangement. The acts affected have passed up their renewal option and are making arrangements elsewhere.

With reported chop in it looks as though many standard acts will bolt to other circuits next season in addition to the 100 or more standards, including many box office draws, that have already swung over this season.

### Golde's Prospects Are 15 Split Houses to Start

Larry Golde, who bolted K-A-O as booker to enter the booking field on his own in the Bond building, is concentrating upon field work for the next couple of weeks before beginning bookings for houses already lined up.

Despite Golde's secretiveness on houses lined up presumably because of present booking arrangements, it is figured Golde will have at least 15 split-week stands, as a starter for his independent vaude circuit which he will launch next month.

Included in Golde's list, according to report, are several of the Schwartz chain on Long Island currently booked by the Pantages Agency, New York, and also several of the Stanley-Fabian houses in New Jersey, which Golde formerly booked out of the K-A-O agency but are reported swinging to Golde when the existing K-A-O booking arrangement expires.

## HAL SIDARE

DANCER EXTRAORDINARY  
Featured by FANCHON and MARCO

## EDDIE ROGERS

"FOR NO REASON AT ALL"  
Now Playing for Alex Pantages

## CHARLES BEAUCHAMP

TENOR  
11th Consecutive Week at Public Millon Dollar Theatre, Los Angeles

## Bookers and Houses

Under Danny Simmons' supervision, subject to Eddie Darling, the houses allotted to Keith-Albee-Orpheum bookers are as follows:

Booked by Simmons—Jeff Davis, Flatbush, Madison, Prospect, Regent, Tilyou, Far Rockaway.

William Hanrahan, Albee, Riverside, 81st St.; Union City; State, Jersey City.

Mark Murphy—Proctor's 86th St., 5th Ave., 125th St., Newark, Mt. Vernon, Yonkers, New Rochelle, White Plains.

Paddy Schwartz—Orpheum, Bushwick, Greenpoint, Royal, Brooklyn; Newburgh, Poughkeepsie.

Steve Trelling—Hippodrome, Broadway, Coliseum, Fordham, Hamilton, Jefferson.

Ralph Conlon—Philadelphia, Baltimore, Washington.

Stanley-Fabian houses are on the Harold Kemp books.

## Assignment Reports

K-A-O bookers and scouts are now covering shows on assignment rather than picking their own spots as obtained prior to the new order on show assignments going in last week.

All assignments for the 6th floor group will be made by Eddie Darling and W. D. Wegefath with May Woods giving them out on the 5th floor.

Under the new arrangement dangerous opposition spots and acrobatic-theatrical office is interested in, will be covered probably both ways by agents and scouts, with each report used for check-up.

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NEW YORK  
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Everywhere  
A 5% Agency with NO 10%  
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## NEW HOTEL ANNAPOLIS

Washington, D. C.  
Single, \$12.50  
Doubles, \$28.00  
In the Heart of  
Theatre District  
11-12 and H Sts.

## Jim Jeffries Pan Act

Los Angeles, March 27.

James J. Jeffries, former heavyweight champion, has been signed by Pantages for a seven weeks' tour beginning April 16.

Jeffries will do a boxing act with his brother, Jack. Following his vaudeville engagements in this country, Jeffries will go to Europe.

## Houses Opening

Oratania, Hackensack, N. J., will add presentations to its straight vaude next week.

## Spring Is Here!

A GOOD TONIC IS  
SULPHUR AND MOLASSES  
BUT THE THEATRES USE  
**HIBBITT and HARTMAN**

The Tonic for the Theatre



BILLY HIBBITT and MARIE HARTMAN

They'll brace up your bill

**MARIE HARTMAN**  
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with her buoyant spirits, natural comedy, delightful appearance and ingratiating personality is a sure-fire laugh getter, and that's the best tonic for any audience

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## VINA and ARTHUR

In Jack LAUGHLIN'S Monster Prologue to  
"FOUR SONS," NOW AT CARTHAY CIRCLE, Los Angeles  
Also Featured with Will Morrissey's Revue  
Permanent Address, Variety, Los Angeles

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25 YEARS OF SUCCESSFUL OPERATION  
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# BETRAYED BY COAT HANGER; EIGHT OTHER CHICAGO DIVORCES

Chicago, March 27. Another coat hanger figure in Chicago divorce cases. Recently a wife claimed she was beaten with one. Now, apparently, a guy was betrayed by one.

Anne Beck Martin, show girl and a beauty, says she gave party at her home one night and missed her

husband, Rogers Martin, along about the fifth guggle. Knocking at his bedroom door, she claims one of her femme guests stepped out and announced she had had too many and was resting. At the same time a coat hanger dropped in Rogers's clothes closet. Anne looked in the closet, and alleges she found hubby nestling among his suits. So she has filed suit for divorce through Atty. Gen. Ehrlich on charges of adultery. Rogers is the son of a local attorney.

Frank Crulshank, of the Shubert press department, has instituted suit for divorce against Camella Crulshank, actress, on charges of desertion. He was married in 1923 and says desertion occurred in November, 1924. Atty. Phil R. Davis is representing him.

## Too Much Nite Life

Claiming his wife cared more for night life than she did for him, Ferenus Williams has filed suit against Rita Darling Williams, entertainer. The Williams were married in January, 1925, and Ferenus states she gave him air in March, 1925.

Meyer Lapping, who was to receive quite a sum for letting the Steuben Club tear down his Leonard hotel and build on the site, won't see the dough until his wife's charges are thrashed out in court. The Leonard was one of Chicago's oldest theatrical hotels. Mrs. Lapping has filed suit for divorce through Ben Ehrlich and also has secured an injunction restraining the Steuben Club from making any payments for a while. She claims Lapping is all set to blow with another woman the minute he gets the coin, and says she can prove it in court.

She has charged Lapping with considerable promiscuousness with girl friends after 22 years of marriage.

Phil R. Davis secured a divorce for Viola Harker, chorine, from

## PAN'S SEATTLE PAIR?

Reported Taking Over New Mayflower—Cramped for Capacity

Seattle, March 27. It is understood from reliable sources that Pantages is promoting a deal whereby he will take over the new, 3,000-seat Mayflower, which is to open in June. Although it is denied by the interested parties, it is said the house will be taken off the hands of Washington Theatrical Enterprises, Inc., local stock concern, supposed to have a working agreement with Tiffany Stahl.

Pan now has a local house, seating around 1,600, but it is in an out of the way location and he is handicapped for capacity. If the new deal materializes, Pantages may operate his old house in conjunction with the Mayflower, making Seattle the first city where Pan has more than one house. Ray L. Brown, formerly local manager for Pantages, is now affiliated with the construction of the new Mayflower.

Teddy Harker, non-pro. Mrs. Harker said Teddy was too heavy on the fringes, and had an overwhelming desire to take cracks at her when lit. She was granted \$200 monthly alimony in Judge Sabath's court.

## Not Seen for Four Years

Another divorce granted was for F. Hedwig Urban, artist, from Joe Urban, vaude, on desertion grounds. According to testimony Urban walked out in 1924 after eight years of matrimony and hasn't been seen since. Atty. Leo Weisskopf acted for Hedwig.

Harriet T. Couplin, singer, secured a divorce through Ben Ehrlich from Le Roy Couplin on charges of extreme drunkenness. They were married in May, 1921, and separated in February, 1925.

Lillian Hill, who quit mugging in pictures to marry Dr. John C. Hill, wants to call it off because she claims the doc has been indulging with other dames. She's represented by Phil Davis.

Davis has just secured a divorce for Camillo Mitchell, chorine, from Ed Mitchell on desertion grounds.

## STATE, DETROIT, DROPS VAUDE FOR STAGE BAND

Units Into Capitol April 21—Loew Vaude Bills Probably at Adams

Detroit, March 27.

Kunsky's State (Publix), now in vaude-film (Loew), will revert to stage band presentations April 8. Final decision to drop vaudeville was reached last week following a trip to New York by George Treadle, Kunsky vice-president. A report that the State would change appeared in Variety about six weeks ago, and was denied in the Kunsky office.

The State, seating 3,000, opened with presentations but was switched to vaude when found to be cutting in on the better pair of Kunsky downtown stage band houses, Michigan and Capitol.

With a mutual agreement involving access to pictures reported in effect, a new location will be established for the Loew vaude. The most probable spot at present is the Adams, around the corner from the State, and now using straight films. While the Adams is logical, there is a possibility the Loew office will continue to book the State, departing from the present road show plan to send on talent more adaptable to presentations.

Should the Loew franchise be transferred to another theatre, the State will no doubt be booked direct through the Kunsky office here, or the Morris agency, Chicago, either on a week-to-week basis. Routing of units into the Capitol, beginning April 21, will ease the burden on the Kunsky production department, that office having only the State to look after.

## Changes Bookers

Riverside, Medford, Mass., has switched bookings from Faly Markus to the Walters-Denish-Frisco Agency, Boston. House plays four acts on a split.

Same agency has also added the State, South Manchester, Conn., playing five acts on a full week.

## Henn-Orph's New Policy Off—Ushers Get 1st Cut

Minneapolis, March 27.

With business off for the new policy of continuing performances and reduced prices, Keith-Albee-Orpheum has started to cut expenses at the Henneph-Orpheum, its leading local theatre.

Girl ushers, never overly well paid, were the first to suffer from the economy move. They have had their wages slashed from 10 to 25 percent, according to report. Furthermore, there has been a reduction in the size of the usher staff.

## HARRY ROGERS Presents



A SURE-FIRE HEADLINE ATTRACTION



GEO. M. GRACE  
**Burns and Allen**  
in "LAMBCHOPS"  
Riverside, New York  
This (March 26)  
At K-A Palace, New York  
Last (March 19)

"VARIETY" said: "A perfect vaudeville act. Wow material handled by topnotch performers, etc."  
Direction TOM FITZPATRICK

# LONDON'S PRESS AND PUBLIC TAKE KINDLY TO A NEW-AMERICAN ACT

**DAILY 230**  
**LONDON COLOSSEUM**  
**DAILY AT 7-45**  
 WEEK OF MONDAY, FEBRUARY 27th, 1928

**Jose Collins**  
 with  
**Thorp Bates**  
 In Songs, including  
 "The White Dress"  
 from "The Seventh Heaven"

**Jane Dillon**  
 The Famous Parrot of  
 Canadian Type, featuring  
 "The Spell of the Yukon"  
 by Robert W. Service

**Cecil Lean and Cleo Mayfield**  
 The American Musical Comedy Favorites  
 With their Original Songs

**Bransby Williams**  
 The Stage Door Keeper  
 Up-to-Date  
 Introducing his Story on a  
 Mystery Play

**Handers and Milliss**  
 Their Original Eccentric Comedies

**Will Hay**  
 The Funniest Schoolmaster  
 in "The Ranning of St. Michael's"  
**Mihill-Johnson Sisters**  
 Dancing and Putting in Mid-Air  
**Josephine Bradley and Willesey-Smith**  
 in "The Art of the Balloon"  
 featuring the "Fether-Jobbs"

**John Lester presents Harry and Burton Lester**  
 The Famous Comedy Comedians  
 Assisted by Gladys Neville  
**Ten Cowboy Syncopators**  
 News Views on the Bureau

**Frederick Sylvester**  
 And his Medium  
 The "Voice of the Nat"

**ALHAMBRA**  
 The Premier Theatre of Varieties  
**PROGRAMME**  
 Week Commencing Monday, Mar. 26th

<b>JANE DILLON</b> The Famous Parrot of Canadian Type	<b>JOE TERMINI</b> The Successful Melodist	<b>G. H. ELLIOTT</b> The Original Chocolate Coloured Comedian
<b>MISS CECIL CUNNINGHAM</b> With American Songs and Impressions	<b>ROY ROY'S LYRICALS</b> with <b>BERYL EVETTS</b> The Charleston Champion	<b>TERESA WATSON</b> Soprano
<b>WILLIAMS &amp; TAYLOR</b> America's Foremost Comedians in "Don't Argue"		
<b>THREE BROS. DAWSON LORCH FAMILY</b> Acrobatic Circus Spectacular Rally Act CINEMA IMPRESSIONS OF RECENT NEWS		

**The "Times" (Feb. 15)**  
**THE VICTORIA PALACE**

Miss Jane Dillon, who is at the Victoria Palace this week, has realized the value of contrasts. She introduces herself in a very feminine gown, sings a snatch of song at the piano, and then announces her intention of presenting a group of Canadian character studies. A swift "make-up" on the stage follows, and Miss Dillon has transformed herself in appearance and personality into an elderly Canadian farmer visiting town with a commission to buy three buckets "at wholesale rates" for his village fire brigade. The little sketch is vivid and amusing. As it ends the actress whips off and wigs, tomes a mass of aching hair, and announces her next impression, based on "The spell of the Yukon," by Robert W. Service. Studies of a middle-aged city philanthropist of the "oldest settler" follow. The program also includes Layton and Johnstone.

**Morning "Post" (Feb. 16)**  
**MISS JANE DILLON**

A delightful portrayal of Canadian life is being given this week at the Victoria Palace, London, where Miss Jane Dillon presents a number of male impersonations. They include the oldest settler, the mid-die-aged prospector (about to answer the call of the Yukon), the Northern Canadian farmer on a visit to town, and the young man about town. Miss Dillon's change of costume is speedy and effective.

**The "Star" (Feb. 14)**  
**VICTORIA PALACE**

Miss Jane Dillon held her audience spell-bound for nearly half an hour while she impersonated half-a-dozen types of Canadian—the oldest settler to the young man about town. Her make-up is as marvellous as her acting, and she only portrays male types.

**The "Morning Post" (Feb. 23)**  
**MISS JANE DILLON**

Quite a remarkable arrival at the Coliseum this week is Miss Jane Dillon, who, "making up" in full view of the audience, manages to transform herself into all sorts of Northwest types—a farmer, a lumber-jack prospector, an old shepherd, a man-about-town, and so on. Although a charming and natural girl to start off with, she manages male voice and character of the roughest with astonishing skill.

**Thanks to SIR OSWALD STOLL and MR. JOHN HAYMAN of the VICTORIA PALACE**  
American Representative: **JENIE JACOBS** London Representative: **HENRY SHEREK**

## MINNESOTA

("Treasure Ships"—Unit)  
(MINNEAPOLIS)

Minneapolis, March 24.

With just the proper amount of eclat, the Minnesota, city's newest and most palatial photoplay theatre, was opened in sight before a representative gathering of 4,100 guests. It was a formal affair, but Finkelstein & Ruben and Publicity, sponsors and operators of the show house, did not overdo the ceremony thing. But two speeches, which did not consume more than 15 minutes in the aggregate.

Still, impressiveness was not lacking. As ladies brought the audience to attention a flood of artificial daylight gradually softened into subdued semi-darkness, the organ and orchestra burst forth and the show was on. Led by Sumner T. McKnight, president of the local company which built the theatre, and Mayor Knutson, group of nine girls representing various phases of civic and commercial activity marched before the footlights and were introduced by the Mayor. Mr. McKnight were the speakers.

In sumptuousness as well as size, the theatre sets a new high mark for the northwest. The gaudy and the ornate are the show house becomes imposing from the moment one enters the lobby, which provides a view of more than a half block of street and staircases leading to the mezzanine and balcony. The vaulted ceiling in blue and rose panels is above colossal marble columns reaching upward to the four sides like huge towers, and three crystal chandeliers combine to produce a striking effect.

Auditorium proper is made notable by realistic lighting effects, by upholstered seats which provide the acme of comfort, stunning chandeliers encased in myriads of crystals, the murals, the air and the extreme width of the aisles and spaces between seat rows. While vast in size, the auditorium nevertheless succeeds in creating an effect of an effect of intimacy and acoustics seem letter perfect. Irregular panels break the great expanse of ceiling. Gold and tan provide the color elements but the tint is not overdone. The center is an immense dome which assumes various colors under the play of concealed lights.

Carpets, hangings, drapes and curtains throughout the house add to the atmosphere of richness and good taste. The entire interior is a riot of gold leaf, in the French style, make for brightness. Lobby paintings and pieces of sculpture contribute to the theatre's appearance. From the architectural and engineering standpoint, Public officials assert the theatre is not excelled anywhere in the world. They also call it America's largest show house. During one of the speeches it was mentioned the house cost \$1,750,000.

E. J. Smith is the theatre's managing director.

Initial show furnished both quality and quantity. If it may be taken as a criterion of the regular weekly fare the public has a great buy for 65 cents and seen a show liberally, although one never can tell in this burg where wonderful amusement bargains are the rule. Instead of the exception, the first night was a real show production, "Plymouth Rock," with H. Leopold Spitznagel, of the Chicago theatre, directing a 30-piece orchestra, in which the band, the same noted troupe. After the opening performance Oscar Berg, St. Paul, assumed the role of conductor, which will occupy for four weeks.

"Plymouth Rock" descriptive of New England life before and after the Pilgrims' voyage, blended music, singing and stage tableaux to enthusiastic approval. The first stage picture had the 12 singers as Indians in the mountains and the second showed the Pilgrims kneeling at prayer. This was set off in a huge frame like a painting and brought forth spontaneous applause. Following the first performance the orchestra platform, a new feature here, aroused much interest.

Minnesota News consisted of Paramount and the same noted troupe, some of the former local, Eddie Dundstedter, former State organist, then offered "Organs I Have Played" and the same noted troupe, some of the former local, Crawford used when the Paramount, New York, opened. At the raised console Eddie did it well and received much for its efforts.

"Crazy" comedy, held a few laughs, and was followed by "Treasure Ships," a Frank Cambris Public Unit. Stage band, a piece, was directed by Allen Kane, breezy m. c. who snipped up the proceedings properly. Kane should get by nicely in his present assignment.

Carlo and Norma scored with acrobatic dancing, while Tommy Wonder, juvenile stepper, was a wow. Val and Ernie Stanton have been seen before, but in the line of their present routine, but they never before appeared to such good advantage. They registered solidly in two contributions.

Charles Bennington led a hor-

monica orchestra of nine youths through several numbers, after which the youths abandoned music for dancing and proved themselves by the nine young men was a knockout. Walter Smith was the singer and displayed a fine voice. For the first time the "Sporting Goods" (Par.)

The Minnesota is located one block away from the city's two main thoroughfares. Its location is between the State and the Hennepin-Orpheum, with which it will be in competition. A corking publicity and exploitation by the F. & R. offices has centered the interest of the entire northwest upon it for the time being, and at least until the novelty wears off, it should virtually monopolize business.

Railroads were prevailed upon to offer a special fare to Minneapolis for the opening week and the parade on the night of March 25th preceded the public opening Saturday. Streets leading to the theatre were decorated in carnival fashion and paraded in the afternoon. Business enjoyed the first week-end.

## STANLEY

(JERSEY CITY)

Jersey City, March 21.

Stanley-Fabian opened their 61st house, and the third largest theatre in America, with an invitation performance Friday night. Located on the Boulevard at Journal Square, the Stanley is welcomed by Jersey City as part of an enormous building program which is expected to cover the entire city. Colorful lights strung down the Boulevard for blocks, with "Welcome, Stanley" at the end, attested to the city's feeling.

Exterior of the house is not notable, but little is left to be desired in the interior. Italian renaissance is the motif throughout. The lobby, for the first time, is a masterpiece, perhaps a little too gorgeous. A girls' orchestra played in the balcony here. A large downstairs lounge, sumptuously furnished, is keeping the lobby in the luxury of the house. It is impossible, however, to give any idea of the endless architectural details which make the Stanley a masterpiece. It may be said, however, that the Mayfair, Asbury Park, still holds the record for height of the pile in its carpets—by a small margin.

The auditorium has a very long orchestra, with a single balcony, set far back. It is of the outdoor type, with a canopy of blue sky set with two tiers of lights, across which go scudding clouds. One is supposed to be seated in an Italian garden, the sides showing the buildings and the sky. The architecture is a riot of light and color. The sides are harmonious but not in a single detail symmetrical. This offers untiring variety and the whole is a masterpiece. Buildings with stained-glass windows, porticos, colonnades, gates and grottoes, set with every conceivable detail, make the sides, while the dark green of slender firs offers its note of relief here and there, above and below. The whole is a masterpiece of color, while a masterly use of lights contributes impressively to the effect.

Over the stage goes a practical bridge, of white, where one arch forms the proscenium. From the ends of the bridge rise towers. The under side of the arch, which is almost a perfect circle, has a row of lights. The asbestos curtain is the most effective ever seen by this reviewer. A simple seascape, done in gray tones, is a study of light and color. The architect of the foreground, it shows a single sailboat, with an endless stretch of gray sea to a dim background of blue and white clouds. The key of the arch is marked by a small and exquisite shrine. A well in front of the stage permits elevating the orchestra and organ console.

Ventilation is furnished from the huge projection booth above the balcony, from the sides of which jets blow out air, which strikes the proscenium and is then sucked out beneath the balcony. It works positively too well. The seats are of leather, with the backrests. Aisles are illuminated by fan-shaped lights set alternately every few seats. Unlike any in Newark, they cannot shine in the eyes from above. The architect of the W. Wentworth and he deserves all the encomia he is doubtless receiving.

The program offered all that one could wish and lasted three hours and 25 minutes. After the military ushers, cockily dressed in blue and tan, had rot all the celebrities seated, Gladys Wheaton, before a shimmering gold-striped curtain, sang the national anthem. As she sang, the lights flashed and burst into the American flag. Then it was Fabian, the active S-P head, singing his father's (Jacob) illness, spoke briefly and well in introducing the program. Irving D. Rosshelm and others.

Regular program followed and went well save for a few hitches, mainly caused by the failure of the projection booth, said to be unfun-

## Another M. C. Gag

Chicago, March 27.

Ted Healy claims the local horde of m. c.'s has even affected "L" conductors. As proof he quotes a local m. c. as saying: "The next station, ladies and gentlemen, is Belmont. Let's all give it a great big hand."

Orchestra, led by O. F. Stearns, came up and played the second Hungarian Rhapsody rather well. It was 32 pieces. Introduced was Joseph Kun, who played as a solo organist. An unprogrammed male solo from the bridge made an effective novelty.

Next came Nona Talmadge in a Vitaphone special, in which she wished the Stanley success, said she didn't think much of her part in "The Dove," and proposed a personal experience when she came cast. It was a valuable novelty, but artistically very bad. A 10-minute newsreel followed with four fine pictures. Then came a Fox variety, succeeded with some extraordinary scenic shots. Accompanying this, Misses Holt and Lenz, who sang, Jim Thomas, formerly organist at the Branford, played his novelty, "How I First Met the Girl," which was a humorous biography of him via the screen. This was hurt by poor projection. He didn't use the type of stuff which made him so successful in Newark, and the organ, due to doubt to mechanical obstacles, was disappointing. He took nine minutes, ending with a pop number.

Stage manager, Bill Egan, was staged by Harry W. Crull, Branford impresario, who also managed this house. Led by the inimitable Charles Brown, the stage band of 16 opens with a trick number. Band has its points, and no doubt will be better. At this performance it showed the best in Newark, and the organ, due to doubt to mechanical obstacles, was disappointing. He took nine minutes, ending with a pop number.

At that, though, an ill singer did a verse with a West Point parade thrown upon the entire front of the drop curtain.

Previous to the stage band, with Walt Rosener as leader and m. c., in the funniest looking dress make-up any m. c. could ever think of, came a routine of "Sweethearts," with several of the bandsmen given an opportunity to be funny. One did a nance and addressed a letter to his sweetheart, ending by calling him sweetheart; another did it as an English pop, quite well, while there was Yiddish and more nancing. Then, however, with the band, to do his sax solo and then cop the applause honors by his acrobatic dance.

Franklin and Stanley had a bit with the cast and chorus, rather good in its comedy dancing, but not enough by itself for other than a brief picture stage turn.

Female impersonators were slightly, but nothing as much as Rosener's costume. Below the waist line he looked like a riding master, and he kept going above a blacksmith with a clean shirt or a girl wearing a new sports model dress. His short, waist or coat, whatever it was, felt like his hips about a foot and a half, and then to a foot more noticeable through the affair having a belt at the waist line. The bandsmen were in uniform, nothing like Rosener's.

In other ways Rosener, however, did as he has been doing at the Capitol, handling himself easily and to the credit of his audience. But he is going to flop as a one-man fashion show on Broadway.

While there is no extended talent or entertaining value in the stage show, Estroff has placed and placed it pleasantly enough. With the draw rightfully expected from a new Chaney feature, that its cost was about half down goes to the producer's credit.

Overture was "Rusticana" with Emma Noe soloing, and the news weekly followed. Besides was a variety of musical numbers, and a snicker on the emphasis placed on the forthcoming appearance of "Love" in the house, that in titling at expression of a continued growing "Love" on the sheet.

Organ concert at finale of program.

saxophone for professional usage. Taking care of Joe and Buster didn't give another chance to practice on the instrument, so she went along about the same way all of the time.

The Three Kentons duly reached Mr. Butt's palatial Palace in London, the first in its series. Monday morning came and with it rehearsal. The Kentons were there and the large orchestra also. Joe and Buster did the act, not calling for much. On-lookers, including the orchestra, predicted they would be a pair.

With the rest period, on came mother and her saxophone. The orchestra started. Myra joined in and had gone a very little distance when the orchestra stopped playing. Myra asked what was the trouble, and the frank leader of the band replied: "You're out of tune."

"Madam, we only play for musicians." Six stage hand had to hold Joe. Among those disappearing from in front, from about the stage, were Mr. Butt and the boys on the coast want to steam up Joe Keaton at any time, just ask him what Butt did to mother in London.

The Kentons never opened the Palace, taking the week back to the New York. At the late Harry Mock's bar in Hammerstein's Victoria, upon his arrival, Joe stated with respect to the Palace, London, England and the king.

That story is recalled through one Charles Rozelle, in the unit show at the Capitol this week. He plays several instruments, doing a near-robins in his own way, trying to make it comedy, and using mostly "What's the Matter?" as a theme. There, the thought was bound to obtrude that if he or other "musicians" in the variety part of the picture were programed as a soloist, as a companion of the 60 or more symphonic players in the pit at the Capitol, would they do it. Myra said, "If they didn't, what would they think?"

Boris Petroff produced the current stage show, "On Parade." That meant the inclusion of 16 Dancing Girls, led by the famous Albertina Rasch girls, costumed in striped suits for some undefined effect. Each troupe did nothing of and were on too late, although accomplishing their end by parading through the front of the house at the finale, trouping on the stage, with each beating a drum, and to the other side of the stage doing the same thing, there were 35 noisy snare drum beaters in sight, without even the "Spirit of '76" to make it certain.

At that, though, an ill singer did a verse with a West Point parade thrown upon the entire front of the drop curtain.

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Organ concert at finale of program.

Attendance Sunday afternoon at 2.45 felt rapidly all over the house and the recent day outdoors of this winter to date.

Herma Menth, Viennese pianist, gave a recital Sunday evening at the Golden Room, the Sherry, a brilliant performer, playing with unusual interpretative rhythm and technical precision in her rather lengthy program.

## ORIENTAL

("Bubbling Over" Unit)  
(CHICAGO)

Chicago, March 23.

About two months ago B. & K. decided to cut production costs at the Oriental. An efficiency man was brought in to cut the regular type of Ash show to flash stuff. He got production costs down to \$2,500. And the gross dropped \$8,000. Low. The result was that Ash are permitted to form productions as they see fit once more. The renewed privilege went into effect with "Bubbling Over," officially billed as the first of a series of Public Units originating at the Oriental. It costs more than a flash unit but it's worth it in gross. "Bubbling" runs 50 minutes. It opens with a red-entrance scene in one, 10 chorines singing a ditty about the horses and finishing with a polka dance. A gent in it made them. Then the maestro who, with two assistants, works the burlesque money bit wherein three guys settle their work for \$1 bill. Amid the encouraging influence of picture house valets, the bit becomes a brand new masterpiece. It slays 'em. Next, into full where the musicians are dressed as jockeys and seated on a steep terrace leading to top rear stage. Steps on either side are for promenades. A fast and number states the top. Bell and Coates, two boys who carry their own piano, were liked in a series of comedy ditties. They recall good times. Ash pulled out an amusing familiar business bit with them—one of the boys suddenly realizing the other is his mammy.

A consistent repeater here, Ginger Rogers, singer, is being skillfully boosted by Ash into the personality class. She has the makings of a good singer. Next, 10 chorines on in nifty pink shorts for an eccentric routine and worked it into a hit with Miss Rogers in on. Billy "Uke" Carpenter, its well into picture house. It is recording artist but it is suggested he increase in volume the crooning in the big theatres.

Midnight, 10 colored hoofers, dressed as stable boys for the unit idea, capped the specialties with several minutes of lightning leg work. In the boys dive on chairs and the third has a short contortion bit. They finish together with unity pat, perfectly done. Powerful act. Closing was an ensemble work, a sketchy bit, showing and backed by special costumes and scenic effects.

Ash is again working in his accustomed manner taking along a running time for comedy bits and talk. Every customer in the house at any time is brought there by the Ash, and more he does. The better they like it. That's no hard to take.

Henri Keates continues to be one of this town's wonders. All his solo spots are the same. He has a munity singing, and he's greeted with shouts the moment he bats a note. From then on it's comedy and a variety of sketches. He is on the more reticent customers until practically the entire house is doing operatics. This week Keates did a routine of singing songs, led the customers guess the number, and then had them sing each number. It worked up niftily.

"Tillie's Punctured Romance" (M-G) feature.

## CALIFORNIA

(SAN JOSE)

San Jose, Cal., March 21.

Something radically different in stage band directors and m. c.'s has been innovated at this West Coast spot. In the new era, Joe Sinai, the first drummer-leader ever developed in these parts; and is a brother-in-law of Paul Ash. Until coming here, four weeks ago, was with the T. & D. band at Oakland.

Sinai works with full traps in center stage with a 12-piece band and has been able to develop and bring out plenty of individual talent amongst the personnel.

Opening overture was a melody of Irish air, "The Green Fields of the West." Perry Neal, first violin with the band, for a solo. Miss Neal is the only female member of a stage band in this section. San Francisco beauties are a lot for the English Bobby dance, with one of the band boys in for the finale and clowning. Girls clicked nicely. Bob White, a couple of clowns, introduced a bird calls that satisfied.

Jimmy Davis and Harry Landrum, from the band, proceeded to tie up the show. Boys also sing pleasingly. Girls on for a bathing suit number and next Ted and Jack Dale, not xylophonist and pianist, both warbling several of their numbers. All-round good turn. Band next played a comedy pop, with Sinai singing a couple of songs. The band was helping. One of the bandmen did a Joison version, Miss Neal soloed on the violin and others participated too. Coking roadie, "The Sherry," a brilliant performer, playing with unusual interpretative rhythm and technical precision in her rather lengthy program.

Herma Menth, Viennese pianist, gave a recital Sunday evening at the Golden Room, the Sherry, a brilliant performer, playing with unusual interpretative rhythm and technical precision in her rather lengthy program.



# JOSEPHINE-JOSEPH'S Side Show

Congress of Freaks  
15 Mins.; Three (Special)  
A. ademy (V-I)

One of several freak acts from the circus side-shows for vaude this season. This features Josephine-Joseph, double sexed. Most have been showing around the lots and museums for years but new to vaudeville. At clicks as a freak attraction.

Backed by a set representing the usual side show tent layout with six supporting freaks on platforms and introduced by lecturer. List includes Marie De Vere, sword swallower; Mlle. Florida, tattooed girl; Martha Morris, armless woman; Jolly Irene, avoirdupois clump; mixed team of singing and dancing midgits; and Lionette, lion faced girl.

All precede the feature attraction, the latter carrying a special lecture for a history spiel. Josephine-Joseph is brought on in dual sex garb, masculine on right and feminine left. Through ensuing lecture it is demonstrated the freak is a perfect male with muscular development on one side and with right leg a prop for the other. As a tag of the demonstration Josephine-Joseph demonstrates a dual speaking voice, first as male and then female.

The act is a novelty from a freak standpoint and held them in in closing spot on this eight-act bill. With exploitation possibilities realized, it should draw the curious.

Edna.

# AL GALE and Co.

Songs  
14 Mins.; One  
American (V-P.)

Boy soprano with a remarkable voice, high in range but of more substance than a youngster of his apparent years—15 or so—would be likely to have. He may be under-sized boy of the late 'teens or a midgit. Certainly his air of experienced troupier indicates more than his seeming age. "Co." is man piano accompanist.

Slightly comedy get up of flowing red tie and wide pants. Works straight, with an occasional gag line, depending upon ability to deliver rag pops in the style called coon shouting. Doesn't dance a step but scores unmistakably on novelty of big voice and Little Lord Fauntleroy appearance. Nothing smart or fresh about him. You get the effect of a well-mannered kid clowning discreetly.

Women will fall in love with this youngster, who looks like an angelic choir boy masquerading as a street gamine. An asset for the matinee trade. Did well here opening in termination.

Rush.

# JACK and RUTH HAYES

Talk  
11 Mins.; One  
6th Ave. (V-P)

Bright chatter between the country miss and the city guy, with the girl having all the answers. Makes her predominate far above her partner, who registers just an average straight. Was and fast enough a couple of times to roll off the 6th Avenue's laps. One gag this house passed up completely was the description of an actor's breakfast as a "Rucing Form" and a Camel.

Girl has bright appearance and handles the crossfire nicely. A slap in the face starts off those St. Vitus dancing finishes and the couple exited to nice returns. Okay, although the boy could be more aggressive.

Sid.

# ASHLEY PAIGE

Xylophonist  
11 Mins.; One  
Palace (St. V.)

Ashley Paige is a young and affable young man, manipulating his hammers with considerable effect and to such general good purpose he stopped it in the deuce.

Paige paces his program expertly, featuring four and six hammer manipulation. Good entertainer for almost anything.

Abel.

# CHARLES R. FINK

Instrumentalist  
14 Mins.; One  
Riverside (St. V.)

Young musician with strongest asset the banjo. Also uses what he calls an origination of his own, an instrument that he claims bears the combined note of the banjo, guitar, harp and zither. Just a change of musical pace, but slammed over a clean hit with the banjo.

Knows his topicals and inserts an operatic as well.

Mark.

# JULES HOWARD and Co. (5)

Blackouts  
14 Mins.; One and Full (Special)  
Hippodrome (V-P.)

A warehouse act. Material and scenery were used by Smith and Dale (Avon Comedy Four) two seasons ago. It's the subway ride rag, which is shown in various parts of New York followed by bits.

The fire station scene falls pretty flat with Howard and his side kick not capable of pointing or timing the laughs. Giggles here and there in other scenes but sum total not much.

Opened the show at the Hip, which is the tip off. K-A-O may use turn in intermediate houses. That's their affair.

Land.

# McLAUGHLIN and EVANS (3)

Sketch  
18 Mins.; Two (Special)  
Broadway (V-P.)

Probably one of the most poorly constructed comedy skits ever knocked together. Material decidedly unfunny. All the way through. Team is limited to about three surefire lines and plot is insufficient support.

Scene is planted in a dressing room back stage. Action revolves around a couple of hams, the man blaming the female for falling down on the job not singing her numbers correctly and failing to laugh in the right places.

Comes a dispatch from a legit producer asking the Montroses to appear in a show. Male half tells the frau to pack and go home as he doesn't figure his style should be crabbed just when there is an opportunity. The dame is especially upset about his proposal to cancel all the rest of their time. "How about dem 'tree days next month," she cries, and that line continues to get laughs to the bitter end.

Let this one out that the woman, not the man, is wanted. Gal prepares to go but changes her mind when hubby refuses to consider her gift of a pair of red flannel pajamas.

Properly written or rewritten this act would make a fine vehicle. Third member of the turn is a flash actor, also acting as the stage hand. Leading players register with song and hocking.

Mark.

# HAVANIA

Balancing  
16 Mins.; Four  
Riverside (St. V.)

Havania appears as a woman, and for the finish doffs the wig showing that she is a man who had done the balancing and doffing of 14 gowns, 14 so the program says. All costumes are on as Havania appears, and every minute or two off comes an outfit with another beneath.

Disrobing goes on until there is just a blue costume left. Meanwhile Havania does some balancing that seems especially difficult, as Havania is no featherweight in avoirdupois.

Novelty in the costume thing and sufficient tricks in routine to hold attention.

Mark.

# DAYTON and MAY Co. (1)

Skit (Special Drop)  
5th Ave. (V-P.)

Dayton, May and Company are woman, man and boy.

The first two are going along nicely as a two-mixed sidewalk turn with cross fire when the boy appears. For a moment it threatened to ruin a fairly good turn of its kind, but the boy didn't.

He sang one song, then another, and closed with a snatch of another in "one" whilst the older folks watched him, silently.

Act is set in front of a special drop with the man a baggagemaster and the woman an actress waiting to catch a train. The kid is the baggagemaster's son, dressed like him.

Good enough act of its sort with a couple of laughs in the cross firing.

# DOLAN and GALE

Songs  
14 Mins.; One  
American (V-P.)

Man and woman who sing series of newest pops. He wears tux and she evening dress, and turn is absolutely straight. Get those rich harmony effects of tenor and soprano, woman's voice coming in as something like an obligato to tenor solo.

Man and woman accompanies at piano for some numbers, but it is the harmony rather than excellence of either voice, that carries them, most of the American regulars being addicted to opulent vocal blending.

Good unpretentious turn for No. 2 spotting as here.

Rush.

# Palace

(St. Vaude)

Possessing the necessary ingredients for a well-balanced entertainment, the Palace show this week doesn't quite click with the certainty the components merit. Features include Marion Harris and James Barton, hold-over, splitting the top honors, with Clairborne Foster, Brennan Rogers and Al Careno as prominent sub-features.

Barton as the holdover, without having seen his previous week's routine, evidenced a most successful editing. Doing too many songs, Barton doesn't really impress until he gets down to that deadly stepology of his. What a capital interpretation that any of the three preceding song numbers, it let him down and out.

Miss Harris, spotted in the second half, after a couple of seasons in musical comedy and revue, sells her ballads in distinguished style. She goes to bed off "The Man in the Love" a request. Her Victor recording of this number had much to do with vaudeville's renewed interest in the song. "Followin' the Rain" opened lititly. "More Than Satisfied" was another outstanding number, but his style should be presumably restricted, got something.

J. Russell Robinson, accompanying at the ivory, contributed a very medley of his past performances, held together for a change by an intelligent lyric structure to relieve the plugs.

In watching Miss Harris, with her penchant for upstage vocalizing, it would be interesting to watch the result of her domestic singing position. Her hours should register even stronger, although it would be an obvious sacrifice to the stage pictures the songstress apparently suffers.

Odall Careno, next to closing the first half with her dramatic-vocal artistry, was an unqualified success. Her partner, Marjorie Mary Scott, comely accompanist assisting, did her four programmed selections in two in French and English, with three more, pulling a show-stopper.

Just preceding, the charming Miss Foster, in her comely costume, "Love Lessons" for vaude, was an intelligent and wholesome sketch entry. Charles Ireland sang a snail, in support, but that satisfied.

Howard's Spectacle opened, and Ashley Paige (New Acts), xylophonist, his way to a show-stopper in the deuce.

The Three Sailors reopened after Pathe News with their unique and original knockabout paces then the stage was given to the singing stuff. It is ever funny, and Bert Jason, Bob Robson and Harry Blue merit featuring for comedy purposes on anybody's variety stage.

Miss Harris, Jay Brennan and Stanley Rogers, and Monroe and Grant followed in sequenced order. "Margie" and "Come, come, come on late, were heartily welcomed. The trampoline team was handicapped by the general exodus.

Bis fair.

# AMERICAN

(Vaudefilm)

Layout here first half illustrates the uncertainty of framing, a bill on paper and the results. First part ran like clockwork to a perfect climax closing intermission. It was short on comedy, but registered 100 per cent. with the customers and entertainment grew up in crescendo to the Paddy Cliff girl orchestra, whole of a small time girl flash and a few encores.

Then in the middle of the evening the show went blooey for no good reason. It was just a second section that was a little out of shape or balance as a bill and tapered off for dull entertainment. One of those things that happen. The American gave a good reaction like the average small time crowd. They simply won't have straight acts, but anything that makes the laughers gives them a novelty rating, they go for with fine enthusiasm. The two things they picked out of this aggregation were the comedy team and ad the stage steps of Mason and Bailey, two colored men, and the Cliff femme musicians. Both were show stoppers and applause cleaners.

Alexander and Gaudier, openers, boy and girl punching bags. No showmanship and in consequence still a few minutes and brevity is the merit of the act.

Dolan and Gale (New Acts) man and woman melody peddlers, a rare by straight act quickly.

# Vaudeville Reviews

treme, the way the Eighth avenue mob likes it.

It was here that Mason and Bailey had the first try at comedy and they built up a high score, easing off at the finish because they overstayed, holding for 20 minutes, the move. Not a really good dancer, but they clown their faking of steps and it's the comedy that does the trick.

Paddy Cliff and his 10 girls ought to be worth a round sum for this grade of vaudeville. They have everything. Nine girl musicians make a good appearance and can tear off pop music to a fare-ye-well, good both on the sax and brass effects and with the crooning strings. Tuba player, cello, mandolin and cornet play double on cello and violin.

Cliff, who leads the ensemble, dances solo with speed and skill that would make the basis of an act in itself and to make it thoroughly positive sings a coon-shouting number well. There are any number of singles in vaudeville getting put on less of a classic talent than this young man has at the head of a girl band.

In addition to these elements they carry Elsa Free, announced as an ex-Yankee girl who does the dressed dances and also plays the violin while going through an acrobatic dance. Solid Vaudeville ensembles, yet throughout the act are delivered in showmanly manner.

Al Gale and Co. (New Acts) a boy soprano and his piano accompanist. Al may be a little grown up, but he looks good. His powerful voice and sureness in trouping would indicate more years than his apparent 15.

Ketch and Wilma have a good comedy trick in a burlesque serious opening which leads to the man gagging with ventriloquist dummy. Woman takes over the act of those pretentious parlor songs "Paul Revere's Ride," heavy descriptive. At the American it had the effect of a "Gunga Din" to the roughneck. They were getting restless at the finish. Then the man in evening clothes started a similar song and when he was about to reach him, did the surprise switch to the dummy. Great planting for comedy routine, that followed, but dangerous here. Dummy stuff is only fair, but helped by an especially funny doll, grotesque messenger boy. Did but fairly.

Sparling and Rose, two men talking, were a little better than the so-so. Have an idea in Hebe prize fighter and his bullying manager. The basis is here for effective talk, but they may be a little out of the present go into ballad by straight and then into finish with parodies. Were billed just below headliner (Cliff), and they were right on the next to closing position. Could have switched with No. 3 (Mason and Bailey) for betterment of the running.

Made and Brantley, neat young boy and girl pair of skaters, closed. Skillful on the rollers, but no style of presentation. Youth and energy got them across, but sum total only a skating act.

# BROADWAY

(Vaudefilm)

Practically empty galleries and the ground floor not quite capacity are the signs of a night's response to an eight-act bill plus a feature film and assorted shorts.

Eight acts, all up to standard as small-time bill and two encores, turns above the average in Jimmy Lucas and Bigson, Herbert Co., but a low b. C.

Jimmy Lucas, next to closing, easily the outstanding for results. The ad libbing of this boy's easy material is a panic with the customers. He could even resist gagging the climax of his serious endeavor; the lecture on morality, with the girl in black cape sitting on his lap, and attaining better the denunciation. Spiel seemed to move some of the folks in the back of the house to enthusiastic applause and the show was welcome though unexpected.

No. 2, Cliff and Radcliff, colored entertainers with effective delivery, are best known for their spot-spotting through inclusion of several poor vocal selections and attempts at comedy without material. Solo delivery by the senior member in double voice is clever, and this feature alone would be sufficient to carry the act at better value if rou-rou were remodeled along smarter lines.

McLaughlin and Evans (New Acts) are wasted in a skit which has little comedy steps. With one or two or three short lines and a flimsy plot the team still managed to get results.

Kate and Lawley, following with songs, managed nicely for about 15 minutes. Some of the numbers used could stand substitution without loss of prestige.

Bis fair.

# ACADEMY

(Vaudefilm)

Plenty of quantity if not quality first half. Absence of "names" felt keenly and no sell-out Monday night. Probably, Lenton retraction, but not cut off on 14th street. More comedy would have helped lots.

Racco and Partner, mixed team of equilibrist, with woman as understudy, did a good act, but not hand balancing and held the spot.

"The Artistic Revue," five girls and two men, contributed a likable song-and-dance flash, with dancing predominate and the "Whip Lash" number by the featured mixed dancing-team the willop.

Fern and Marie, mixed team, fared so-so in next niche, angling hard for comedy, but not realizing results on this showing. Even the forced bows didn't fool anybody.

Mai Hallett and Orchestra (11), doubling from local dance hall, offered some hot instrumentation, which also gave the majority of the house a good time. Good variety, satirity, clowning and dancing. The lad doing the Ted Lewis impression sewed up at this showing.

Joe Bedini and company, comprising daughter and two men, one of the latter under corks, muffed heavy on comedy, with Bedini's fast work, but not realizing results on this showing. Just a mild one that won't kick up much dust.

"Dance Mania," another dancing flash, carrying four girls and three men, did a likable mixture of various modes of hoofing, but will depend upon the quality of the contortion work of the girl acrobatic dance to carry it far. A neat act, properly dressed, but more or less the usual flash number for the specialty dancer mentioned.

Bert Lahr and Mercedes, returning from a legit revue sojourn, were under the weather, but did a desert barren of comedy, and ran away with the show. Lahr's mugging and unique delivery got them from the stage and held them. Solid hit of the show.

Josephine Joseph's Side Show, freak congress of 10, closed and got over.

"The Warning" on screen.

Edna.

# STATE

(Vaudefilm)

Six acts and a show spot that didn't have to be bad. All to three-quarters of a house on the lower floor. Act in question was Myrtle Boland who hints at being able to sing. Her act was a little out of the present go into ballad by straight and then into finish with parodies. Were billed just below headliner (Cliff), and they were right on the next to closing position. Could have switched with No. 3 (Mason and Bailey) for betterment of the running.

Made and Brantley, neat young boy and girl pair of skaters, closed. Skillful on the rollers, but no style of presentation. Youth and energy got them across, but sum total only a skating act.

Rush.

Plenty of action in this six minutes and a hop off item that won't do any vaude. Show a bit of harm. After Miss Boland, came Kate and Carson, but it was getting hysterical at her male partner's sallies. An old formula, but one which the boys and girls are still giving a lot of time to.

Did nicely, but most of the laughter was recorded by the femme.

Odava was preceded by 13 minutes of the same act, and ended plentifully. By the time the girl got to the tank the act was well over and got heavy applause at the time. The girl was a little out of the present go into ballad by straight and then into finish with parodies. Were billed just below headliner (Cliff), and they were right on the next to closing position. Could have switched with No. 3 (Mason and Bailey) for betterment of the running.

Kramer and Boyle started at 9:30 and never got over 10:35. That was because the male two-some ran over into the Levitanian Band. Kramer was clowning all the time, particularly stressed the implied effeminacy of Boyle and a dancer attached to the orchestra and never missed. By the time the band got in, the act didn't want anybody on the stage to quit and the more or less "afterpiece" sent 'em into the picture, "The Smart Set" (M-G-M), happy.

Sid.

# FIFTH AVE.

(Vaudefilm)

This may be the first 5th Avenue vaude bill Larry Golde did not book in years. If so, Mark Murphy placed the vaude bill in the peddler's corner. It held but five acts, and no riot. It will take Mr. Murphy and a few others a long while to get the house and the show. It needs, as well as Golde did.

Besides which, the picture was "The Night Flyer," a picture that permits of a lobby ballhoo, according to the press sheet, and gives nothing else. The total told in the scant attendance Monday was a usual.

It's funny, but Keith-Albee-Orpheum with the chance but once in a while to get a big feature film, such as the Fox "The Last Days of Pompeii" or "Dressed to Kill," grab it. These kind of features but show up their ordinary punk film stuff. It would be better to allow their regular

(Continued on page 46)

# BURLESQUE REVIEWS

## TEMPTERS

Comedian.....Ed Jordan  
Second Comedian.....Ray Faye  
Tully Man.....Bert Gowan  
Straight.....Bert Gowan  
Prima Donna.....Blaise Raynor  
Soubrette.....Nela Morrow

If one fairly able comedian and the runway girls make a Mutual burlesque show, this is a winner. But if a wheel, entertainment requires anything else, it's a bust. Ed Jordan gets maybe 10 legitimate laughs during an evening. The Columbia runway group under leadership of Bebe Bronson, cannot attract attention four times. Rest is utter boredom.

The three principal women haven't anything in talent, legitimate or burlesque, to speak of, style, charitably called "epic." They grind and grind and then come more in a performance as insipid and dull as the runway girls. These three girls simply don't know the racket, or if they do the Columbia curbs them with cautious "don't's."

The men try to give the proceedings some pep by spilling dirt in their talk and in this respect have some of the smoothest lines heard about in the burlesque regime. But dirty talk against the background of a dreary succession of numbers and dances doesn't get them anywhere with the audience. From first to last there was not a single pat of applause for a number or a dance shake that justified a response. They merely eased off in dead silence and came back in an eloquent burst of eerie quiet.

The mob came to life just twice during a two-hour performance. Once was when the runway girls did a "fishing" number, dangling pads and pencils before the boys, suspended on strings from fishing poles. And once when Bert Faye, the utility man, did a long-shoe dance, a specialty that used to open the shows at Tony Pastor's 20 years ago.

Not only were the grind principal dances tiresome and the ensembles without ginger but the costumes were so poor that they did not, to dressing, this is the dingiest outfit imaginable, drab in appearance and lifeless in action.

The truth is, the burlesque shows coming into the Columbia, New York, are getting worse and worse. "The Tempters" seem a measure of decadence. The answer, of course, is the new economy of production and operating costs, but that's none of the audience's business. For the same old \$1.65, they're getting very little but the runway girls.

In all justice, it should be recorded that Ed Jordan is a satisfactory worker. In "Dope" he does the first part and doing it well and repeating with the lazy smug characterization in the second scene, he did all a comedian could to redeem a flat performance. His "fall house" bit is a first rate comedy interlude.

Going into the details of the performance of the other principals would be fruitless. The three principal women are nice looking, shapely, and earnest in their efforts but without the Statesboro type situation calls for. Apparently small time specialty people have been dumped into a troupe to entertain a burlesque audience and they don't know what it's all about.

A few more of these outfits and the growing business, built up by the runway technique may fade.

## BEAUTY REVIEW (CHICAGO)

Louis Mansbach, of New York, and Morris Froelich, of Chicago, have just opened the most beautiful burlesque house in the country—the Lawndale, of Chicago. Picture house first, and a total loss as such, the new Lawndale is now a temple to sex appeal.

Froelich and Mansbach control the Yankee Amusement Co., which operates the Statesboro type burlesque house, just outside the Chicago loop. The two houses, old and new, are vastly different. While in the Statesboro house one finds typical old-style burlesque with its hip-wavers, candy and cigarette hawkers, the new Lawndale is catering to an entirely different class of patronage with its luxury policy and excellent house management.

But the Lawndale's shows are essentially burlesque. Vulgarity has been reduced to a minimum and there is a total absence of hip-wavers. Neither are there any dress numbers.

Roy Burdette, producer for the Yanks, has found the requisite amount of undress can be displayed to better advantage in this vicinity under the rule of art. The most daring exhibit of the entire production and one which will draw the devotees of the fleshpots is a tableau of girls in pirate costume, rather than the celestial nudity and burlesque is embodied in the chorus

of 38 girls. Very few of the seasoned old-timers and all rather well sculptured. Some fairly sparkle and the listless fleshies are the minority. All chorus numbers are gorgeously costumed.

Dancing numbers and ensembles staged by Alice Richey, who injects little "quirks." A very fair array of shapely legs have been well displayed in their respective duties, and, considering the youth of the production, these underlinings are doing very creditably.

In an endeavor to make burlesque just a bit more legitimate, a few specialties have been included, among them a dancing sister team—DeHaven sisters. These girls, rather tall and quite attractive, are of the future house variety and add materially. Erhardt brothers, two young tappers, go through their paces in specialties, and that nicely—for burlesque.

Elisabeth Marshall, prima, is an innovation in Chit's flesh. Currier, Frank O'Neil, lead comic, rates well. George Schiller, a tall, clean-cut fellow, does a neat burlesque straight. Roy "Ezra" Butler, producer, ably does a Hebe comic.

Each show includes a dramatic skit. This week "was 'The Opium Ring.'" by Roy Butler. Ralph Rickus does a perfect Chinese and is a stand-out. George Schiller good as a "fend." A fair little presentation, using nine people, and very good for burlesque.

In the finale of the show Bobby Birch, male principal, acts as master of ceremonies and introduces the entire company. Irving Fields, boy tenor, soloing, is popular.

Froelich, resident operator, is keeping an eagle eye on this new production. The principal, a young man who garnered his wealth from the sale of automotive materials it would seem that he knows his burlesque house. Movie news reel and comedy are used between shows.

Regular scale is 60 cents with two shows a night. *Hal.*

## Carl Bowers' Breakdown

Detroit, March 27.

Carl Bowers, principal comic at the Broadway Strand (stock), suffered a severe nervous breakdown last week and was sent to a Chicago hospital for observation.

Ferne Perry (Mrs. Bowers), also in the Strand company, left with her husband.

## ILL AND INJURED

Phillip Delacy, film actor, fractured his wrist in a ball game.

Ralph J. Henry, manager Plattsburgh (Plattsburgh, N. Y.), recovering from injuries received in theatre fire.

Mrs. Dorinda Van Leer, wife of the assistant manager of "Chauve-Souris" company, in Kansas City hospital for a minor operation. Is recovering.

George Landy, publicity director, R. N., recovered from minor operation at Good Samaritan hospital, Los Angeles.

Marlon Bent will be with the Rooney act, it is expected, when the band returns to the Statesboro of Washington next week (April 2).

Miss Bent injured her foot when last playing. She had to hobble about on crutches for four days.

Larry Puck, with the Jark Curtis agency, got a bad foot and went to a hospital. For a time he was told an operation would be necessary. He out again hobbling, but no operation.

## ENGAGEMENTS

Le Gizzio, dancers, open in Hamilton hotel, Bermuda, next week.

Mr. and Mrs. Dave Murray at Mount Royal hotel, Montreal, next week.

Madeline Kaleen at Branford, Newark, N. J.

Loretta Adams in "Greenwich Village" with Paramount unit.

Patricia O'Dare, soprano, at Richmond Club, New York.

Peggy Morrow, ingenue, for North American Mass, stock.

Ruth Rickaby, Gretchen Sherman, Frank Kirk, for stock, Elizabeth, N. J.

Milton Blonson and Society Step-pers for Blackstone hotel, Atlantic City, during the summer.

## BIRTHS

Mr. and Mrs. George Morley in New York March 19, son. Father is treasurer of the A. P. T. The More-lys have two boys and three girls, a record for a Broadway box office man.

Mr. and Mrs. Charles Tobias, in New York, March 24, son. Father is a song writer.

## CENSOR SHOWS DAILY

Detroit Stocks Under Constant Watch—But Policy Is Lenient

Detroit, March 27. Censoring police are now visiting stock burlesque houses daily. Each visit followed by elimination orders.

The boys are pretty liberal, however, except in the case of one of the five theatres.

The once red attendance continued on the wane last week though still nothing to cry about.

## Minn. Stock Tab Off

Minneapolis, March 27. In their second season in St. Paul, the McCall-Bridge Players have lost from \$15,000 to \$20,000 with their tabloid musical comedy company, according to reports. They closed for the season last week and, it is said, will not return.

The Minneapolis company at the Palace had been a winner for three years, but this season is reported far behind. Company is operating in Kansas City and Chicago, opening at the Tower, Chicago, this week.

McCall, head of the company, is reputed to be several times a millionaire and just in the show business because he enjoys it. He has the reputation, however, of not parting with money easily.

## Burlesque Romance Out

Charles S. Burns was awarded a decree of divorce last week against Peggy Gilligan Burns, burlesque soubrette, upon recommendation of Nathan Burr, referee, by the Supreme Court, New York City.

Burns is the girl described infelicitously with an unnamed correspondent at Paterson, N. J., several months ago when Mrs. Burns was soubrette with a stock burlesque at the Majestic, Paterson.

The couple were married at City Hall, New York, last year. They met and romance began last summer when Miss Gilligan was soubrette with Burns' stock at the Irving Place, New York. Burns is again operating a stock burlesque at the Irving Place. Prior to branching out for himself Burns had been connected for years with the Olympic.

## Birthday Party Gag

A burlesque party gathered at Lanzer's Italian restaurant, 168 First avenue, March 21 at the invitation of Joe Santoro, who had all the offices, to celebrate Eddie Sullivan's birthday, which occurs in May.

After an elaborate feed a surprise was sprung on L. H. Herk, head of the Mutual circuit, when Jacob Goodstein, attorney for Columbia, made a speech and presented Mr. Herk with a gold wrist watch. While it was announced as "from the gang," it was Mr. Catalano who was the donor.

John Eder, the Mutual's counselor, acted as master of ceremonies. Birthday excuse for party was gag on Herk.

## BURLESQUE ROUTES

Week of March 26 and April 2  
Bare Feet—Garlick, De Molines; 2, Gayety, Minneapolis.  
Hansy, Box Revue—L. O., 2, H. & S., 12th St.  
Bathing Beauties—Gayety, Louisville; 2, Mutual, Indianapolis.  
Be Happy—Gayety, Washington; 2, Acad.-Empire, Pittsburgh.  
Big Revue—Garlick, St. Louis; 2, Gayety, Kansas City.  
Bowers—Burlesques—Gayety, Minneapolis; 2, Gayety, Milwaukee.  
Bright Eyes—Gayety, Omaha; 2, Garlick, Des Moines.  
Broadway Scandals—Cassio, Boston; 2, Empire, Brooklyn.  
Burr, Finn—Lyric, Dayton; 2, Empire, Cincinnati.  
Dimples—Dag—Empire, Cincinnati; 2, Gayety, Louisville.  
Follies of Pleasure—St. 27, Geneva; 28-29, High Flyers—Gayety, St. Louis; 2, Gayety, Omaha.  
Frenzies of 1928—Mutual, Indianapolis; 2, Gayety, Louisville.  
Ginger Girls—Gayety, Brooklyn; 2, Hudson, Union.  
Girls from Happily—Gayety, Milwaukee; 2, Haymarket, Chicago.  
High Flyers—Gayety, Philadelphia, Grand Rapids; 2, Cadillac, Detroit.  
Girls of the U. S. A.—Empire, Toledo; 2, Gayety, St. Louis.  
Happy Hours—H. & S., 12th St.; 2, Gayety, Louisville.  
Hells Pares—Gayety, Scranton; 2, Gayety, Wilkes-Barre.  
High Flyers—Buffalo; 2, L. O., High Life—Gayety, Boston; 2, L. O., Broadway Scandals—Cadillac, Detroit; 2, Empire, Toledo.  
Jazztime Revue—Columbia, New York; 2, Lyric, Newark.  
Laffin' thru—20-28, Majestic, Albany; 28-31, Columbia—Utieta, 2, Gayety, Montreal.  
French Mews—Gayety, Montreal; 2, Gayety, Boston.  
Laffin' thru—Empire, Brooklyn; 2, Columbia, N. Y. City.  
Nervy Whirl—Gayety, Baltimore; 2, Gayety, Washington.  
Moonlight—Maiden—Gayety, Toronto; 2, Gayety, Rochester.  
Naughty Nitties—Gayety, Rochester; 2-3, Gayety, 4-6, Empire; 6-7, Schenectady.  
Night Hawks—Empire, Schenectady; 2, L. O.

# 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.

## LOS ANGELES

Rudolph Valentino used to be a cattle buyer, according to one John O. Hare from Wisconsin, who wrote in to the county clerk here when he read that the late actor's estate was being probated. Hare stated Valentino was his mother's first cousin and laid claim to the estate by asking the court to bar all letters that may be presented. Hare's letter was forwarded to George S. Ullman, executor of the Valentino estate.

The insolvent finances of Mrs. Laura Rhinock, D'Arcy, recently divorced from Roy D'Arcy, received a preliminary ailing at a hearing before Earl Moss, referee in bankruptcy. The latter tried to find out what had become of costly gifts asserted to have been bought by Mrs. D'Arcy and presented to her friends before filing her petition in bankruptcy. Hearing was continued.

For the third time since his incarceration in Lincoln Heights jail Edward L. Roy, former cabaret owner, attempted to commit suicide. He is serving a two-year sentence for bookkeeping charges. While the physicians declared it may prove fatal.

Ruth Mack, screen actress, told police a story of being attacked by a strange man on Los Feliz road near Vermont and how she was eventually rescued by some men in a patrol car. The girl described her assailant and gave a detailed account of what had happened.

Charles Francis Coe, author of "Me Gangster" and "The River Pirate," is on the coast collaborating with the writers and directors preparing these stories for screen production. The Fox studios, Raoul Walsh will direct "Me Gangster" and William K. Howard "The River Pirate." Howard is preparing his own script, while B. Markson and John Reinhardt are preparing script for Walsh.

Grant Withers, screen actor, running to the courts of late, found Judge Daniel leniently inclined when he dismissed a contempt charge against him arising out of his marriage annulment to Inez Withers. The court held that Withers was never served with a copy of the alimony order requiring him to pay \$60 a month for the support of a minor child.

J. Warren Kerrigan is leaving Hollywood to take a trip to Europe.

United Artists stars who will appear on the Dodge Brothers radio hour March 29 have been insured by their sponsors for the sum of \$250,000 for the occasion. Policy was secured through Behrendt and Levy local insurance brokers, who made arrangements with the underwriters at Lloyds.

Feud between Lou Dasso, wrestling promoter, and Hassan Mohammed, known as the "Terrible Turk," was again settled in court, with marriage annulment to Inez Withers. The court found the pair guilty of disturbing the peace in a street fight. Both were sentenced to pay \$250 for charges against Mohammed, accused of threatening Dasso with death, was dismissed.

Norma Talmadge and her husband, Joseph M. Schenck, agreed to pay \$1,000 for the injuries to George Rose, 13, when bitten by a police dog belonging to the bench. The case was settled out of court on the voluntary request of the boy's mother.

Gertrude McDonald, 17, recent winner of a Venice beauty contest, has instituted suit in Superior Court over \$50,000 in property lost by her grandmother. Girl claims a share in the estate, which is declared to

Nite Life in Paris—Lyric, Newark; 2, Star, Brooklyn.  
New Frontiers—Grand, Akron; 2, Gayety, Buffalo.  
Pretty Babies—Academy, Pittsburgh; 2, Lyric, Dayton.  
Puss Puss—Lyric, Canton; 2, Grand, Albany.  
Record Breakers—Haymarket, Chicago; 2, Empire, Chicago.  
Red Hot—Fitz, Worcester; 2, State, Springfield.  
Red Hot—Fitz, Worcester; 2, State, Springfield.  
Red Hot—Fitz, Worcester; 2, State, Springfield.

Record Breakers—Haymarket, Chicago; 2, Empire, Chicago.  
Red Hot—Fitz, Worcester; 2, State, Springfield.  
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Record Breakers—Haymarket, Chicago; 2, Empire, Chicago.  
Red Hot—Fitz, Worcester; 2, State, Springfield.  
Red Hot—Fitz, Worcester; 2, State, Springfield.

have been placed in trust with a relative.

Corinne M. Swenson, writer, filed a \$25,000 plagiarism suit in Superior Court against Mary Pickford and Kathleen Norris in connection with the film story of "My Best Girl." The complaint alleges that Miss Swenson wrote a scenario called "Maggie Murphy From Cork," which she declared appeared under the title of "My Best Girl." Miss Norris was credited as the scenario for the film.

The \$10,000 damage suit of the Waldorf Productions, Inc., against May McAvoy was taken off the Superior Court calendar when neither side appeared for trial. Suit was brought against Miss McAvoy on the ground that she had failed to keep an agreement with the concern by starring in a picture for them. Actress denied violating any agreement.

## CHICAGO

Helen Broderick, of Broderick and Crawford, got local staff to the effect that she would leave next month for Los Angeles, Germany, where an uncle had died leaving her an estate of \$275,000.

Directors of the United States Department of Labor assert that the Chicago employment situation is becoming less acute.

Harry M. Harger, an employee of the Atlas Film company, is seeking an injunction in Chicago courts to restrain his mother-in-law from visiting his home in attempts to break up his family.

"Drury Lane," "Two Pete's Cafe," "The War Trough," "M. P.," "The Merry-Go-Round" and "Mo's" were among the 41 places served with temporary injunctions by Federal judge Wickersham, charged with violation of the prohibition law.

Samuel Insull, patron of the arts, and the Chicago Opera, and several theatrical hobbies of his wife, has essayed to assume responsibility for the financing of the Chicago World Fair in 1933.

"Countess" Alicia Aeriatta Cornwall, as she calls herself, dancing instructor and one-time professional acrobat, has been arrested for the sale of a stolen car.

Collegiate dancing contests are being staged at Schenck's "Fledgling" theatre. The house has tried every possible policy short of burlesque, to no avail.

A black powder bomb, placed in the Stucco Inn, Chicago cafe, completely wrecked the place. Participants in the current beer war are held responsible.

Members of the Drama League of Chicago are to broadcast every Sunday evening at 8.7.7.20 on the same act play by Robert Kasper, entitled "Billions," is to be the opening number.

Motion pictures of Chicago's fire department in action are being shown in loop theatres as part of a campaign to raise \$17,500 for the city to cover improvements needed in the fire department.

John Norton, owner of the Lexington theatre, was kidnapped in front of his home and taken back to his theatre, where the bandits forced him to open the safe and release over \$2,000.

## SAN FRANCISCO

Meyer Corn, proprietor of the Black Cat cabaret and for years well known in pugilistic and theatrical circles, was taken to hospital, aged 65 years.

William Randolph Hearst, Jr. and Mrs. St. Agate, 35, Piedmont, were married March 24 in the interdenominational Church. William Randolph Hearst and Mrs. Hearst were here for the ceremony.

Moulin Rouge Cafe and Three Sevens Club, both in the Italian colony, raided by prohibition officers, all were seizure of small quantities of liquor in both places.

Population of San Quentin Prison is now placed at 4,157, of whom 2,243 are under 30. There are 98 women prisoners. In the total population are included 265-1ifers and seven condemned men.

Mildred Wright, concert violinist, filed suit for divorce in Superior Court against George Cedric Wright, also concert musician, with cruelty. She alleges he constantly criticized her playing.



Interstate

**AMARILLO, TEX.**  
Furr  
1st half (2-4)  
(Same bill plays)  
Wichita Falls 2d  
half  
Kokin & Galetti  
Reynolds & White  
Riddle  
D & J Creighton  
Shurton  
**AUSTIN, TEX.**  
Hancock O. M.  
1st half (2-4)  
(Same bill plays)  
Ovalton 2d half  
Nolly Tate  
Grace & E Parks  
House Co  
Mayo & Lynn  
Gold North  
**BATON ROUGE**  
Columbia 2d  
(Same bill plays)  
3; Monroe  
4; Pine Bluff  
5; Texarkana, 7;  
Lee Moore  
Nite in London  
Oliver Grangle  
Minor & Root Rev

**THIS WEEK**  
FIFTY MILES BACK  
Day Ridge and Greeley Square  
**FABER and WALES**  
Lee's  
**RING-LENN MAN REVUE**  
Fay's, Providence  
(One to fill)  
**CHAS. J. FITZPATRICK**  
100 West 40th Street, New York

**BIRMINGHAM, ALA.**  
Ritz (2)  
Marshall & Lurie  
Wayne Luman &  
Ned Wayburn Rev  
May Unheuer  
Walter & Dyer  
**DALLAS, TEX.**  
Majestic (2)  
Bud Carlelle  
Cahill & Wells  
Barry & Whitledge  
Seid & Austin  
Little Mover Co  
**FT. SMITH, ARK.**  
Jule (2)  
Groh Co  
Harry Kahne  
Dixon Hotel Co  
(One to fill)  
**FT. WORTH, TEX.**  
Majestic (2)  
John & Ryan  
Our Gang Kids  
Chambers & Fox  
Frank Richardson  
Wm Brack Co

**CHICAGO, ILL.**  
Palace (2)  
Sunshine Sammy  
Ray McCullough  
Murdoch & Mayo  
Elsie Janie  
Lila Gellie Tr  
K A Hall  
Rafine  
State-Lake (2)  
Willie Mae  
Crawford & B  
Side Show  
Vagrados  
Helen McKeller Co  
Fred Allen  
Henry Royal Co  
(Two to fill)  
**DENVER, COLO.**  
Orpheum (2)  
Walter McNally  
Tom Mix  
Reed & Duthers  
(Two to fill)  
**KANSAS CITY**  
Orpheum (2)  
Arnold Br  
Kuma  
Harry Holman Co

**HOWARD SLOAT**  
BROS. INC.  
A. B. Leach & Co., Inc. 57 West 57th St. N. Y.

Dick Henderson  
Ned Wayburn's Rev  
(One to fill)  
**LOS ANGELES**  
Hill Street (2)  
Jackie Collier  
Naro Lookford Co  
Anderson Bros  
Rory Tony Rev  
Roy Cummings  
(One to fill)  
**MINNEAPOLIS**  
(One to fill)  
Frankie Heath  
Mirrors  
Olsen & Johnson  
Jay C. Phippen  
Ray Cavannah B  
Cromwell Knox  
Nite at Paradox  
(One to fill)  
**MILWAUKEE**  
Palace  
Jed Doyle Co  
4 Readings  
Eddie Leonard Co  
(Three to fill)  
**MINNEAPOLIS**  
Hennepin (2)  
Bob Anderson  
Johnny Harvin  
D Appleton Co  
(Three to fill)  
**OAKLAND, CAL.**  
Orpheum (2)  
Beverly Bayne Co  
Evelyn Weaver  
Cardini  
Tom Davies 3

Keith-Western

**CLEVELAND, OH.**  
Rialto  
1st half (2-4)  
2nd half (2-4)  
Daly & Thomas  
Trennall 3

**HOUSTON, TEX.**  
Mertini (2)  
Karlton Emmory  
Brendon & Hart  
Ray & Harrison  
Johnny Herman  
Fellio Rev  
**LITTLE ROCK, ARK.**  
Majestic (2-4)  
1st half (2-4)  
Groh Co  
D & J Creighton  
Harry Kahne  
Dixon Hotel Co  
(One to fill)  
2d half (5-8)  
Robert & Hart  
Reed & White  
Bartum & Saxton  
Musical Conservatory  
(One to fill)  
**OKLAHOMA CITY, OK.**  
Orpheum (2)  
Zella Sander  
Chas Timblin Co  
Loos Bros  
Horton & Grey  
Keno & Green

Keith-Albee

**NEW YORK CITY**  
Broadway (26)  
Cliff & Radley  
McGill & Lewis  
Yates & Perry  
Billy Batchelor  
Jimmy Lucas  
Peaches Browning  
(Two to fill)  
2d half (2-4)  
fields Harriet & H  
Joe Morris  
(Three to fill)  
Coliseum  
2d half (2-4)  
Frank Hunter  
Arthur Byron  
Johnnie Hays  
The Skelney City  
(One to fill)  
2d half (2-4)  
Jack & R Hayes  
Francis & Perry  
Kane & Ellis  
(Two to fill)  
2d half (2-4)  
Billott & Dexter  
Nelson & Hays  
As We Were  
Benton & Howell  
(One to fill)  
5th Ave.  
2d half (2-4)  
Radiant 3  
2d half (2-4)  
Fordham  
2d half (2-4)  
Lela Strale  
Dooley & Wiser  
Will Pyffe  
Stickney Rev  
Franklin  
2d half (2-4)  
Harry Wolfe Co  
Burns & Kane  
Parlane & Nichols  
(One to fill)  
Hamilton  
2d half (2-4)  
Pain & Hillard  
Spencer & Truo  
Lentz & W  
Parker & Mack  
Ronnard  
Hippodrome (26)  
Yacopi Tr  
Batter to Bronx  
Rosenblatt  
Kural & B  
Babe Egan Co  
(One to fill)  
C Withers Co  
(Others to fill)  
2d half (2-4)  
Boyd & Wallin  
Hobson & Childs  
Flaher & Nelson  
Dot Conley  
Luna & Marlowe  
Zex Conley  
15th St  
2d half (2-4)  
Levan & Rolles  
Charles Mack  
Pail Mail Co  
(Two to fill)  
Howard's Co  
Ashley Paige  
Clifton Water  
Adall Carino  
James Barton  
Shallor  
Marion Harris  
Brennan & Rogers  
Monroe & Grant  
(One to fill)  
Allen & Marjorie  
Parisian Redheads  
2d half (2-4)  
Trixie Frigiana  
Dance Rev  
(Others to fill)  
2d half (2-4)  
Dupo (2-4)  
Louis White  
Ray Charles  
Owens & Kelly Rev  
(Two to fill)  
Flying Henrys  
Chas Pinks  
Vernon P. R. C.  
Orpheum (2)  
Will Aubrey  
John Robinson  
Lucille La Verne  
Le Mason  
Orpheum (2)  
(One to fill)  
**WINNIPEG, CAN.**  
Orpheum (2)  
Edmund & Grant  
Joe Howard  
Orpheum (2)  
Toby Wilson Co  
Trennall 3

**ATLANTA, GA.**  
2d half (5-8)  
Chisholm & Breen  
Hearst & Bros  
Franklin  
(One to fill)  
2d half (2-4)  
Schade  
SANDS, N.Y. O.  
Warner & Cule  
(Others to fill)  
2d half (2-4)  
Ann Gold  
(Others to fill)  
2d half (2-4)  
Ford & Coughman 2d  
Rich Bros  
(Three to fill)  
2d half (5-8)  
Dances  
(Others to fill)  
**WINDSOR, ONT.**  
Capitol  
1st half (2-4)  
Barrett & Cuneen  
Paul Brady  
Trennall 3  
2d half (2-4)  
Belle Parker  
Le Blanc Co  
(Others to fill)  
2d half (5-8)  
Wynne  
Cooper & Clifton  
Blanchard & Meyer  
French Sis  
(One to fill)

**FAR ROCKAWAY**  
Broadway (26)  
Cliff & Radley  
McGill & Lewis  
Yates & Perry  
Billy Batchelor  
Jimmy Lucas  
Peaches Browning  
(Two to fill)  
2d half (2-4)  
fields Harriet & H  
Joe Morris  
(Three to fill)  
Coliseum  
2d half (2-4)  
Frank Hunter  
Arthur Byron  
Johnnie Hays  
The Skelney City  
(One to fill)  
2d half (2-4)  
Jack & R Hayes  
Francis & Perry  
Kane & Ellis  
(Two to fill)  
2d half (2-4)  
Billott & Dexter  
Nelson & Hays  
As We Were  
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(One to fill)  
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Hippodrome (26)  
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(One to fill)  
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Toby Wilson Co  
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(One to fill)

NEW ENGLAND

**ATLANTA, GA.**  
2d half (5-8)  
Chisholm & Breen  
Hearst & Bros  
Franklin  
(One to fill)  
2d half (2-4)  
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French Sis  
(One to fill)

PASTOR INSULTS GIRL

**ATLANTA, GA.**  
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Chisholm & Breen  
Hearst & Bros  
Franklin  
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2d half (2-4)  
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Paul Brady  
Trennall 3  
2d half (2-4)  
Belle Parker  
Le Blanc Co  
(Others to fill)  
2d half (5-8)  
Wynne  
Cooper & Clifton  
Blanchard & Meyer  
French Sis  
(One to fill)

## Around the Square

### Hoosick Falls, N. Y., Really Sick and Falls

Town fathers and residents of Hoosick Falls, N. Y., generally, demand that "Variety," "Police Gazette," "New York Times," Keith-Albee press bureau, vaudeville comics, title writers and wise-crackers stop kicking around the good name of this thriving village.

"Variety" is a popular paper in Hoosick Falls, but it is blamed for starting the kidding, Jack Conway having dated many of his imitable "Chick," "Tomato" and "Algy" letters from Hoosick Falls, razzing the town generally.

Then a staff writer on "Police Gazette" began to do the same in a series of weekly letters from an alleged prize-fighter residing in Hoosick Falls, and he has continued it.

Funny men in vaudeville when playing Troy, Schenectady, Amsterdam, Glens Falls, North Adams and other nearby cities found that mention of Hoosick Falls got a laugh. Many of them incorporated it in their chatter.

"The New York Times" in its Sunday dramatic section recently carried a biographical sketch of Harriet Factor, and mentioned, in a kidding way, that she hailed from Hoosick Falls. Natives did not like the crack.

A few weeks later "The Times" carried a story released by Keith-Albee press bureau in which it mentioned that Will Kennedy, the comic, who was starting a tour of its circuit, held the office of Mayor of Hoosick Falls. Mr. Kennedy is a well-known and highly respected citizen of the village and spends his off-time here, but—

Lately columnists, title writers and wits along the street called Broadway have been using the name Hoosick Falls like they once employed Potunk, Keokuk and Oshkosh.

So Hoosick Falls appeals through "Variety" for a little more charity toward it.

### Richard Bennett and the Bible

Richard Bennett over the radio the other night read the 13th Chapter of The Corinthians from the bible. Bennett, who lately closed a starring tour in "The Barker," stated he had read the same chapter the other morning at 4 o'clock to Tex Guinan and the crowd at Miss Guinan's nite club at that hour. As an admirer of Miss Guinan, he added, the chapter suited the circumstances, as he knew that Tex had pulled many a poor soul out of the gutter, without making it known.

Toward the closing of his play's season in the south, Bennett, who has contracted a habit of addressing audiences, violently—or otherwise, told the assemblage in a southern city that he is one of the five greatest living actors. "Not all Americans," stated Bennett from the stage, "as there are not five greatest in this country." He intimated the other four are foreigners. Bennett concluded by remarking that as one of the five greatest he thought it a pity his show could only draw \$660 that night.

Accounts from the south of Bennett and his stage talks down there agree the star is practically washed up as a drawing card in the territory.

### When Larry Boyd Thought He was a Panie

Larry Boyd, the heavyweight Adonis of the outdoor show business, was a minstrel man years ago, a singing tenor in the humpty-dumpty troupe known as Burke's Torsador Monstrels. In the same troupe was Charlie Hill, who got \$20 a week to Larry's \$15. Charlie tells this story and Larry nods assent.

Joining the troupe Larry was assigned to sing "My Dream of the U. S. A." for the first part finale, in the centre of the entire company. Larry thought he was a terrific hit for the applause every night was deafening, but his salary remained at \$15. Alongside his applause and what the others got, Larry couldn't figure why Charlie drew down more than he did.

For six weeks this kept up with Larry the show's hit without a protest and no one tipping him. Then one night while the applause was in high Larry looked around. Behind him had been dropped a large American flag.

### No. 2 Arabian Nights Affair

Labeled a South Sea Isle Ball, the Savoy ballroom on Lenox avenue and 141st street staged one of its classic "dinge drags" Friday night, at which members of the other sex of both races mixed freely. The riot of color, the grotesque costume creations and bizarre atmosphere seemed to rival an Arabian Nights orgy in its wild abandon.

The Caucasian professionals on Broadway had been tipped off in advance, and the big parade was deferred until after midnight for mutual accommodation.

The gate was \$110 and the gross probably 3,000 admissions, jamming the spacious ballroom.

To the credit of all concerned, considering its character, it was a most orderly and efficiently expedited affair of its kind.

### Maxie Blumenthal's Sudden Death

Maxie Blumenthal suddenly passed away March 23 in Palm Beach. He had been an occasional sufferer from gout and also had a stomach complaint. He died from peritonitis, said to have been caused through a perforation of the intestines.

No sportsman was better known in the Times Square section than Mr. Blumenthal. He was a club house bookmaker at the metropolitan tracks, although laying off placing odds for a period of about two years, ending last season. Some years ago he married Louise Myers, from musical comedy, and she then retired from the stage. The deceased rated at one time as extremely wealthy is believed to have left an estate in excess of \$500,000.

### Bradley's \$500,000 in Walches

Col. Bradley, of Palm Beach, and perhaps other points south, is said to have forwarded to a New York law firm claims in the amount of \$500,000 against various persons, some prominent. They gambled in his joints but neglected to make good on losses.

The law firm is reported trying the persuading process in the collection. New York state does not countenance gambling debts. Also a recent law passed in Florida nullifies them also. Which make it tougher, more or less, on the wide open places.

### "10 Nights" Fills In

One of those mysteries along Broadway happened this week. They brought "Ten Nights in a Barroom" up from the Village to Wallack's. That indicates how tough it is to get new shows. The play dates back 45 years. The ancient/miller was revived at the Triangle several months ago and the newspaper advertising probably amounted to more than the players' wages because the house is the littlest of the Village's little theatres. It seats about 75.

At Wallack's they have adorned the exterior with lithographs which date back to another generation too.

### Commercialized Gate Crashing

Like other arts gate crashing has fallen under the commercial influence. It has now grown to a publicity stunt, with Tammany Young or One-Eyed Connolly used for the photographers of the dailies when wishing to go to it.

A new racket reported in the Square is steers standing in front of a classy haberdashery where neckties are on display for \$3 and \$4 and telling those who stop that they have the same grade neckties for \$1.

## Abe Libman Bankrupt

Abram L. Libman, 135 East 50th street, New York, in a voluntary bankruptcy petition, lists \$110,386 in liabilities and \$12,361 of assets.

Libman is an insurance broker, well known on Broadway.

## PALM BEACH

By Sam Kapp

### Ziggy's Surprise Party

Palm Beach, March 24. Flo Ziegfeld, here for a rest after a hectic season of producing four Broadway musical panics, was tendered a surprise party at his ocean front estate. Following dinner a series of four tableaux were put on by Ben All Haggin under the direction of Mrs. Ziegfeld (Billie Burke), of a scene from each of the four Ziegfeld hits current on Broadway, with society folks as actors.

The show was staged in the patio with the moon and natural tropical foliage as the background. The Gurnee Munn home, leased by Ziegfeld for the season, is one of the most beautiful estates on the North Ocean boulevard.

Rudolph Friml, composer, here as Ziggy's guest, played the accompaniment for the unknown singer who rendered selections from Ziggy's Broadway quartet, concluding with "Your Eyes," from "Three Musketeers." In between was a scene from "Show Boat" and the West Point number from "Rosalie." In addition to the social group, show folks present included Ben All Haggin, Rudolph Friml, John Ringling and Joseph Urban.

Ralph Wonders and Grace Kay White, dancers, concluded their second season at the Venetian Gardens Saturday after being held over four weeks by John and Christie. Wonders doubled successfully as master of ceremonies.

Pancho, Argentinian musician, who has orchestras at the Embassy Club, the Mayfair and other class spots around New York, concluded a two weeks' stay here.

### Harry Rosenthal's Agency

Harry Rosenthal, director of the Bath and Tennis Club orchestra and pianist-composer, with 10 years in Palm Beach to his credit, leaves April 1, returning to New York to open offices in the Steinway Building. He will book bands, orchestras and entertainment for society functions.

The Embassy Club, Miami, is on the point of calling it a season.

### "Cutie" Pearce's Floridian

"Cutie" Pearce, former Broadwayite, is managing the Floridian Hotel, Miami Beach, and is doing a good job of it. His supper club with Nan Blackstone, as master of ceremonies, is one of the best spots on the Beach and will remain open until the Shriners convention, expected to bring at least 50,000 people to Miami first week in May. The Elks are due in the Magic City in June.

### Popular Bar Closed

Woford Grill, much patronized bar on Miami Beach, was closed by prohibition officials after running the greater part of the season. The room reminded of the American bar in Paris. At the cocktail hour the crowd stood six deep at the bar beseeching "Artie," Atlantic City's pre-prohibition bartender, for one of his "Flicks."

Walters averaged \$50 a day in tips and the daily profits were never less than a grand. It was the brightest spot on the Florida East Coast.

A visit to the bar would help answer the question "What has become of all the ex-Follies girls?"

An expectancy exists that before the new season shall have come around next winter, Florida will again harbor horse racing. In that event it would not be surprising were the closed Miami track reopened under other, superficial perhaps, direction.

No one around here has ever understood the non-racing law enacted at the time it was in Florida. Whether politics, diplomacy or maneuvering was behind it, no one will vouchsafe an opinion, but the works were sent in with an object no one denies.

## Looping the Loop

### \$1 Mystic's Lost Coin

A certain All of the mystics passes out coupons in the theatres he plays which entitles people in the audience to get a "reading" from his office in Chicago, by mail, upon receipt of a dollar bill and the coupon. The address given is that of a small local booking office. The booker's wife gets the bucks, and answers the questions submitted by the chumps.

Recently the agency added on an employee who wised up to the money is in the morning mail. He got in the habit of getting down to work early, opened the mail and copped.

He was eventually discovered and though the mystic claims that he located the thief via his crystal, the booker maintains that he played detective instead. At any rate, the guilty one was fired and promised to return the money if not prosecuted.

### Ford Hannaford's Whipping

Ford Hannaford of Meyers and Hannaford, here in a picture-house unit, passed obnoxious remarks about a lady, starting with the same show. Hannaford failed to reckon with the lady's husband. Among the Hannaford casualties were a broken smeller, lacerated face and ten days out of the show.

### Social Parties

Bill Faversham, Ethel Barrymore, Katherine Cornell, Rollo Peters and other artists in loop legit houses who qualify are being wined and dined quite sumptuously by the Gold Coast and Evanstonians. Among Chicago matrons who have been throwing parties for the actors are Mrs. Chauncey Blair, Mrs. Joseph B. Long and Mrs. Walter Braun.

### Louise Levy and Spring Fever

Louise Levy, one of the best known ticket girls in the Loop, has heard the call of spring and announced her engagement to marry Harry O. Volter April 3. Miss Levy has been employed in the Couthou office several years.

### Revenge!

Got a grudge? The latest method adopted by those who have, is to drop into the Woods theatre building and scrape the agent's names off their doors.

### Loop Bourne "Mississippi"

"Mississippi," the famous bulldog Tom Powell picked up 11 years ago as a stray pup, went to Hot Springs with the Powells to rest his ageing bones and passed away there after a week.

Powell immediately cut short his intended four-week vacation and brought the dog back to Chicago for burial.

"Mississippi" was the best known dog in the Loop.

Chicago's "get together" spirit, fostered by Bill Thompson's "I Will" slogan, is reaching the banquet stage. Banquetees are not confined to the politicians. Secretaries and stenogs of K-A-O and W. V. M. A. are not exempt. Girls from these offices and those of affiliated agents held a "get-together" recently at the Bismarck hotel. "Refreshments were served and the function was a complete success."

For "community spirit"—a large number of independent agents and bookers threw a luncheon at the Congress hotel last Tuesday.

## Hollywood Buzz

### Dog Douber

Russian pictures are having a heavy run right now. Scarcely a studio in town that doesn't boast at least one set of snowclad steppes. They were shooting a ballroom sequence. Reaching the big scene a lean, hungry looking mongrel pup, with a dirty coat and a sad expression, wandered onto the set, and with true actor's instinct, planted himself right in front of the camera.

"Ye gods," exclaimed the harassed director, "is there no end to these interruptions? Would somebody mind telling me what this animal is doing here?"

Out of the silence that followed there came a voice from among the red coated, \$5 a day grand dukes at the rear.

"He's doubling," said the voice, "for a Russian wolf hound."

### Mishaps in the Making

Lasky quadrangle is minus one tree and Gregory LaCava is nursing several bruises in vital spots, all in the name of art. It happened one evening when they were shooting some night stuff on the new Esther Ralston picture. La Cava was standing on a platform attached to the front of a car driven by Miss Ralston, directing a wild driving sequence, when Esther lost control of the wheel and the car ran crazy, uprooting a tree and hurling LaCava to the ground, where he took the count.

Another casualty the same day when Richard Dix, in a midway scene aimed a baseball at a booth target and landed it right on a cameraman's bean. No k. o. but the cameraman has a pigeon's egg bump among his souvenirs.

### A Lordly Handsome Cops

Two New York girls have discovered what they consider the world's swiftest traffic cop, stationed on Los Feliz boulevard at the entrance to the Griffith Park bridge path. Out for an early morning ride, they were somewhat timid about crossing Los Feliz in the midst of heavy motor traffic, when suddenly from a snappy sedan of good make, parked alongside the curb, emerged a handsome copper. With a lordly air he walked to the middle of the street, stopping all traffic with a commanding gesture.

Then he waved the two girls on their way and walked casually back to his sedan and his morning paper.

### Blaming the Wife

Down at the traffic court they are having a few chuckles over a letter accompanying a check sent to cover a fine for speeding. The speeder was a woman, wife of a Hollywood picture man—the check and letter were written by the husband.

"Enclosed please find my check for \$25," read the note, "which I take great pleasure in sending. I'm glad to hear my wife has that much speed. She's never shown any at home."

### The Publicity Angel

Another minor tragedy of pictures is the girl who comes out to Hollywood representing a fan magazine or an important daily paper, feted and fussed over by picture people because of her connections and her publicity possibilities, only to find herself dropped unceremoniously when the job is gone and she no longer of use.

There are many such girls. Most of them don't seem to have sense enough to know what it was or is all about.

### Lasky's Baby Writers

Jesse Lasky gave a dinner recently to his latest crop of authors, who were characterized by one waggish gentlemen present at the function as the Wampas Baby Writers of 1928.



## Joys and Glooms of Broadway

By N. T. G.

### Chorus Girl's Benefit

We know of no cause for which it would be easier to win support. For instance, suppose the girls were to run (with the assistance of the stars, of course, and with managerial sanction and help), one huge benefit annually in Madison Square Garden, and also one ball at the Astor, together with about four theatre benefits. The greatest stars of the stage would be happy to contribute their services because they would know that the money made would help the chorus kids when they need it.

The proceeds would go to the partial endowment of a home for chorus girls, not a charitable institution, but a real home where they could get room and board for \$15 a week.

In addition it would buy, equip and maintain a summer camp or farm, and establish a relief fund for needy girls, making money advances in the form of loans which can be paid back when the kids get a lucky break. We've known of many a starving chorus girl (and we mean "starving"), kids who haven't eaten for a couple of days. A fund to help kids like this, a place where they could live amid a home atmosphere and no worry about the room rent and meals if they're out of work, would be a real charity.

Actors are willing enough to give benefits for others, to aid unfortunate of every creed and color but are neglectful of themselves.

### Managers Indifferent

The difficulty in the way of carrying out this Utopian scheme is the indifference of the managers. They are not alive to the benefits the theatrical industry would derive from this course. Since it doesn't directly concern their pocketbook or success of their shows they're not interested. Yet a movement of this sort, fostered by all the producers of musical shows, would vastly interest the public and win friends for show business in general, to say nothing about bringing happiness, freedom from worry and temptation, fresh air and health to many a chorus kid who needs it.

### Harriet Hootor's Knee

Last week, in these columns we mentioned the injury to Harriet Hootor on the eve of her "Three Musketeers" debut. The following telegram is the result:

"How kind of you to make announcement about my knee in your column. I really appreciate it. Best wishes.

Harriett Hootor.

### Betty Randolph's Escape

Betty Randolph, much publicized society leader, now arranging for her third divorce, was in the Gulian Club. She said to us:

"Do you know that I nearly lost my apartment on account of you? Well, I had the radio on one night when a knock came to the door, and the superintendent wanted to know who was being killed in the place. He heard you reciting 'Boots' and thought I was being murdered."

### Dick Bennett's Borrowed Bible

Forgive us if we again mention Texas, but this one must be told. Richard Bennett was guest of honor at her Joy Joint Friday night. Called on for a speech he strode to the middle of the floor with a book in his hand, and said something like this:

"This is a Bible and I'm going to read something out of it regarding charity and tolerance. The first one who makes a sound I'll lick in person."

So he proceeded to read at length from the Bible, and as a parting gesture, gave the book to Tex.

On the back it read: "From the Gideons Society. Great Northern Hotel."

### Harry Carey's Expensive Gag

We were talking to Harry Carey, the western star. He had a ranch, near Los Angeles, in which he had sunk a half a million dollars, completely swept away when the dam burst.

"Yes," said Harry. "I lost everything, completely wiped out. But I'll build again. I'll move up north and start all over. I'll get away from valleys under a dam. I won't build in a valley again not by a dam site."

## ALLEN-PEACHES ROW

(Continued from page 33)

noon, when Allen phoned he would make a personal appearance with Peaches at the Broadway as "the man" in the case. Simmons seemed to take it seriously and asked Allen to quote a figure for his services.

### Allen Kept Wife Informed

Allen states that when his wife was in Palm Beach he advised her of having been to the Ambassadors and Little Clubs in a party with Marvin Wolf, Peaches' agent; Julius Kender, counsel for Allen and Welt, and others. Kender issued the statements on behalf of Allen, who told the dailies he could say nothing, only through his attorney.

Allen states he is satisfied to stay evicted, but complains only that his one trunk, one suitcase, the golf bag and the straw hat Mrs. Allen sent down are not sufficient.

A question of religious faith alleging Allen's conversion to Catholicism is a surprise to the Broadway mob. Born a Jew, although Allen is misquoted in having stated his father was a Catholic also, the book was said by Mrs. Allen to have embraced her faith. She is a devout Catholic and because of her faith the matter of divorce cannot be considered.

Allen denied to the newspaper bunch in the presence of Marvin Welt that he was a converted Catholic.

Allen hinted at Mrs. Allen's friendship with a Mr. Biddle of Philadelphia whom she met while at Palm Beach.

Mrs. Allen and Peaches have met, at the former's request, according to

Allen, who states they were all at the Ambassadors (nite club), and Mrs. Allen insisted she be introduced to the w. k. Peaches, later inviting her home for dinner.

The "American" scooped on the story, although Victor Watson, at whose house Allen and the mob were Sunday night, held it back for the second edition of the "Mirror." The "News" didn't carry it until a day later, presumably fearing another p. a. yarn. The "Times" and "World" laid off it completely.

The Allens have been married 10 years. They have a six-months-old girl. Two previous children died. The "break" of the story brought scores of newspaper men and camera shooters upon Allen and he immediately decided to arrange for an immediate rest. Allen sent Jack Loeb in Florida a wire and the latter was to start back to New York today (Wednesday).

When Loeb gets here he will take over the Fox vaude books and Allen will seek seclusion for a week or so.

## JUDGMENTS

First Nat. Exh. Circuit, Inc.; and 1st Nat. Pts.; Chas. Chapin; \$75-350.

Edw. Margolies; Adolph Grant & Co.; \$2,081.

Bronx Plaza Theatre Corp.; N. Y. Edison Co.; \$280.

Parody Restaurant, Inc.; Travelers Ins. Co.; \$961.

Acerno; H. Leventhal et al.; \$111.

Bond Photoplay Corp.; Elbee Pictures Corp.; \$724.

Jack Falk; Lee Lash Co., Inc.; \$78.

Will Archie and Harry Sauber have formed an agency partnership.

## RANDY NEWMAN IS CHARGED WITH THEFT

Retired Civil Engineer Alleges Disbarred Lawyer Held Out \$5,000—Adjournment

Randolph Newman, 49, disbarred lawyer, living at 17 West 86th street, and who for years had a large clientele in Times Square, was arraigned in West Side Court before Magistrate Henry Goodman on the charge of grand larceny. The Court fixed \$2,500 bail for the hearing this week. "Randy" got the bail.

Newman was arrested in his apartment while shaving. Detective Sergeants William Delaney and Joseph Maloney, of the West 68th street station, took the ex-lawyer to the West 68th street station, where he was "booked."

Newman was arrested on the complaint of Arthur Grace, retired civil engineer, residing at the Continential 1 apartments at Forest Hill, L. I. Grace, who has spent much time in Alberta, Can., placing irrigation systems, alleged that he has been victimized out of \$5,000 by Newman.

Grace was the owner of almost \$9,000 worth of Roxy theatre stock. He received a visit one day from an unidentified man who told him how he could make money on his (Roxy) stock. How the unidentified man learned he had the stock, Grace couldn't explain. The glib talker prevailed upon Grace to turn his stock in at Darnell & Co., then at 44 Broad street, averred Grace.

Not long after, he said, the brokers, induced him to buy Cardinal Motors. This cost Grace \$2,500 additional. When he sought some information from Newman, Grace said Darnell & Co. told him, he said that his stock was lost or mislaid.

### \$5,000 Recoverable

A few days later he said he received a telephone message from Newman, followed by a personal visit. Newman is quoted as saying he believed he could recover about \$5,000 out of the wreckage.

Grace told assistant district attorney Bill Schwartz that he figured \$5,000 was better than nothing and gave Newman the assignment to get the money for him. Newman took him to an office in Times Square that he said was his, averred Grace. Grace also declared that Newman told him he was a practising attorney.

"Soon after Newman showed me three drafts for \$5,000. He directed me to endorse them and that Newman, followed by a personal visit. Newman is quoted as saying he believed he could recover about \$5,000 out of the wreckage.

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## CAR'S FALSE BOTTOM

Attempted Car Theft Revealed 200 Pts. Rye

James Marra, 24, hotel Belvedere, was held in \$1,000 bail for further examination when arraigned on a charge of attempted grand larceny. Marra was arrested in 48th street near Broadway when he and another man, who escaped, tried to steal an automobile, later found to contain 200 pints of whiskey.

Detectives Kepper and Ford, automobile squad, saw the two men loitering near the machine and switched them. As they were about to drive away the detectives hurried over. The man at the wheel escaped but Marra was captured.

When the automobile was brought to the West 47th street station it was found to have a false bottom. Secreted in it were the 200 pints of rye.

The detectives said the machine was owned by a Syracuse man and they are communicating with him. The seized liquor was turned over to the Federal authorities.

## 2 Des Moines Athletes In Courtroom Spotlight

Des Moines, Ia., March 27. Two local athletes are in "court light" here this week. The wife of Chalmers Cissell, the \$125,000 Chicago White Sox shortstop recruited from the local team last year, appeared in court with a black eye alleged to have been handed her by a neighbor in a community quarrel. Cissell was brought back here last November by authorities, his marriage nullifying the charges of seduction brought by the girl who is now the mother of a four-months-old baby.

A 16-year-old girl brought charges of misconduct this week against Tony Legourri, local lightweight boxer, and authorities detained him just as he was leaving for New York to fight under contract for Abe Rosenberg. A jury trial will determine the paternity of the expected baby. Proceedings are unusual in that there is no penalty attached in case a verdict of guilty is returned, although the defendant can be made to support the child.

## \$7 GREEN FEE ADS TO GOLFER'S PROBLEM

Municipal Course Nightmare Gives Semi-Public Links Opening to Gouge

Queensboro Golf Club, the former Belleclair club in Bayside, L. I., is announcing a week-end green fee rate of \$7 for Saturdays, Sundays and holidays. Goes into effect next week when regular greens are opened to play. Now, with temporary greens which spell grief on the dub's card, the week-end rate is \$45, a new top for off-season prices.

At the same time Hillcrest, semi-public course in Jamaica, proposes to advance its scale from \$2 to \$3, and from \$4 to \$5. Hillcrest has always attracted a large number of show people because of its convenient distance and availability for a morning round permitting return to the city by midtime train.

Joe Lannin's Salisbury layout near Garden City is holding to its old rate of \$150 week days, and \$250 week-ends, and probably will be more crowded than ever on the wide-open courses, Nos. 1 and 2. The other three courses in the Salisbury Plains group are operated on a membership-and-fee basis. The Lannins, who run the Garden City Hotel, originally built the Garden City course, and sold it for enough to buy the enormous tract just beyond the Meadowbrook Polo field which now has five full 18-hole courses besides a club house that cost nearly \$200,000 to build.

The Westchester-Burner layout up near Rye last season set a green fee of \$10 and was fussy about who was admitted. This season probably they'll tilt that rate.

### 4 Municipal Courses

New York City operates four golf courses, counting the scenically beautiful Forest Park in Brooklyn. They are four nightmares, partly because they are overplayed during the season and partly because they are badly cared for even if they do take in upward of \$200,000 a year in fees. Playing permits cost \$10 a year, and the daily green fee (in the absence of annual permit, which covers year's unlimited play), is \$1. It is the discomfort of playing the crowded city courses and the wretched condition of the city-owned links that lets in the privately operated places for high fees.

Proving that a public course can be maintained in fine condition, Westchester county runs the Mohonk layout half way between Yorktown and Peekskill, a high-class, championship test with greens and fairways to match the best private clubs. This course can be played for a year at \$20 or for \$1 a round. It is 37 miles from Columbia Circle on good roads. Westchester County opened a second course late last season, Maplemoor, between White Plains and Rye. It was not "seasoned" last year, but even in its condition was superior to any of the New York municipal courses. Prices the same as Mohonk.

A new element in the metropolitan golf situation is the Cedar Point club, just taken over by Billy LaHiff, proprietor of the Tavern, which will be operated as a membership-and-fee semi-public course. It is situated inland from the Rockaways not far from the Inwood course.

## THIRD RATERS CLASH IN GARDEN SHOW

Routis Claims Foul—Referee Allows It—Petrone and Fernandez

By JACK PULASKI

It was a sort of bye Friday evening around the Garden when feathers and bantams mixed it up in four 10-rounders, all going the distance but one. That was the Andre Routis-Sammy Dorfman match. On the toss of the coin it was made the final over Dominick Petrone and Ignacio Fernandez, semi-finalists. None of the boys appear to be contenders for titles and on past performances are third and fourth raters.

Routis, the Frenchman, was doing well enough against Dorfman, the East Sider. Suddenly a left hook to the body caused Andre to paw his groin and express great pain. The referee, Joe O'Sullivan, at first insisted the blow had hit Routis on the hip. The Frenchman insisted he was fouled and his knees sagged. O'Sullivan aided the foreigner to his corner and disqualified Dorfman.

This game referee officiated last summer when Jack Sharkey claimed he had been fouled by Dempsey. That time O'Sullivan could not speak English. Routis may have been hit below the belt, but it didn't look damaging, and Dorfman is no hard goggle.

### A Better Bout

Petrone of Harlem and Fernandez of Manila gave a much more colorful exhibition. First one and then the other would forge ahead, each able and willing, in sustained attack with both hands. The brown-skinned Ignatz generally started things, and when it looked as though Dominick was woozy, the Harlemite began a slugfest of his own. They kept this sort of thing up for most of the day, and a draw was the right idea. "If either boy is to figure in the money later, the guess is it will be Fernandez."

Archie Bell of Brooklyn, not content with a previous decision against him by Kid Francis of Idaho, essayed to prove otherwise and failed. Francis may be no wonder, but he is game, which, too, goes for Bell. In the second section a cut which stretched across Archie's eyebrow worried him. Previously he seemed intent on knocking off a plaster which Francis entered the ring with. The plaster came off eventually, but the Kid's handlers stuck another one on again. Bell's seconds paged a doctor friend to sew up a gash which they claimed came as a result of butting against Francis's dome.

In the first 10, Benny Schwartz, Baltimore's hope in the bantam division, was given some rough treatment by Al Brown, dusky and skinny. Henry Jones, a section went down a couple of times. He started to reach Brown after that, but he never could overcome Al's lead. In the last round Brown got away out in front. Benny squinted at the time clock and was glad when the bell rang.

## Meehan, Pug, Stage Hand

Seattle, March 27. Willie Meehan, formerly heavyweight pug, and now a stage hand with the Chicago Civic Opera company, came in for much newspaper space here recently.

Meehan, who arrived in town to get up scenery for the opening of the opera company at the Avenue Theatre, did not care to have anyone in Seattle discover his identity.

The once famous boxer evaded reporters who were tipped off as to Meehan's arrival. Dick Sharp, sporting editor of the "Post-Intelligencer" (Hearst), trailed and identified Meehan.

## BROWN'S TRIAL APRIL 2

Ogden, Utah, March 27. H. D. Brown's, sportsman, trial has been continued to April 2, when he will be up on Mann act charges. Attorney General made the request, as the criminal division of the Department of Justice wishes to make further investigation.

Charges against Brown grew out of his alleged transportation of a Salt Lake City girl from Florida to Washington, D. C., in 1925.

# Among the Women

By the Skirt

The Best Dressed Woman of the Week  
ODALI CARENA  
Palace Theatre (Vaud.)

At the Palace

Palace bill this week starts off well with Howard's ponies and dogs. In the pink of condition. Mrs. Howard was in a short purple velvet. Bodice heavily embroidered with brilliants. A lavender lined cape was slung across one shoulder and a turban bore a lavender plume. High shoes were of gold and black.

Clairborne Foster in an amusing sketch wore a rose beige jumper dress. What a gorgeous artist is Odali Carena. Much too good for vaudeville. The generous applause that greeted her was rightly deserved. Mme. Carena's gown was coral velvet. The front of the bodice was of solid rhinestones. One arm was draped with a long hanging end of the velvet. Marjorie Mary Hart, at the piano, was in black taffeta made bufante with a silver facing.

Marion Harris for her first gown, chose an ecru lace pleated skirt and a bodice of many colors. A cape of lace fell from the shoulders and the blue straw hat was carried in the hands. Slippers were also of the blue. A change to a white georgette was shortly made. The full skirt carried a design of brilliants. The slippers for this costume were green. Stanley Rogers (with Jay Brennan) was in a pale green velvet ensemble trimmed with grey fox.

Modern "Hedda" Not so Good

A 20th Century "Hedda Gabler" is Eva Le Gallienne, and not so good. The first act promised well with Miss Le Gallienne in a long flowing almost church-like house gown of white brocade. Second and third act modern dress of a very dark blue material was all out of the picture. When the star appeared in a black chiffon of uneven hem in the final act, it was the last straw.

The Civic Repertory theatre on 14th street and 6th avenue are starting a drive for 200,000 members. They may deserve all the help one can give them but "Hedda Gabler" should for the time being be dropped from the list.

Shrieked at Colman's Costume

The 16th century costumes of the picture, "Two Lovers," at the Embassy, are more becoming to Vilma Banky than to her co-star, Ronald Colman.

In the scene where Colman meets his affianced bride, he had a white costume and looked so funny the audience shrieked with laughter. Miss Banky as always was very beautiful. Her long-flowing dresses with high Medici collars and befeathered hats are made to order for this miss.

A betrothal gown was of rare lace with many pearls. Wedding outfit was similar, with the veil of lace having a never twist than usual. This picture could almost be called "Much Ado About Nothing."

At the Paramount

The Paramount stage program this week is all one could wish for in a presentation. Nevins Melodies were brought to life in a series of animated tableaux. "The Rosary" was sung in a beautiful setting of nuns and monks.

John Boyle's girls were dressed so well it was a foregone conclusion Dolly Tree had designed the costumes. Full skirts short in front and longer in the back were of white, painted in a green and black design. Huge yellow bows were at the throat, and high red satin stovette hats on the heads matched the gloves. In another number, the girls were in dresses of tan with the row shading down to a deep brown. Brown tammies were worn. There was a quick change in this number, the red and brown dresses being snatched from the wearers to find them all in silver-fringed frocks cut extremely short and having the bodices of red flowers. The finale had the girls in yellow velvet, close-fitting, tulle costumes heavily embroidered in gold. Headresses were huge feathered affairs shading from yellow to orange.

The Gibson Sisters in one number had one girl in blue velvet pants and white blouse. The other girl was a doll in peach-colored ruffles with large hat trimmed with blue ribbons.

## Mrs. Stull of Ohio Wants "To Cash In on Publicity"

The founder and president of the International Widows' and Widowers' Club, Mrs. Nellie B. Stull, of Elyria, O., has arrived in New York to lend her talents to the Broadway stage. As Mrs. Stull expresses it, "she wants to cash in on some of her publicity."

This publicity has accrued to her through writing syndicate articles for some midwest newspapers. Irving Strouse, the P. A., is the promoter of the president of the Widows and Widowers. It was at his invitation she journeyed forth from Elyria.

Mr. Strouse had read some sex articles by Mrs. Stull for "True Confessions" and "Love Affairs" magazines. As they sat in Mr. Strouse's office conferring on plans for her stage debut, they seemed to come to agree. Mrs. Stull was the question of billing. Mr. Strouse wanted to bill her as "the woman who has refused 15,000 proposals." Mrs. Stull thought "The Merry Widow" would be better.

On actual stage performance neither could they agree. Mrs. Stull has a ven to lead a band, not to play in one as she has no musical education—just to lead one. Upon second thought and in spite of her publicity, Mr. Strouse decided that a little act explaining the Widows' and Widowers' Club, written around Mrs. Stull would offer a more satisfactory stage debut. Apparently Mrs. Stull would have none of this, as she explained she is not an actress, but the president of the Widows' and Widowers' Club, who wants "to cash in on her publicity."

Club, who wants "to cash in on her publicity."

Aside from some opportune advice to Mr. Strouse about his personal life affairs, none of the outstanding problems was satisfactorily settled that day. Mrs. Stull has not yet discovered an all-sufficing word like "it."

## Jacqueline Logan's Sweet Hubby and Divorced Him

Los Angeles, March 27.

Jacqueline Logan was granted a divorce by Superior Court Judge Schauer from Robert Gillespie.

Miss Logan testified that her husband called her vile names and also told her she was dumb; he drank to excess, stayed out nights and that they had to separate on this account once. She took him back and he was much worse than before.

Miss Logan said that on the morning of Dec. 15 when leaving for work her husband came home and when she asked him where he had been, he kicked her from behind and as she turned around he kicked her in front. She also testified that he seized her, dragged her into a room, locked the door and choked her.

Miss Logan also claimed that Gillespie demanded money from her which she gave him, and she paid the bills for the home.

She said that when she was working to pay the bills he would be vile.

Mr. and Mrs. Charles E. Bray intended leaving shortly for Europe, to remain indefinitely.

## \$150 Period Costumes

Los Angeles, March 27.  
To obtain correct costumes for the period of "The Divine Lady" story, First National will have Max Rice design and make 300 costumes of the early 18th century period. The costumes will average \$150 each, or a total of \$45,000.

## A TIMES SQUARE GAL WRITES BACK HOME

(Another letter sent by Adelaide Smithson to her chum, Louise Chesterbrook, of Cumbersome, Idaho.)

New York, March 22.

Dear Louise:  
Some bad news, but don't tell Ma.

I had hoped that modeling job at \$40 a week and getting every night with Mr. Riffin and the buyers would last. But if it hadn't been one thing it would have been another I guess.

I haven't been down there for two days so I don't know about my job. Everything was so nice. I was going out every night with Mr. Riffin until one day his partner in the Gold Lining Dress Company, Mr. Schwartzkender (not sure if that's spelled right), asked me to go out with him that evening. I told him Mr. Riffin already had asked me.

I didn't see anything wrong in that. It was the truth. Well, Mr. Schwartzkender burst out and wanted to know who I thought I was working for? I told him Mr. Riffin. Then he says he had to pay half my salary and the models would do what they were told; his partner couldn't grab off any fame for himself.

I didn't like that word dame and told him so. He looked at me a minute and then he said: "You've picked a flop. Wait and see."

I think I should have told Mr. Riffin but I didn't say anything. Well, about 5 o'clock, but don't tell Ma, I was showing off a gown on the floor I heard loud voices, and a woman hollering: "Where is she? Show that hussy to me."

Met the Wife

Somebody must have pointed me out. She rushed toward me and yelled:

"You get out of here, you little trolop, trying to steal my husband!"

"Who are you—and who's your husband?" I asked her, thinking she had made an error.

"I'm Mrs. Riffin, and that beast there is my misfortune," she shouted back, pointing to Mr. Riffin.

"But Mrs. Riffin is an invalid," I said.

"Who told you that, hussy?" she screamed.

"Mr. Riffin," I answered her.

"Let me show you what kind of an invalid I am," yelled Mrs. Riffin, and the first thing I knew she had slammed me clean across the room, but don't tell Ma.

Then she jumped on me but they pulled her off. All I could say when I got up was, "You are neither an invalid nor a lady," and then she slammed me again.

Oh, Louise, it was terrible. I thought sure my teeth were gone and Mr. Riffin that I thought was such a nice man never paid any attention to me. He must have spoken to one of the salesmen though, for he came over to say that I should go home at once and wait until I heard from Mr. Riffin.

Back on 46th Street

Guess that's the end of my job, Louise, so I left the hotel Mr. Riffin sent me to, going back to the rented house on 46th street, where I am now.

I was having such a lovely time, too, Louise. Mr. Riffin had promised to take me to a nite club downtown some night. Said I wouldn't have to go to the road houses any more. And he thought maybe in a couple of weeks he could fix a trip for me to Atlantic City. Said he knew a cute hideaway down there. Don't know what it is, but probably a hotel.

Well, when I got back here that same young fellow was still in the next room. He asked what had happened and I told him about it. When I mentioned about Mr. Riffin promising to take me to a nite club, he said:

"That's a great scheme, baby, for me. I'll get you planted better than

## Gray Matter

By Mollie Gray  
(TOMMY GRAY'S SISTER)

9 Good Looking Musicians

Paddy Cliff and his feminine orchestra of nine good-looking musicians gave of their talents generously Monday at the American. The girls wore short coats of figured material over pearly white silk skirts. Some had new green and white velvet. While others needed them. Also one or two would have profited by the diminishing effect of black stockings.

Elsa Free danced that way, too, accompanied by throbbing music, first in a small allotment of brown and gold spangles and later in green and gold spangles accompanied by her own violin. Her version of the black bottom never came from the north and if it ever reaches there the natives are due for a change of climate. Mr. Cliff sang a couple of songs that must surely have disturbed the gentle subway workers. If Gale is the name of the feminine half of Dolan and Gale, she would create a pleasant breeze by herself. Very attractive and has a clear, sweet voice, entirely unforced. Under her rose embroidered white shawl she wore a coat of sheer crepe, gold-spangled on both the black of the skirt and flesh color bodice, the line where they met being an irregular one of scallops.

Roxy's Prolog for Jazz

In spite of the "Jazz" on screen and stage at the Roxy, the effect would subdue the wildest notions. Al Johnson and "The Jazz Singer" are

a pair that would encourage repeat-ers at the movies. It is beautiful in its sentiment, silent and sung.

The Roxy ballet corps and Roxyettes in bright reds and greens, including feather hats, played on somebody's cellar door, more properly known as a ramp, with great precision. The "Jazz" was beautifully staged and sung, making the show quite a treat for New York's auto horn-laden ears.

Lucky "Wallflowers"

If all "wallflowers" are as lucky as Jean Arthur and her storied sister there needn't be such dissatisfaction with a stone support—softer ones are coming. It's rare that such a thoroughly and constantly vicious menace—what's the feminine of "menace"—appears as Mable Julienne Scott makes of "Sherry." Miss Scott has a stunning figure and makes no secret of it. Her gowns were distinctive and always seemed entirely in character. One of metal cloth had flares of velvet and large bows of it also trailed from hip to floor, while a band of jewels just touched her neck as it passed from shoulder to shoulder. High, tight collars with small turnover of some contrast and finger-length sleeves were used more than once. Jean's frocks were simple ones, of course. Even simply dressed hair can be most attractive. Jean's was not. Looked like a new hero and a good one.

I did at the cafeteria. I'll fix you for a hostess."

He says a hostess meets all the guests and makes everything agreeable. That sounds like the best I have heard yet, but don't tell Ma until I hear out what it is. If I don't find out Mr. Riffin by Saturday am going to try hostessing.

Love but lonesome. Addie.

P. S.—Are my folks still angry at me? Don't tell Ma I asked.

## MARKETING ACTS

(Continued from page 1)

A vaudeville performance is given daily for the patrons of the food palace without charge. These shows, consisting of from five to six acts, with music in the pit, are run in the afternoons—three shows daily, with a continuous performance Saturday.

This plan was put into action by Arthur E. Goodwin, president of the local food market and head of five markets in Seattle. He is carrying it out in Seattle, where he has also built a small theatre.

Local theatre is under the direction of Claudi Hawley, formerly of Toronto, also the manager of the market center.

Plans are now under way, it is understood, to erect small theatres in markets at Vancouver and Portland. The acts playing here in most instances have been booked from Seattle. They consist of song and dance, musical turns, acrobatics and monologues.

No admission is charged, and there are no seats for patrons. The contention of Mr. Goodwin is that the entertainment of the patrons of his markets in this manner will have a tendency to not only advertise the food market, but leave an impression with the public. At present the salaries are being paid by the market management.

## INCORPORATIONS

NEW YORK

ALBANY, March 24.  
Bushwick Amusement Corp., Brooklyn, operates theatre, place of amusement, \$10,000; Israel Grumstein, Jerome Perlmutter, Saml. Tracer. Filed by Israel Grumstein, 115 Nassau street, New York.

Lincoln National Enterprises, Inc., Inc., moving picture advertisements, advertisement and publicity devices, \$10,000; E. V. Weitzner, Mildred Whittier, Idal Seigel. Filed by Tumposky & Tumposky, Utica.

Peoples Health Publishing Co., Inc., New York, plays, scenarios and dramas, general publishers, \$20,000; Jacob W. Rose, Edna Cohen, Percy Baumbacher. Filed by Shirley Kahn, 132 Nassau street, New York.

Travision Projection Screen Corp., motion picture business, 100 shares, common stock no par value; Maurice B. Rich, Samuel Adler, Ruth Schumaker. Filed by Maurice B. Rich, 66 Broadway, New York.

Sawell Theatre Corp., picture theatre, \$5,000; Robert R. Roman, Patrick Murphy, John W. Fied. Filed by Robert R. Roman, 23 North Main street, Port Chester.

## 10 DUMBEST QUESTIONS

(Continued from page 1)

by their patrons. About 150 were submitted when the contest was closed and turned over to three judges for the 10 best. On only one of the total were the judges in unison.

Pete Woodhull, head of the M. P. T. O. A., says that of the 10 he picked eight were actually put to him while he was operating his house in Dover, N. J. Rubie Goldberg and Hawley, himself, are the other judges.

One of the exhibs who replied is Joseph Plunkett. In his experience at the Strand, New York, the following query appealed to him as the dumbest:

"Will you please give me a seat in the front row as I don't hear very well."

A few of the others, asked in various parts of the U. S. and Canada, were:

"Have you any empty balcony seats downstairs?"

"Is understand 'Ben-Hur' is a big picture? Will your screen be big enough to show it?"

"If you see the same show from the balcony why is the price different?"

"Has a little boy about 10 years old gone into the show?"

"Is the operator and was told that Fox? Is he getting too old for pictures?"

None of these answers is among those selected for the N. T. Dinner.

## SPIRIT OF '76

(Continued from page 43)

ball on Forester, stated to the court there were at least five persons in court who had been duped out of more than \$5,000. Russo told newspapermen he had been taking dancing lessons at a studio.

Forester and was told that he would make money if he would put some coin into this picture.

He was also to have a role in the picture. Russo bought a costume for his dancing partner and himself, but when he found that Forester had no intention to do with the picture had complained to the police.

The picture is owned by Nathan Braunstein, 729 Seventh avenue. Braunstein he never authorized Forester to solicit funds for the picture and refused to discuss Forester's arrest. In court were Carroll

Daly, theatrical producer, who complained that he gave Forester more than \$500, believing he was to get a certain portion of the income from the picture. Schwartz told the court that a Margaret Easton, 502 West 42d street, had lost money in the same manner. Miss Easton did not talk on the subject.

## Ritz

Although not so classified in the guide books, Jean Donaldson is one of the sights of Europe. In case that name means nothing, let it be added that Jean was a daughter of a vice-president of the Erie Railroad. At 18 she eloped with Stanley Kerwan, aged 19. They parted six weeks later. After the birth of a son, Donald Kerwan, the marriage was annulled.

Her second husband was Capt. Winfield Sifton, son of Sir Clifford Sifton, former attorney general and minister of education in the Canadian cabinet. Her third husband was Capt. John Victor Nash, of the British army.

It was as Mrs. Nash that this American woman became known as "the best-dressed woman in Europe." Her fourth husband was Prince Sabat. They had a son, Prince, to be a millionaire but within a few weeks of the wedding arrested in Paris for unpaid bills of enormous amounts. She left him at once and secured a divorce.

That was in 1925 and a year later she chose her fifth husband, Paul Dubonnet, son of one of the richest men, the manufacturer of cordial.

Nowadays this much-married, much-divorced, much-jeweled American woman is an object of general interest in Paris and the Riviera. She once received an offer from the Selwyns to act on Broadway.

Paul Dubonnet was previously divorced by Christine Coty, daughter of Francois Coty, the famous perfumer and owner of the publication, "Le Figaro." Mrs. Coty Dubonnet was later so constantly seen with Harry Hays Morgan, Jr., that it was reported they would marry. He is the son of Mr. and Mrs. Harry Hays Morgan, of New York, and brother of Lady Furness, Mrs. Reginald Vanderbilt and Mrs. Benjamin Thaw, Jr. He was divorced by Ivor O'Connor, formerly Mrs. Trevant, whose father, the late James O'Connor, was for 20 years president of the City National Bank, of Dallas, and whose mother is now Mrs. Francis E. Drake, of Paris.

### Tracing Jean St. Cyr

Interesting is the report that Jean St. Cyr has rented a house in London, and will occupy it early in the spring. Meanwhile, he divides his time between a suite at the Ritz in New York and a magnificent estate in San Mateo, Calif.

The sensational "revelations" in "The World" some years ago were never denied, many columns in several issues declaring St. Cyr was James Thompson, the assassin of the former belloboy, chorusboy and hawkester at Wamankaker's in New York. It was also avowed that Jack had lived in a theatrical rooming-house, along with one Oscar St. Cyr, a professional bicycle rider, whose name he later assumed. Eventually he married a rich old widow, Mrs. Alexander Redfield, of Hartford, and inherited a fortune.

While still in deep mourning, he went to Palm Beach, and encountered William Rhineland Stewart, Jr., the society man. Stewart introduced St. Cyr, who later, after having divorced Stewart, Sr., became the wife and widow of James Henry "Silent" Smith, inheriting many millions from him.

Within a few weeks of the meeting, Mrs. Smith became Mrs. St. Cyr. After few years she died, and left great wealth to her husband, many years her junior, although she also remembered her son and her daughter, Princess Miguel de Braganza. After that, it was authoritatively reported St. Cyr was in high favor with another rich old widow, Mrs. George. Her first husband was Arthur Volk, her second Arthur Hearn, of the New York dry goods firm, and her third Brazilian ambassador to Great Britain. St. Cyr's most intimate friend is Von Schwenn, son of a telegraph operator of Trenton.

Some of the "Silent" Smith millions went to previously poor relations from the middle west, Mr. and Mrs. George Grant Mason. The Masons now live magnificently in New York and Tuxedo Park. Their daughter married Samuel Sloan Colt, and their son, George Jr., married last summer a beautiful and talented girl, Jan Kender, the clever illustrator. She was adopted by her stepfather, Lyman B. Kendall, of Washington, but her father was Proctor Welsh, manager of the Hotel Onondaga, Syracuse.

Mrs. Kendall, who was Elizabeth

Coyte, was once known on the stage as Betty Lee. Mr. Kendall, a man of wealth, sold his Bar Harbor estate to Frederick Vanderbilt, who then sold it to Atwater Kent, the radio magnate.

### Pauline Garon Happier

Pursuing the even tenor of her way, young and pretty Pauline Garon, seems much happier since she has separated from her husband, Lowell Sherman, than while she was recently living with him. This charming actress was on the stage before entering pictures, and is remembered for her work in "Lilies of the Field," in which Marie Doré starred on Broadway.

Sherman, previously divorced by Evelyn Booth, has paid marked attention to a number of actresses, perhaps fascinating them with the foreign airs and graces he affects in his theatrical "characterizations." A wave of the hand, a bow from the waist, the adjusting of a monocle, part of his stock in trade, in recent appearances having been rather overdone.

His metropolitan debut was in "The Girl of the Golden West," in 1905, when cast as "Rider of the Pony Express." He was a guest at the much exploited party at which a young woman was taken ill, and acquiescently dying, the hapless "Fatty" Arbuckle being made the scapegoat.

Leaving California, Sherman found a refuge with Mr. and Mrs. William Courtenay (Virginia Harned), at their country home near Rye, N. Y.

He was then billed as Lowell J. Sherman, he was the son of old John Sherman, who arranged certain stage effects for David Belasco, and was an interesting type, if a rough diamond. One of the most indiscreet things Lowell ever did was when, objecting to a comment published by Alexander Woolcott in a New York paper, he delivered a series of speeches during his current engagement, neither entertaining the audiences with his diatribes nor mollifying Mr. Woolcott and certain other critics.

### Norma Shearer in Naples

Mr. and Mrs. Irving Thalberg spent a week at Naples, at the Excelsior Hotel, considered by many one of the best hotels in Europe. As Norma Shearer, Mrs. Thalberg is known to innumerable movie fans in Italy. Her presence in Naples was soon a matter of general interest. Crowds collected in front of the hotel to await her coming and going and at least one enterprising stationer conspicuously displayed various photo-postcards of this charming actress in his windows.

## Lure of Hollywood Gets 2 St. Louis Girls in Wrong

St. Louis, March 27. Another stern and urgent warning to the young women of St. Louis and vicinity to be on the lookout for fake agents of imaginary picture studios, was issued by Chief of Police Gerk after the arrest here of two young men. Three days before their arrest as automobile bandits, they had married two respectable St. Louis girls on the promise that they were going to take their brides "to Hollywood for picture careers."

The parents of the girls, sisters, one 19, the other 16, have taken steps to have the double marriage annulled. The bridegrooms may soon be on their way to the state penitentiary at Jefferson City. The sisters are Violet and Lillian Hodgkinson and the men are James Maher 19, policeman's son, and Joseph Windsor 21, auto trimmer.

After the arrest of the youths and the discovery that they were confessed robbers, the mother of the brides said: "The girls were dazzled by the promises of careers in Hollywood, and they agreed to give up plenty of money and spoke of driving to California so the girls could 'break into the movies.' They had known the girls only 10 days. We did all we could to prevent the double marriage but they eloped."

Hull Players, Lynchburg, Va., closed. The company will reorganize.

Benny Rubin, Edith Flynn, and The Ingenues have made Vitaphone productions. All three are playing on west coast in picture houses.

## Peggy Joyce's Gems

Peggy Joyce's name was juggled something terrible last week by the tabloids in New York. To finish it off they told that Peggy would sail abroad on the "Leviathan" Saturday, March 24, to marry a title, English, French, Spanish or Russian not mentioned.

The big point of all of the Joyce stories appeared to be that Peggy had been given a rope of pearls or just a plain diamond or garnet or carot costing around \$300,000 "by a famous publisher." As though to make the identification closer, the stories said the gem had not yet been paid for.

Another of the stories was that Peggy had to go away to slide step a muss in order to hang on to the jewel.

Some thought it a publicity stunt on Peggy's part to give the foreigners an idea of her minimum in presents at present.

From accounts the jewelry fell right in Peggy's lap when she needed it, as Peg, from the story, about hooked everything she owned to get her last picture finished. While it may not be her last, it is the last she has made. Its producer is said to have told the Joyce girl to come across if she wanted to have it shown on the silver sheet.

It is safe to say that Peggy has blown for a little while anyhow, and the chiselers in her set must now look up another model to follow.

## FIFTH AVE.

(Continued from page 38)

vaudegoers to believe they are seeing the best in celluloid rather than to show them every so often a picture, about hooked everything she owned to get her last picture finished. While it may not be her last, it is the last she has made. Its producer is said to have told the Joyce girl to come across if she wanted to have it shown on the silver sheet.

Another funny thing on this bill, really odd, that Jack Goldie, a blackface single, should be his hit. Goldie told that he held up the house to be followed by another Goldie on the stage to hold up the show. If that were Mark's idea, not bad!

Goldie is a very good single too, and the day he is hidden under cork. He should wash up and go for the m. e. thing in the m. p. houses. It may be said that, though happening but once every 10 years, here is single who should talk more and sing less. Not because he has not a good voice, as he is a corking sort of the post, but he talks just as well with a couple of good comedy stunts. One is his fur coat, that he starts to put on if the audience chills his gags. That's a clincher for another laugh.

But Mr. Goldie can well take a gamble to blow the blackface racket for a while and go after the bigger thing and better money of the picture houses. He is sure-fire at the 5th Avenue, and with Mr. Proctor again watching the show.

Another turn here that could be twisted into a picture house act is "The Happiness Girls." The title sounds comical. If there's no side coin attached, E. K. Nadel is good to see it. The act of the girls also looks as though E. K. hasn't given the act sufficient consideration or thought. There is good talent in it, including a little piece good-looking girl band. Its layout is excellent, but not carried out.

Opening as a school scene in "one," the act later goes to full stage for the band business. In "one" it's padded. Enough good stuff there, but the value is not brought out, and that again, in the second part, so in to the turn losses in weight, not because of its people, but through the producer. No less in the talent in Rose Kessner as the school teacher, and Rose won't mind the folks back home knowing she is kicking better and higher than any of the younger people in the turn and doing nicely in other ways, for Miss Kessner always was the performer. And Rose looks like she must be drawing John not a bad thing. Rose Brill is another out-in-frontor who can do something and

## Remarks at Random

By Nellie Revell

I think it is disgusting the way young people neck each other nowadays. I think it's horrible how they hug one another on the dance floor, scarcely moving from one spot to another.

I think it's perfectly obnoxious the way they take a nip out of each other's hip flasks and cat up each other's cigarettes.

I think the easy, familiar attitude they adopt among themselves is scarcely sanctioned by the usages of polite society.

I think it's devastating, the free and irresponsible independence they maintain in the face of opinions of others.

I think the chance they run of going to the dogs are breath-taking.

But—Gosh darn 'em, they're having a lot more fun than I ever had when I was young.

And now that we have "Ten Nights in a Barroom," and "Uncle Tom's Cabin" again we may expect "East Lynn" or "The Black Crook" soon.

One of the Rev. Arthur Wakefield Slaton's recent sermons called upon the native-born American to stop calling foreigners insulting names such as "wop," "dago," "sheeney" and "greaser." It would even be a good idea for the native-born Americans to stop calling each other insulting names.

I wonder—Why hairdressers and milliners insist upon calling their customers "dearie?"

Where all the milk coats come from and where their wearers get the money to buy them?

How all of the husband-hunters and match-making-mothers ever let a great catch like Frank Geraty escape?

Why waiters always take away the menu between each course?

Why, each time I pass that shooting gallery on 6th avenue, the electric piano is playing "Home, Sweet Home?"

I wonder why it is that the chorus and people back stage always know when the show is going to move or close before the front of the house knows?

Send in your favorite "wonder why."

### Have You Heard That

Walter K. Hill is doing publicity for the Actors' Fund series of benefit matinees, sponsored by the Actors' Equity Association, starting with "The Shannons of Broadway" at the Martin Beck, and "Porgy" at the Republic, Friday of this week?

D. A. Doran has been appointed scenario editor of Pathé, thus replacing Charles Behar?

The Chester Morris household will be increased in June?

A 1,500-seating capacity theatre is under construction in Ten Eyck, N. J., where vaudeville and picture will be shown?

Edward E. Pidgeon has gone to Wilmington where Lew Fields opens "Present Arms" for one performance preceding the Philadelphia engagement?

Sophie Tucker sails for London, April 21, to open at the Kilt Kat Club?

S. L. Conner has gone to Pittsburgh as business manager and press agent for "Wings" which soon opens a run at the Nixon?

Rose Leroy is out of the American hospital in Chicago, sans appendix?

Sam A. Scribner will return this week from his winter vacation at Palm Beach, traveling by the Pinehurst golf links?

Mrs. Joe Whitehead, who was smashed up in Chicago while trying to separate an angry automobile and a plate glass window, is recovering?

Likewise John L. Weber?

Murray Pennock has gone in advance of "The Mexican Bandit"?

Annie Audit, the actress, has opened a coffee and ham and eggs emporium down in the Village, a la Coffee Dan's on the coast?

Willard Holdcomb has a new job press-agenting for "The Allmoniacs" now in rehearsal?

Clifton Webb will sail in June for Paris to open at the Ambassador in a revue by Paul Porter? His mother will accompany him?

Leon Freedman has resigned from the United Artists theatre in Detroit and is going in advance of "Rio Rita"?

Ada Mae will sail June 10 for a summer's vacation abroad?

The car of Miller and Murphy was stolen in Chicago?

Alta May Coleman, whom there is no better press agent, is in Philadelphia showing the Quakers "The Road to Rome"?

Billy Purl is headed for a tour around the world?

Laura Bennett has recovered from a long illness and is "raring" to work?

John Hopkins of K-A booking office is in the French hospital?

Olivia May, the actress, not the dancer, will be seen in "Babes in the Wood" which is being produced by Charles Wagner?

Paul Whiteman has purposely lost 60 pounds (avoids spots, no money)?

Harold Lloyd says he will be in attendance at the benefit for the Emergency Relief Fund, T. P. R. O. A., Friday night, April 6?

J. Frank Davis tells this one: A young man, who had had an expensive evening and who was driving an expensive car, ran out of gas when he was but a few blocks from home. The bankroll consisted of three dimes. He and the car rolled up in front of a filling station. Nonchalantly he said to the man in charge:

"One gallon, George."

"One gallon!" the attendant snorted. "What are yeh tryin' t' do, Boss, wean her?"

"Trotty" says, "if you don't like the way this world moves—get on to the moon; it goes the other way."

does, while there's a cute little red-headed girl that's no slouch for work. Their three-bit of female accomplices, in costume, quite enough to make the boys' brains net girl, pretty, plenty of magnetism, and with the strings she should be made to stand out in it.

Shelley got into "Rain or Shine" with her mandolin, and this young miss of the act does not look unlike her. The difference is that Miss Shelley sings.

"On a gillion, George."

"One gallon!" the attendant snorted. "What are yeh tryin' t' do, Boss, wean her?"

"Trotty" says, "if you don't like the way this world moves—get on to the moon; it goes the other way."

know their business or there wouldn't be so much picture house business now to beat them down.

But K-A-O is going to the unit thing sooner or later, so why delay?

## MARRIAGES

Guy Voyer and Norma Pallett will wed in about two weeks. Both are in the same vaudeville act. Honeymoon will be spent in Bermuda.

Anna Buza, sister of Sophie Tucker, will be married Saturday, March 31, at Chalf's, 163 West 57th street, to Julius Aronson. The groom is a business man of Auburn, N. Y., where the Aronsons will live.

Harry Fagin, 24, to Muriel Kerr, 21, in Darien, Conn., March 17. Both with New York Symphony orchestra.

George Lewis film actor, to Mary Lou Lohman (non-professional) in Hollywood, Cal., March 23.

Ivy Harris, actress (Paramount), is recovering from an operation at the Hollywood Hospital, Los Angeles.

(From Variety and "Clipper")

The Croonaders have doubled up with Eva Clark and Dan Caswell.

They might leave producing to producers. There are a few left. They don't have much competition. Their very efforts hold the rest

In any other line of business those at the top are satisfied to hold their profits to at least a fairly exorbitant percentage but the gyps in the legit theatre insist on peeling their potatoes so that the peelin includes half of the potato.

## Tough on the potatoes!

## "CAPTIVE" TAKEN OFF AFTER PINCHES IN L. A.

**Audience Dismissed Monday  
With Refunds—Trial Set for  
April 4—Deny "Publicity"**

Los Angeles, March 27. After a hectic day in court when nine members of the cast and two producers of "The Captive" pleaded not guilty of presenting a lewd and indecent play a capacity audience was dismissed from the Mayan last night and money refunded.

Trial is set for April 4. Meanwhile, unable to obtain an injunction against police interference and with three arrests to date, the management decided that continuing at this time would be embarrassing.

The play will wait the court's decision of its fate. Rowland and Pearce, producers, assembled the cast on stage in make-up yesterday and had Charles Miller explain to the audience that the pinches and present difficulties of the troupe were bona fide, not publicity, as reported. One thousand dollars to anyone proving otherwise, he said.

## SHUBERTS' "MONEYPENNY"

Lee Shubert is expected to produce Channing Pollock's new play, "Mr. Money Penny," first held and announced by Crosby Gaige.

Show will get a tryout production this spring and then go frozen until next season. No cast named as yet.

It is also reported that the play will be taken over for films by Metro-Goldwyn-Mayer.

## "RINGSIDE" TAKEN BY BUCK

"Ringside," by Edward E. Paramore, Jr., Hyatt Daab and George Abbott, is to be produced by Gene Buck in the fall. Casting will start July 1.

Paramore is a Yale graduate, and wrote several other plays. Daab is an ex-newspaperman, now with EBO. Abbott is co-author of "Broadway."

## "DIAMOND LIL" AT ROYALE

Paul Dickey went in on direction of "Diamond Lil" by and with Mae West, produced by Jack Lindner. The piece opens at Shubert-Teller, Brooklyn, next week and comes to the Royale, New York, the following week.

Dickey is the third director on the show since it went into rehearsal two weeks ago.

## COLORED FOLKS SAILING

A colored contingent, headed by Ella Louise Bennett and including 12 dancing girls, sail on the "Majestic" Saturday for London, where they will become a part of the Flo Ziegfeld London production of "Show B. at."

The party was engaged by Will Vodery and put through rehearsals by Aaron Gates.

## WINTZ BUYS "FOLLIES"

Los Angeles, March 27. George E. Wintz has purchased the entire production of the Ziegfeld "Follies" in which Eddie Cantor recently closed.

Wintz paid Ziegfeld \$75,000 for the production.

## CASTING FOR AUSTRALIA

The Australian "Good News," Williamson, Ltd., produced in June, is being recruited in New York by the Jacobs-Edelstein agency.

Among those signed are Victoria Reral, Juliette Starr, Richard Bell and Dorothy Merritt.

## 2 P. A.'S PLAY

Los Angeles, March 27. Adam Hull Shirk and George H. Thomas, both press agents for First National, are collaborating on a new mystery play titled "Nightmare."

Theme revolves around the Tia Juana race track and race horses.

## Lane in "Red Robe"

Los Angeles, March 27. Lupino Lane, who gave up K-A-O vaudeville after a futile attempt for profit, has been signed by the Shuberts for "The Red Robe."

Lane is now en route to New York.

## Al Keeps 'Em Fretting

Chicago, March 27. Local Shubert officials are in a perpetual state of worry.

They're hanging around the four Shuberts nightly, interminably sweating and shivering. At 10 p. m. they trundle home to bed, tired but happy.

Al Johnson doesn't appear in "A Night in Spain" until 10:30. Maybe he won't show up some night.

## Barthelmess and Others May Not Serve Equity

Los Angeles, March 27. The first meeting of Equity's coast advisory committee of 45, recently elected, resulted in selection of Sam Hardy as chairman of the committee. Vice-chairmen include Tully Marshall, Conrad Nagel, Louis Wolheim and Mitchell Lewis.

Richard Barthelmess, elected to the advisory committee, declined to serve. Wallace Beery and Richard Dix, also elected, have expressed themselves as not interested.

Barthelmess, Beery and Dix were members of the former committee, dissolved by Equity's Council after the latter expressed regret at local policies followed by the coast group.

## "Good News" for Coast

Sam Salvin closed with Schwab & Mandel Saturday for the west coast production rights to "Good News" at the Mayan, Los Angeles, which the head of Lyons & Lyons, Inc., will produce in mid-May. Salvin is also the new lessee of the Mayan.

Beside a 10 per cent royalty, Salvin will pay \$1,000 weekly bonus on the production, the producers to take care of the authors out of this.

## "FLY BY NIGHT" FOR CHI

"Fly by Night," by Kenyon Nicholson, is not making a bid for Broadway favor following its out-of-town premiere at Atlantic City April 2. Instead, it goes to Indianapolis and thence into the Cort, Chicago, for an indefinite stay.

The cast includes Alice May Tuck, Gladys Hurlbut, Thomas Mitchell, Joseph Dailley, Lola Shore, Milla Mack and E. J. Blunkall.

## TRUAX AND "BILL" HERE

Ernest Truax will probably be seen here next year under the management of Gilbert Miller in the piece now playing in London under the name of "Hello, Bill."

It is of Hungarian origin and was once announced by Miller for New York under the title of "Dr. Joel Szabo."

They probably decided the July title might bring on some kidding, so it's out.

## LESLIE'S COLORED SHOW

Lew Leslie contemplates his colored floor show at the Ambassadors, New York, as a summer attraction on Broadway.

"Names" are to be added. If the colored selections are not considered strong enough on their present reps, an effort will be made to promote their "names."

## GUILD'S VIENNESE PLAY

"Playing With Love," by Sil Vara, Viennese playwright, will be produced next season by the Theatre Guild.

John Cromwell in Lead. John Cromwell, going to the coast with "The Rocket," has been engaged for the lead in the Ward Morehouse play, "Gentlemen of the Press." It will be produced by Jackson and Kraft. Rehearsals are to start upon Cromwell's return to New York this summer.

Dunsany's New Play. A new play by Lord Dunsany will be produced over here next year. It is called "Alexander," and first gets a stock tryout this summer. No producer named.

Kober to Paris. Arthur Kober, press representative for Crosby Gaige, sails April 11 to spend the summer in Paris.

Blinn's Empire Return. Helbrook Blinn in "The Play's the Thing" will shortly return to Broadway. He and it will lighten up the dark Empire.

## FUTURE PLAYS

"Bages in the Wood," comedy by S. N. Behrman and Kenyon Nicholson, with Charles L. Wagner producing, is sidestepping Broadway until next fall, following its opening April 4-5 at Great Neck, N. Y. Wagner is sending the piece to Chicago for an anticipated summer engagement. Among the principal players are Owen Davis, Jr., and Dorothy Chard.

"Heritage of Children" now in rehearsal under the direction of Henry Stillman. Howard Linsey producing. Opens in Mamaronock, N. Y., April 9.

Two musical productions are contemplated next season by Schwab & Mandel. "The New Moon" is now being rewritten by Frank Mandel and Oscar Hammerstein 2d. Musical score for the other, untitled, is being written by DeSylva, Brown and Henderson.

Charles Wagner has completed cast for his revival of "March Hares," by Harry Wagstaff Gribble. It includes Vivian Tobin, Charles Bird, Josephine Hull, Dorothy Stickney, Bruce Evans, Natalie Schaeffer, Francis Compton, Ryder Keane and Margaret Hinton. Daniel Frawley is staging.

"A Lady for a Night," which Chamberlain Brown has in rehearsal, has been recaptioned "Nize Girl." Opens out of town April 9. Cast includes Mayo Methot, Georgia O'Ramey, Helen Lowell, Gladys Feldman, Allen Moore, Robert Barrett, Warren Ashe, Norma Hagitt, Joe Bell, Isabel Vane and others.

David Belasco and William J. Hurlbut are collaborating on a new play which will serve as starring vehicle for Beth Merrill next season.

Miss Merrill has been under contract to Belasco for several years, her last appearance under Belasco management being in "Lily Lue."

Anita Loos, abroad, is working upon a new musical, "The Bonded," which will be given a late spring tryout by Edgar Selwyn. The sequel is captioned "But They Marry Brunettes."

"Let Us Be Gay," new comedy by Rachel Crothers, will reach production next month by the Shuberts in association with Miss Crothers.

Aarons & Freedley's musical, "And Howe," will bow in at the Chestnut Street Opera House, Philadelphia, April 2. The piece was formerly captioned "Here's Howe." Cast includes Collette D'Arville, William Frawley, Allen Kearns, Irene Delroy, Don Barclay, Peggy Chammell, Helen Carrington, Ross Himes, Marjorie Martin, "Fuzz" Knight, Virginia Frank, Ben Bernie and orchestra.

George L. Barton's all-colored musical, "Mandy Green From New Orleans," likely to come into New York and try a summer run.

The Erlanger office is dickering with Barton who would enlarge his troupe to about 80.

"A Most Immoral Woman," by Townsend Martin, has been acquired by Brady and Wiman. It will be given a spring tryout.

"Bed and Bored," by Edwin Burke, will reach production next month by Paterson McNutt. Burke has previously been identified as a vaude sketch writer.

"Roulette," authored and produced by Leon De Costa in on a gambling proposition through having waived bond security at Equity.

"Jack Shepherd," to be produced by Arthur Hammerstein, may not be presented in New York until the latter part of June or the beginning of July. At present Hammerstein is in Europe and Herb Stodhart, his music director, and Henry Myers, author of "Jack Shepherd," leave for Europe this week to confer with him about the coming production.

Crosby Gaige's two spring productions will be cast about April 1. The first will be "Black Belt," written by William Jourdan Rapp in collaboration with Wallace Thurman, who was an extra in the cast of "Porgy." His second is "The Unmarried Father," by Floyd Dell. Definite plans for this last play have not been cast. Both scripts call for small casts.

Jones & Green will produce "Tampico," the Hergeshelmer novel, for fall presentation.

Lawrence Chenuault will head the new show, "The Midnight Ace," produced by Ray Dugas.

"The Conquering Male," by Lawrence Gross, will be the initial pro-

## Shows in Rehearsal

"And Howe" (Aarons & Freedley).  
"AI" (George M. Cohan).  
"Nize Girl" (Chamberlain Brown).  
"Bare Facts" (Kathleen Kirkwood).  
"The Skull" (Lew Cantor).  
"Diamond Lil" (Jack Linder).  
"Poor Little Eva" (John Golden).  
"March Hares" (Charles Wagner).  
"Bages in the Wood" (Charles Wagner).

## Shuberts' Yiddish Stock With Schwartz, on B'way

The Shuberts are negotiating for an ultra Yiddish dramatic stock on Broadway as an attempt to keep another theatre open and build up the waning interest in the Yiddish show business. Negotiations are about to be closed for Maurice Schwartz, head of his Yiddish Art troupers at the 2d Avenue playhouse, to star on Broadway.

Schwartz's downtown theatre is going cinema next week with "Yan, the Terrible" as the flicker attraction, to succeed "American Chastity," current play.

Schwartz has been on Broadway before with an English company for a brief engagement. Yiddish stock is not new to the Canyon, the Thomashefskys holding forth at the Bayes roof four years ago with indifferent success, having the advantage of a lease on the house.

Broadway theatrical standards will be injected into the Shubert-Schwartz enterprise to offset the low standards currently obtaining in the Ghetto playhouses, with but one or two notable exceptions.

In addition, an effort will be made by the Shuberts to dodge the prohibitive restrictions of the Hebrew Actors' Union. In an "advanced" Yiddish theatre away from the East Side.

## Couldn't Figure Erie

James L. Lederer had the lease on the Park, Erie, Pa., but unable to get the kind of road shows he wanted, has turned his lease over to W. L. Ackerman.

Ackerman was musical director of the Erie house eight years, and thus long enough for him to know what they want down there.

## ETHEL ON COAST

Los Angeles, March 27. "Wings," Paramount picture now in its 11th week at the Biltmore, is due to run for at least four more weeks there, after which Ethel Barrymore is slated to follow in "The Constant Wife." Following that, Winthrop Ames will open about the first of June with a series of Gilbert and Sullivan revivals.

## PERFECT SEQUENCE

Los Angeles, March 27. Edward Everett Horton, who has leased the Vine Street for six months, will next produce "The Gossipy Sex." It will follow in "A Single Man" now in its third week. Maude Fulton will stage the new piece with Mia Marvin to be retained to play opposite Horton.

duction of Paul Kay Productions. It will be given a spring tryout.

"Vencer," tragedy, by Hugh Stanislaus Stange, is to have a spring tryout by Paul Streger, with Herman Shumlin. Casting is to start shortly.

"Poor Little Eva," by Kenyon Nicholson, which Edgar Selwyn tried out under title of "Town Hall Tonight," has been taken over by John Golden.

"Don't Count Your Chickens," starring Mary Boland, will not steer into Chicago next week, but will close for revision instead, reopening two weeks later.

The third annual edition of "Bare Facts" is being cast as Kathleen Kirkwood next for the Triangle, Greenwich Village, New York. The piece is due for rehearsal in two weeks and will open cold at the bandbox playhouse early in May.

## MATINEES FOR PROS IN AID OF THE FUND

Special matinees for stage people will be given Friday (March 30) of "The Shannons of Broadway" at the Martin Beck and of "Porgy" at the Republic, as the first of a series of such performances, proceeds of which will go to the depleted treasury of the Actors' Fund.

These performances are the outcome of an agreement between the Fund and Equity that casts which have played 20 consecutive weeks shall give their services free to a Fund benefit. It is expected that the players in other attractions will support the special matinees as a way of contributing to their own charity. Subsequent performances will be as follows:

April 1, "The Command to Love" (Longacre); April 13, "Dracula" (Fulton); April 20, "Burlesque" (Plymouth); April 27, "Good News" (Channin's 46th St.). Although "The Royal Family" (Selwyn) has not run 20 weeks, having opened Dec. 25, there is a desire on the part of Joe Harris and the members of the cast to contribute a special matinee to the Actors' Fund, and it is likely that April 19 will be the Selwyn date.

## Lupino Lane Called In

Weak spots in "The Red Robe" caused the Shuberts to phone Lupino Lane. Educational comic and musical comedy gag man, to hop a fast train out of Hollywood and come to the rescue of the show parked at Springfield, Mass.

Lane followed instructions and is now in Atlantic City trying to plug up holes in the script.

Lane will also show the company how its leading man should perform.

## Burnside Acting Shepherd

The death of Tom Wise made vacant the presiding Shepherd of the Lambs.

No successor will be named. R. H. Burnside, who is Boy, equivalent to first vice-president, will serve out the term of Mr. Wise.

Wise was elected Shepherd last October.

## Eltzing's Mother's Illness

Due to the illness of his mother, reported having grown more serious, Julian Eltinge hurriedly left New York Sunday for his ranch near Sierra Vista in California.

Mrs. Eltinge had been acting as hostess to guests at the ranch when taken ill.

Preparations for Eltinge's play have necessarily been adjourned until his return.

## "Kongo" Stops—Short

"Kongo," taken on tour under the management of Phil De Angelis, closed in Scranton Saturday.

No salaries were paid and no guarantee posted with Equity, the company having waived the precautionary measure.

## "Burlesque," Frisco Flop

San Francisco, March 27. "Burlesque" flopped here and leaves the Geary district.

House will be reopened Easter Monday with "Interference."

## SHUMLIN-STREGER DISSOLVE

Herman Shumlin and Paul Streger have dissolved their legit producing partnership, both remaining in the producing field, but as individual producers.

Shumlin and Streger, former general manager and casting director, respectively, for Ted Harris, form their own producing combine this season and sponsored "Celebrity."

Shumlin will produce "The Whip Hand" as his next, due for rehearsal next month.

## TIMBERG'S REVUE

Herman Timberg is contemplating another flit at legit production stage—reopening under the Shumlin contract in "The Command Performance," romantic comedy written by C. Stafford Dickens. It will be produced next September.

## IAN KEITH'S RETURN

Ian Keith, inveigled away from the movies by Arthur Shumlin, will stage-reopen under the Shumlin contract in "The Command Performance," romantic comedy written by C. Stafford Dickens. It will be produced next September.

# BOSTON'S "LULU" BAN GRAND STAND POLITICS

G. O. P. Gesture to Colored  
Voters in 80% Democratic  
Town; Fell Down on Bailly

Boston, March 27.

"Don't Bring Lulu" was the song Mayor Nichols sang to Manager Thomas H. Lothian of the Colonial theatre this week and "Lulu Belle" thus joins the ranks of pieces that can't show in Boston.

A mixture of morals and politics is behind the banning of "Lulu Belle." Boston has a Republican administration, although about 80 per cent. of the electorate, including most of the colored section, is Democratic.

The story has been considered offensive to the colored populace and Boston's Republican administration planned a better job on "Lulu Belle" than was finally pulled off.

The idea was this: Let "Lulu" come in, run a couple of days and then bring down the lid with a bang that would bring the gallery to its feet. The newspapers would fall, the Mayor would pull a Phil-Phillip against the "degrading spectacle in our fair city, where racial disputes are unknown. The "Lulu Belle" section of the Back Bay belt would give three cheers for Hizzoner and they'd all go Republican at the next election.

It would have been a great act. The newspapers kind of tipped over the apple cart, however, by announcing that "Lulu Belle" was looked upon with disfavor and accordingly predicted trouble.

Last Friday Mayor Mal Nichols informed Manager Lothian at the Colonial theatre that "Lulu Belle" couldn't come in. To make it all look nice then, and pass the buck in case of any argument, Mayor Mal let City Censor Casey run over to New York Saturday, spot the show and enjoy a pleasant weekend.

Monday Mal announced to the newspapers he was then issuing his dictum, "Don't Bring Lulu."

So "Lulu" ain't coming. The Mayor said he could not feel that the play would be suitable for Boston. The Mayor had hoped for a bit of an argument, but the Colonial management did not oblige him.

## Pittsburgh Stock Rivals

Lines are forming in the Pittsburgh field of embattled stock companies for the summer engagement. Besides two downtown dramatic organizations, a musical stock is to be started in May at the Syria Mosque uptown by Charles Wagner. Meanwhile the East End stock keeps serenely on its way.

The summer stock in the Nixon will start in May with Harry C. Bannister, Katherine Wilson presenting "The Man Who Came Back."

The George Sharp stock opens its second season in the Pitt with "Take My Advice" April 8. Ralph Morgan will be opposite Anne Forrest.

## STARRING LESLIE HOWARD

Leslie Howard, on tour in the Winthrop Ames "Escape," returns to Gilbert Miller's management next season.

Miller has held him under contract from the time he appeared during the New York engagement of "Her Cardboard Lover" and lent him to Ames for "Escape."

Howard, one of the best of the younger leading men, will be starred by Miller in New York and London, the latter his native city.

## DETROIT FOR CONVENTIONS

Detroit, March 27. Detroit is fast becoming one of the important convention cities of the country, a check-up of hotels reveals.

Increase in the number of meetings is generally accredited to Detroit's favorability as an oasis for dry-throated holidaying gentry.

## ELSIE BARTLETT IN LEAD

Los Angeles, March 27. "From Hell Came a Lady" will open at Hollywood Playhouse April 8, with Elsie Bartlett (Mrs. Joseph Schildkraut) in the title role insured by Katherine Clifford, who rehearsed in the part several days.

Joseph Schildkraut is producing.

# Wodehouse Complains on "Musketeers" Royalty

Despite his written denial of royalty differences with Flo Ziegfeld, P. G. Wodehouse, the English author, is reported steamed up over a cut in royalty more than agreed on.

Because of the delay in putting in "The Three Musketeers," Wodehouse sailed back to London after writing lyrics for "Rosalie," leaving Clifford Gray to supply any material necessary, in return for which he gets a share of the royalties.

Last week a cable from London stated that Wodehouse and George Grossmith had filed a complaint with the English Authors' Society, which in turn forwarded the case to the Dramatists' Guild of America. While Grossmith's claim was on file, Wodehouse had demurred making any complaint and until he supplied the necessary papers nothing could be done in his case.

Wodehouse and Grossmith were originally engaged to write the book "Musketeers," Ziegfeld tossed it aside and engaged William Anthony Maguire to write an entirely new book. Maguire is given billing in the lights on the Lyric's canopy. Grossmith complained to the Guild, but Wodehouse held off when assigned to do work on "Rosalie."

It appears that when informed of a cut in the "Rosalie" royalties, Wodehouse joined with Grossmith in the latter's complaint over the original book of "Musketeers," for which both have a contract.

The Ziegfeld still pends, and another author concerned with one of the new Ziegfeld shows is also readying a complaint.

## After Seeing George White On Stage, Girl Sent Him Gun

Rose Janousek, 38, of 274 West 40th street, who recently presented "a girl" a revolver and 50 cartridges to George White, producer of "Manhattan Mary" at the Apollo, pleaded guilty to possessing a gun without a permit in Special Session of the Court. The court declared her mental condition should be looked into and sent her to the observation ward at Bellevue for 10 days.

For several weeks Miss Janousek attended the matinees of "Manhattan Mary," always in the Apollo. It was noticeable to attendants that she would become excited when Mr. White appeared before the curtain to make his little personal spiel.

On the day she decided to present the gift, neatly wrapped, she appeared at the box office. John Brennan had become accustomed to selling her tickets and thought nothing of it when she asked him to give Mr. White the package.

During the performance Brennan sent the "big" back stage. When she appeared at the box office, she notified the detectives of the West 47th street station. The woman was arrested. In court she told the justices she did not know where the gun was, and that she thought she got the gun and thought she could get it on Mr. White. She admitted she had hoped that Mr. White would use it to advantage.

## Bennett With Guild

Richard Bennett back from his road tour in "The Barker," has joined the Theatre Guild for one of its new productions.

Bennett was to have come into the Mansfield, New York, in "The Barker," but deal reported off when star objected to a certain player assigned to the cast.

James Kirkwood will play the Bennett role in the London production.

## Belasco's 'Mina' Co-Stars

David Belasco has selected Lenore Ulric and Sydney Blackmer as co-stars for his production next season of Molnar's "Mina."

A slight matter, as reported, of arranging about the rights for its production held over here, held by McKay Morris, is the only reported snag at present to the Belasco outline.

## \$6,000 FOR FUND

Chicago, March 27. A profit of \$6,000 was realized on the benefit staged by performers at the Four Cohans theatre for the Actors' Fund. It was described by the press as one of the best benefits ever given in Chicago.

# PLAY PRIZE WINNER LOSES WITH TELEGRAPH

Because Edward Goldsmith Riley, author of the "Clam," prize-winning play in the New York "Morning Telegraph's" playwrighting contest, held a defective and indefinite agreement with the newspaper, his suit to effect the production of his play is unenforceable. Since there are no specific royalties mentioned, excepting a vague promise to produce the play under David Belasco's or other similarly prominent producer's auspices, the embryo playwright had his complaint against the Hermis Press Corp., Lucy Horton-Thomas-Ames and Rufus J. Trimble, executors of E. R. Thomas' estate dismissed.

Riley has permission from the court to amend his complaint, although Justice Townley is of the opinion that under the circumstances the playwright at best can only sue to recover the \$1,000 with interest as advance royalty which was a condition of the "Telegraph" contest.

## Eagles' Hearing for Apr. 3; Mgr's Attitude Unknown

The complaint against Jeanne Eagles, whose alleged untoward actions in Chicago and Milwaukee brought about the closing of "Her Cardboard Lover," is set for hearing before Equity's Council next Tuesday (April 3). The star has been advised she must appear.

It is said that Miss Eagles' behavior hurried the return from Europe of Gilbert Miller and A. H. Woods, who produced the show. Miller arrived Tuesday and his managers will not be indicated. The complaint was filed with Equity in his absence, and whether they will be willing to push the case is problematic, since neither has figured in differences with actors up to now. It is intimated that some managerial pressure may be brought to bear not to make an issue of the Eagles matter. She is under contract next season to another producer.

The actual losses to date over the habit of Miss Eagles to periodical fall by fail to play various cities in "Her Cardboard Lover" totals about \$20,000. Sherman Brown's bill for keeping the Davidson dark because of Miss Eagles' "indisposition" was \$3,500. That was considered moderate, considering the expenditure in newspaper advertising, wages, rent, and so forth.

It cost almost as much to the show management when she did not appear several days in Brooklyn, and more for the Boston and St. Louis dark weeks. In addition, there was transportation back from St. Louis for the company sent there from Milwaukee when Miss Eagles promised to show there; also salaries for the final week. The potential losses include the possible profit for the lost dates and for the balance of the tour, which was to have included the coasted having an excellent tour.

Miss Eagles is reported to be absent the first week in Boston. It is a doctor's certificate of illness. That same reason is not expected to cover her recent lapses.

## Dowling's 'Louisiana'

Chicago, March 27. Eddie Dowling, of "Honeymoon Lane," is authoring a new play, "Louisiana," in collaboration with James Hanley, collaborator of the music for his current attraction, "Charles of the Greenwood and Clark and McCullough are to be featured.

## 4 Cohans Shuberts'

Chicago, March 27. Shuberts have taken over the Four Cohans theatre here, in its entirety. They have been operating the house for some time and recently completed arrangements with George M. Cohan for its complete absorption.

## MARION DAVIES DIDN'T

Following the closing of "Cardboard Lover" because of the non-appearance of Jeanne Eagles in St. Louis and the return of the troupe to New York, it is reported that Gilbert Miller wired an offer to Marion Davies to assume the role. Miss Davies did not, or could not, accept.

"Her Cardboard Lover" was routed to the coast. Had Miss Davies joined the show she would have taken it right into her "back yard."

# Hyman Adler Has Play; Only Needs \$40,000

Hyman Adler has the rights to "The Devil's Sabbath," the only other play written by Ansky, author of "The Dybbuck."

Adler contemplates its production. He will direct it and assume the leading role as soon as the rights have been raised to \$40,000.

Rumor has it the Theatre Guild wanted the play, but would not accept it under Adler's conditions. The Guild was willing to give Adler a role in the play, but did not want his direction.

## MRS. WHIFFEN RETIRES

Quits "Just Fancy" in Boston, Ill., at 83 and Goes to Virginia Home

Boston, March 27.

"The grand old lady of the stage" is through.

Mrs. Thomas Whiffen at 83 played the opening night in "Just Fancy" with Raymond Hitchcock at the Wilbur theatre but she will not go on Tuesday evening. Toward the end of the week she recovered sufficiently to board a train for home and probable retirement in Roanoke, Va.

The old lady was accorded a remarkable reception at the opening of "Just Fancy." A severe cold forced her to remain in her apartment at the Sheraton on Tuesday and she could not make the stage door.

Her son, Thomas Whiffen, of Roanoke, and a niece, Mrs. Spencer Grant, of San Francisco, who had arrived in New York at a European tour, came to Boston and with the added persuasion of Miss Peggy Whiffen, her daughter, also playing in "Just Fancy," the grand old lady was induced to retire for the season—and probably for all time.

The performance which she missed on Tuesday night marked the first performance she had missed in 47 years.

## Edna Leedom Married To Frank G. Doelger

Edna Leedom married Frank G. Doelger, son of the late millionaire brewer Peter Doelger.

Miss Leedom recently recovered from an appendicitis operation, following her sudden withdrawal from "Lovely Lady," which resulted in charges being preferred with Equity against her by the Shuberts.

Further, the marriage is the catch of the theatrical season. The ceremony occurred in Philadelphia two weeks ago. The couple told friends about it last week.

It is Miss Leedom's fourth "I do."

Her first was Billy Edmunds. Harry Tighe was the second, with that union stormy and brief. She married Dave Stamper about two years ago, but has been divorced from the composer for a year.

Doelger and his bride are due to sail for Europe April 18.

## Commonwealth Stock

Jay Barnes, supposed to open a dramatic stock company March 19 at the Washburn, Chester, Pa., backed out of the proposition almost at the last minute. He got cold feet when "Able's Irish Rose" played the town and did around \$3,000 on the engagement. If the Anne Nichols troupe couldn't make the grade Barnes didn't see how he could.

Meanwhile the actors who were to have been engaged got together and opened the house with "The Patsy," on a commonwealth basis.

## NEGROES IN "BOAT" ABROAD

Word passed fast among New York colored professionals that there would be work for some of them abroad in the new Flo Ziegfeld London production of "Show Boat." And all those out of work apparently have been trying to land for the engagement abroad. And that has made Will H. Vodery about the most popular guy in all Harlem.

Vodery with Max Schock, Ziegfeld's general European manager, has been lining up the negroes who will be used in London. They have been rehearsing in the Alhambra uptown.

## "Rocket" Closes East

"The Rocket" wound up its road tour last week in Philadelphia.

Most of the principals will leave for the west coast next week to appear in the California production.

# EQUITY'S RULES FOR FOREIGNERS RATIFIED

Although reported otherwise, Equity's general meeting last week ratified new rules governing conditions under which foreign actors may appear in this country. The vote was announced as being two-thirds in favor of the regulations, aimed principally at English actors because of reported action against American players there.

The ratification of the new rules was announced to members in its regular report to delegates. It was stated by Equity's officials that the negative vote registered did not represent sentiment against the rules for foreign players but that portion of the members present wanted more stringent regulations.

Some provisions of the new rules are more severe than those covering American actors in England.

Whereas an American may take another engagement over there after his original contract is over through failure of the play or otherwise, British players will not be permitted to accept other engagements here except that for which they were brought over and excepting certain conditions. Should an English actor be engaged for a play which falls on this side, he or she must return or at least not be permitted to appear in another cast for at least six months on this side. England for engagements calling for a salary of over \$100 weekly, an American may join any show. Protection there appears to be merely for the moderately paid performer. Extension of the British labor permit has been secured by any number of American actors.

Rules  
Because of retroactive provisions, Equity must make several constitutional changes which will be brought up at the general meeting in May. That applies, too, to the plan to control the practices of casting agents, which will be placed to a vote at that time. The rules for foreign actors are expected to be effective for the coming season. The rules adopted are:

1. Equity will not interfere with the right of complete companies of alien actors who shall come, play and leave as units.
2. Before their arrival Equity shall receive the names of the actors, the number of the company, and if a repertory company a list of all the plays they intend to present.
3. Any alien actor may enter the country under contract for a particular part in a specified play and may remain for the duration of its run. At its expiration he must return to his native country or remain in the country for six months before accepting another contract.
4. Alien actors who shall have played one hundred weeks in this country between January 1, 1923, and January 1, 1928, are to be considered as resident actors. Time prior to January 1, 1928, or time played in unit companies shall not be counted toward this hundred weeks.
5. These regulations are to apply in the future whether alien actors enter under the quota, or not.
6. Those alien actors now here, who have come in under the quota are to be considered as resident actors. Those alien actors who are not here under the quota and who, on November 1, 1928, have not been here two years, shall not be considered as resident actors until they re-enter under the above conditions. The same applies to alien actors who may have overstayed their permits.
7. It will require a special meeting of the Council, or a notice in writing to all Councilors to change these rulings in any specific instances.
8. The Council will proceed, forthwith, to formulate the rules and regulations which will make these rules effective.

The committee of the Council which investigated the situation and drew up these regulations consisted of Bertie Churchill, chairman; Robert Kelly, Robert Middlemass, Ralph Morgan, Frank Gillmore and George Arliss.

## 2 INJURED IN ACCIDENT

Los Angeles, March 27. John Murdoch, stage actor, after at the Made Box, and Cynthia Love, actress, were seriously injured when their car jumped a grade near Oxnard.

## BOSTWICK IN EQUITY

Leon Bostwick has been restored to membership of Equity after a six-month suspension. He was suspended for failing to appear with a new Equity show last summer. The suspension also carried a fine of \$50, fine remitted.

## 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 cost of working. Variance in business means for musical attraction as against dramatic play is also considered.

Classification of attraction, house capacity and top prices 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 (22d week) (M-882-\$5.50). Business reported better generally last week, furthering trend that income tax payment was a factor in slump; "Yankee" up grand for \$22,600.

"Free Solo," Klaw (12th week) (C-830-\$3.30). Somewhat better here, too; business moderate, but show hooked up to make dough that way; last week around \$7,500.

"So To Bed," Bijou (22d week) (C-605-\$3.30). Seems to hang on, although showed from house affected during slump, but not as much as some reports would have it; over \$15,000.

"Burlesque," Plymouth (31st week) (C-1,041-\$3.35). Considerably affected during slump, but not as much as some reports would have it; over \$15,000.

"Cock Robin," Booth (12th week) (C-704-\$3.30). Moved from 48th St. Monday; continuance surprising since business around \$5,000; house and show may pool.

"Coquette," Belmont (21st week) (D-942-\$3.35). One of stand-out dramas this season; cleaning since opening; lately trade not as big as first; but not much under capacity at \$17,000.

"Divorce a la Carte," Biltmore (1st week) (C-1,000-\$3.30). Independently promising better last week; Samuel Ruskin Golding; opened Monday.

"Dracula," Fulton (28th week) (D-914-\$3.30). Slightly better last week; will go along another month; may last into warm weather; \$10,000; profitable both ways.

"Excess Baggage," Ritz (14th week) (C-945-\$3.30). Several parties last week helped; business here not as good as Chicago company, but making some money; \$12,000 last week.

"Five O'Clock King," 44th St. (25th week) (M-1,490-\$5.50). Picked up last week; house during slump; getting picture of "Able's Irish Rose," April 16.

"Funny Faces," Alvin (19th week) (M-1,400-\$5.50). Should last into summer; while not capacity draw commands good agency demand; up again somewhat with gross around \$22,000.

"Good News," Chanin's 46th St. (30th week) (M-1,413-\$5.50). Never much difference in pace here; figured \$22,000; clean a year's stop or more; \$39,000.

"Her Unborn Child," Eltinge (4th week) (D-892-\$3.30). Short of break for Broadway; slump; broad for years and title ads here also; moderate grosses; \$7,000 in 10 performances (four matinees).

"Interference," Lyman (24th week) (D-937-\$4.40). Lots pretty nearly through; unless improves by Easter will probably leave; around \$7,000, but last week.

"Jimmie's Women," Prolie (27th week) (C-602-\$3.30). Making little money right along by grace of cut rates; around \$5,000, some times better and O. K. for roof spot.

"Keep Shufflin'," Daly's (6th week) (M-997-\$3.30). Colored musical doing well enough; but from early indications should be better; slump conditions maybe reason; last week over \$13,000.

"Killers," 49th St. (10th week) (D-704-\$3.30). Slightly improved last week at \$5,500, with cut rates principal revenue getter; no better than even break; \$39,000.

"Lovely Lady," Sam H. Harris (14th week) (M-1,051-\$5.50). Musical appears to be getting by with narrow profit margin; cut rates; balcony almost from start; around \$18,000.

"Manhattan Mary," Apollo (27th week) (M-1,168-\$5.50). Expected to last until mid-June; May dropped to \$30,000 during slump and approximated that last week.

"Marco Millions," Guild (24th week) (C-835-\$3.35). "The Doctor's Dilemma" current; 14th and final week; "Volpone" April 9, alternating last week.

"My Maryland," Jolson's (29th week) (O-1,777-\$5.50). Possibly continue for balance of season; on two-for-one basis; slow rate; average takeings around \$20,000.

"Our Betters," Henry Miller (6th week) (C-946-\$4.40). Getting class trade and income; mild through spring; excellent money since opening; last week about \$17,000.

"Parie Bound," Music Box (14th week) (C-1,000-\$3.30). Last week eased off somewhat to between \$16,000 and \$17,000; may last into summer with wide profit margin.

"Porgy," Republic (25th week) (C-809-\$3.30). Last week, when takings went to \$13,000; one

week more here, then road, with Boston first stand.

"Rain or Shine," Geo. M. Cohan (8th week) (M-1,111-\$5.50). Playing to standees nearly all performances; one of best money-getters on list; around \$40,000 weekly.

"Rio Rita," Majestic (31st week) (M-1,776-\$3.35). Switch in houses and revision in admission scale did not work out well; failed to beat \$30,000 and not profitable at pace; leaves for road after another week.

"Rosalie," New Amsterdam (12th week) (C-1,107-\$3.30). Of bit two weeks ago, but regained most of drop and last week went to \$46,000.

"Sh! The Octopus," Royale (6th week) (C-1,117-\$3.30). Going along on week-to-week basis; hardly even break at \$5,000; probably one more week; "Diamond Lil" due April 8.

"Show Boat," Ziegfeld (14th week) (M-1,750-\$5.50). Leader of Broadway and one of four major musicals current under same management (Ziegfeld); averaging \$55,000 weekly; last week.

"Strange Interlude," Golden (9th week) (D-900-\$4.40). With subscription period off, gross took jump up to \$5,500; virtual capacity again last week.

"Sunny Days," Imperial (8th week) (M-1,446-\$5.50). Had couple of bad weeks last week, but held gross to \$18,000; nothing to brag about considering scale; maybe showing slight profit.

"Take Along a Soldier," 19th week) (M-1,111-\$4.40). Showing profit right along, with last week's trade bettering \$20,000; using cut rates and reported under the estimate.

"The Bachelor Father," Belasco (4th week) (C-1,000-\$3.35). Getting class trade and selling out, with indications will be among summer holdovers; now comedy hit over \$30,000 weekly.

"The Behavior of Mrs. Crane," Erlander (2d week) (C-1,500-\$3.30). 25th week; no notice; not so favorable; opened March 20 week, with takings in seven days approximating \$7,000.

"The Bird of Paradise," Lasted less than two weeks; taken off Saturday after very little business; house dark.

"The Command to Love," Longacre (28th week) (C-1,019-\$4.40). Some what better last week, cut rates probably counting now; estimated over \$11,000, and may last through spring.

"The Furies," Shubert (4th week) (C-1,395-\$3.30). Getting fairly good trade, but does not line up as well as expected; last week about \$13,000, slightly better than previous pace.

"The Golden Dawn," Hammerstein's 19th week) (M-1,255-\$5.50). Summer continuance doubtful; slack trade lately hardly favorable for continuance much longer.

"The Great Neck," Ambassador (4th week) (D-1,037-\$3.30). Little attention attracted thus far; among shows dependent on cut rates; \$5,000 estimated.

"The Ladder," Belmont (77th week) (D-517). Piling up stupendous loss means nothing to wealthy backers; last week about \$5,000; be remolded into such shape as to command money draw; all tickets still free.

"The Merry Widow," 9th week) (M-1,477-\$4.40). Is showing profit after slow start; aided by cut rates principally two-for-ones; averaging better than \$15,000.

"The Mystery Man," Bayes (10th week) (D-850-\$3.30). Another cut rate; also claimed making profit; management claims average \$15,000.

"The Queen's Husband," Playhouse (10th week) (C-879-\$3.35). Making grade but to moderate pace; last week about \$5,500; Birthday weekly average \$5,500; slightly better last week.

"The Royal Family," Selwyn (14th week) (C-1,107-\$3.30). Out in front of non-musicals; went off during slump but pace not materially affected; around \$23,000.

"The Scarf," Belmont (77th week) (D-517). Piling up stupendous loss means nothing to wealthy backers; last week about \$5,000; be remolded into such shape as to command money draw; all tickets still free.

"The Silent House," Morosco (8th week) (D-893-\$3.30). Best of mystery pieces at present; got off to excellent start and still showing considerable profit margin; \$17,000.

"The Three Musketeers," Lyric (3rd week) (M-1,295-\$5.50). Maintained capacity; last week's gross over \$45,000; definitely spots open

## "Good News" Boston Sensation at \$30,000

Boston, March 27.

The Athens of America is called a "musical comedy town." Business this week confirmed that characterization. After a lapse of several weeks, the musical "Good News" in "Hit the Deck" moved week before last into the Tremont, which had housed "Wings" for three months. Boston was hungry for this form of entertainment, and for piece collected \$34,000. "Good News" came into the Majestic and clocked off \$30,000, capacity.

Worked very grand, with a gross for the second week of \$30,500. "Just Fancy," in the Wilbur, did \$18,000 for the opening week, which was heavy business for the small theatre.

The Shubert housed "Behold the Bridgroom," and on the popularity of the musical comedy, the Shubert took \$11,000 for the week. Boston knew little of the Kelly piece before its arrival and sat in expectation of another comedy, perhaps a new "Show-off." "Pinky" was a tragedy, instead, and that not to general liking, the play had a sparse week.

"Saturday's Children," at the Plymouth, showed a bit of a new "Show-off" in its third and last week. The run was satisfactory, however. "Is-cape" opened at the Plymouth for a two-week run. "The American Opera," at the Hollis Street theatre is darkened for two weeks. "Porgy" comes in after Lent. "The American Opera" took \$14,000, the second week to \$14,000. "Simba" stays on at the Colonial with no advance bookings announced since the theatrical censor put a finger on "Lulu Belle" and refused admission. The African picture did \$14,000 first week.

Estimates for Last Week. "Behold the Bridgroom" (2d week)—Public fooled, thinking it comedy and finding tragedy. First gross, \$11,000.

"Pinky" Wilbur (2d week)—Opened to good business in small house, although not going as hot as other musicals in town. \$18,000.

"Arrival" this place has knocked them dead with astonishing success. Opened to capacity; \$30,000.

"Escape" Wilbur (1st week)—"Saturday's Children" bade farewell after three weeks of fair business; final gross \$9,000.

"Hit the Deck," Tremont (3d week)—Running wild and a knock-out. Second week's gross cut down a bit by "Good News," but collected between \$14,000 and \$15,000.

"Simba," Colonial (2d week)—Picture started off well at \$14,000. Hollis St. theatre closed for two weeks. American Opera, closed in second and last week.

## MINNEAPOLIS GROSSES

Minneapolis, March 27.

Good weather and week-end conditions helped business at the legitimate houses last week.

Marie Gale (Mrs. A. G. Balmbridge), returning to the Broadway Players for the week's engagement as guest star and opening in "Saturday's Children," boomed tickets at the Shubert. Miss Gale's performance as a whole were highly praised by the critics, and the gross hit close to \$6,000, a very nice week.

"Severe" of Widows, presented by the McCall-Bridge Players at the Palace in tabloid musical comedy form, did about \$5,200. "Gloria from Happyland," United wheel attraction, brought in about \$4,500 to the Gayety box office. The Metropolitan again was dark.

etetta among musical leaders. "The Trial of Mary Dugan," National (28th week) (D-1,164-\$3.35). Last week a little better than previous; but still affected during slump; gross quoted at \$18,000.

"The Wrecker," Cort (5th week) (C-1,094-\$3.30). First week; English mystery piece could only get \$3,000 weekly but going to subway circuit; house will probably go dark.

"Whispering Friends," Hudson (6th week) (C-1,094-\$3.30). Should pick up somewhat from now on; show has made something around \$9,000 average with house breaking even.

Outside Times Sq.—Little Special "Beggars' Opera," 48th Street. On week-end, but business in first four weeks; opens tonight (Wednesday).

"Henry V," Walter Hampden's; re-Knickbocker; 2d week; revival. Civic Repertory, 14th Street. "Hedda Gabler" added to rep this week.

"Marriage on Approval," Edith Totten; resumed after closing at Wallack's.

"12 Hands," Garrick; regularly presented, "Shrew" going off last Saturday.

"Yours Truly," Century. "The Story of the Two Hopkins," The American Laboratory, Repertory. "The Schoolmaster," Provincetown; opened last week; closed Saturday.

"An Nights in a Barroom," ancient meller, moved from Triangle to Wallack's Tuesday.

## FRISCO GROSSES

San Francisco, March 27. "Burlesque" (Lillian Albertson-Macdon Coast production) passed out Saturday night, rated as one of the worst flops in recent years. It has known in years. Goes to the store-house.

On the other hand, the Macleans have a box office hit in "The Desert Song" at the El Capitan and business last week was excellent. This is probably the best thing the Macleans have done since they started the Pacific Coast weeks ago, though doubtful, for 11 weeks, as originally planned.

Jack Brehany revived "Appearances" March 19 for a four-week stay at the Community Playhouse. The meller (for such it is since having been partially rewritten) got away to a great start, and indications were for four good weeks.

Duffy attractions fared well again, though "New Brooms" at the Alcazar has started slipping and is around the edge of its local engagement. The Craven comedy is now in its final week and then moves on to Hollywood, where, after a rest, it reappears. "Two Girls Wanted" at El Capitan. At the President Duffy's production of "The Shannons of Broadway" continues strong.

Estimates for Last Week. "Curran," "The Desert Song," Musical has caught on nicely. Second week around the \$25,000 mark.

Geary—"Burlesque" wound up around \$5,000. House goes dark for two weeks.

Playhouse—"Appearances." Play by former San Francisco colored boy. First six days close to \$6,000; excellent.

President—"The Shannons of Broadway" completed four weeks and is still going strong. Last week about \$5,500.

Alcazar—"New Brooms." This comedy set a new house record last week by reaching 14th week. "Ruthless" and "The Street" might have been continued; \$4,700, exceptional.

Green Street—"Love a la Carte." Wound up third week and still showing small profit. Revenue under \$2,000.

## Engagements

Milt Schuster, casting agent, announces the following placements: F. A. Dulin, Thelma Milliar and Ruth Barnes to Billy LeRoy players, San Antonio. Sidney Kay, Sid Stewart and Emmetta Germaine to Arthur Higgins players, Hippodrome, Alton. Jack Kennrew to T. Wright, Poppy, Duke and Bill Dougherty to Harry Rogers, Florence Holland and Gates Austin to Bert Smith, Victoria, Wheeling, Va. Sam Buttons to the Jefferson Amusement company, Beaumont. Edna Makarius to Al Barlow's Rainbow revue, Johnny Lewis to Billy Wyse's Wiscracker on Broadway, New York. Al Declercq, Palm theatre, Pueblo, Jack Foley's quartet to J. J. Musselman, Ritz, Flint, Earl Boston to the Elmore, Elmore, Star Ave. theatre, Nashville. Mabel Lacouette to Eastwood Harrison, Lenore Johnson and the Todd Sisters to the Elviston Napier players, Joe Klich to Harry Higgins, Harry Higgins, New Orleans. Lesta Lewis and Dotly Love to E. B. Coleman's attractions, Roanoke, Va.

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## JOLSON'S 4 CHI WEEKS FIGURED AT \$160,000

"Lane" in Fast Start—"Good News" at \$28,000—"Baggage" at \$15,000.

Chicago, March 27. Return of the Erlanger theatre into the left field with "Honeymoon Lane" marked for real coin, pushed up the town's general gross to an unusual figure for the Lenton season.

"Diplomacy" swept close to a clean state at the Blackstone with the two-week's start now promising to surpass \$60,000.

Much speculation centers around "She's My Baby," known to have checked slim trade in the nine weeks New York run. The show has claimed to hold large clientele from her previous visits here and if the piece gathers important coin at \$3.55 and the "She's My Baby" is the personal pull. It was a dressy audience that turned out last night, seats being at a premium the day after they were on sale. Trouble is anticipated upstairs.

"Honeymoon Lane" is wisely tabbed at \$3.30 and if the opening night's atmosphere wasn't deceiving, Eddie Dowling will establish himself in the street play.

There was little variation in the sales of the top-notchers over the previous week, with sell-outs marked off at both the Four Cohans and the Selwyn. More or less, yet visit will turn out a phenomenal windup for "Night in Spain." "Good News" has straightened out the specialty of the street play. The gyp boys are playing this one, doing a whole of a business with the balcony seats. Jolson's scale of \$5.50 at the bottom makes time for the rest of the street play. The Erlanger opening gave the street boys another opportunity Sunday because of the Selwyn being sold out five days in advance for the Sunday splash.

"Straight Thru the Door" at \$2.75 doesn't promise any real call. Neither was there any pickup for "The Letter." Like for last week, years, mystery plays find it hard to go beyond \$10,000.

"Excess Baggage" runs high. It's solidly set at the Garrick, and a break for the Selwyn. Jolson's last week, mystery plays find it hard to go beyond \$10,000.

Balmy weather made the Saturday matinee draw the best of the season, powerful window sales being observed. For the first time, due to the excellent "Jolson" show, the Saturday night call slowed up, but the advance sales kept intact the usual big Sunday grosses.

Estimates for Last Week. "Honeymoon Lane" (Erlanger, 1st week) booked at \$3.55 for opening, Saturdays, Sundays, getting off to fine start, drawing capacity around \$35,000, and looks like money-getter.

"She's My Baby" (Illinois, 1st week) started last week, popularity drew a rousing capacity lower floor last night, but balcony sales slow. Indications are that this place will do better than the street play. Broadway run. Scale stiff at \$3.85.

American Opera Co. (Studebaker, 1st week)—Opened tonight. "Silver Cord" went out, holding to moderate capacity. Last week engagement estimated around \$60,000.

"Night in Spain" (Four Cohans, 18th week)—Now looks as if the Jolson's for the first time, which is making solid the advance sale \$24,000.

"Africans" (Adelphi, 3d week)—(Continued on page 53)

## L. A. GROSSES

Los Angeles, March 27.

Although the police broke in on the show, "The Captive" led the town in gross \$18,500 at the Mayan in seven performances.

"The Captive" in third week at the Playhouse, got less than \$10,000, while "The Scarlet Woman," in its third week at the Belasco, drew \$15,000.

"Women Go On Forever," second week at the Hollywood Music Box, drew \$15,000. "The Girl Who Went to the Hollywood Playhouse, got about \$6,800 in its fourth week.

In the eighth week at the El Capitan "The Girl Who Went to the Hollywood Playhouse, got about \$6,800 in its fourth week. "The Girl Who Went to the Hollywood Playhouse, got about \$6,800 in its fourth week. "The Girl Who Went to the Hollywood Playhouse, got about \$6,800 in its fourth week.

# B'WAY CONCEDES OVER-SEATED WITH LEGIT THEATRE INCREASE

From One to Eight Houses Continuously Dark—Parties and Cut Rates Necessary to Keep Others Open—Holy Week at Hand

When business bags in Broadway's legit houses reasons are advanced as to the cause. This season has seen from one to eight dark theatres regularly except for a week or two around the mid-year holidays. Some managers complained that there were not enough good plays to go around. Others now say Broadway is over-seated.

That condition is not native to the legitimate field. It has affected picture houses. The increase in theatres along the Rialto has not been accompanied with a proportionate increase in production and there are more play spots on the records this season than last. That explains the condition of over-seating. Not a few theatres are being kept going by unprecedented party and cut-rate ticket activity, else the dark spots would be more numerous.

Again it has been proven that the income tax materially affects the box offices, since there was a slight increase generally last week. Not all shows were ahead of the previous going and that includes several among the leaders. Theatre parties have grown exceptionally and are welcomed other than by the big money show. The week started fairly well but the low level of the season is expected next week (Holy Week).

"The Three Musketeers" took its rank with the musical leaders, bettering \$43,000 for its first full week. That mark means capacity, the Lyric not measuring up to the past week's other houses where the heavyweights are spotted. Last week offered "The Behavior of Mrs. Crane," at Erlanger's, but the show given a lukewarm greeting and has indicated no strength. Takings of about \$7,000 for seven performances. "The Merry Wives of Windsor," at the Knickerbocker, is only in for three weeks; plenty.

**Non-Musicals**  
"The Royal Family," at \$23,000, was distinctly out in front, with "The Bachelor Father" second, again bettering \$20,000. "Trial," Mary Dugan, \$18,000; "Coquette," \$17,000; "Paris Bound," a little less; "Strange Interlude," with the subscriptions, over-jumped to \$15,500; "Our Bitters," \$14,000; "The Silent House," slipped, but very good at \$17,000; "Burlesque," over \$16,000; "Porgy," although leaving, jumped to \$13,000; "The Purdie" claimed about the same; "Excess Baggage," and "The Command to Love" were somewhat better at \$11,000 and \$10,000; "Whispering Friends," \$9,000; "The Queen's Husband," \$8,000; "Shannons of Broadway," \$8,000; "Interference," "And So to the Octopus," "The Great Necker," "Killers" and "The Mystery Man," \$5,000.

**Musicals**  
"Show Boat" appears to have no trouble holding to capacity at \$10,000; "Rosalie," at the 46th St., and two weeks ago, but came back to \$46,000 last week; "Musketeers" is next, and then "Rain or Shine," \$40,000, also a sell-out. "The News," \$39,000, is virtual capacity still; "Fanny Face" climbed a bit to \$32,000; "Manhattan Mary," \$30,000; "Rio Rita," \$29,000, which is not enough, and will leave after another week; "Five O'Clock Girl" claimed \$26,000, and is also reported switching houses or going on tour; "Connecticut Yankee" is strong at \$22,600; "My Maryland" sticks around \$20,000; "Take the Air" claims as much, but is reported considerably less; "Love, Lady," "Golden Dawn" no higher; "The Madcap" maybe \$16,000; "Keep Shuffling" low at \$13,000, but making some money.

Next week's premiere card is even scantier than this week, when only two new shows were offered. "March Hares," revived, will relight the Little, while the American Laboratory theatre (Little) will offer "Martine." "The Wrecker" leaves the Cort this week, house going dark. "The Buzzard" stopped Saturday at the Broadhurst; dark. "The Doctor's Dilemma" winds up at the Guild, which will replace it in the alternate program with "Volpone." April 8, on that date "Diamond Lil" will come to the Royale, now offering "Sh. The Octopus." "The Sellmaster" lasted five days in the Village.

**Premium Tickets**  
The number of agency buys is decreasing, only 20 being listed this week. Several buys expired and one of the recent premiums was added, then only by some agencies. The buys are: "Fanny Face" (Al-

## CHICAGO OPERA DROPS \$60,000 IN 3 STANDS

Seattle, March 27. The Chicago Civic Opera Co.'s three-day engagement here brought a net loss of \$22,000, being one of the most conclusive flops this community has ever witnessed. The fifth Avenue grossed \$43,000 for the three performances, against a guarantee of \$65,000 and expenses, leaving a straight deficit of \$22,000.

The guarantee was subscribed by 100 local business people and when the engagement failed to gross the expected total each guarantor was called upon to contribute pro rata \$220 in order to make payment to the company before it departed for Portland.

Seattle merchants did not relish playing angel for visiting art and it is going to be a tough proposition to promote high-brow attractions in this settlement.

Portland, Ore., March 27. Four performances of Chicago Civic Opera at Auditorium grossed \$42,000. The company is on guarantee of \$52,000, making a net loss of \$17,000. "Aida," "Snow Maiden" and "Il Trovatore," with "The Resurrection" for Saturday matinee, were sung the last three days of last week.

Poorest house was for "Il Trovatore" Saturday night. Engagement was the social affair of the season, especially "Aida," the first night. Thursday, which drew largest house, approximately \$12,000, at hurt the road show. "Broadway" at the Heilig theatre same three days.

Tacoma, Wash., March 27. Chicago Civic Opera Co. grossed but \$41,000 for a loss of \$21,000, flopping after opening day.

## Cast Changes

Paul Parnell has replaced Roy Webb as musical director of "The Connecticut Yankee" at the Vanderbilt. Hammerstein is now stage director, replacing Murray J. Queens.

Rudolf Cameron has gone into "Fanny Face," playing Allen Kearns' role. The latter is with Arons and Freedley's new in New York.

Here's Hays, renamed "And Howe." Conroy replaced Devah Worell in "Rain or Shine" Monday.

(vin), "Manhattan Mary" (Apollo), "The Bachelor Father" (Belasco), "Good News" (Chick's 46th St.), "The Behavior of Mrs. Crane" (Erlanger), "The Five O'Clock Girl" (Forty-fourth St.), "Twelve Thousand" (Garrick), "Rain or Shine" (Garrick), "Our Bitters" (Garrick), "The Three Musketeers" (Lyric), "Rio Rita" (Majestic), "Coquette" (Maxine Elliot), "The Silent House" (Morosco), "Paris Bound" (Music Box), "Rosalie" (New Amsterdam), "Burlesque" (Plymouth), "The Royal Family" (Selwyn), "The Furies" (Shubert), "Connecticut Yankee" (Vanderbilt), "Show Boat" (Ziegfeld).

**Cut Rates**  
The bargain ticket group totaled 32 attractions early this week, including several of the newer shows. The list: "My Maryland" (Jolson), "Take the Air" (Waldorf), "Love, Lady" (Harris), "The Madcap" (Ladies), "Sun Day" (Imperial), "Keep Shuffling" (Daly's), "Yours Truly" (Century), "Jimmie's Wonderful" (Frolie), "Broadway" (Martin Beck), "The Ivory Door" (Hopkins), "And So to Bed" (Elton), "The Queen's Husband" (Playhouse), "The Great Friends" (Hudson), "The Great Love" (Ambassador), "Command to Love" (Longacre), "The Doctor's Dilemma" (Guild), "Twelve Thousand" (Garrick), "Excess Baggage" (Garrick), "Divorce a la Carte" (Biltmore), "Sh. The Octopus" (Royale), "Marriage on Approval" (Edythe Totten), "Cool Robin" (Booth), "A Free Soul" (Klaw), "The Mystery Man" (Rays), "The Wrecker" (Cort), "Her Unborn Child" (Eit-Cort), "The Behavior of Mrs. Crane" (Erlanger's), "The Furies" (Shubert), "Killers" (49th St.), "Dracula" (Fulton), "Still Water" (Village Playhouse).

## MARY WILEY'S \$500

Secures Default Judgment Against Carl Hemmer

Mary Wiley, musical comedy actress, was awarded a \$500 judgment by Justice Genung of the Ninth District Municipal Court yesterday (Tuesday) in an action against Carl Hemmer, musical comedy producer. The judgment was awarded in default when Hemmer failed to answer complaint.

According to complaint, Miss Wiley stated she advanced Hemmer \$500, supposedly as an investment for a new musical which he was to produce, and had been promised a part in it at \$125 a week. When the proposed show failed to materialize Miss Wiley claims to have unsuccessfully made demands upon the producer for the return of her money. She has since been signed for Carroll's forthcoming "Vanities."

Hemmer, formerly dance director for Broadway musicals, invaded producing ranks last season as producer of "Fanny Face."

Miss Wiley was represented in her action by the Paul Turner legal firm.

## MAYFAIR STILL DARK

A theatre within a stone's throw of Broadway still has no takers. It's the Mayfair, which property entails the officers and all now represented by a receiver, W. F. Shanahan.

A big sign out front so far has failed to light up the house.

## "Interference" for Frisco

Los Angeles, March 27. "Interference" closes at the Hollywood Playhouse April 7, going to San Francisco for four weeks April 9, at the Geary.

## BRITISH FILM FIELD

(Continued from page 23)

him back for as many dollars as they won't pay cents now. As happened—Clive Brook, Victor MacLaglen and some others.

**First Aid**  
Most of the picture theatres in town have taken a flop these last two weeks, as usually happens in Lent. Programs are being strengthened to offset this, starting with the "Circus" opening Monday to play five-a-day, opening at 12:30. This is a new departure here, the ordinary time of opening being around 2 o'clock.

Then when one comes in so you'd notice it before around 4 p. m. The Plaza puts in "Gentlemen Prefer Blondes," grabbing all the publicity. Emerson and Anita Loos have got themselves. Tivoli still holds in "The Student Prince" and it looks like staying in Prince and, anyway, no opening date for "Moulin Rouge," which is to follow, can be fixed just yet.

## Well, Old Timer!

Charles Urban is back after clearing up his affairs in America with the intention of remaining here permanently. He is going back into the short film field and is negotiating an affiliation with Ralph Fugh for this purpose.

## Home Office Censorship

Following the "Dawn" incident, the seizure of "Rain or Shine" and the banning by the government and the Board of Censors of the Russian picture "Potemkin," the House of Commons as to the position of the Home Office in regard to the censorship.

Answering Commander Kenworthy, the Home Secretary said he had powers to prevent the importation of any film "injurious to the public interest." The Board of Censors had rejected "Potemkin."

Responsibility for deciding whether a film should come into the country rested with him—Home Secretary, said he had no authority to prevent or permit the entry of any film which rests with the Board of Censors, acting on the advice of his own office's legal department.

## Poverty Row

Just to vent out from Hollywood and other places where they sometimes make pictures, it's little or no use coming here on spec. Many actors and actresses are scouting around in vain for jobs. First, they don't pay that kind of money here yet; second, the conditions of the films will call for most of the salary list. The producing company has got through paying phone figures to phony stars and directors of foreign nations. The budget does not allow them to engage any more foreigners and still qualify for the quota.

So be wise, and get a contract—not a spec ticket. Otherwise, make it a round trip ticket.

# COHAN'S "MALONES" JUMPS \$4,500 TO \$32,000 IN PHILLY B. O. SPURT

Sudden Lenten Prosperity All Around—Arliss Does \$23,000, Topping "Old English" Mark—Bordoni Goes to \$23,000

## BLOCK SPEC BILL BECOMES STATE LAW

Albany, March 27. Although legitimate theatre interests and ticket brokers are said to have opposed the Block bill which provides for the licensing of ticket agencies and bars sidewalk and theatre lobby speculating in tickets, the governor signed the measure yesterday.

Before the legislature closed last week Governor Smith suggested an extra appropriation of \$3,000 be made to the division of license to make the anti-speculator bill effective. Both houses granted the appropriation forthwith. The bill provides against gouging the reselling of tickets to theatres and sporting events. Higher license fees are required from established agencies and there is a fee, too, required from branch offices such as hotel ticket stands.

## PLAYS CLOSING

"One A. M." mystery melodrama by Samuel Shipman and Max Marcin, figured to steer into New York this week, has been withdrawn after recasting and revision. Will make part of next month.

## SHOWS FOR COAST

Los Angeles, March 27. Release theatre here will get "The Spider" and "The Spider" about a month apart. Fred Butler is sponsoring the local presentation of both shows, with "Racket" due to open April 19 and "Spider" following, May 23.

Former show will carry most of the Manhattan cast, while John Halliday will do the "Spider's" title role.

## TWO LEAVE BELLAMYS

Des Moines, March 27. Two members of the Ralph Bellamy Players at the Princess have left the company, Philip Rhodes Thorne and Charles Browne.

Thorne was married in New York about six weeks ago to Francesca Hill, leading woman with William Hodge in "Straight Through the Door."

## DUGGAN WITH DOWLING

Chicago, March 27. Walter S. Duggan, formerly general manager for the Selwyn and in charge of the Selwyn theatres, is now a representative of Eddie Dowling when "Honeymoon Lane" opens at the Erlanger, March 24.

## STOCK MGRS. MEETING

A general meeting of the recently organized Stock Managers' Association has been called for next month.

It is figured to bring out the full strength of that branch of theatricals.

## RAYONNE STOCK

J. J. Leventhal's Rayonne, N. J. opera house stock, has Dagmar Linett, Seth Arnold, Robert Crozier, James McLaglen, Gordon Hamilton, Martin Hicks, Mildred Van Dorn and Nellie Gill.

The stock opened last week.

## Canaan's Summer Stock

Danbury, Conn., March 27. Edwin R. Wolfe has been selected to direct the Putnam Players, who will open a summer stock engagement in New Canaan, Conn., June 1. The company will be under the management of Ruth Putnam Mason.

## Ward Crane Very Ill

Los Angeles, March 20. Ward Crane, stage actor, is seriously ill at Palms Springs, Cal. According to reports, his recovery is doubtful.

Philadelphia, March 27. The slump that has been gripping the legit houses here ever since the Christmas holidays was blown to bits last week—right in the heart of the Lenten season and out of a clear sky.

Of the seven houses open (the Chestnut was dark), five reported grosses better than \$18,000, a record that would be unusual enough even in a holiday week. Three of the five were non-musical. There is just one answer—a great collection of shows.

The leader was George Cohan's "The Merry Malones." This musical started dropping well over \$10,000 after the first three performances, trade improved, and "The Malones" grossed \$27,000. Last week demand was brisker than the first. The figure was between \$31,000 and \$32,000, an increase of \$4,500.

Runner-up was "The Desert Song," Victor Shubert for indefinite run. Week's gross was \$27,000.

Three dramatic attractions were closely bunched, with "Fanny Face," Bordoni, the closest, reporting a larger capacity Lyric, reported getting a slight edge, \$23,000, better than any of its weeks at the Adelphi, but not absolute capacity for the first time.

Most remarkable of all was George Arliss at the Walnut in Winthrop Ames' Merchant of Venice. Grossed \$22,000 and \$23,000. Shakespeare was a smash from Tuesday on. Upstairs was sold out solidly all week, and the two main boxes were sold out of the Walnut lobby. The advance sale for this week was so tremendous that on Saturday it was decided to put in an extra matinee. It looks like a \$25,000 week. Tried to arrange a third week, but the new booking, "The Squall," could not get it. "The Squall" record beat the best "Old English" mark Arliss set up at the Walnut by \$600.

"Road to Rome" opened at the Adelphi, rose critics solidly in favor of the Sherwood piece, and "Rome" caught on from the start. Gross was \$18,500, \$3,500 below capacity, which the management expects to hit this week.

Although Cohan elicited solidly in his own show at the Erlanger, his farce, "The Bachelor Father," was successful at the Broad. A fine Saturday showing, between \$3,500 and \$4,000, pulled up the week's gross to between \$9,000 and \$10,000.

The one flop of the week was "Nightstick," which closed for keeps Saturday night after two weeks. Last week's figure was nearer \$3,000 than \$4,000.

"Within the Law" at the Knickerbocker, "Bottled in Bond," offered by Herman Gantvoort, at the Garrick. The former is for a single week only, and the latter for four.

Next Monday brings three attractions to town, "And Howe," the Arons and Freedley musical, at the Chestnut; "The Squall," at the Walnut; and Robert B. Mantell in Shakespearean repertoire at the Broad.

**Estimates of the Week**  
"The Baby Cyclone" (Broad, 2d week)—Lent the town last week, but not what was expected in business. Grossed around \$9,500 on the week.

"The Desert Song" (Shubert, 2d week)—Aided by plenty of benefits and grossed \$27,000, figured for a run.

"The Merry Malones" (Erlanger, 3d week)—Led the town last week with between \$31,000 and \$32,000, a big gain over first week.

"The Merchant of Venice" (Walnut, 2d week)—Arliss pulled his weight, but the following week this Shakespearean revival was a sensational smash with better than \$22,000.

"Within the Law" (Chestnut, one week)—The following week, with fair advance, house dark last week.

"And Howe" in Monday.

"Bottled in Bond" (Garrick, 1st week)—Grand new comedy opening here for two weeks' stay. "Nightstick" a terrific flop getting under \$4,000 last week.

"Fanny Face" (Adelphi, 2d week)—In first week at this house, after five at Adelphi, Bordoni show got over \$22,000, thanks to larger capacity.

"Road to Rome" (Adelphi, 2d week)—This Jane Cowell vehicle opened strongly with \$15,000 claimed. Also looks set for a run.

"Vanities!" Look Rights Sold. Gene Geiger has acquired the road rights to the current edition of Carl Carroll's "Vanities" for next season.



# Plays Out of Town

## A SINGLE MAN

Los Angeles, March 28.

Fifteen years ago, according to the program at the Vine Street theatre, four young people had a vision. The four young people were Edward Everett Horton, Maude Fulton, Ben Kutcher and W. D. Horton, the quartette now controlling the destinies of said theatre. The vision, the program goes on to say, has been realized by the establishment of a repertory theatre with Edward Horton as star and Miss Fulton as director.

The first production is "A Single Man," by Hubert Henry Davies. Just why they chose as their opening bill a play that was written in 1910 and which even at that time was not regarded as important, is a mystery that will doubtless remain unsolved. Davies, dead since 1917, was a good playwright; "Outcast" and "The Mollusc" were among his works, but "A Single Man" is decidedly in his lesser manner. It is a commonplace little comedy with a theme that was well worn even 17 years ago, built on a formula and departing from that formula not once during the entire evening.

It is about the middle-aged novelist who succumbs to the lure of spring and thinks he has fallen in love with the pretty little flapper next door, when all the time it is his faithful and adoring secretary who really loves. Horton is Robin Worthington, the novelist, and Maude Fulton is Miss Hazeltine, the secretary. All the other stock figures of this type show are present—the coy ingenue, all curls, or-gandie and playfulness; the designing mamma; the scheming vamp who wants the hero; the happily married brother and sister-in-law, of course the old family retainer who gets discreetly drunk on the master's champagne. After the curtain has been up five minutes any member of the audience above the age of seven should be able to predict what's going to happen.

The play originally was set in the country outside London—Davies was English—but for present purposes has been transplanted to Long Island, with some slight consequent awkwardness.

For the acting, Horton is an agreeable comedian, suave, quite charming, and possessed of more talent than this piece requires of him. He manages to make the fellow seem real. From the rest of the cast, with the exception of Mitchell Lockhart, as the bibulous house-

keeper, he gets little assistance. Maude Fulton, director, should not have cast herself as the actress, as the secretary. Miss Fulton is a comedienne—she should never be brave and wistful. Rest of the company give stock performances of stock characters. There is an attractive but not sensational set by Ben Kutcher. An inexcusably unprofessional trick is the introduction of soft music from the orchestra pit as the novelist and the secretary clinch in the big scene.

For the sake of the record it must be added that the capacity first night audience hugged play and actors rapturously to its collective bosom.

## JUNGLE FEVER

Cleveland, March 28.

Phyllis Paige and Chelle Janis, described as musical comedy dancers and reported by others to be stenographers. But before long they by Horace Liveright, the other by a theatrical firm, did not do so well with their first production, "Jungle Fever," which had its premiere at the Colonial last week.

The piece is said to have been popular in England for three years, but that may be an exaggeration. It is hokey in the Elinor Glyn style, about an Englishwoman who finds herself in a lonely Borneo shack with a drunken white man, a scholar, a God-awfully virtuous Indian prince.

The white man insults her, or she figures it out that way, and slaps him. But before long what is described as the fever bird nips her. In other words, tropical night warms her blood. She plants her self a bush and waits for the attention of the Oxford Indian.

He loves her, it seems, too much for that, and holds out with quivering Indian fingers. She feels different about it, and leaves bad Borneo for the sweet security of England.

This extremely hectic tale is told with considerable zoological accompaniment. Great snakes peer through the chinks, and a character is killed by one, though there is a case of whiffy in the cabin.

An orang outang enters and is at the point of carrying off the heroine when the Indian shoots the animal. Outside the fever birds make moan. It is amateurishly written, or, rather, amateurishly over-written. Nothing for a first-class theatre.

## A MAN'S MAN

Associate Players (stock) in comedy drama by William Jule, staged by William Jule. At National, Chicago, week March 11.

Edna Mae	Virginia Zolman
Edna Mae	Frances Jean Robertson
Hazel Williams	Harvey
Edna Mae	Perry Crandall
Barrett Blackstone	Frank E. Ross
Barrett Blackstone	William Jule
Mabel Plant	Mildred June
Joe Plant	Duke Watson
Marjorie Tuttle	Folly Osgood
Wes Brown	Courtney Campbell

Associate Players, Inc., have been lodged in the National, small neighborhood house, for 41 weeks. They are the only representatives of drama in the loop, holding fourth in a district where "Lightnin'" and "The Old Soak" may be presented as the ultimate in play-writing.

Main floor tickets sell for 75c. evenings, but by clipping a coupon from the "Southtown Economist," local weekly, one may get three for the price of two.

"A Man's Man" is extensively billed in the neighborhood as a "Broadway Shocker," a "sizzler" and "a spade as a spade." It is not really a Broadway play, but it is not Broadway. Patrick Kearney, the author, dramatized "An American Tragedy."

A wife married one year to a \$30 clerk gets annoyed at it all and breaks out with picture ambitions. Hubby has a five-foot shelf and several correspondence courses. His credit is loyal, ambitious chump. On the night of their wedding anniversary he stages a party and invites a slicker from the Film Co., who is going to get him into the big film. The big film man likes his friend's wife. He eventually makes a bargain with her whereby she will give him all the loving he needs in exchange for being railroaded into pictures.

Hubby comes home one night and laughingly tells the wife he hears

that his film friend is kidding a married dame along about getting her into pictures, which is pretty funny considering the guy is a shipping clerk for the Wonder Co. Later the fellow blows in and demands another payment from hubby for the Elke initiation fee. Unable to get it, he turns sore and admits he's been pocketing the previous payments; also he brags he's been playing around with the wife. Hubby tries to kill the slicker, but is beaten up in the attempt. He decides to walk out on his wife, but finally realizes he's too much of a chump to even do that. It ends with the husband planning to have a son and put him through college as realization of his own ambitions, and the wife planning a stage career for a contemplated daughter.

Acted with the customary ability of week-to-week stock players, this "sizzler" had the house constantly roaring with laughter. That wasn't the idea at times but as long as there's some reaction, no squawk. Living room of an apartment only got and a strong recommendation for it.

Percy Crandall, as the husband, converted most of his drama into comedy, but realized a local hit. Charlie Groff, the slicker, seems the most seasonal player, and Frances Jean Robertson, the wife, is a capable stock actress. Others were sufficient.

Horace Slatore is manager of the company. He knows how to get by on the minimum.

## Straight Thru the Door

Chicago, March 19.

Lee Shubert presents Wm. Hodge in a three-act comedy mystery, written and staged by Hodge. At the Princess, Chicago, March 19.

Dugene Thomas	Wm. Hodge
Anna Abatello	Helen Holmes
John Witherspoon	Edward Cooper
Marlin Rollins	Wm. Cullen
Amy Thomas	Fay Ball
Eugene Thomas, Jr.	Paul Jacchia
Wm. Hodge	Emil Hoch
Wm. Hodge	Jack Connolly
Arnold	Pat Kearney
Bushner	

Wm. Hodge has another comedy of good road show quality. Just made grade for metropolitan appeal. His chances of sticking here for a short run are helped by a \$2.75 top.

The veteran road actor has written an appealing comedy, showing the predicaments and difficulties encountered by the family and those doing construction. A femme interior decorator is on the make for Hodge, and the architect is after Hodge's wife. When a contractor brings up the affair between the actor's wife and the architect Hodge, in the presence of witnesses, threatens murder if the contractor ever mentions it again. Mysterious murder of the contractor at the end of the first act starts the who-did-it angle. Hodge is accused but finally proves

it was the architect. Reason: the contractor wanted to have Hodge found guilty, thus making his conquest of the actor's wife easier. A sap detective is brought in for extra comedy, and Hodge holds the laughs up in the second act.

Third act solves the mystery and finishes with reconciliation of the actor and his wife. Hodge never lets the theme become serious, relieving all otherwise heavy spots with a cynically humorous line of comment. He's a natural in his part and consistently effective.

Carol Perrin, the wife, has little to do but is all right. Helen Williams, as the interior decorator, was outstanding, and Edward Cooper just fair as the architect. Others were sufficient for this type of production.

The \$2.75 should induce some business.

## JOLSON'S CHI. WEEKS

(Continued from page 51)

Upstairs sales solid and but few empty seats on lower floor at all performance, showing off upward of \$20,000, stronger than picked when booked. Has made several big splurges in newspaper ad copy.

"Excess Baggage" (Harris, 5th week). Has clicked beyond question racing ahead of the Broadway business and figure to last at high mark until Memorial Day. Arranged in expense to make a substantial clean-up, with nothing in sight to disturb the average \$15,000, if not little higher, weekly gross.

"Good News" (Selwyn, 4th week). Another solid capacity week, with advance sales holding strong. Thursday matinee, only performance that went slow at start, now a sell-out, giving the full week's gross just over \$28,000. "Speed" situation straightening itself out.

"Wooden Kimono" (Cort, 7th week). Keeps pegging along at an average \$9,000, showing only variation in the early part of week. Matinee could be stronger.

"The Constant Wife" (Harris, 14th week). Nothing seems to be able to stop the downward trend, only making sure that the engagement was unwisely stretched out. Will stick until Easter when Mary Boland's new play comes. Didn't figure stronger than \$11,600.

"Desert Song" (Great Northern, 30th week). Taking a downward leap, but can be considered excellent at \$18,000, and has plenty of records behind it.

"The Letter" (Olympic, 5th week). Moving slowly and seems to have its only draw in the star's (Katharine Cornell) local following, which is good enough for \$11,000.

"Straight Thru the Door" (Princess, 2d week). Nothing spirited about the sales. Opening night heavy "paper" audience. Hard to figure stronger than \$8,000.

"Diplomacy" (Blackstone, 2d and final week)—Looks as if \$60,000 total gross will be secured if not trifling higher. Scaled high with \$4.40 seats also in balcony. Hotels cleaning up on this one.

## Shuberts' Brief on

### Divisibility Copyright

Washington, March 27.

Following the meeting of the legitimate managers set to express their opposition to the Vestal divisibility copyright bill, a meeting during which the original position was reversed, a scheduled hearing before the House Patents Committee here was cancelled.

Those responsible for the request to the committee for the hearing failed to advise that same coming of their desire to call off the proceedings. The body met with no witnesses present.

Lee Shubert has since filed a brief, prepared by his legal counsel. A hearing on the American Society bill to repeal the mechanical reproduction clause including the two-cent royalty rate is scheduled for Tuesday, April 3.

## REALTOR'S STOCK FLIER

Dan A. Kundle, Newark, N. J., real estate man, has taken over the Washington, Chester, Pa., on a five-year lease and is installing a stock company.

THE HIT OF HITS with "GOOD NEWS" at the SELWYN THEATRE CHICAGO



ABE LYMAN and His Brunswick Recording Orchestra

# NOTICE

All persons, firms and corporations in the amusement business are hereby notified that any attempt to utilize any scene possessing literary quality or novelty or any of the dramatic incidents of the play "THE BACHELOR FATHER," in motion pictures or otherwise, whether in combination with other stories or scenarios utilized in motion pictures or otherwise will be fully prosecuted for such act.

Notice of the right to protect such aforesaid scenes and dramatic incidents is hereby given by reference to the decision of the Circuit Court of Appeals of the United States, Second Circuit, decided January 13, 1914, in the case of CHAPPELL & CO., LTD., ET AL. vs. FIELDS ET AL.

Further notice is hereby given of the rights and remedies contained in the Copyright Law of the United States of America, being the Act of March 4, 1909, as amended by the Acts of August 24, 1912, March 12, 1913, March 28, 1914 and July 3, 1926.

Dated: New York, N. Y.,

March 23, 1928.

(Signed) David Belasco

(Signed) Edward Childs Carpenter

## MADelyn KILLEEN

"VARIETY" in reviewing last week's show at the Sunford Theatre, Newark, said: "Next comes Madelyn Killeen, billed at the top. This girl is the best dancing comedienne we have ever seen. She has class, a real sense of comic values, and can both dance and sing. She comes to stop the show. A sure bet for musical comedy."

Direction  
RALPH G. FARNUM  
1560 BROADWAY  
Bryant 5474-5475

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## Radio Rambles

By Abel

From Toronto

From a Toronto station the Tip Top Tailors were strutting their stuff way past midnight Monday with a well-balanced variety program. A novelty stunt to fetch returns from the provinces is the offer of a free pair of pants to the first wire or telephone call received from the respective provinces. Numbers are dedicated to each province, and it is only after the title and territory are announced that aspirants to a free pair of breeches can start the wires burning. Not only serving the purpose of maintaining circulation interest in this wise, the stunt must keep plenty of Canadians up late. The Tip Top Tailors are Canadian chain store outfitters, from announcement.

Village Nuts

The accordion seems to be a popular late-hour broadcasting instrument, probably as the nearest approach to full orchestral transmission, i. e., with the exception of phonograph recordings. Not only on the Tip Top program, but from WMSC and through WAAAT, where the Nut Club of the Grove St. Restaurant in Greenwich Village makes whoopee, were the accordions heard. That Nut Club is well named. You can hear those kids in the Village hideaway cutting up until 2 a. m., when the broadcast ceases. It seems the talent is impromptu and ad lib. The whole gang joins in for vocal choruses, and the laughter and merriment is clearly heard as the undertone accompanying whatever is being sent out. That Nut Club and WAAAT, the Jersey station's manner of pacing

it, exceeds the torridity of WIIN in its palmist days.

Double Friday Night

WGSS took on the Newspaper Women's Ball at the Ritz-Carlton, New York, Friday night and, from the station's viewpoint, handled it very well. However, the flowing tones of the feminine voices into the microphone carried the same intonations always reminiscent of girls telling bedtime stories—a little of it goes a long way. From the radio standpoint, highlight of the broadcast was the quality of dance music Maricle's orchestra was dispensing.

The same night and during the same hours WMCA was taking care of the Paramount ball at the Astor. More action than at the Ritz, with various masters of ceremonies introducing the acts for the stage show. Notably Joe Laurie, Jr., and Jim Barton. Latter educated the listeners in that he has a voice and can sell a pop song with the best of 'em.

Judge Hartman's Benefit

As Arnold Johnson and his smart dandies from the Park Central were winding up through WEAF the rousing applause at the Israel Orphan Asylum's benefit at Madison Square Garden percolated through the receiver via WJL.

Judge Gustave Hartman assembled a truly unusual show, and while his wisdom for future annual benefit in broadcasting the function is open to question, no question but that it was a whole of an entertainment. The talent played like a Who's Who, and everything looked like a "hell" over and Jack Pearl pulled one that wasn't so forte for microphone transmission.

Dealer Likes Himself

Harold E. Sugarman, Hoboken Victor dealer, plugs himself in grandiose manner through broadcasting via WAAAT Orthophonic Victor recordings of symphony waltzes. To one tuning in in the midst of it, the symphonic beauty of the radiocast orchestra commands utmost respect and fullest attention, and not until the end of it all is one apprised it's a broadcasting of "canned" music, so glib has been the manner of presentation. Presumably this information is announced at the start of the Sugarman hour or half hour.

A Sorry Broadcast

One of the sorriest broadcasts was the Actors' Fund of America benefit show via WJZ Sunday evening. So poor was the prepared program that the National Broadcasting Co., in anticipation of some dire result, had an alternate program in readiness.

Whether it was the sequences of talent, or the microphonic transmission, the results would have been happier had the show been aired from a theatre stage simultaneous with performing to an audience.

The NBC donated the facilities and an orchestra, and the Eskimo Pie Corp. paid the Actors' Fund \$10,000 in return for which the "name" talent such as Mrs. Flske, Laurette Taylor, Eva Le Gallienne and others contributed their services gratis. Stanley Howe, a promoter, handled the show.

From WAAAT, Lou Stebner, assisted by Phyllis Carroll at the piano, clicked with character song interpretations. Stebner goes in for fear jokers and suggests recording and stage potentialities.

Week-end Stuff  
Week-end dandipation of note in-

## Ending Discrimination

The long nursed grievances against a recording executive of the National Broadcasting Co. are coming to a head through the concentrated complaints against this program official's alleged discrimination and strong prejudices.

These have interfered with future bookings by some of radio's best known favorites, whose standing antedates the regime of this radio executive. A transfer of this official to another department is impending.

## 550 STATIONS FOR ALL U. S. UNDER LAW

Radio Bill Goes to Coolidge for Signature—Will Silence 130 Stations

Washington, March 27.

The bill, and conference report, continuing the radio commission passed the Senate and is now awaiting the signature of President Coolidge to make it law.

Broadcasters, particularly of commercial entertainment stations, have fought the bill throughout the session, claiming the allocation of wave lengths under a state and population policy would ruin them. These interests are credited with the added provision which makes it possible for another section to be assigned a wave length if no application is received from the right-ful sector.

Bill as finally adopted continues the commission for one year from March 14 last with a proviso that at the end of the period the commissioners all shall cease to serve and that a new group shall be appointed to act as a part-time body to settle disputes the Department of Commerce, which will then take control, cannot iron out.

Licenses for entertainment stations are arbitrarily set for three months only. If President Coolidge follows his usual procedure he will take no action on the bill before receiving a report from the Department of Commerce and the Radio Commission.

Commissioner Caldwell was charged with working against the bill in Congress by Senator Dill. Mr. Caldwell is quoted as stating before the passage of the bill that its enactment will mean the silencing of more than 100 stations and that under the law not more than 550 stations can ever be licensed, whereas there are now 680 broadcasters on the air. New law is described as limiting 110 stations to each of the five zones, with the total power for all stations in one zone held to 100,000 watts.

clude Mel Craig and his Spanish Grillers from the Spanish Grill of the Leverich Towers Hotel, Brooklyn (by the third or fourth announcement one begins to suspect that Mel Craig and his Spanish Grillers hold forth in a Spanish Grill). The hotel's own: WLTH labels itself "the voice of Brooklyn."

Al Lynn, from a Chinese restaurant in Brooklyn, through WABC, featured a pleasing waltz medley including "Sweetheart of Sigma Chi" and some Victor Herbert classics.

From WLTH, the Southampton Orchestra, Duke Yerman, via WMCA; Billy Wynne from the Moulin Rouge, Brooklyn, through WLTH, and the Rainbow Inn Orchestra on WMCA also clicked.

Al Duke, on WPEH, did a Scotch ditty closing with a hotter pop specialty to self-accompaniment. Earlier in the day, WABC transmitted the musical program of the Colony theatre, and the Jospe Woodwind Ensemble, distinguished musical feature of WJZ, were heard to good effect. The Emerson Elevators on the Columbia network also scored with their varied program.

## NTG'S ANNOUNCING WAY

The following style of announcing by N. T. G. over WIIN heard the other evening. "I'm going to do 15 minutes of Kipling recitations, whether you like it or not."

## 2ND NATIONAL RADIO CONTEST FOR AMATEURS

The second national radio audition competition for amateur singers sponsored by the Atwater Kent Foundation of Philadelphia gets under way in late summer with the inception of the local competitions, to be followed by state contests in October, district auditions in November and the finals in New York in December.

The district divisions number five, centered in New York, Chicago, Atlanta, Dallas and San Francisco, embracing the relative territories adjacent.

A total of \$17,000 in cash awards and free tuitions to the successful entrants are the prizes, the first being \$5,000 and two years' tuition and a gold decoration; second, \$2,000 and one year's musical tuition; third prize, \$1,000 and one year; fourth and fifth, \$600 and \$250.

The winners of last December's first were signed by Arthur Hammarstein for his "Golden Dawn" operetta.

Atwater Kent is a radio manufacturer and philanthropist who endows funds for musical advancement.

## Radio Showman for Shows

Under the impression that the public is surfeited with music on the radio, the J. H. Cross advertising agency, which handles "Culler's," "True Stories," "Woman's Home Companion" and "American Magazine" on the air, through a special radio showman, is concentrating on that type of program. William M. Sweet, formerly of the Washington "Times" and "Herald" and U. P.'s London correspondent for a time, heads that department.

The periodicals, along with the Soconyans and the Eveready Hour, are the sole talking feature among the radio commercials. The N. B. C. has three "sustaining" programs that are talkers, such as Great Moments in History, the O. Henry and Biblical dramatizations.

The Cross agency, through Sweet, states it has been attracting Broadway professionals to the microphone for this form of radio presentation.

## Bankers' Hour

Halsey, Stuart & Co. take to radio for a banking investment exploitation campaign starting in April on the National Broadcasting Co. system.

Halsey, Stuart & Co. Hour will ballyhoo its investment service, but will not directly endeavor to plug any definite stocks or bonds.

LONDON-PARIS-BRUXELLES

MADRID-BERLIN-GENEVA-LUGANO

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HARL SMITH'S

Lido Venice Orchestra

A PAUL SPECHT UNIT

Nothing "sweeter" in Dance Music

Now at BLOSSOM HEATH

St. Clair Shores, Detroit, Mich.

## WEBB, CHICAGO BOOTLEGGING MUSIC

Hearst-Controlled Station Using Anonymous Bands Under Remote Control

Chicago, March 27. Unable to broadcast local dance music, station WEBB, operated jointly by the "Herald Examiner" and Edgewater Beach hotel, has been using "ghost" dance programs originating in New York and clipping any announcement identifying them as eastern programs.

WEBB is on the Chicago Federation of Musicians' unfair list, having refused to employ a 10-piece orchestra for exclusive studio broadcasting. Any station in Chicago broadcasting music from a local theatre, ballroom or cafe must have an additional studio band on the payroll.

Only two major stations refused to hire studio musicians—WEBB and KYW, both partially controlled by Hearst papers. Neither has been broadcasting local dance music.

Announcement accompanying the WEBB "ghost" music is as follows: "The 'Herald Examiner' presents some dance music from WEBB, Edgewater Beach hotel station, Chicago." Name of the orchestra or its location is not revealed before or after the program, but it was recognized as the B. A. Rolfe orchestra broadcasting over the NBC chain from New York.

James J. Petrillo, president of the Chicago Federation of Musicians, stated immediate action will be taken to stop this anonymous music. The present union ruling does classify chain broadcasting as remote control, but was formed under the assumption all chain programs would be identified as such.

## MONTANA Uses Exclusively BACON and DAY "SILVER BELL" BANJOS

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Music Editor, "Variety"  
With an Introduction by  
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Special Feature by IRENE JUNG, Organist of the Washington, D. C. College of Music, on the Wurlitzer, Station WTTF, April 11, at 10:30 P. M.

Published by

MAURICE HELFAND CO.

116 WEST BROADWAY NEW YORK CITY

# Inside Stuff—Music

## After Publishing Combination

The Walter Douglas music publishing enterprise is in the wind again. If a famous hit composer can be influenced to affix his John Henry, the organization is practically set to include an equally famed lyric writer and a well-known professional manager in the new combination.

## Jack Hylton's Loyal Leader

It was through Ray Starita, a Boston boy and Jack Hylton's orchestra leader at the Hotel Piccadilly, London, that Hylton discovered an attempt had been made to cop his band. That came out in the slander action Hylton brought against Edward Harris, the Piccadilly's board chairman, as previously reported in Variety. Hylton was awarded \$250 damages with cost, and permission for Harris to appeal was denied by the English high court.

Hylton had furnished the Piccadilly with the band. At the trial Harris alleged Hylton had threatened to withdraw it without notice. This Hylton denied.

When the directors of the hotel sent for Starita, they attempted to induce him to secede from Hylton, and it was testified that Harris then said of Hylton:

"He has been deceiving you. He is not honest and we can prove it." It was upon that statement Hylton started his slander action, announcing he did not care for the money damage but wanted vindication. Starita is working in London by virtue of a Labor Permit procured for him by Hylton.

## Several Song Writing Manuals

A flock of songwriting manuals is flooding the market, close on the heels of Robbins Music Corporation's publication of their "Inside Stuff on How to Write Popular Songs" by Abel Green.

Berlin, Inc. is publishing a book titled "How to Write a Popular Song," by Irving Berlin, with the aid of a ghost writer, De Sylva, Brown & Henderson, under the title Debrahen Co., has issued a similar themed manual as a mail-order venture under Danny Winkler's direction, the music executive making it a personal proposition on his own.

Jack Mills, Inc., through its subsidiary, Gotham Music Service, is issuing "The Art of Song Writing" by Al Dubin, songsmith who conducted a mail order song instruction school. His "lessons" are being assembled for publication of folio form.

## Albert's Cute Theatre in Sydney

Replete with every detail and appearance of a commercial cinema palace, the 45-seat Boomerang playhouse, a drawing room type picture theatre, in the home of Alex Albert, of the Frank Albert Co., Australian music publishers, opened recently at the Albert palace in Sydney. "Sunrise" was the opening feature, the music publisher printing up a special program for the occasion, attended by Australian picture men.

The Boomerang harmonica is an Antipodes standard, founded by Frank Albert, hence the name of the private auditorium which is equipped with a complete miniature stage, two C. & W. projection machines, a dimmer system rivaled only by the big St. James' theatre in Sydney, and a complete lighting system.

Albert, Australian agent for practically every American music publisher of importance, built his miniature playhouse beneath the great Spanish hacienda on the harbor-front of the Albert home. Albert now regards his little theatre with fonder favor than the three specially designed Rolls-Royces and two speedboats which have been his hobbies.

## Classical Organist in "Who's Who"

Bill Bennett, solo organist at the Lubliner & Trinz Belpark, Chicago, is one of the few local organists sticking to classical music and clocking with it. Bennett was listed in the last compilation of "Who's Who in Music."

## German Disk Exports Jumped 65 Pct. Last Year

Washington, March 27. Value of Germany's exports of phonograph disks jumped 65 per cent in 1927 over the preceding year, reports Commercial Attache F. W. Allport, Berlin, to the Department of Commerce.

Value in 1926 was close to 5,555,000 marks with jump for 1927 recorded at 9,765,000 marks. (Mark is worth \$0.23). Number of records German made totaled 7,120,759 for 1927 as against 4,261,446 for 1926.

Though widely sold throughout Europe few reach the U. S., adds the report.

## Silton's Prize Slogan

Los Angeles, March 27. Eddie Silton, Hollywood picture agent, carried off first prize, baby grand piano, for supplying the best slogan in the Huston Ray-Pantages theatre music contest.

Silton's epigram was "Music is healing, inspiring—a good food for my soul—music helps me to live a greater life."

A local music company donated the piano.

## Feist's New Prof. Address

Feist's has leased 9,000 square feet of floor space for its new professional studios at 50th street and Broadway, on the southwest corner. It is a new structure now being remodeled, Feist taking possession Oct. 1.

The Feist business offices remain downtown at 235 West 40th street in the Feist building as heretofore. Larger quarters have become necessary for the professional offices.

## Organ and Violins

Chicago, March 27. As a musical feature of the Chicago premiere of Mary Pickford's "My Best Girl" at the United Artists theatre, Henry Francis Parks played an organ solo with three violin accompanists grouped about the console.

## "Amer. Mercury" Pan

The April "American Mercury," in its book reviews column, tersely disparages "Inside Stuff on How to Write Popular Songs" by Abel Green, and published by Paul Whiteman Publications, with the following comment:

"The title here is somewhat misleading. Mr. Green offers no instructions of any value to the aspirant who yearns to write another 'Yes, We Have No Bananas,' and his advice about 'marketing songs' is limited to the hint that it may be well to offer a share of the prospective royalties to 'some friendly jazz band leader or broadcasting station manager.'"

"But his little book is vastly amusing, nonetheless, if only for the astonishing English in which it is written. That English is the dialect developed by the staff of Variety, the theatrical magazine. Mr. Green is a member of it."

"Paul Whiteman, in an introduction, writes in almost the same way."

"Altogether, a curious contribution to Americana."

## BUT 15 OVERTURES FOR B'WAY'S DE LUXES

There are only about 15 overtures in regular use among the big picture houses on Broadway.

De luxe maestros are prone to rotate their selections among overtures familiar to the public and sure-fire rather than experiment with new ones which often flop.

It is estimated that the "Overture of 1912" has been played by the Rivoli, Rialto, Strand, Capitol, Roxy and Paramount about 50 times within the last four years. "Marche Slav" is another frequent repeater, with "Orpheus" and "Morning, Noon and Night in Vienna" used often and widely employed.

## "Rain's" Suit's Inside

The inception of the copyright infringement suit by Leo Feist, publisher of "Rain, Rain, Rain," against the Robbins Music Corp. and Eugene Ford, publishers and author of "Rain," another song, is said to have been precipitated by a feud between Arthur Swanstrom and Carey Morgan with Ned Wayburn. Swanstrom and Morgan authored the Feist song, "Rain, Rain, Rain," which was thrown out of a Wayburn flash act by the producer following a row with the song writers. Wayburn then commissioned Eugene Ford, one of his staging assistants, to create a number for the "rain" situation. In that wise the Robbins song stepped out as a sizeable song hit.

An infringement of the bass is alleged, paralleling the famous "Dardanella" lawsuit, and not of musical theme or song character.

Feist is understood to have been reluctant to sue excepting on Swanstrom and Morgan's insistence to retaliate against Wayburn, who, they figured, had some of the money to the Robbins song publication. According to the dope, when Swanstrom and Morgan insisted they had cause for complaint and asked that Feist reassign the "Rain, Rain, Rain" song copyright back to them as authors, and that they would successfully bring all expenses of litigation, Feist's decided to sue Robbins for an injunction and royalty accounting through Gilbert & Gilbert.

Robbins, through Miller & Miller, denies generally.

## HERE AND THERE

Frank Hanson is now feature organist at the Liberty, Rochester.

Clarence Gaskell has written "The Strange Interlude" song.

After a 29-week stay at the Merrick, Jamaica, Long Island, Howard Emerson and his orchestra open April 1 at the Rivoli, Baltimore, for four weeks with an option.

Sven and Eugene Von Hallberg, heading their trio, play at Sardi's for luncheon and dinner. Piano and guitar team of brothers perform at the top of the upstairs room, augmented by a violin for the evening sessions.

# Disk Reviews

## By Abel

### Ted Lewis

Criticism of the contemporary songwriters that dearth of quality songs is forcing the recording artists to revive the "old boys" is substantiated by Ted Lewis's new versions of "The Sweetheart of Sigma Chi" and "Good Night, Beulah," the former the campus favorite and the latter based on the "taps" bugle call notes. Lewis vocalizes as per usual in tragic-jazz fashion. It's Columbia No. 296.

### Nat Shilkret-Johnny Hamp

Good balance in the Nat Shilkret orchestrations is displayed in their conceptions of "Little Mother" (Mutterchen), the waltz theme of "Four Sons," with which is coupled "Without You, Sweetheart," a fox-trot. Johnny Hamp contributes vocally. Shilkret doing "The Beggar," another picture theme song, looked up with Paramount's "Secret Hour," has Johnny Hamp's Kentucky Serenade back-up on artists offering "The Sunrise," a distinctive fox-trot. Harold Lambert and Joe Cassidy do the vocals.

### Helen Morgan

This marks the organ and "Show Boat" songstress' debut on the disks either as an exclusive Victor artist or otherwise. Miss Morgan evidences inexperience in the selection of the usual obvious shortcomings of maiden releases, including in this instance that of nervousness. As a result her versions of "Can't Help Lovin' Dat Man" and "Bill from the Ziegfeld musical are done in shrill, raspy voice as though not sufficiently rested from previous night's work in show and nite club.

### Frankie Trumbauer

This crack instrumentalist with his own recording unit, has made a pair of spirited fox-trots in "Mississippi Mud," a Whiteman orchestral creation, and "There'll Come a Time." Hot and danceable. It's an Okeh.

### Waring-Troubadours

Waring's Pennsylvanians handle the waltz, "Together," with Tom Waring on the vocal refrain, and The Troubadours, a Victor stock unit, do "The Blue Bird" and "Night Like This," a melody 4-4; Elliott Shaw is the refrainist.

### Paul Whiteman

"Mississippi Mud" and "From Monday On" are Bing Crosby and Harry Barris compositions, the writers being members of the Paul Whiteman Rhythm Boys. The ditties are written in the same zippy, al fresco fashion, replete with futuristic jazzlike and syncopated tricks.

### Irving Aaronson

"Let's Misbehave," that classic of continental vocal ditties by Cole Porter, which Irving Aaronson and his Commanders, popularized at the Ambassadors, Paris, last summer and brought them to the States to America, is now a feature of the new Irene Bordoni musical, "Paris." The very frankness of the "Let's Misbehave" takes away the curse off it for its price, so that the audience's reaction thereafter resolves itself down into a personal interpretation. It is dependent on one's own imagination. As Aaronson and his Commanders handle it, with Phil Saxe whamming 'em on the vocal refrain, it comes a classic recording and should sell well.

### Four Aristocrats—Harold Leonard

The novelty Four Aristocrats, variety singing instrumentalists, handle "Our Bungalow of Dreams," although the punch of this disk is Harold Leonard and his orchestra's brilliant orchestration of "Blue Baby (Why Are You Blue?)," a belated release. Leonard canned the number last fall when he was still at the Waldorf-Astoria, the tune being held back for some reason. Leonard's own fiddle in the orchestration is the first time in high light. Frank Harris does the vocal chorus. Columbia No. 1273.

### Kitty O'Connor

Kitty O'Connor, the girl barytone of Columbia records, who came to attention in "Take the Air," has her two song hits backed up on No. 1293, "Lullaby" and "We'll Have a New Home" (in the Morning). As the songs, the latter incidentally the number written especially for the late Florence Mills.

### Will Fyffe

Scotch comedians, like some brands of Scotch beverage, are a matter of taste, but here's one, Will Fyffe, who makes you like him despite your own better than any other Scotchman. "The Centenarian" and "The Gamekeeper" are the selections, in the former of which he loses none of the vigor of his young wife, 86 when she died; but

Fyffe adds, the baby will be a comfort to him in his old age.

### Pauline Alpert

This jazz pianiste shows something new with her trick conceptions of "Doll Dance" and "Dance, Tambourine," selling them in great style with showmanly changes of pace. Victor No. 21252.

### Frankie Masters—Jack Crawford

These two popular Chicago maestros are backed up with a pair of masterpieces, not hits. Masters handles "Everywhere You Go," a certain hit potentiality; also vocalizing the refrain; and "Beautiful" is the garden of Crawford's musical theme. Good dance record; Victor 21217.

### Jack Stillman

Unusual waltzes, assisted by The Rollickers on the vocal end, "Japan" and "When Love Comes Stealing," are the numbers and very worthy.

## Whiteman-Busse Split

After many years' association Henry Busse ceased to be assistant conductor of Paul Whiteman's orchestra and will not be associated with Whiteman after September when his contract expires. Busse, for long Whiteman's protegee, would not conform with regulations, holding up recordings, recording dates, this leading to the break which the trumpet player precipitated.

Whiteman's fatherly interest in Busse is well known. The trumpeter, contracted at \$250 a week, was saved from the Alhambra Club and other "hot" spots by Whiteman, and seasonally was presented with a new motor by his patron, besides many other courtesies.

What Busse will do is not known; probably heading his own band.

## Whiteman's New Jazz

### Symphony on Radio

Paul Whiteman will give at least one Carnegie Hall concert recital this spring before sailing for Europe, under the charity auspices of the United Hospital Fund.

Whiteman has a new jazz symphony which the maestro deems far in advance of Gershwin's "Rhapsody in Blue." Percy Grofe composed it, as yet untitled.

As part of a good-will stunt, an after-midnight broadcast some Saturday night is being arranged. Part of that plan is to perform the symphony and offer a prize for a suitable title.

With Whiteman's Columbia recording contract, the orchestra will do more radio broadcasting in view of Columbia's affiliation with the WOR network.

## Schertzinger's Complaint

Los Angeles, March 27. Victor Schertzinger, film director, who wrote the song "Marcheta," won the first round in his suit against the John Franklin Music Company for additional royalty.

Superior Judge Leon Yankwich overruled a demurrer of the defendants alleging Schertzinger's complaint was insufficient and ordered the concern to file an answer to the charges. Schertzinger claims he has been paid only \$4,000 and that the music concern had refused to give him an account of all the sales and profits on the song.

## BARRETT'S SUMMER PLACES

Hughie Barrett and his orchestra, at the Seneca Hotel, Rochester, return to the Thousand Islands July-August, at the Country Club. Barrett for June will be at the Sanderson outside of Pittsburgh. He is now an exclusive Columbia artist.

## DANCE INTERMISSION FILM

Detroit, March 27. Graystone, one of the larger ballrooms here, provides a two-reel film comedy during intermission nightly. The picture is projected onto a screen above the band, while the hoofing flaps and saps stand around or sit on the floor.

### Organist; Film Producer

Los Angeles, March 27. C. Sharpe Minor, former Chicago picture house organist, is here to produce a series of short colored subjects, he says, with the themes of classical musical scores for story text.



## Lithographer Blames Poor Carnival Biz for Flop

Karl Noll, Czech picture actor,  
died at Prague.

## VARIETY'S CHICAGO OFFICE

HAL HALPERIN in Charge  
Woods Bldg., Suite 604  
Phones: Central 0644-4401

## CHICAGO

Professionals have the free use of Variety's Chicago Office. All correspondence should be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Any doubt that vaudeville is passing is quickly dispelled by looking at the shows at the American. It is not only passing but just about passing out.

In days gone by the American was considered a model vaudeville business. Now a not too choosy crowd from a gradually deteriorating neighborhood goes there to see pictures and occasionally stays for the vaudeville.

Better class patronage now hies itself to the Senate, modern presentation house, just a short distance away. But as long as the American sticks to its 35c. top, it will, probably, continue to operate and pay salaries after they have been properly sliced by "Kut" Kahl.

That vaudeville and the way it is presented is surely going into the discard is not revealed necessarily by the acts but by the laxity of house management, both back and front. Little imperfections in staging and production, endless little details and rugged edges that are tolerated, rather than rectified.

Small and medium-sized vaudeville is growing lethargic. It is in an inextricable rut of mediocrity. It lacks co-operation from good producers, costumers, routiners, and agents. And the sad part of it is that vaudeville does not accept it has lost all the old pride, and it's slipping, slipping fast.

The acts ranged from fair to good, yet they all left something wanting. There were Jack and Rita LaPearl, a man and woman doing a typically vaude rubic act. He was proposing out of a book. She, wide-eyed, listened, and then she said: "Then came a Dutchy looking wedding gown, and more vaudeville gags. Oh, such obvious vaudeville! But, a nice little laugh better for a small-time house. Crocky and Vio-

let, neat looking couple dressed in white satin, working with liars to the music of their own four-piece orchestra. Orchestra rather nice, the team good, and closing with some duo work, the girl whirling her liars to the while.

And then came Charles Wilson and Co. Wilson reeled off a lot of horseplay with two hoofers that do the work in the act. Lucille Homan and Co. (4) with a really nice little flash dance revue, colorful special drop and nice costumery. A fair number of specialists, numerous changes, and an effective method of presentation. This act closed the

atre changes from pictures to stock about April 1. Harry Minturn Co. will open there.

Ray Fritz, manager Vendome theatre, has been transferred to the Elgin. Arthur Well, formerly manager, Lubliner and Trinz Pantheon, will manage the Vendome.

J. O'Connell has left the sales force of Universal's Chicago office.

Demand for an accounting of profits on "Mary Lou" has been made by Abe Lyman and Russell Robinson, composers, through At-

Al Bellin, Ez Keough, George Riley, J. Faggen, Ted Leary and Walter Donovan.

Pete Higgins plays a return date at the Diversey theatre March 29.

Ben Tidwell, former Chicago representative for George Bentley of St. Louis has gone to New York to become associated with Arthur Horwitz.

Eleven new leases have been filed on all property at Muskegon, Mich. This city, which has seen an overnight oil development, is the home of the Theatrical Colony Yacht Club.

Sam Lyons of Lyons and Lyons, New York, was in Chicago making arrangements for the opening of an office here.

H. Leopold Spitalny, musical director of Balaban & Katz's Chicago theatre, has been selected to put on the opening orchestral program at the new Minnesota theatre for Finkelstein & Ruben's Publix theatre.

Billy Butts, formerly manager of the Academy at Waukegan, has returned from a vacation on the West Coast to act as house manager of the Great States Princess theatre, Joliet.

## BUFFALO

By SIDNEY BURTON  
Shubert-Teck—"Gay Parade,"  
Erlanger—"King of Kings,"  
Buffalo—"Old Ironsides,"  
Hipp—"College Days,"  
Great Lakes—"Allas the Deacon,"  
Loew's—"The Smart Set,"  
Lafayette—"Silk Stockings,"  
Cort—"High Flyers,"  
Court Street (Stock)—"The Divorce Question."

Royce Grimm, beauty contest manager, returned here from Detroit on charges of Mann Act violations, was released on bail in the sum of \$3,000 after spending the week-end in jail here. Grimm's companion, Jessie Gray, also known as Thelma Williams, also known as Miss Pittsburgh, was released in \$1,000 bail for the same count at a considerable reduction from the regular boxoffice prices. Among the representations made by the Shuberts is the following:

"Everywhere that this great musical success has appeared it has been in demand for group theatre parties by clubs and societies, who have held parties with considerable profit to their treasuries. We are in a position to make an attractive proposition to you whereby you may obtain a considerable discount off the regular box office price."

George H. Leighton, manager of the Erlanger theatre here since its opening last September, was forced into retirement due to ill health. His condition was pronounced serious and he was taken to Syracuse following confinement to his apartment at the Hotel Shubert.

Simultaneously it was announced Robert MacNabb, manager of the Shubert-Jefferson at St. Louis for 15 years, when the Erlanger opened last fall he resigned from the Shubert house to become resident manager of the Harry Chase. Now the proposition to the Erlanger of MacNabb, who has developed a strong personal following locally as well as a knowledge of conditions hereabouts, is regarded as a possibility.

A new theatre, to be known as the Jefferson, is to be erected on Jefferson avenue between E. Utica and Glenview, and the work is starting immediately. The house to be erected by the Jefferson Holding Corporation will cost \$250,000 and have a capacity of 1,700.

Twelve hundred employees of the Balaban & Katz-Lubliner & Trinz theatres at the 131st Regiment Armory held an athletic meet. The final games of the inter-theatre basketball league were also played. Trophies were donated by the four Balaban brothers, Morris Katz, Herbert L. Stern and John T. Knight. Lester Dally, managerial supervisor for Balaban & Katz, was in charge of events.

"Africana" puts on extra mid-night performances, the first March 28.

Erskin Tate's colored orchestra has moved from the Vendome theatre to the Metropolitan. Tate's band had been at the Vendome for nine years.

Carme Romano, heading the largest real estate firm in the country, selling exclusively to show people, is promoting a theatrical summer resort in Land o' Lakes, near Winnetka, Wis.

Chicago professionals interested in the venture include Milton J. Well,

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.  
The cities under Correspondence in this issue of Variety are as follows and on pages:

ALBANY	58	MINNEAPOLIS	63
ATLANTIC CITY	62	MONTREAL	61
BROOKLYN	58	NEWARK	60
BUFFALO	58	OAKLAND	61
CHICAGO	58	PITTSBURGH	63
CINCINNATI	62	ROCHESTER	62
DALLAS	62	ST. LOUIS	60
DETROIT	59	SAN FRANCISCO	60
INDIANAPOLIS	62	SEATTLE	59
LOS ANGELES	61	SYRACUSE	62
MEMPHIS	62	TOLEDO	62
		WASHINGTON	63

bill and was worth the 35c. admission. Picture, "The Forbidden Woman" (Pathé). Business fair. Loop.

A good vaude bill and a drawing name in the nature kept business from sliding at the Majestic Sunday. This week's bill is among the best the house has had since inauguration of the vaudeville policy. Headed by comedy just as Monroe street likes it was dished by Mack and Stanton in next to closing. Mack as an elegant bum cracked burlesque gags and whistled his s's, while Stanton in a jailer's outfit handled the straight stuff and harmonized with his partner in some belly-aching while. The whole Association time is easy meat for the pair.

Ben Barton and orchestra held forth on Monday with a good program. Besides the 10 musicians and Barton there are two girls in specialty spots, one a fiddler and the other an acrobatic dancer. The orchestra has a rianced mixture of light and serious stuff, climaxing when Barton wrings a ballad out of his heart. He gave him everything here. This outfit could score in a picture house.

Barber and Jackson were successful with their comedy in specialty spots. Dorothy Taylor singing comedienne, who carries a banjo instead of a pianist, uses the theme of normal sex life in all her numbers, but it does not bore nor offend.

"Hits and Bits of 1928," a combination of burlesque bits with singing and dancing, was lightly received, with deuce spotting hurting. Co. consists of Nat Mann, comic; Gene Kane, straight; and Mallory Rogers, singer. Rogers' song, "The trick dog act," has added asset in the contortion ability of Cortello. A very good family opener. Zaida Brooks, singer, backed acrobats. Likewise closed in considerably better style than is customary here. "The Latest From Paris," screen feature.

Four of the five acts on the Englewood last-half bill last week fitted Association standards easily and an reliable turn. The house association or family houses. The fifth, Burke and Dur (New Acts), an accordion affair, will get by but make no mark in the house.

Tobey Wilson headlined the bill with his familiar musical sketch in which he helps his daughter marry and a double-banked acrobats. mama's intentions to get a count in the family. It's venerable stuff but sure as delivered by Wilson. "Willie's Receipts" song and dance review with talk, is worked by two men and three girls. Nothing unusual until the men go into burlesque adagio. A ballad by one of the men is good.

In the deuce Harding and Nelson, b. f. team, fooled around looking for treasure in a deserted cabin to okay results. The scene starts in the house and then go to two for the cabin scene. Frank Ruff, monologist, held next-to-closing with a monolog mainly about why people pay other's income tax. Later he brought out his mother, who sings, and his father, a contortionist. Both have good hair and go straight to family hearts because of it.

"Bare Knees" (Columbia) feature. The house had lobby standees Thursday night.

McCarthy Bros' Ambassador the-

torney Phil R. Davis against Waterston, Berlin & Snyder. Royalties are claimed to have stopped several months ago.

L. Ohlinger has purchased the Rosette theatre (pictures) W. 26th street.

Balaban & Katz-Lubliner & Trinz have taken over the Varsity theatre at Evanston. Plays a semi-weekly picture change.

"Africana" moves from the Adelphi April 7 into the Minturn-Central, a smaller house.

A billboard war is being waged on the west side between the Haymarket (Mutual) and the Star and Garter, using stock burlesque. The Haymarket has cut its top to 50c.

Names and the talent attached to them are the only things saving the K-A-O from being a failure. Vaudeville's pathetic and unavailing "last stand" is exemplified by the Palace of the East and the Palace of the West. And the two old chiefs hang on tenaciously.

Headlining this week's Chicago effort of the two-a-day in the Palace of the West is Elsie Janis. Elsie Janis is the same sensation she has always been.

Dare Wahl and Co. opened with hand balancing and comedy acrobatics. The act was headed by an elderly man and woman and a team of youngsters, offered a neatly presented dance foursome, woven into a fox trot, afford an effective bit of presentation.

Max Fisher and California Orchestra (12) are garbed as troubadours, working before an attractive scenery. Several solo and selected ensemble numbers, supplemented by an occasional comic novelty, served to relieve band monotony. Trahan and Wallace, the Chicagoan, a comic at a piano, and Vesta Wallace, an attractive, rather capable young woman who sings, dances and is a delightful foil, were among the distinct clicks.

Elsie Janis followed this team, preceding intermission. In the six-spot were the Arnaut Bros. in their funny act. Winnie Lightner was another name act that registered in next to closing. Jack Redmond, golf expert, closed. Business fair.

Twelve hundred employees of the Balaban & Katz-Lubliner & Trinz theatres at the 131st Regiment Armory held an athletic meet. The final games of the inter-theatre basketball league were also played. Trophies were donated by the four Balaban brothers, Morris Katz, Herbert L. Stern and John T. Knight. Lester Dally, managerial supervisor for Balaban & Katz, was in charge of events.

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ABE LYMAN (Himself) & HIS ORCH.

## ILLINOIS BEATRICE LILLIE

In a New Musical Farce Comedy  
"SHE'S MY BABY"

with CLIFTON WEBB

## ALBANY, N. Y.

By HENRY RETONDA

Capital—"Blossom Time" (Mon. to Wed.); "Ziegfeld Follies" (Thurs. to Sat.).

Ritz—"Red Hair,"

Ritz—"The Garden of Eden,"

Leland—"Sharpshooters,"

Clinton Square—"The Girl From Gay Paree" and "Wolf Fangs,"

Grand—Pictures and vaude.

Charles A. Smakwitz, manager of the Albany, has been named manager of the Ritz house. Anthony De Wolfe Veller resigned a week ago.

Herman Vineberg has purchased the Arbor theatre, neighborhood.

An audience of more than 100, mostly children, were driven from the Ritz theatre by fire. The children were led out of the house by Marie Ruff, the organist.

T. Frederick H. Candlyn, organist, and a teacher of music at the New York State College for Teachers, suffered a broken leg in a fall.

Ringling Brothers and Barnum and Bailey will be the first circus in town this year. The circus is scheduled to appear June 26 at Menands, about two miles from Albany. From present indications all circuses will appear at Menands this year instead of Hoffman park, Albany.

A return engagement of the "Jazz Singer" with vita April 2 at the Strand.

Jerry B. Badgley, chairman of the Building committee for the new Masonic building here is in New York City arranging for the leasing of the theatre in the new temple with a movie interest. It is understood Paramount has been dickered. Theatre will seat 3,600.

## BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"King of Kings,"

Majestic—"Wings,"

Cort (Jamaica)—"Student Prince,"

Strand—"Heart of Follies Girl"—stage show.

Werba's Rivera—"The Squall,"

Fulton (stock)—"Under Cover,"

Loew's Met—"Smart Set"—vaude.

Albee—"Dressed to Kill"—vaude.

St. George Playhouse—"Rose Marie,"

Morant—"The Devil's Skipper,"

Convention—"Patent Leather Kid" and vaude.

Werba's Brooklyn drops legit for "King of Kings" for two weeks. At Teller's "Wings" hold over another week.

Majestic only house holding stage attraction at Brooklyn. "The Wrecker" due next week, and "Broadway" at Cort.

Randolph Somerville's group, Washington Square Players, in "Outward Bound" at Brooklyn Little Theatre April 27. Little Theatre Opera Company is scheduled to produce "Robin Hood" at the Brooklyn Little theatre April 9. Kendall Mussey directing.

At Keith's Bushwick, local fashion show.

Sunday concerts at Werba's Rivera, Hop.

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Single Room with Bath...\$10.00, \$12.00  
Double Room without Bath...\$10.00, \$12.00  
Double Room with Bath...\$12.00, \$14.00  
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## SEATTLE

By DAVID TREPP

President—"Madame X" (stock), Metropolitan—"Broadway," Pantages—"Come to My House," vaude, Seattle—"Red Hair," Orpheum—"Shield of Honor," vaude, Fifth Avenue—"Chicago," Columbia—"Love Me and the World Is Mine," Blue Mouse—"Wild Geese," Strand—"Beau Sabreur," Winter Garden—"Tallie Kid," United Artists—"Ramona."

Moroni Olsen Players opened March 21 up at the Met for four days in "Candida."

Chicago Civic Opera Co. was at the Fifth Avenue March 19, 20, 21, 22. Total gross estimated around \$52,000.

An endowment for maintenance of Seattle Symphony Orchestra on a permanent basis has been practically assured. Karl Krueger will be retained as director. Frank E. Syde has been appointed business manager.

William (Bill) McCurdy, northwest manager for Henry Duffy, has arranged for removal of the Duffy Players in Portland from the Music Box to the Heilig. Calvin Heilig came up from Portland to close the deal with McCurdy. The players close at Music Box Saturday, April 28, and open the 29th at Heilig. The Orpheum is now in Heilig, Portland, but will close the vaude circuit closes in Portland early in April. This is unusually early in the season, but very poor business in Portland for Orpheum is accountable.

Joe Danz has closed the Liberty after just about getting by as a vaude house, the reason assigned being certain demands from the city fire chief for alterations.

The Marathon dance has hit this town. March 28 Trianon, where Herb Wiedoeft's orchestra plays, has a contest, tripping from north city limits, to the vaude circuit around the dance floor. Distance about eight miles. John Savage, owner, Butler cabaret, is proprietor of Trianon.

Neal East, former branch manager for Paramount in Portland, has taken over the local Paramount exchange, succeeding George E. Endert. A deal with W. C. was made by East, whereby Harold Lloyd's "Speedy" goes in soon at the United Artists.

The Colonial (W. C.), Tacoma, is now managed by Nick Schmitz.

The local Orpheum now sells its combination shows for a 50c, top and a quarter mats, with three continuous shows daily. These are the lowest prices ever charged here by the local Orpheum.

The space received in the local dailies by the local engagement of the Chicago Civic Opera Co. was the biggest yet given any attraction in this town.

tion in this town. The company, which plays here three days, is presented at the West Coast Fifth Avenue theatre by George T. Hood. The opera company leaves for Portland following their Seattle engagement. Owing to W. C. giving the Fifth Avenue theatre for the opera engagement, the regular program, which consisted of "Becky" and "Fanchon," and the vaude presentation, was postponed. The entire stage show was sent intact to the W. C. house in Bremerton, Wash.

John Danz's Palace Hip "Family Night," held every Monday, allows as many patrons to see the show for one admission price.

Ted Emerson, Portland newspaperman, is handling publicity for the new Seattle Public house.

A 99-year lease was recently consummated by J. G. Von Herberg, theatre magnate, on the property located on Sixth and Pine. This deal, which involves around \$5,000, makes "Von" one of the largest land lessors in the northwest. He recently closed another deal for the outright purchase of the corner at Fourth and Steward.

Eddie Peabody goes in the West Coast Fifth Avenue March 30.

Al Short, in charge of house orchestras for Publick, was in town recently closed another deal for the orchestra at the Seattle house.

Eddie Fitzgerald, press agent with Pantages and Mack, is now in the advertising game.

A recent check-up by city authorities as to the seating capacity of the downtown downtown houses gave the total of 13,300. This total does not include the 3,100 seats that the new Mayflower will have when it is installed in Hamrick's new Music Box theatre, to be erected shortly. At the present time there is one downtown seat for 24 people in Seattle, counting only the downtown houses. As to the entire seating capacity of the town, there is in the neighborhood of 50,000, which makes it a per capita of one seat for every nine people.

Seattle's fighting theatre and business scene, Frank Edwards, elected mayor by 10,000 majority, gave local show people a thrill of pleasure.

Edwards has been in the show game for 15 years. He built up a circuit of downtown second runs, including the Winter Garden. Then he went to the United States about a year ago for around \$200,000.

With his retirement from theatricals Edwards did not forget his local duties. He was elected mayor by 10,000 majority, gave local show people a thrill of pleasure.

At the present time the Pacific Northwest is represented by having two former theatrical figures as chief city executives. The other mayor is George L. Baker. Before taking up public duties, Baker was manager of the famous Baker theatre, Portland, Ore.

It looks like the big announcement made recently by West Coast Theatre circuit of Fox's Movietone and short subjects in the Fifth Avenue, Broadway, Tacoma, and Broadway, Portland, has stuck a snag.

Negotiations have been going on for many weeks between Herschel Stuart, district West Coast manager, and union officials, regarding the showing of Movietone, with each position standing pat and a probable result that the Pacific Northwest will have to go without it.

According to Stuart, the local operator's union, W. C. to put on four additional operators in the Fifth Avenue for Movietone. Each operator is to receive a weekly salary of \$75. The house for the past few weeks has been trying to economize to the bone.

In Portland a similar situation exists with no definite arrangement yet reported reached by Richard Spier, district manager for W. C. in that territory.

It is said that W. C. will not give in to the union demands as concerns the putting on of these four additional operators, while the union is also waiting for new developments. It was hinted here that the new mayor-elect, Frank Edwards, himself once a theatre operator, may be asked by both sides to act as arbitrator and try to adjust the matter.

Seattle houses may have a tough battle on their hands, and it won't be altogether from the box-office standpoint.

John Danz, operator of a string of second-run downtown houses, has been on the outs with the local unions. As a result he has been running his houses non-union. Much trouble and agitation exist between the Danz houses and the unions. His houses were recently damaged from untraceable sources.

Recently an unusual happening occurred at the Seattle Public house and the Fifth Avenue

(W. C.). Stench bombs were thrown into those houses and said to have been put up with a flash act. Only the names are dissimilar.

Three Oranots, fine perch and pole act, all men, open. An exceptionally fine attraction. Edmunds and Funchon were lightweight in the deuce, but there was an immediate improvement in tempo with "Broadway Vanities" following. This is a flash turn (T), with a sweet-voiced and fifty-looking prima and half a dozen competent and various styled dancers in. Although there on talent act is most notable for its munting and costuming. One number included costumes that would fit into any \$140 revue. In eye-filler and checked.

Ward and Raymond, around for years, stood up well in fourth spot. Man is practically the turn now, with woman well past being spotlight. Show closed with Marion and Rosita and Albert's Argentine string orchestra. A red-hot and obviously new version of the deuce, in which the girl is tossed so sure on her Rand McNally without suffering a broken nose, features the act and stands out as its main sales point. The orch is okay if you like Argentine string stuff, with its frequent discord.

Pit crew at this house sounds very fine to accomplish as well as in an overture. If following as well as it seems to, there isn't a better one around from an act's standpoint. No win for the act and adding a touch of film house lately with a lad named Bloomhower. No solo noted, but he's billed. "South Sea Waves" is typical of the quality of pictures with which the Oriental is burdened. That might be an argument against complete change to new version of the deuce, though the fact remains that the programs could not possibly be weakened by presentation.

Business satisfactory at the performance caught.

Lillian Vezina and Theresa Marguerite Ryan, self-designated sweetheart and adopted daughter, respectively, of the late Johnny Ryan, a well-known gambler, expect share in the large estate.

Leo Dipal is under arrest for heaving beer bottles (empty) through the window of the Saloon and Saloon League office from the outside. An extraordinary feature is that the windows happened to have glass in them when Leo did his stuff.

"Don't Count Your Chickens" (Mary Boland), produced by Sam Harris and Hassard Short, opening at the Cass this week, is a new show.

The Cinderella with the vaude booked since a week ago by Charlie Mack announces it will stick to vaude.

Vaudefilm for the entire week, on a one-split basis, will eliminate the stage band show the neighborhood failed to buy the past three weeks. The Roosevelt will also use Mack's acts exclusively from now on and give air to the Harold Brown stock company and the band presentations which have been splitting six days a week.

If the five-act show seen at the Cinderella the last half of last week is an example, then the house cannot go altogether wrong with the Mack vaude. Of the quintet of turns there were standard, while of the remaining pair one can travel in any version of the company. A laugh-getting start was provided by the Nathano Brothers (2), comic roller

Pat vaude.

State (Kunsky)—"Flying Romances" Loew vaude.

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skaters. Through the efforts of one of the brothers the audience was convulsed. Only a very mediocre finish mars an otherwise sure-fire opener.

Burnam could have held down the next to closing post, yet came in nicely in the deuce. This frolic turn has been rerouted since last caught and is now considerably improved. Burnam, to insiders is a woman, but with the customers it's a case of uncertain identity. Burnam dresses as a woman, but off-sets that with a masculine manner. The trick of raising the silver wig bit by bit on each bow is excellent. Burnam is distinctly double-voiced, drifting easily from soprano to an almost genuine baritone.

Mortenson, who plays a pair of pianos simultaneously, clicked in number three, although handicapped in this house by misfit instruments. Perfect for presentations.

Pacific "Lonely Four" singing, boast of a bit of comedy material, but most quatters. They try for novelty with a special olio and taxi driver garb. Comedy is handled by a Hobe character and will get over in the small time. It did here.

Clark and Kennedy, five-people flash, could soft pedal the girl songstress now supplied with more than her share of vaude material. Principals are difficult to identify, but should be the two girl dancers. Pair of boy stoppers complete the personnel. Act closed and did nicely with the show in want of dancing up to then.

"Honey-moon Hate," a meaningless feature film.

Two shows daily, three Sunday. Business has been way off lately, with matinees particularly undernourished. The Cinderella is about five years old, but from the outside looks new. An electric sign of hot dog stand proportions is the cause.

Much reorganizing is anticipated around the United Artists' theatre since the arrival last week of Mike Kavanaugh. An electric sign of hot dog stand proportions is the cause. Much reorganizing is anticipated around the United Artists' theatre since the arrival last week of Mike Kavanaugh. An electric sign of hot dog stand proportions is the cause.

Mike is the third house manager since the U. A. opened seven weeks ago, as is Charles Baron press agent number three. Baron came in as road man with "My Best Girl" (film) and was retained in place of Leon Friedman, Friedman and Nellie Revell, who preceded, both resigned.

The appointment of Kavanaugh is likely to limit the field of Bill Rudolph who, as district supervisor, oversees Detroit as well as holding down the manager job at United Artists in Chicago.

Over 500 friends attended the funeral of Mrs. Helen Kessler, 40, wife of Charles Kessler, well known cafe man and political light of Detroit, and mother of Irene Kessler, local radio fan and lately in vaudeville.

Jim Corbett, at the State this week, is doubling as a sports writer for the "Times."

Paul Savoy, now booking week-end vaude for Kunsky's Redford, Birmingham and De Luxe theatres.

Bonstelle Playhouse will have Clomons as guest star in Shaw's "Saint Joan," beginning April 2.

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# LOS ANGELES

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The show at the Orpheum last Monday night was a good 10 minutes late. Probably holding off to give the tardy ones a chance to come in. In the meantime, Pathe newswreel ran considerably overtime and was more or less dull.

If there is such thing as saving a bill from a sure-fire flop, then Carl Freed and orchestra should get the laurels. Regardless that Charlotte Greenwood got a bundle of laughs, nevertheless it was the latter's third week in a row and no matter how much she may be liked in this town it's tough to repeat that many times without some edge coming off. To Carl Freed, however, comes the honor of being the newcomer in this part but from the way he was received it appeared like he was the prodigal son returning. Freed alone, without the band, would have been enough. This boy is comedy plus and where musical ability is concerned he is no slouch either. Plays a long range of instruments, including the horn, harmonica and a jug. The 10-piece combination behind him sounds like 20. They dispense perfect rhythm, correct tempo and artistic shading. All youthful and plenty of zip. For a novelty band, this one is way out in front and of real feature stuff. Closed the first half here.

Leading off were Cates and Marie, boy-girl xylophonists, with the femme a personality kid with roly polly eyes. Tunes were tuneful though nothing out of the ordinary. The gal, in tight, scored with the fiddle, which she plays with mediocrity.

The "deuce" with Du Calion, English humorist, was a very tough spot. Beverly Bayne, who cut a figure in films some years ago, made it possible for her sketch to get over agreeably. The play by Edwin Burke provides Miss Bayne with ample opportunities. Robert Toms and Leo Chalzell gave creditable support.

Walter McNally offered a cycle of songs, all special with exception of the "Flame" song with which he scored best and got recall. Nice pair of pipes.

Miss Greenwood opened intermission and gave them the "Bath" again and as always, standard. Of her request for "Elrod and Tell," by Andy Rice, was best received. Barto and Mann, acrobatic clowns, here previous week as clowns, got the next to following this time, and following Miss Greenwood did remarkably well.

Three Melvin Brothers, gymnasts, completed the bill to some hand to hand feature but not strong enough to hold them in.

Lot of sighs in the exit aisles. Biz terrible.

George Barr Browne, recently in the Pathe-DeMille studio press department, has joined the Warner studio publicity staff.

Ruth Helen Davis produces the "Guilty Man" at the Belmont this week. Proceeds will be shared in by the Minnie Barton Home.

The initial offering of the Opera and Drama Guild at Trinity Auditorium April 15 will be "Trovatore." Alexander Bevani will conduct.

Neville Ray, formerly of Universal's publicity department, has been added by First National in the same capacity.

King Vidor, M-G-M director, and his wife, Elsie, Boardman, will leave for Europe immediately after he completes "Polly Preferred" for M-G-M. They will be abroad for two months.

John Erskine, Columbia professor

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LOS ANGELES, CALIF.

and author of "The Private Life of Helen of Troy," will be a guest at the Hollywood Woman's Club March 28. At the same time Paul Leni, Universal director, will speak on the drama, the stage and screen. Leni directed Jannings in "The Last Laugh."

The Writers' Club presents a bill of plays, March 28 and 29, including "Smarty's Party," by George Kelly; "At Any Cost," comedy by Lockhart Smith; "Buying a Gun," by Harry Gratian; and "Gas, Air and the Earl," by Ectram Block.

Los Angeles Public Library has placed on exhibition local theatre relics of the early days, including programs, photographs, personal letters and other data. They are from the collection of the late George Dobinson. The collection covers the early history of the theatre in Los Angeles, dating from 1875.

The labor commission made criminal complaint in superior court against Dr. Mackaye, owner of the World Museum on Main street, following the wage claim filed by Helen Walker, dancer. The girl was employed by Mackaye to dance in one of his side-shows. When summoned to explain why he hadn't paid her, Mackaye pleaded he was without funds. He was given time to pay off in small installments, but failed.

The Mayan theatre presents juvenile productions twice monthly on special Sunday matinees. Maurice Blackmore, who staged several musicals at this house, will stage the kiddie revues by arrangement with Sam Salvin, new lessee of the Mayan.

Frank J. Lavan, city prosecutor, Culver City, was given a jail sentence of five days after being adjudged guilty of contempt of court by Judge Turney. Evidence showed that Lavan had advised Gene Wolway, Culver City newspaperman, to flee from jurisdiction of local courts to escape trial on Wright Act charges. Wolway was sentenced to two and a half years in jail and to pay a fine of \$500.

Hollywood Drama Club produces "White Justice," new play by Charles Crockett and Madeline Blackmore, March 30-31 at the Hollywood Studio Club.

George Cooper finished a part in "Liac Fite" for First National and was given a role to play in "The Barker," George Fitzmaurice production for F. N., starring Milton Sills.

J. G. Blystone returned to the Fox studios after an illness of two months. He is preparing to make "Mother Knows Best," by Edna Ferber.

Berthold Viertel, director and producer in stage plays in Germany, arrived on the coast, where he will be engaged by Fox to assist in preparing "Blossom Time" and other stories for production.

David Butler, directing "The News Parade" for Fox, is now in Cuba with his company. They will come to the west next week to film the interiors of the picture at Fox West Coast studio.

Howard Bretherton will direct Monte Blue in his first picture for Warner Brothers. Blue is at present in Tahiti playing the lead in M-G-M's "Under Southern Skies," directed by S. Van Dyke. Leni is not expected back until the end of May.

In Variety of recent issue a review of "Interference" at the Hollywood Playhouse stated that Doris Lloyd, playing the role of Faith Maynard, seemed to be the same Doris Lloyd who once decorated the Winter Garden and "Polles." This is a different Doris Lloyd. She has never appeared in any New York production.

It was all over a house that Mae Murray, stage and screen actress, fled suit against Jack Donovan, secured charges of fraud and inveiglement. The matter has been left to Superior Court Judge Ballard to settle. Miss Murray claims she was induced to buy the house from Donovan and paid \$50,000. The actress avers that a good many features of the home were misrepresented to her, and she decided it was not worth more than \$25,000. The other 25 grand

Miss Murray charges up to the impresario made on artistic sensibilities at the time Donovan sold her the house. Now she wants the difference returned to her and a trust deed canceled.

Too many dancing acts at Pan-ta-ges last week, but a good show nevertheless. At least they all followed each other and made good. Karyl Norman, the headliner, the hit of the bill.

Past turns all around, with Paddy Saunders, good cartoonist with good chatter, starting it off.

For a "deuce," Moran, Kelo and Rollins were a trio of diversified hoisters, fast in a branch. Moran, formerly of La Salle, Hassan and Moran, is the big boy in the act.

Tom Kelly, standard, told Irish yarns, for the most part not new, but the way he delivered them was. After building up strong he dampened his finish by reciting a dirgeful ballad. Stanley and Birge, two men of good color, follow the Norman and spoiled their excellent dancing by some unfunny material. The hoisting routines, eccentric and otherwise, is okay enough for the boys without the gags.

More of the dance in Revue Unique, closers. Plenty tough following all the rest but proved good enough to hold. For a flash the one rates. Five people about evenly divided in ability with two boys, adagio team and a peach of a blonde. None were in the industry, but the blonde girl was identified as Edna May Hathaway, former Chicago girl of the ballroom team of Lischeron and Hathaway. The gal makes this act on sheer looks and ability.

"Womanwise" (Fox), feature.

A stick-up guy tried to rob the West Coast Theatre at Long Beach but Valerie Marion, cashier, was too smart for him, and the day's receipts, about \$700, was saved.

Hollywood Community Players will offer next "The Great Adventure," by Arnold Bennett, to be followed by "The Flamingo," by Paul Green. Reginald Pole will stage both plays.

Roy Fitzroy, production supervisor at Fitzroy-Stahl, returned to the studio after a two weeks' illness and is now supervising "Stormy Waters," directed by Edgar Lewis.

Production on "Gang War," scheduled as Ralph Ince's next special for FBO, has been deferred until after "The Beautiful Butler" is made. The latter is a novel by Harold McGrath and is being adapted by Enid Hibbard. Ince will direct, with production starting about April 3.

Warren Burke has a five-year acting optional contract with Fox. His assignment will be in "None But the Brave," directed by Richard Rosson.

Cliff Bergere, auto racing driver, was engaged by Pathe-DeMille to drive an armored bank truck which had to be overturned for scenes in "The Cop." Donald Crisp directing.

Fox will make "The River" as a Frank Borzage special, Charles Farrell and Janet Gaynor costarred. Edmund Gledhill is writing adaptation, with production starting in April.

Borzage will take the company to Alaska for exterior scenes.

Tiffany-Stahl has James Flood to direct "The Marriage of Tomorrow."

Sigmund Moos, manager of Universal's leasing department, leaves April 12 for a European and northern African tour, returning to the studio in July.

Universal has loaned Barbara Kent to Columbia for featured part in "Gruesome Widow," directed by Phil Rosen.

Charles Kenyon and Ann Cochran are adding a new one on Borge. Rupert Hughes story, for U. Mary Philbin may be starred in it.

Many new recruits are being secured to record on the Vitaphone by Bryan Foy. Those who are now making records, include: Harry Delf, Pauline Powell, Charles Irwin, Three Brox Sisters, Bailey and Barnum, Gus Arnheim with the Cocoanut Grove Orchestra and Eddie Peabody.

L. O. Julian, who was F. N. district manager for California, is now in Seattle as manager of an exchange there. Julian managed that exchange previously.

Douglas Mende has joined "Excess Baggage."

A. P. Younger alternating the work of writing continuities for "Alias Jimmy" and "Budd," news wives for M-G-M. William

Haines will be starred in "Alias Jimmy Valentine."

Guy Oliver is playing two roles at the Paramount studios. One is with the current picture, Italian picture, Gregory La Cava directing, and one in "Vanishing Pioneer," John Waters directing.

"Power," a story now being prepared for production by F. McGraw Willis for Pathe-DeMille, will have scenes of the recent St. Francis dam break.

Studio cameramen were despatched to the scene of the disaster and procured several stock shots.

Pell Mitchell, business manager, Darnour-FBO productions, after a serious operation at Hollywood Hospital, is at home convalescing.

Anthony Coldeway, on Warner Brothers staff for two and a half years, has been promoted to editor-in-chief of the scenario department.

With the opening of "Speedy," Harold Lloyd production at the Million Dollar, April 5, the house will again have prolog, to be staged by Fanchon & Marco. There is a possibility that, in future, all special run pictures in the house will have atmospheric prologs.

Harry Griffohn has been added to the cast of "Breaking Into the Movies," screen title for "Polly Preferred," in which Marion Davies and William Haines are co-starred.

The 100 Club, composed of motion picture studio film and West Coast executives, will tender a testimonial dinner at the Jonathan Club April 3 in honor of Joe Goldberg who is retiring as general booking manager for West Coast Theatres to become western sales manager for Columbia.

Those interested in staging the dinner include Harold B. Franklin, Louis B. Mayer, Ben Schulberg, Jack Mansfield, W. H. Lallier.

## OAKLAND, CAL.

By WOOD SOANES  
Oakland was two-temed with a vengeance with three downtown houses repeating bills, and in the middle of Lent, too.

"Cradle Snatchers" (Marjorie Rameau), played by the Fulton stock here, went into its second week.

"The Student Prince" (film) went into a second week at the American, a West Coast house, apparently scoring on the publicity more than the material. It did not receive enthusiastic reviews, but the American is a small house and it is almost imperative that expensive cinema go two weeks to break.

The State is getting a second week and looking for four or five more with "The Jazz Singer." This will be the first crack that the State has had at real money since Nat Holt's musical comedy and picture policy was changed for pictures on Vitaphone and later, pictures, Vitaphone and Movietone. "The Jazz Singer" got off to a flying start, fine reviews and packed houses.

While all this was going on the Chicago Opera Co. was making its first Oakland appearance with four performances at the Oakland Auditorium, which went through the customary transformation for the event. The receipts will be well over the \$50,000 guaranteed, as the first two nights grossed close to \$30,000.

Mary Garden, who played "Resurrection," snatched some special publicity by writing an unsolicited and complimentary note to the radio department of the Tribune, which operates KLX, in regard to the recently inaugurated "Opportunity Hours." The note went to the news department on the front page in due course of time.

The West Coast Theatres, after dallying with the matter for months, have finally tied up definitely with

KLX for a Thursday evening broadcast from 10:30 to midnight and once a month of "Who's Up and Why" hour from 10:30 to 2 a. m. Phil Phillips, press agent, local T. & D. is the master of ceremonies on the West Coast hours, and talent is provided by the T. & D. American and Grand-Luxe.

Sam Himmie, little theatre professor, is back in Berkeley, where he had his beginnings on the campus of the University of California, and may line up with the Berkeley Playhouse, now being directed by Evert Glass, who, in turn, replaced Irving Pichel.

The Coast City, now housed in an ex-church and plans to move into the new Women's City Club in Berkeley when completed.

Santa Clara university students are rehearsing a Holy Week play, "The Passion Play of Santa Clara," written 20 years ago by Clay M. Green, San Francisco critic and dramatist. Green is helping the youngsters stage the play.

Two new houses will be added to the Oakland list this fall. The new West Coast, to be called the Oakland, is already up and being finished inside, at Nineteenth and Telegraph; the foundation has been laid for the new Henry Duffy house, the Duffwin, at Seventeenth, between Telegraph and San Pablo. This will give Oakland four big downtown houses. The Strand-Lake close enough to be called a fifth; the Orpheum, Hippodrome and two stock houses, the Fulton and Duffwin.

## MONTREAL

By C. W. L.

Princess-N. Y. Theatre Guild Players in repertoire.

Majesty's—Lord Richard in the Pantry" (Mrs. Brandon Thomas Company).

Orpheum—"Mary's Other Husband" (stock).

Capitol—"The Legion of the Condemned" (Par).

Grand—"Red Hair" (Par).

Loew's—"West Point" (M-G).

Imperial—"The Night Flyer" (Pathe).

Strand—"If I Were Single" (Warner Adventure Made) (Par).

"Boy of the Streets" (Col).

"The Gateway to the Moon" (Fox).

Gaiety—"Land of Joy" (burlesque).

Palace cut prices from 60-85 to 40-60. Saturday and Sunday, all day, 60c, and matinees 50c. Manager George Holmes is putting up a big fight to make this house go and has had a tough time. Starting Sunday, he has brought in the Ritz-Carlton Hotel jazz band, Tipaldi's Melody Kings, one of the best orchestras in the city, and is also strengthening his concert orchestra of 25 pieces, which has got itself a good following.

Not content with having taverns open until 10 o'clock every night, it was sought to have them open another hour to suit the theatre crowds. It nearly went through the Legislative Assembly at Quebec, but was ditched at the last minute.

Sixteen-year-old limit movie show fans will be the rule in this province if the law barring children, now passed at Quebec, is really enforced.

There is no more doubt of it, though. Experience here is that laws that are unjust take an awful lot of enforcing and are usually forgotten after a few months. Just the same, there is a holler from the neighborhood houses, which face something like a 20 per cent drop in gross as the result of the new law.

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## DALLAS

Palace (Lubick) "Sorrel and Son," stage, "Marchin' On" (Ken. Whitmer).  
 Majestic (Interstate) "The Sharpshooters" stage, J. Francis Hancey.  
 Melba (Publix) "Old Ironsides," Julia Dawn at organ.  
 Old Mill (Saenger) "Motherhood," Capitol (Charninsky) "Midnight Rose," stage, Ford and Glenn.  
 Pantages (Stintnet) pictures.

The Dallas Parent-Teachers Association tried its hand at the picture game with an eight-reeler, "The Man Without a Country," at the Circle. Given as a benefit tie-up, the whole thing flopped, due to poor exploitation.

The new home of the Dallas Little theatre will be one of the finest of its kind in the country, estimated to cost \$50,000.

Henry Lange is at the Baker Hotel with his Gennett recording orchestra. J. C. Duncan is leading a new orchestra at the Adolphus Hotel. Both places have a \$150 top, with a fair bite.

Ford and Glenn, the WLS "Lullaby Boys," are at the Capitol.

Vitaphone will take its third stand in Dallas at Publix's Melba April 7. Al Johnson's "Jazz Singer" opened for two weeks, with option. Equipment and installation of the Vita apparatus estimated at \$25,000, considerable larger sum than was invested at either of its other two Dallas homes—Circle and Dent's Arcadia.

The Vita equipment at the Arcadia has been removed to a house in Vita Falls, thus leaving the Melba alone with Vita in Dallas, but Fox's Movietone news-reels is only a few doors up the street at the Interstate's Majestic.

The Vitaphone opened Saturday, March 24, with the "Jazz Singer" at the Kirby, Houston, another one of the Texas class B Publix houses to be equipped with the Vita. The Palace in Fort Worth will install apparatus at a later date, while the Empire in San Antonio, awaits the outcome of a lawsuit between an exhibitor and Warners before announcing an opening date for the Vita in San Antonio.

Tentative plans announced by Publix officials in Dallas call for an expenditure of some \$50,000 for remodeling of the Palace.

The plans entail the rebuilding of the lobby with an additional front space of 100 to 125 feet to be added to the entrance front, installation of new stage machinery and electrical equipment, remodeling of loge seats and a larger foyer.

G. A. Doering, local theatre operator, has announced the purchase of the Palace, Terrell, Tex., and also part interest in the Iris, same city. Palace, recently damaged by fire, is temporarily closed. Leaman Marshall remains as manager of the Iris.

Louis L. Dent, owner and operator of a chain of houses in Texas, an-

nounces new \$500,000 house on the Sheldon Plaza, El Paso, seating 3,000.

E. J. Sullivan has begun his new duties as house manager of the local Publix Palace.  
 J. M. O'Connell, who succeeded Louis Plinke as house manager when the latter was sent to Birmingham, was shifted to Minneapolis. Plinke had acted as house manager of the Palace here for almost two years and had been a leading figure in the Palace's recent progressive program of exploitation.  
 Al Hayden Mason continues at his post as managing director of the Palace, which he has held for two years.

## ROCHESTER, N. Y.

By E. H. GOODING  
 Lyceum—Fritz Leiber, Shakespeare rep (1st half); "Blossom Time" (last half).  
 Empire—Charles "Boose".

Rochester—"Burning Daylight"—Pan vaude.

Regent—"Ladies' Night in a Turkish Bath".

Piccadilly—"The Night Flyer".

Fay's—"Brass Knuckles"—Movietone.

Temple—K-A-A. vaude.  
 Gayety—Burlesque (Altual).

Kilbitters got in their good work in two out of three upstate towns voting on Sunday movies last week. Newark turned them down for the third time by 131, Naples by 5 votes; while Holley carried the Sabbath films by 62 votes. Putney decided on the question April 3, while Clyde was unable to vote this year, as petitions came out too late.

J. Norman Beck, promoter of dog racing here and horse racing at Batavia on the donation and refund system, will not dwell behind the scenes this week at once. Beck was convicted in Genesee county court of violating the state anti-gambling laws, and Judge Newell K. Cone gave him 60 days in jail. Beck appealed to Supreme Court and has until next month to file briefs.

Ivan Cone, whose weekly movie venture in Rushville proved a flop, has turned his attention to Middlesex, a smaller town.

The only film theatre in Marion closed last June and business has been at a standstill there since. The merchants have agreed to pay \$100,000 to get back to someone to reopen the house.

## TOLEDO

By RALPH HEINEN  
 Coliseum—Dark.  
 Empire—Burlesque (Mutual).  
 Keith's—Vaude, pcts.  
 Loew's—Valentine—"Rose-Marie."  
 Palace—"A Girl in Every Port."  
 Pantheon—"The Heart of a Folies Girl."  
 Princess—"The Showdown."  
 Rivoli—Vaude, films.  
 Vita-Temple—"Love Me 'and the World is Mine." Vita, Movietone.

A Wright stock company opens at the Palace, at the present first run film house, Easter Sunday.

Wrecking of the present buildings on the Publix site on Adams street is well under way. The Forum Amusement Co. planned to remodel the site into a new building into a vaude house, but nothing has been done in the past months except the vacating of a few rooms. Excavation for the new Auburn (neighborhood) has been completed. Neighborhood houses have been increasing rapidly. Westwood (Smith-Beider) latest to open.

Irving Culp, former member of Ruvinsky's orchestra here, now directing on S. S. President Adams on world tour, before taking the job on the Dollar Line steamer, Culp was the leader of an orchestra at Menlo Park, San Francisco.

The New York Theatre Guild returns here Nov. 12-13-19-20-26-27 and Dec 3-4.

Vita-Temple theatre broadcasting over WSPD (Toledo) every Sunday afternoon.

Edward McHugh, former stage director for Arthur Hopkins, New York, has signed with the Wright Players, opening Easter Sunday in the Palace.

Smith-Beldier neighborhood houses broadcasting Verne Comstock

on the Westwood organ four days weekly via WSPD.

Parkside Players produce "The Fool" in Rot Davis auditorium April 20.

George Tyler's all-star revivals of Goldsmith's "The School for Scandal" will be presented in Coliseum April 23 and May 1, respectively.  
 James Bralley, owner of the house, has made it suitable for legit, with seating capacity cut to 2,200.

## CINCINNATI

By JOE KOLLING

Grand—"She Stoops to Conquer" and Fritz Leiber.  
 Shubert—Gilbert & Sullivan rep. Cox—"Anna Christie" (stock).  
 Palace—"The Lover" and K-A acts.

Empress—"Dimpled Darlings."  
 Albee—Presentation policy.

Capitol—"Jazz Singer."  
 Keith's—"Gaucho" (3rd wk).  
 Lyric—"The Enemy."  
 Walnut—"Midnight Madness."  
 Strand—"Sailor's Wives."

The Grand is on a split-week basis this week for the first time in years. George C. Tyler's all-star revivals from Sunday to Wednesday, and Lieber's company's Shakespearean plays Friday and Saturday.

Rudolph Benson, champ of local space grabbers, is back in town to stay after doing special-drive publicity in New York and other cities for the past two years. He already is press agenting for the Zoo.

Boxing craze has landed a k. o. Til-nighly fights are now permanent fixtures. Wednesday the regular scene of battle is Music Hall, where Tommy Heffernan is matchmaker. Freeman Avenue Armory is where the fish market of Commerce. Billy O'Brien arranges the Army cards. Every Thursday bouts are staged at Fort Thomas, Ky., opposite City, by Capt. McCrystal. Prices at the Music Hall and Armory are \$50-\$1.10, while the gate at Fort Thomas is \$75. The bills have six bouts of from four to 10 rounds, with two-minute rounds the rule. The average seating capacity of the three arenas is 5,000, and crowded houses are usually the order.

## ATLANTIC CITY

By VINCE MCKNIGHT

Apollon—"The Red Robe."  
 Stanley—"Something Always Happens".

Earle—"Daredevil's Reward" and vaude.

Colonial—"A Texas Steer".

Strand—"The Late Father Paris".

Capitol—"Lady Raffles".

Steel Pier—"Miss Lulu Bett".

City Square—"The Angel of Broadway".

Atlantic City will be minus its big drawing card for September this year as the Chamber of Commerce has definitely decided not to hold the annual pageant for 1928. An entire new committee will be formed immediately to arrange a program for the event, which will again be resumed in 1929. It is the general belief that the "beauty contest" will not be included. It is expected that an experienced showman will be secured to stage the pageant.

After remaining dark for the greater part of the winter the Globe will reopen March 31 with a limited engagement of "Wings," ending Sunday, April 15. Will play to \$1.65 top.

Work is being pushed on the Virginia to have house ready by April 1. This would give it a chance to take advantage of the big Easter crowds.

Another new play will bow in at the Apollo week of April 2, following "The Red Robe" (current). It is "Fly-By-Night," new comedy by John Goun and Kenyon Nicholson, to be presented by Edgar Selwyn and John Golden.

## MEMPHIS

By WALTER D. BOTTO

Pantages—"Wolf Fangs"—vaude.  
 Loew's Palace—"The Dove."  
 Loew's State—"The Smart Set"—vaude.

Lyceum—"Grounds For Divorce" (stock).  
 Majestic—"The Prince of Head Writers."  
 Princess—"Ahola."

Iral Worth is now manager of Oiga Worth Players, Kemper theatre, Little Rock.

Joe Roberts, (Four Volunteers) after five weeks' illness at a local hospital, has recovered and left for New York.

Local Shirliners presented Whinnor Winton with a fine emblem studded with diamonds.

Ernest Stone is now local manager of Loew's Palace.

Ned Courtney, press agent, Pantages, on the job again after several weeks' illness.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—"Abbie's Irish Rose," beginning Sunday; "Wings."  
 Temple—"Charm" (Temple Players).

F. Keith's—Vaude-films.  
 Loew's State—"The Crowd"—"Roman Nights" (Publix unit).  
 Savoy—Palace Burleskers (Stock).  
 Crescent—"Indie vaude-films."

Strand—"Gentlemen Prefer Blondes"—Vitaphone.

Eckel—"The Jazz Singer" (2d week)—Vitaphone.

Harvard—"The Spotlight."

Regent—"Over Wednesday, Lieut. Felix Ferdinand's Havana Orchestra"—films.

Palace—"Heart of Maryland"—"Sailor's Wives."

Rivoli—"The Life of Christ"—films.

Syracuse—"Love"—"Woman Wise."

Syracuse's potential stock war became a certainty with the announcement that Frank Wilcox has formed a new partnership with Judge A. Fairfax Montague of this city. The firm has taken a lease of the Shubert playhouse, and open dramatic stock April 21.

This will be the first attempt to open a show here on Saturday night to run through the following week. If successful, Saturday changes of bill will be the rule.

Judge Montague is new to show business. He was Wilcox's favorite golfing companion here last summer. The Wilcox company includes Bob Lawrence, Hal Brown, Joseph Blair, Robert Crozier and Hugh V. O'Connell. Gordon Hicks may be stage manager.

Two new faces with the Temple Players this week, "Charm," introducing Miriam Stuart, ingenue, who replaces Irene Blair, and Leslie Virden, character woman. Loew's State and Franklyn Fox have left the company.

Free weekly matinees every Wednesday are the rule at the Crescent, Thica, playing pictures. Last week's picture, "South Sea Love," drew 1,000 after free entertainment.

The State, Utica, has dropped vaudeville to play straight pictures during the summer.

Paul H. Forster, featured organist at Loew's State, is reported through Forster for several years was a box-office magnet at the Empire here, frequently a better draw than the feature. Forster, until going with Loew's, has been used to arranging his own novelties. At the State he has been required to use the specialties sent on from New York.

Lacking Forster's songsters, they have failed to register.

Gertrude Eleanor Chorley, local radio artist, and Kenneth Preston were secretly married at Clevelo Pier 10. Miss Chorley will continue her professional career.

The Syracuse atmosphere in "The Butler and Egg Man" will be preserved. At the request of Dick Wallace (First National), who will direct, stills of the city's theatre, built by the city, have been made by Chauncey Fairbanks, "Herald" photographer, and sent to the Coast for studio guidance.

Kenneth Rosby, 22, of Watertown, one of two suspects arrested in connection with the B. F. Keith \$4,500 payroll holdup, has been released by police. Vincent Budko, 23, of this city, is still being detained. Seven persons have identified the youth as one of two gunmen who used a stolen Star street car carrying the money bag stolen from Major Harvey M. Hobbs, assistant manager. Budko maintains innocence.

William Shakespeare, federal prohibition enforcement agent, is in a serious condition in the Seneca Falls hospital from injuries sustained when his roadster collided with a truck on the Howard trucking service, engaged in picture film distribution.

"The Jazz Singer," first Vitaphone to play at Eckel, may hold over a third week.

"Speedy" (Harold Lloyd) opens an indefinite stay at the Strand April 7.

Anna Evans, shimmy dancer, has joined the Palace Burleskers at the Savoy.

Loew's State went on the air Monday afternoon over WSYR, the full-time program featuring broadcast. It is to be the weekly feature. William K. Saxton, managing director, will do the announcing.

## INDIANAPOLIS

By EDWIN V. O'NEEL

English—"King of Kings" return engagement).  
 Circle—"The Circus."  
 Indiana—"The Heart of a Folies Girl."

Palace—"The Circus."  
 Circle—"The Circus."  
 Apollo—"Something Always Happens."

Circle will close for five days April 1 for remodeling and rearrangement of house. Skouras-Publix plans stage band policy after Easter Sunday. Ed Reissner, who directed the pit orchestra, will head the stage band, with a chorus of 15 local girls. Mrs. Robert Alton, formerly producer at Missouri theatre in St. Louis, has been brought here to direct productions. About \$25,000 being spent in new equipment and rearrangement.

Cullen Espy of St. Louis has taken charge of the Skouras-Publix interests here as operating manager of the Indiana, Ohio and Circle theatres, recently acquired. Others of the staff from St. Louis: General Manager William Goldman, Publicity Manager George Tyson, E. H. Bailey, former assistant to Ambassador, in charge of Circle.

George Niemeyer of New Point has purchased site for a new theatre.

Appearance of Herbert Hoover to the exclusion of other Presidential candidates from films was protested here by Frank J. Rembusch of Unaffiliated Independent Exhibitors.

Rembusch charged Hays used office to spread propaganda in a letter to Senator Smith W. Brookhart.

Operating lease of Apollo theatre, 17-19 N. Illinois street, has been sold to the Apollo Theatre local corporation, to the Fourth Ave. Amusement Co. of Louisville.

House to be closed in April for remodeling. Talking pictures will be installed. Warner Bros. Vitaphone and Fox Movietone news to be presented.

Old Trails Theatre Building, Morris street and National road, completed at cost of \$30,000, was opened Sunday. Ross Cole and sons of Ben Davis own the building.

Mort Harris, Ella Daganova and Arthur Fjor of the production staff of Loew's Palace Theatre have taken charge of the new house. They came from the Capitol in New York.

The Jewish Theatrical Guild netted approximately \$16,000 at its Sunday night benefit at the Century.

The house was scaled at \$25, \$10 and \$5. The day of the benefit over \$4,100 worth of tickets were sold at the box office.

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By HARDIE MEAKIN  
Belasco (Shubert)—"The Squall"  
(Jones & Green); next, dark.  
National (Rapey-Elanger)—  
"17th Hole" (Erlanger); next,  
"Cris-Cross" (Dillingham).  
Poli's (Shubert)—"Dark. April 8,  
"Countess Maritza."  
Keith's—Vaude. pcts.  
Gayety (U)—burlesque—"Be  
Happy."  
Pictures  
Columbia—"Enemy" and "40,000  
Miles with Lindbergh"; next, "Devil  
Dancer."  
Earle—"Heart of Folies Girl" and  
Hyman Pres.; next, "French Dress-  
ing."  
Fox—"Girl in Every Port" and  
Stobins Pres.; next, "Good Time  
Charley."

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Little—"Light of Asia" (made in India) held over.  
Metropolitan—"Girl from Chi-  
cago" (Vitaphone); next, "Jazz  
Singer" (second return).  
Palace—"Secret from Paris" and  
Public Pres.; next, "Baby Mine."  
Rialto—"Love Me and the World  
Is Mine"; next, "13 Washington  
Square."

Concerted efforts are being made  
this session of Congress to estab-  
lish a national conservatory of mu-  
sic here. Several members of both  
houses are sponsoring it.

Keith's is circling the change of  
policy to pictures and a reduced  
number of vaudeville acts.

Mask and Wig Club from U. of  
Pennsylvania was at the Belasco  
Monday (30th), throwing back the  
regular opening of Blanche Yurka  
in "The Squall" to Tuesday night.

Metropolitan is bringing back Al  
Jolson's Vitaphone "Jazz Singer"  
for a second repeat beginning Sat-  
urday.

## PITTSBURGH

By W. J. BAHMER  
Nixon—"Hit the Deck."  
Alvin—"My Maryland."  
Penn—"Ramona" and "Tula Blues"  
(stereo).  
Stanley—"The Showdown"—Flor-  
entine singers.  
Davis, Harris, Sheridan Square,  
Aldine—Vaude.  
Academy—"Pretty Babies" (Mu-  
tual).  
East End—"Nothing But the  
Truth" (Stock).  
Crowds flocking to the two big  
picture palaces, the Stanley and the  
Penn, are slackening attendance in  
the half-dozen movie halls on the  
Fifth Avenue block between Smith-  
field and Wood that for years

formed the heart of pictorial Pitts-  
burgh—slackening to such extent  
that the next few months are ex-  
pected to see several obliterations.

Before the picture thousands  
shifted to the Penn Avenue, new-  
comers within the last few months,  
the Grand in Fifth avenue was the  
city's biggest movie. Its location  
in the downtown center gives it  
such value as a show place that it  
is regarded as the one theatre in  
the block likely to survive.

This Stanley holding has an ad-  
vantage as a 2,000-seat auditorium  
that enables all to see and hear  
plainly any stage presentation. The  
mammoth picture houses are  
largely restricted to dance turns.  
Where there have been other of-  
ferings, the distance has blurred  
them to many seated half a block  
from the stage.  
At present the Grand is giving  
screen entertainment exclusively.  
Its current picture, "The Circus"  
(Charlie Chaplin), was a recent fea-  
ture in Loew's Penn.

The Cameo, Fifth avenue, may  
lower its prices to 15c as an experi-  
ment at meeting the competition of  
the big pair. Recently the Cameo  
went to a double bill, including  
Fox re-issues.

James Balmer, for years with  
Harry Davis enterprises and re-  
cently transferred from the man-  
agement of the Grand to the post  
of manager in the new Stanley, has  
resigned. Charles Raymond is  
present manager of the Stanley.

## MINNEAPOLIS

Metropolitan—Dark.  
Shubert—"Crime" (Bainbridge  
stock).  
Hennepin-Orpheum—Vaudeville—  
"Slightly Used."  
Pantages—Vaudeville—"A Girl In  
Every Port."

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Palace—"The Man From Childs"  
(McCall-Bridge tab).  
Seventh Street—Vaudeville—  
"Blood Will Tell."  
Gayety—"Bowery Burlesquers"  
(Mutual).  
Minnesota—"Sporting Goods"  
—"Treasure Ships" (Public Unit).  
State—"Rose-Marie"—F. & R.  
male chorus.  
Garrick—"Chicago" (2d week).  
Strand—"The Garden of Eden."  
Lyrie—"Baby Mine."  
Grand—"The Patent Leather Kid"  
(2d loop date).

Only a few weeks since "The Jazz  
Singer" was at the State, yet F. & R.  
are bringing it back next week.  
It broke the house record, doing  
around \$25,000 on the single week  
before but not held over because  
of the State policy.

The birth to the completion of  
the Rex died to take over all F. & R.  
interests is said to be an insistence  
by F. & R. that Fox also buy the  
Hamm office building in which the  
Capitol Theatre, St. Paul, is located.

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The three local newspapers are  
among the guarantors who have  
subscribed over \$100,000 to make  
up any deficit. The company is  
guaranteed \$75,000.

Although the new Minnesota the-  
atre is now the P. & R. Public chief  
press attention home here, it is  
announced the State, which hitherto  
has been the acc. P. & R. theatre,  
will continue to retain its large con-  
cert orchestra and to present at-  
mospheric stage productions. When-  
ever returns warrant it pictures will  
play more than one week. Vita-  
phone also continues a part of the  
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with VERA GORDON, Kate Price, Gertrude Astor.  
Screen adaptation and continuity by Al Cohn; story  
supervision by Joseph Poland.

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story

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