

VARIETY

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64 PAGES

TRY TO SAVE THE DRAMA

3-CORNERED LEADERSHIP IS ON AMONG SURE-SEAT CIRCUITS

"Art" Picture Idea Expanding—25 Sure-Seaters Proposed in 25 Key Cities—New England Has One Circuit—May Book Foreign Film Product Direct

A three-cornered battle for leadership in the "art" picture house field looms up with the report that two new groups of houses, to be located in key cities throughout the country, are now being financed.

One of the new art or sure-seat circuits, sometimes referred to as Ufa's last stand, is to include 25 houses in residential sections of the 25 largest cities.

Opposition to Mike Mindlin, director of the Fifth Avenue Playhouse group, will not be in theatre construction but in film buying. Shortage of suitable pictures for the sure-seat theatres is the big problem.

(Continued on page 43)

BARKEEPS TAKE 33 1-3% CUT IN SALARY

Booze Biz of Speaks Shot—Bootleggers Playing No Favs

With business away off in speak-easies bartenders have been compelled to take a 33 1-3 chop in salary or else.

Bartenders had previously been scaled at \$75 weekly, with many replenishing the weekly gross by tips. With conditions bad and the

(Continued on page 41)

Card Parties and Chop Suey

Chink joints along Broadway are getting wise to all the gags. On nights when business is ordinarily slow they are selling women's clubs on the card party idea.

One of the first to pull this was so hot up over a crowd of bridge females from Brooklyn that a couple of their "Oxford graduates" forgot the usual courtesies to steady customers. No brawls occurred, but its partiality hereafter to card players may nip into the regular trade.

HERBERT SCHLOSS WAS ENTITLED TO "RAIN"

A suit concerning "Rain," pending four years, was decided last week in favor of Herbert Schloss against John D. Williams. Schloss, professionally known as Herbert Castle, has ambitions in the production field and would have landed a winner on the first try, it was indicated from the suit, had not Williams repudiated a verbal contract with Castle to be partners in the presentation of "Rain."

Instead, Williams turned the play over to Sam H. Harris, although Williams retained a 25 per cent interest. The action is something of an oddity in theatrical procedure because Castle did not seek damages. Through his attorney, Milton Cohn, he contended there was a moral obligation on Williams' part. The court upheld the contention, but since specific remuneration was not asked, the verdict resulted in a judgment of six cents against Williams.

Castle was concerned with the production of "The First 50 Years," presented at the Princess several years ago. He is at present organizing a group of art theatres.

Homeless Beauty Contests

Far Rockaway, L. I., is following Atlantic City, N. J., in banning its annual beauty contest this year. Action on the matter was taken at a meeting of the Rockaway Chamber of Commerce last week.

Mollie O'Day Must Lose 20 Pounds—Or Else

Los Angeles, April 3. Mollie O'Day must do something to lose 20 pounds or, as far as First National is concerned, her screen career is over.

Miss O'Day was cast for the femme lead in "Little Boss of Arcady," but on the day before production was to begin, studio officials gave her the once over and decided that her weight would count against her. Loretta Young got the role.

MEETING OF LEGIT MANAGERS IN N. Y.

Equity Behind Movement—Wants All Dramatic Commercial Managements Represented in One Organization—For Exploitation, Promotion and Protection—Attempt to Bring Back "the Road" Included

FUTURE NOT ROSY

What is hoped to be the most important movement for the welfare of the legitimate stage will be inaugurated at a meeting of managers, actors (Equity) and authors on Friday afternoon at the Hotel Astor. Equity officers have been working on the plan to bring the three cardinal stage factors together for the past six months.

Realization that the legit theatre has reached a climax where it can not go forward without organization prompted the latest efforts in that direction.

It will be proposed that there be a new managerial association representative of the entire dramatic field. That will not necessarily eliminate the Managers' Protective Association, which is bound to Equity by the basic minimum contract, which warded off an actors' strike in 1924. There are important matters, legislative and otherwise, which require a solid managerial front.

In outline, the idea in general is to form a permanent advisory (Continued on page 43)

Hagen's Former Caddy Fixing His Scenario

Los Angeles, April 3. Weliya Totman, former personal golf caddy to Walter Hagen, is now writing continuity for "Green Grass Widows," to be used as Hagen's first for Tiffany-Stahl. Totman has been on the Coast for more than two years and received his screen-writing experience at M-G.

Prevailing Question

Mind readers now in vogue are getting a steady avalanche of questions from audiences, by individuals asking "when am I going to get a job?"

"DOUBLES" FOR LADIES IN RADIO BROADCAST FROM HOLLYWOOD?

Reports Say That Broadcasting Studio Locked During Thursday Night's Hour, Due to Professional Singer Doing the Del Rio Song

What Paddock Must Do to Play in Detroit

Detroit, April 3. Jake Wilke, handling Charlie Paddock, notified C. H. Miles, Oriental theatre that the "world's fastest human" and his new picture are available on a percentage basis.

Joe Lee, Miles' imported press agent, was commissioned to answer the communication and he did collect—as follows:

"Will play Paddock one week on percentage if he will run from New York to the Oriental theatre, accompanied by Bebe Daniels, whom he must bust in the nose at the finish so I can hit page one."

"These are our only terms."

Lady Dukes in Ballet

When the Gavrillov Ballet opens at the Gallo theatre, New York, April 9, it will have Lady Dukes, granddaughter of the late William K. Vanderbilt, as one of its dancers. Lady Dukes is the wife of Sir Paul Dukes, who has written some of the music for the ballet. Sir Paul will act as guest conductor when his music is being played by the symphonic orchestra of 19 pieces engaged for the Gallo presentation. The regular orchestral director will be Eugene Fuerst. The ballet goes in the Gallo for a six weeks' engagement. James Pendleton and Emily Oppa were engaged as specialty dancers.

Cutting Out Dogs' Bark

Seattle, April 2. Local humane society is excited because Mrs. B. Warner, of the Blackstone hotel here, contemplates an operation on her Pomeranian dog to remove the dog's bark, vocal cords to be partially cut out. The doggie has a loud, shrill bark that had proved annoying. Some dog doctors say the operation is quite frequently performed but that in a few cases the dog that loses its bark goes mad.

Reports in New York that the broadcasting chamber in Hollywood was locked during the Dodge Radio Hour Thursday, were followed by others to the effect that doubles acted for Dolores Del Rio and Norma Talmadge.

Del Rio's "Tamon" song is said to have been sung by a professional. Another pro assumed the clothes talk accredited to Talmadge, it is said. Miss Talmadge is notoriously speechless at public events and the report of a double for her is accepted by the picture people. With United Artists stars on the

(Continued on page 2)

GREAT HOPES ON TELEVISION BY SHOWMEN

Previews Being Held—Big Concerns Interested in New Device

Showmen heading various picture and vaudeville combinations have been attending private showings of television (sight and sound) upon invitations from the manufacturing concerns with whom they are connected.

Within the past few weeks, it is reported, several private previews have been held with the showmen there immensely impressed with the possibilities of the new device. Its appearance on the market is indefinite at present.

Television, according to one of (Continued on page 38)

BROOK'S
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1437 BWAY, N.Y. TEL. 5500 PENN.
ALSO 25,000 COSTUMES TO RENT

London as It Looks

By Hannen Swaffer

I am rather amused at the lukewarm criticisms in most of the daily papers on "Lumber Love." I know few of the critics were there at the end. I know it was very late, and that they had gone back to scribble. Yet it is strange to realize, reading the week-end stuff they write, that at 10 minutes to 12, there happened in the Lyceum theatre the most tumultuous reception that any play had ever received in England at that hour of the night—that is within my memory.

Normally, Lyceum audiences go home and catch their trams when the show runs on after 11. I should think there were about 20 or 30 stalls vacant at the end and only a few 10c seats. Otherwise, the whole house—and it holds 3,400 people—joined in the enthusiasm which brought "Lumber Love" to an end.

I was very critical. After all, it was my child and it did not satisfy me, as it should have done, because I know what a show can be. But the audience did not see those faults.

Nothing Can Stop the Boom

"Lumber Love," which is the best show put on the Lyceum stage for many years, has justified in every way my faith in its possibilities. Nothing can stop its success. The boom in British musical plays has started.

The antagonism of other critics, the vested interests of which the theatre is made, the dying craze for jazz—all those things are as nothing.

When "Empire" Falls Down

I am very interested to see, by the way, that in the "Weekly Dispatch," the young man who imitates me to boiling point, went out of his way to sneer at all-British ideas. Now, the guiding head of the "Weekly Dispatch" is the Hon. Esmond Harnsworth, M. P., son of Lord Rothermere, the Member for Thanet, a drum-hanger for Empire (on paper), the real inheritor of the "Blood-is-thicker-than-water" stuff. How Mr. Harnsworth can reconcile an Imperial policy (on paper) with the failure to support British art interests.

I Must Go to Parliament

If this sort of thing continues, I shall have to go down to the Island of Thanet, which is in my own native county of Kent, and oppose Mr. Harnsworth. After all, I am a much better speaker than he is. Besides, he was supported by Horatio Bottomley when he first came out as a candidate, whereas Bottomley is now suing me for libel.

I think I could tell the electors of Thanet something about how utterly impractical Imperialism M. P.'s are, when it comes to grave questions of art and public policy.

I hope Mr. Gordon Beckles, the "Weekly Dispatch" critic, will go down and speak for Mr. Harnsworth. Then they would both need help.

Nearly a Knighthood

Herman Finck, who is the best known natural humorist connected with the London stage, had a great joke the other day. There was a Royal performance of "London Pride" at Drury Lane, where Herman conducts. As, at a previous Royal performance in 1916, the King knighted Sir Frank Benson suddenly—so suddenly that they had to send for a property sword—Herman had his room full of property swords of all shapes and sizes in case the King sent for George Grossmith, who was in the show.

"London Pride" is by Nell Lyons, who is a playwright of Socialist proclivities.

"Won't the King knight anybody today?" said Herman, when they all came in, one after the other, and saw the swords. "I know, Knell Lyons."

Nearly a Full House

The King and Queen of England took the King and Queen of Afghanistan to "The Desert Song" at Drury Lane, the other night. The chief gunman of Afghanistan was there, in a uniform. His job was to stand as near to his King as he could, in case the Lord Mayor of London or somebody shot him.

It was very funny to watch him at the Guildhall banquet the other day. Afghanistan's gunman had his eye on all sorts of respectable people, looking warily for assassination.

Meanwhile, the King and Queen of Afghanistan, who cannot speak a word of any language except their own, sat bored. The King drank his own health at the wrong moment. No one could say one syllable to him of any kind. Lucky King of the Desert Song! Heaven only knows. I am sure they would rather have looked at Jake Shubert.

Hats Off to Charlie

As I have no time this week to write to Charlie Chaplin, I want to tell him, in Variety, that "The Circus" is the best entertainment I have seen of any kind since "The Gold Rush."

When I went to the performance, smartly dressed people were waiting in a snowstorm in a queue to go in, two hours later! When I know that Chaplin took the oldest story in the world and one of the most commonly used settings on the films, and then made it a perfect show, I am taking off my hat to the greatest personality in the whole world of entertainment.

The next afternoon, I met Ralph D. Blumenfeld, editor of the "Daily Express," my chief theatrical colleague.

"What did you think of 'The Circus'?" I said, hearing he had been to "The Circus" on the previous night.

"What I saw was worth \$250," he replied.

Even bored Fleet Street takes off its hat to Charlie.

EGYPT.

Cairo, March 15.

At the Royal Opera House at Cairo, the highly original opera "Pelleas and Melisande" by Debussy was a beautiful production, mainly because of its simplicity and that it comes nearer to modern ideas of stage presentation than anything ever in Cairo. Brilliance of the production is another matter of admiration.

Since the "Robinne Alexandre" company has been on the "Kursaal" stage, a crush of people to see the presentations, of which "La Parisienne," "Britannicus" and "L'Anglais tel qu'on le parle" are the most important.

The first play is true to life and told with cold and classical irony. "Britannicus" is a pitiless irony. The famous French poet J. Racine. It was played for the first time in 1669 and published in 1670. It is of Roman history under Nero.

"L'Anglais tel qu'on le parle" is an act play by the famous humorist Tristan Bernard, has caused plenty of merriment. It depicts the clamor of travelers in a hotel for the in-

terpreter—who can only speak French.

Screen

"Bon-Hur" is the greatest film production which has been seen on the screen of the Gaumont Palace, Cairo.

Seats were booked in advance and near capacity every night.

An orchestra of 14 executed a musical accompaniment specially adapted by M. Petiot, of Paris. M. Petiot's Naoum Follakine assumed the direction as usual.

Dance Places

The Rihami dance hall and theatre has never been so fascinating as since the Russian star Veda Schmelovska has appeared on the stage. She has directed all the performances of the Sherry Girls. She has acquired a remarkable standing in Cairo as she passed from stage to stage with increasing success.

Badia's Hall, first Oriental place of attractions, has been drawing tourists. Madame India Masahny, the proprietor and manager, is considered the queen of dancing and melody owing to her marked aptitude. Efrana Hancan dances nightly.



Tense moment in recent dramatic smash.

Final smash came when backer refused to furnish additional vase.

However

HARRY ROSE

Is Still

Paramounting Oriental, Chicago, Now

IN PARIS

By ED. G. KENDREW

Paris, March 22.

Friends of the late Isadora Duncan are arranging to hold a week's festival in memory of the dancer in June.

Rehearsals are being pushed at the Moulin Rouge for the new revue to be ready early in April. Jacques Charles and Earl Leslie are the producers. Mistinguett is the star of the show, to be entitled "Paris qui tourne," surrounded by Earl Leslie, Spariolo, Patricia Storm, Carol, Dandy, Rowe Sisters, Boyer Sisters, Thibault, Yvonne Legay and the dog Dug. Jose Padilla will introduce a new song, "Parisette," on the lines of his "Valencia," created at the Moulin Rouge in a former show.

Immediately after the first night in London C. F. Wynn bought the French rights of "Trial of Mary Dugan," which will be played here in the fall with Jane Marnac in the title role. Al Woods, with Irvin Marks, arranged for the French production.

Rich Hayes, comic juggler, is listed for the Empire next July.

Wife of Adolphe Dehn, American designer residing in Paris, made her stage debut as a dancer, at the Palace, in connection with Jack Hylton's band. Orchestra has clicked here.

Emmy Magliani with her partner, T. Kennedy, has been dancing this month at the Casino, Cannes.

Albert Carson has quit the Paris theatrical agency known as the Transatlantic Theatre Bureau, and recently a Variety Limited, which he was connected with Billy Arnold, and is opening an office on his own.

"The Bat" is being translated into French and will be offered under the title of the "Chauve-Souris" (the true meaning of the word).

Puccini's unfinished opera "Turandot" is to be produced in French at the Paris Opera this season, after having been heard in nearly every other country.

RADIO 'DOUBLES'?

(Continued from page 1)

air, the secrecy of the chamber was maintained even to the exclusion from it of U. A. executive, from the story waited east. A loud speaker in the gym of the studios was working with the listeners there, including the newspapermen and others barred from the chamber.

Following the broadcast Charlie Chaplin remarked he nearly died while doing it, through mite fright, and was much worried as to how he had done.

John Barrymore, from the account, did not take the radio thing seriously and appeared indifferent to it.

The broadcasting chamber was set in the Mary Pickford bungalow on the U. A. studio lot.

Australia

By Eric H. Gorrick

Sydney, Feb. 18.

Severe tropical heat responsible for a falling off at the box-office of many theatres. It has been but slight as the average Australian will always seek indoor entertainment.

"The Girl Friend" has clicked here and looks like running up a nice score for Williamson-Tait. Annie Croft is the bright individual in this attraction.

Leon Gordon appears to have a dramatic hit with "The Trial of Mary Dugan" at the Royal. Produced here similarly to the New York production, Curtain remains up throughout with special editions of a paper pulled out by the publicity department, distributed among the audience. A "plant" gives the verdict from the auditorium much to the delight of the patrons.

American court procedure is entirely different to that prevailing in this country, which, of course, is under British rule. But, thanks to American pictures, we folk out here are quite wise to the workings of the American court. "Dugan" is quite a novelty and splendidly staged by W. T. with a very good cast including, Gwyneth Graham, Frederick West, Iris West, Brandon Peters, B. N. Lewin and Mr. Gordon.

Boucicault-Vanbrugh

Dion Boucicault and Irene Vanbrugh are once again delighting us in English rule. But, thanks to them, in a rather weak piece under the title of "All the King's Horses" at the Criterion, W. T. direction. Quite probable that the English stars are appearing here on a salary and percentage basis.

Mr. Boucicault, a very artistic producer, has brought out every possible bright spot in the English comedy. Cast includes Norman McKinnel, Ronald Ward, Marjorie Playfair, Annie Sakker, Peggy Carter and Hugh Williams.

Fullers are reviving "Mercenary Mary" at the St. James with Elsie Frits and Jimmy Gordon. They are to fill until the opening of the Grand Opera season at this house. "Mary" will probably do fair business for its few weeks.

Muriel Starr will withdraw "The Eternal Magdalen," which has not caught on too well at the Palace, and will follow with "The Goldfish."

"Take the Air"

"The Film Girl" will finish in a few weeks run at the Empire. Followed by another Rufe Naylor production entitled "Take the Air" (American). Bobby Jarvis may take a holiday and appear in the new show. Maurice Diamond will arrive from America shortly to stage the dances.

"Up in Mabel's Room" is at the Opera House under the management of Frank Neil.

Pictures

"The Scarlet Letter" current at Prince Edward. Booked in by Hal Carleton and looks like several weeks. Nita Naylor (American) has returned to the organ and is rather a draw. High class prolog staged by Albert Cazanov met with nice reception.

Prince Edward will have big opposition in a month or so when Elsie Frits and "The Grand Theatre" Capitol opens. So far Prince Edward has been the only big movie house presenting atmospheric productions. Under Carleton's management the house has become exceedingly popular and should keep its own patrons.

"Resurrection" will move out of the Crystal Palace this week to make way for Eva Novak's Australian.

A German made picture is the main attraction at the Piccadilly under the title of "The Masked Dancer." It features Nita Naylor and work is quite unconvincing and grotesque. Tinting is extremely bad, with acting fearfully foreign in gesture.

Big business this week at the Haymarket with "Two Arabian Knights" and "Man Crazy." Big Four on stage twice daily.

Lyceum doing nicely with "Figures Don't Lie," and "The Romantic Age." Maggie Foster, violinist, stage.

Empress running three major attractions in "Two Arabian Knights," "Texas Trail," and "Man Crazy."

Lyric grinding out "Figures Don't Lie" and "Sky High Saunders."

Jimmy Elkins and orchestra on stage.

MELBOURNE

"The Student Prince" in 16th week at His Majesty's. W. T. management.

"A Cuckoo in the Nest" will finish at King's after but a fair run. "Thank" follows for W. T. Maurice Moscovitch doing nicely with "The Terror" at the Royal for W. T. Mystery plays still have strong appeal in this city.

Stuart O'Brien, independent producer, presenting "Spooks" at the Palace by arrangement with the Fullers.

Tivoli has Ann Suter, Tom Katz and Band, Hector St. Clair, Four Phillips, Snell and Vernon, Clifford and Sand, Lorna, Lance and Leslie, and Syd. Burchell.

Fullers playing last revue at Bijou, with Stuffy and Mo featured.

Pictures

Paramount picture, "A Romance of the Whitechapel Road," shown twice daily, under Carroll management.

"Don Juan" appears to have clicked at the Auditorium. Extended run.

"The Volga Boatman" three times daily at Capitol to splendid business. Majestic screening "Underworld" and "Wild Beauty."

Paramount presenting "Figures Don't Lie."

Hoyt's featuring for week, "The Magic Flame" and "Adam and Evil."

News From All States

Ann Suter (American) is one of the big attractions at the Palace, at Melbourne Tivoli. Miss Suter will appear in Sydney this week for several weeks' stay.

Max Morfitt and Akks, monkey act, pulling tremendous business in New Zealand where the monks are playing for W. T.

Williamson-Tait will present two shows each this year for the first time here: "The Desert Song," and "Queen of Heaven."

The Gattinos, dancers, have been successful in Perth, Western Australia, for Clifford's theatres, by arrangement with W. T. Act will leave for America at an early date.

Fullers may erect a new theatre in Adelaide. New house would be used for the firm's musical attractions.

Because Mussolini has commanded that several principals engaged by the Williamson-Tait Adelaide Opera season appear in the new Teatro Reale in Rome, the season in Australia has been postponed from March to May. Season will be at Melbourne and Sydney, with Monte as the principal attraction. Fullers will open their opera season in Sydney next month.

W. T. will also introduce Benno Moisewitch, pianist, in a series of concerts at the City Hall at an early date. The pianist is coming here after a tour of the East.

No Night Dog Racing

Motor racing is hurting theatrical business in Adelaide. This city has prohibited tin-hare racing at nights. The Speedway, where the races are held, is drawing enormous amounts of Saturday nights. For years that has been regarded by the managers as the big night for theatrical business.

Charles Stanton, carnival promoter, was sentenced to three weeks on information alleging he allowed a game of chance last week, a game of chance last week at a public place. Stanton has appealed for a retrial.

William Reed burned

William Reed, husband of Eva Novak, was severely injured when a flare-bomb burst outside a movie theatre in a country town. Reed was directing a locally made picture when the accident happened. Cecil Hargraves associated with Hollywood-Hendon Picture Corp., and Mick Folkhardt also badly burned. Dal Clawson, cameraman, escaped injury.

Reed received his injuries in a slucky attempt to snatch the flare from Folkhardt's hands just prior to the explosion.

First National Exchange putting out quite an amount of publicity for "The Gorilla."

"VARIETY"

Paris Representative

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"BLONDES" IN LONDON PLEASES SOPHISTICATES, BUT DOUBTFUL

Wallace's "Flying Squad" Has Good Chance—"Happy Families" Lightweight Satire—Peggy O'Neil's Temperamental Display

London, April 3. "Gentlemen Prefer Blondes" is a doubtful legit entrant at the Prince of Wales; a new melodrama, "The Flying Squad," opened at (holders Green and looks wood despite first night backstage difficulties, and "Happy Families" rates as an unlikely prospect at the Q theatre.

The Anita Loos show was uproariously greeted last night by a sophisticated audience wholly familiar with the plot through having read the book and attended the week's pre-release showing of this Paramount picture at the Plaza. For some unaccountable reason not one newspaper critic inquired why the censor should pass this play and without such comment the success of the show is extremely doubtful. Piece well played and brought out. Americans in the audience asserted that Edna Hibbard's performance of "Dorothy" was slowed down 50 per cent. for fear the house would miss her slang repartee.

Peggy O'Neil Appeared Opening of Edgar Wallace's "Flying Squad" revolved around Peggy O'Neil, starred, mainly because there was a two-minute stage wait before she appeared. Investigation developed that she had announced her intention of not going on at all. Regardless of the delay, the end of the show brought 15 curtain calls speeches and it looks like a big success despite its numerous deficiencies. Plot revolved around drug smuggling into England with the star the chief smuggler.

No apparent reason was given by either the author or management for Miss O'Neil's action last night. Belief is she had a temperamental outburst and there's a strong chance that she will not remain with the show very long.

"Happy Families" is a satire on modern society life. It made little impression at the Q and there's an extreme doubt if the attraction will get anywhere.

Edgar Wallace's Wife Managing His Theatre

London, April 3. Edgar Wallace, who took over Robert Lorraine's sublease of the Apollo, will continue his hold on the house until next autumn. Wallace has installed his wife as manager and has two more plays ready for production at the theatre.

"The Bat" in French

Paris, April 3. A French version of "The Bat" was successfully produced at Lyons with Pierre Magnier, who was with Sarah Bernhard on her last American tour, playing the principal role.

Lincoln-Wagenhals was present at the Lyons premiere and let it be known that he will do the piece in Paris next fall.

Burke-Parker for All-Amer.

London, April 3. Burke and Parker are listed to open at the Chiswick Empire July 15. The act will also be included on the All-American bill at the Victoria Palace (vaude) the following week.

Larry Semon in England

London, April 3. Larry Semon, screen actor, has been booked for personal appearances in the picture houses here by Harry Foster.

Semon is due to open at Birmingham in May.

Dollie-Billie to Milan

Paris, April 3. Dollie and Billie have postponed their tour of Spain for the present and instead will go to the Eden in Milan, under management of Robaldi. They will leave probably April 17 when the Moulin Rouge revue terminates.

Acts New to London;

Bert Gilbert's Slide

London, April 3. Isa Kremer, in English, German, French and Italian folk songs, proved to the liking of the high-brow attendance at the Coliseum (vaudeville) yesterday.

Mort Downey made his debut on the same bill, doing five songs to his own piano accompaniment and the satisfaction of the assembly. Downey is doubling into the Cafe Angais, where he remains eight weeks. Bert Gilbert was moved all over the Alhambra (vaudeville) schedule on his initial local showing. He was originally placed ninth, then moved to No. 4 for the supper session, and on the last night performance opened the show. In all these positions he was 21 untried.

Myrio, Desha and Barte, breaking into vaude here for the first time, are also at the Alhambra, and scored with their adagio work despite the unsuitability of the house for this type of act.

Return of the Yacht Club Boys and Teddy Brown's band brought a capacity attendance to the Cafe de Paris. The act now numbers five, including Chick Endor, Billy Mann, Tommy Purcell, Pete Murphy and Eddie Ward. They were rapturously received.

At the Kit Cat, Handers and Mills scored heavily, but are only in for a week, as the team has out-of-town engagements.

2d Dennis Eadie Flop

London, April 2. "Mr. Priestley's Night Out," alleged farce by one of "Punch's" (magazine) comic writers, showed itself to be about as funny as trench warfare. It closed Saturday after five nights.

Eadie within a fortnight at the Royalty.

"Unknown Warrior" moves over from Wyndhams to replace.

"APRON STRINGS" PLAYED

London, April 3. "Apron Strings," at the Strand Sunday for one performance by the Venturers Society, is a good drama splendidly constructed with an underlying sinister comedy theme. Comedy isn't improbable, but Charlie Whitaker, film man, wrote it.

BECK LIKES SAHARA

Paris, April 3. Martin Beck and Mary Beck are back in Paris after a jaunt through the Sahara desert. The former American manager declares the desert towns are safer than Broadway.

PAVILION DOING \$20,000

London, April 3. All-orchestra stalls for Cochran's new Pavilion revue are sold until next July. Show played to \$20,000 last week.

Cochran-Brady's Production

London, April 3. "Road to Rome" was the first production of C. E. Cochran and Bill Brady, Jr., will jointly produce. The play is due in here during May, with Blythe Daly engaged to do it.

"Spiders" 2 Weeks More

London, April 3. Run of "The Spider" has been extended two weeks at the Winter Garden. It was originally to have closed March 31.

Sayag After Apollo

Paris, April 3. Sayag is negotiating to take over the Apollo, where he proposes to stage vaudeville after the American manner.

Pilcer Goes Camera

Paris, April 3. Harry Pilcer has taken an engagement to appear in pictures, signing with Franco Film Co.



WILL MAHONEY

The New York "Daily News" said: "Will Mahoney is a great comic, and with this sawed-off gutta percha comedian 'Take the Air' should have a long flight. Mahoney's dancing can be compared only to the dancing of Will Ma-honey, for he is in a class by himself. His sideward tumble across the stage is hilarious."

Direction

RALPH G. FARNUM, 1560 Broadway

RAQUEL MELLER SHINES IN NEW PARIS REVUE

"Le Luxe de Paris" Well Received at Palace—Other New Attractions

Paris, April 3. Raquel Meller is the star and the real excuse for the new Palace revue, "De Luxe de Paris," presented Saturday and received with acclaim as might be expected from its preliminary advertising. Piece produced by Henri Varna and up to the scale of elegance usual in this establishment conducted by O. Dufrenoy.

Other cast names are Gypsy Rhoumje, Dallo, Pomes, Drosodoff, Dalisset, Irvin Slaters (formed here) and Lella Nicolska. All the emphasis, of course, is on Raquel.

Another Cynical Comedy

"What Happened Dec?" is the curious title of an utterly cynical comedy by Bernard Zimmer, given at the Comedie des Champs Elysees late last week. A provincial magistrate, believing that his son has seduced a maid servant in the home during the absence of his parents on Dec. 2, sends the youth, Charles, to repent in the attic.

During his punishment the boy's girl friends raise a great ado in his behalf and flutter around him in apparent sympathy. But when it is demonstrated that the seduction charge was entirely false, they lose interest in him and abandon him in the street as Jovet, Marcel Simon, Louis Allibert, Romain Bouquet, Martha Mellot and Lucienne Bogart.

More Strange Titles

Another newcomer with a strange title is "La Chienne aux yeux de Femme" ("Pup with a Woman's Eyes"), which succeeds "The Last of Mrs. Cheney" at the fashionable little Theatre Daunou, where it had a rather favorable reception. A demimondaine of some elegance with a rich protector, who is a sardine packer and with also a gigolo of her own, meets a sentimental young man engaged in a flirtation and is heart broken when he learns the next act is Jovet, Marcel Simon, Louis Allibert, Romain Bouquet, Martha Mellot and Lucienne Bogart.

On the same bill is a sketch by Henri Duvernois called "Devant la Porte" ("Before the Door"), which consists of conversation between a husband and a lover in a hospital waiting room while the woman, who is concerned in the operating table. Husband is reconciled to the situation while the woman's life hangs in the balance, but the old enemy breaks out the minute a nurse announces that the patient will live.

"DECLASSEE" WITHHELD

Zoe Akins Declined Tallulah Bankhead's Offer to Produce

Taking exception to Hannen Swaffer's report published March 23 in Variety that Tallulah Bankhead decided to forego producing Zoe Akins' "Declassee" in London because it "was old fashioned," Miss Akins submits the autographed letter of Miss Bankhead's manager asking for rights of the play, in connection with this statement: New York, March 23.

Editor Variety:

One expects inaccuracies in other papers, but not in "Variety." "Variety" really has a conscience. So I am enclosing a letter (from Miss Bankhead's manager), which may set you straight about a rather serious statement, at once untrue and damaging to a play which still remains a good theatrical property; as Alice Kauser, my agent, can testify.

She and I agreed with Miss Bankhead's management that it was inadvisable to produce "Declassee," for her, and my answer was "no."

Zoe Akins.

("Declassee," Miss Akins added, has never been shown in London and has not been released generally for stock in the U. S., except as playing rights were granted on individual application.)

Ballet Evicts Films

Paris, April 3. Pictures have been replaced at the Champs Elysees by a season of Russian ballets under the auspices of Mitchell. New attraction started last Saturday.

Interruption of pictures is temporary and showings will be given Sundays and as a Good Friday special "King of Kings" will be offered. Nemchnova and Anton Dolin are stars of the ballet.

Viennese Going Home

Los Angeles, April 3. Marietta Milner, under contract to Paramount for the past year and who it was expected would be featured in one of their productions, did not come through as expected. She contemplates returning to Vienna from whence she came.

Two Playwrights Die

London, April 3. Two playwrights have died here within the past week. Kable Howard, 54, author and playwright, succumbed March 29, and R. C. Carlton, 74, actor and playwright, died April 1.

London Theatre Parking

London, April 3. A large garage is to be erected on a site within a stone's throw of Piccadilly Circus, for the use of theatregoers. The building will hold 1,000 cars, and will have bath-rooms, dressing rooms, repair shop, petrol station and chauffeur's car-teen, and will cost about \$50,000.

A north country syndicate is financing the scheme, which will include three others on a smaller scale, all in theatreland.

Buchanan-Show Not Moving

London, April 3. Although announced to go to the Carlton, it has been decided that Jack Buchanan's show will not move to that house, following the five weeks run of "Wings," the picture there.

Moscow Group in London

London, April 3. Moscow Art troupe starts a month's season at the Garrick this Saturday, April 7, with a personnel of 32 players.

SAILINGS

April 23 (New York to Hamburg) Mr. and Mrs. M. L. Malevinsky (New York).
April 21 (New York to London) Sophie Tucker, Ted Shapiro (Leviathan).
April 11 (New York to Paris) Fred C. Buck, Bernard A. McDevitt (De Grasse).
April 12 (London to New York) Joseph Greenwald (Geo. Washington).
April 3 (London to New York) Paul Moss (Leviathan).

SONNY CLAY DEPORTED FROM AUSTRALIA

First All-Colored Band Over There, Leaving It Bad for All Colored Artists

San Francisco, April 3. Word has been received here from Australia telling of the immediate deportation of Sonny Clay and his Plantation orchestra (colored band) because of alleged looseness of morals. The band boys are returning on the "Sierra". They opened in January, the first all-colored band ever booked for the Antipodes. Several other colored acts were included in the unit and it is believed they, also, are included in the deportation edict. Most observers of Australian conditions predict this and, for some time at least, of colored acts in that country.

It was reported in Variety last week by cable from Sydney that colored musicians in the Sonny Clay orchestra were caught in an orgy with white women in Melbourne, with the Tivoli Theatre circuit at once cancelling the band's contract. That the story was cabled to Variety by its correspondent indicated a national scandal over the affair.

Names of acts in the Sonny Clay unit were not and were purposely omitted from the added data on the Clay escapade, to protect innocent members. It is unlikely any of the colored artists with the unit were involved. The cable specifically named "colored musicians."

TAYLOR AND GERSHWIN WRITING IN PARIS

Paris, April 3. Deems Taylor is working here on a new opera which he hopes to finish within a year. Several of his efforts including "The King's Henchmen" will be given at a local theatre within a fortnight. He says he has received inspiration from the themes he has heard in Paris.

George Gershwin attended the first Paris rendition of his "Rhapsody in Blue" by a French symphony orchestra Saturday night and expressed himself pleased with the Pasadouloup Orchestra. He received an ovation when it was learned that he was in the house and was called to the stage of the Moderator. He is writing a new symphony called "An American in Paris."

In the party are his brother, Ira, and his wife, and a sister. Gershwin plans to remain in Paris a month and a half.

Piccadilly Opening April 17

London, April 3. Piccadilly theatre is set to open April 17.

INDEX

Foreign	2-3
Pictures	4-30
Picture Reviews	23
Film House Reviews	40
Vaudeville	31-37
New Acts	39
Burlesque	38
Bills	42-43
Times Square	44-45
Editorial	48
Literary	24
Women's Page	46-47
Legitimate	49-53
Legit Reviews	52
Music	54-57
Outdoors	58
Sports	44
Obituary	58
Correspondence	59-63
Letter List	63
Inside Pictures	48
News of Dailies	44-45
Inside Legit	48
Inside Vaude	48

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SEMI-FINAL FILM CRITICS' BOX SCORE LED BY JOHANESON, ROB REEL, CARROLL

Gerhard ("Eve. World") Real N. Y. Leader at .683 on 101 Reviews—Similar Status for Louella Parsons in L. A., .803—Few Changes in Chicago Rating—Cohen-Martin Tied at .659—Watts Tumbles to 8th—Regina Cannon ("Mirror") Most Reviews, 169—Irene Thirer ("News") Tops No Opinions, 29—Variety Leads Trade Papers

Variety's semi-final box score on picture critics finds the entire group of Los Angeles dailies with exceptionally high percentages. Their lowest individual percentage of .752 is higher, with one exception, than the highest in Chicago or New York.

The figures tend to indicate a supposed superiority on the part of Los Angeles reviewers. It is consequently important to stress again the factors which operate to make Los Angeles percentages high.

L. A. has the booster spirit, the studios are nearby, and the reviewers' attitude is to overlook almost everything. Nothing but favorable notices are written and as 75 percent of all films make money, by praising them all, and thereby eliminating the hazards of picking the winners from the duds, the L. A. critics automatically gain the advantage of the law of average.

New York

Bland Johanneson, of the "Mirror," leads the New York group with .794, computed on a basis of 34 pictures caught. Miss Johanneson entered the field late when replacing Joseph McElliot.

Betty Colfax ("Graphic"), the leader on the last rating, slips to fifth place, while Richard Watts, Jr., ("Herald-Tribune"), out in front for the first half of the season, is eight pegs down the ladder. John S. Cohen, Jr., ("Sun"), who has been holding the third spot, is now tied at .659 with Quinn Martin ("World"). George Gerhard ("Eve. World"), runner-up last week, and Colfax on previous scores, retains his hold upon second place and is the real leader in lieu of the relatively few pictures Miss Johanneson has caught.

Regina Cannon ("American"), the most prolific reviewer, holds her own pretty well. She has caught the greatest number of pictures, has the most "rights" and the most "wrongs" but defers to Irene Thirer ("News") and Mordaunt Hall ("Times") in the multiplicity of "no opinions."

John K. Hutchens ("Post"), like Miss Johanneson, is included in the box score for the first time. The "Telegraph" since Donald Thompson's departure has had no regular movie critic, the assignments being divided between Leonard Hall and Katherine Zimmerman of the drama department and various members of the editorial staff. Mr. Hall and Miss Zimmerman may be included in the final score.

No Opinions

"No opinions" continue to appear intermittently among the Manhattan scribes. This habit is less common in Chicago and Los Angeles. Comedies seem the most difficult for the reviewers to handle. Especially is this true of the slapstick features whose crude humor the more fastidious critics cannot abide. As an instance may be mentioned the habit of Harriett Underhill ("Herald Tribune") who when reviewing a laugh picture almost invariably makes the statement: "I know nothing about comedies."

Shorter Reviews

More consciousness appears to be on the increase. Bland Johanneson ("Mirror") habitually confines a review to one paragraph, while John K. Hutchens ("Post") and George Gerhard ("Eve. World") are word economists. Chief among the verbose, Luise Rainer, Mordaunt Hall ("Times") who expatiates and reports with minutiae.

In New York 39 pictures have been added since "Variety's" last score of Jan. 28.

Chicago

The present grouping for the Illinois trading post shows Arthur Sheekman ("Journal"), the town's only male movie reviewer, at the bottom. Several minor changes in the Chicago ratings, but nothing

The Custard Pie Champ Is "The Terrible Turk"

Kulla Pasha, known as "The Terrible Turk," an old time character actor on the M-G-M lots, has received a part in the Marion Davies-Will Haines picture, "Breaking Into the Movies," because of his ability to fall on any part of his anatomy and to stand a heretofore unequalled rain of oxtard pies.

During the first day's work he was hit with 25 custard pies without turning his head. Cameramen and directors were tempted meanwhile to build a barricade around themselves.

The cast also includes Tenen Holtz, Delle Henderson, Paul Ralli and Polly Moran.



ROSCE AILS

Emulates Grant and Takes Richmond

"NEWS LEADER" said:

"Roscoe Ails show should be called 'Money's Worth Week.' This comedian swings from scene to scene with happy, youthful abandon, his comedy is a riotous scream and he unquestionably is the funniest and greatest dancer ever to play the National."

Crowds blocked traffic.

WRITING STAFFS FOR PICTURE HOUSE UNITS

Picture house presentations next season will seek to improve the current type of unit shows. Specially created, authored and composed miniature musical comedies and revuettes will be the order. Picture house circuits are planning for the furtherance of these glorified tabs, which will have all the embellishments and accoutrements of a full-fledged production. The bands are here to stay, as are the masters of ceremonies, in the opinion of one circuit executive. Without the bands there is not the necessary flash, he said. When asked why a pit orchestra couldn't accompany the revuette or tab productions, the exec's answer was that this would be a step backward; that the bands are essential for the flash on the stage.

WEATHER FORECAST

Washington, April 3.

Inquiries at the Weather Bureau gives the following outlook for the country: for the Mississippi river for the week beginning tomorrow (4th).

Partly cloudy Wednesday over middle and northern districts with rains in the Ohio Valley and some what colder in northern New York and northern New-England.

Thursday there will be quite general rains. Friday fair, followed again by rains Saturday or Sunday (8th).

Cool weather will prevail for the most part over northern districts.

MIZNER'S HEART ATTACK

Los Angeles, April 3.

Wilson Mizner, now under contract for Fox, was stricken with a severe heart attack last week. Mizner's doctor ordered him to take a three-week rest.

Mizner leaves for the mountains, where he will be secluded from all outside communication.

important and the percentages are closely hunched.

Trade Papers

"John Daily" and "M. P. News" change positions among the trade papers, the "Daily" losing third position and 15 points. "Motion Picture News" picked up one "opinion," the only one acquired by a trade paper since the last score. "Variety" has jumped its percentage from .849 to .871 and continues to lead the trade paper division, followed by Harrison's Reports. The latter, at .743, is a one-man average.

HOLIDAY BALKS PROMPT HAYS' PARIS ACTION

American Emissary Cannot Meet Officials Until April 10—Going to Other Countries

Paris, April 3.

Will Hays arrived in Paris late but was prevented from an immediate conference with Minister Herriot, absent over the Easter holidays. The conference cannot be held until April 10 at the earliest.

The American film chief took up headquarters at the Hotel Crillon. Replying to the reporters he said his journey which would take him to other countries was designed to promote international good will and he had highest hopes of being able to aid in bringing on an amicable settlement of the present trade situation in France arising from the new regulation of picture imports.

The French picture press syndicate which was holding a general meeting Saturday adopted a resolution giving expression to a hearty welcome to the American emissary and to the hope that all controversy would be smoothed out.

Meanwhile, there is a distinct shift in French sentiment toward the new film regulation and the trade is turning to the view that native picture producers who struggled for the system have put one over on the politicians.

High government officials are now concerned with the results and fireworks may burst out at any minute.

The commission meets tomorrow (Wednesday) and it is expected that the seven-to-one quota will be adopted, calling for four American visas, two English and one German for each French picture disposed of. This is the first attempt by a nation to force the merchandising of its own product and other countries are reported interested in its outcome. Another angle is that other American industries have become disturbed, and their agents have asked the U. S. embassy if it is possible that the plan may be applied to other articles of international commerce besides pictures.

It is believed that the quota plan will not go into actual operation until next fall at the earliest. Will Hays has arranged through the embassy for a conference with Minister Herriot on Tuesday when the official will return from the country. In the meantime Hays is talking all around the subject, emphasizing the necessity of tact in producing films for international release.

FILM CRITICS' BOX SCORE

Score as of March 31

(Based on pictures reviewed since June 4, 1927)
Key to abbreviations: PC (pictures caught); R (right); W (wrong); O (no opinion expressed); Pct. (percentage.)

NEW YORK

	PC	R	W	O	Pct.
Bland Johanneson ("Mirror")	34	27	7		.794
George Gerhard ("Eve. World")	101	69	26	6	.683
John S. Cohen, Jr. ("Sun")	138	91	35	12	.659
Quinn Martin ("World")	91	60	16	15	.659
Betty Colfax ("Graphic")	118	77	22	11	.636
Regina Cannon ("American")	169	105	47	17	.621
John K. Hutchens ("Post")	28	17	9	2	.607
Richard Watts, Jr. ("Herald Tribune")	74	42	30	2	.595
Mordaunt Hall ("Times")	142	82	38	22	.577
Harriett Underhill ("Herald Tribune")	110	63	31	16	.573
(Miss) Alison Smith ("World")	23	12	2	9	.522
Irene Thirer ("News")	138	68	41	29	.493
Jaffery Homesdale ("World")	27	13	12	2	.481

* (Julia Showell)

CHICAGO

	PC	R	W	O	Pct.
Rob Reel* ("American")	47	35	12		.744
Carol Frink ("Examiner")	110	77	25	8	.700
Maie Tineff ("Tribune")	119	82	29	8	.689
Genevieve Harris ("Post")	100	66	27	7	.666
"News" (unsigned)	88	60	18	10	.658
Arthur Sheekman ("Journal")	78	51	21	6	.654

* (Hazel Kennedy) (Frances Kurnier).

LOS ANGELES

	PC	R	W	O	Pct.
Harrison Carroll ("Herald")	81	28	5		.903
Louella Parsons ("Examiner")	71	57	10	4	.803
"Record" (Combined)	105	83	19	3	.790
Eleanor Barnes ("News")	80	61	16	3	.762
"Times" (Combined)	102	77	22	3	.754
"Express" (Combined)	93	70	16	7	.752

TRADE PAPERS

	PC	R	W	O	Pct.
Variety	224	196	28		.871
Harrison's Reports	109	81	27	1	.743
"M. P. News"	120	88	26	6	.733
"Film Daily"	153	108	36	9	.708
"M. P. Today"	71	48	20	3	.676

1st Nat'l Heads in London Split on Quota

London, April 3.

Frederick Zelnik, First National's German production head and representing the Deftu Company, of Berlin, is here for a conference with Bruce Johnson and Sam Spring.

Zelnik is opposed to the Quota and Kontingent methods, but the F. N. executives here are strongly in favor of the British Quota system and are going rapidly ahead putting in a permanent British production unit with Harry Ham as manager.

French Film Sources

Paris, March 29.

Statistics issued by the Syndicate of the French picture industry disclose 617 films were presented to the French censor last year, of which 388 were American (not including 234 short comic reels), 96 French, 91 German, 11 Russian, 11 Italian, 8 British, 2 Swedish, 2 Austrian, and one each from Spain, Brazil and Armenia.

The total length was 1,263,227 metres, with the American contingent reaching over 2,304,400 feet for the regular pictures and 354,300 feet for the 224 comics compared with 673,200 feet French, 556,000 feet German, 63,000 feet Italian, 59,450 feet Russian, 49,600 feet British, 43,000 feet Swedish.

"Dawn" English Passed

London, April 3.

Middlesex County Council has passed "Dawn," the picture subject to the cutting of the episode in which a German soldier is shot.

London County Council at its meeting today (Tuesday) passed the film with the same cut. Also on condition that theatres showing this picture must apply to the council for authority, may not admit children under 16 without parents, and must submit all posters for council's approval.

Dauray Leaves Olcott

London, April 3.

Frances Dauray, who came over with Sidney Olcott as his technical manager, has broken away and joined British Filmcraft as technical director.

It's unlikely that Olcott will direct for the British Lion Company. He is negotiating for other connections here.

WEMBLEY-NORDISK COMBO

Plans Call for 18 Pictures a Year—\$4,375,000 Capital

Washington, April 3.

Wembley Film Co., London, has combined with Nordisk Films Kompagni, Denmark, effecting both the producing and theatres owned by the latter company, says a report to the Department of Commerce. Danish company takes the name of the Wembley organization, although slightly modified, as the Wembley Picture Corp.

A share capital of \$4,375,000 is set up. English company will take over 2,700,000 crowns worth of shares in the Nordisk Films against a payment of \$1,100,000.

Bencard, present managing director of the Danish firm, retains that post, but also becomes a member of the board of the English company, two representatives of which will join the board of the Danish company.

Plans call for the production of three films yearly at the studio in Wembley, three to four facilities in Berlin and 12 films in Wembley. No change will take place in the management of two picture houses, Paladateatret and Kinopalast, owned by Nordisk—and the largest picture houses in Copenhagen.

"MOULIN ROUGE" CONTEST

London, April 3.

"Moulin Rouge," the British picture, is being held at the Tivoli through the aid of a publicity competition for the best opinion from the patrons. There is a \$250 prize. Harsh newspaper criticisms are being advertised as a guide to the opposite expression for competitors.

5-10 GIRL'S BREAK

Los Angeles, April 3.

Dorothy Ward, taken from behind a five-and-ten-cent store counter to play in Pathe's "The Goddess Girl," has been put under a five-year contract by Sam Saxx, Gotham Pictures.

Miss Ward will be "opposite" George Jessel in "Abie of the

LASKY AT SPRINGS

Jesse Lasky will take time off next week to visit White Sulphur Springs.

Following he will attend the Paramount's sales conventions before returning to the coast.

BANKERS AND WASHINGTON

PAUL ASH OPENS AT PARAMOUNT

1st Time Out of Loop Since '25—In May 12

Paul Ash will open at the Paramount, New York, May 12. In taking Ash out of Chicago the Publick is to tour him over the circuit following the 12 or 16 weeks he will stay at the Broadway house. Brooke Johns follows Ash at the Oriental, Chicago.

Johns opens at the Indiana, Indianapolis, April 7 for four weeks prior to his Chicago stay, and is succeeded at the Missouri, St. Louis, by Eddie Pardo, the Interstate Circuit's "Confederer," who has been at the Majestic, Dallas. Pardo opened in St. Louis last Saturday (March 31).

This marks the first time Ash has professionally been away from Chicago since he opened at McVicker's in July, 1925, following his long stay in San Francisco at the Granada. He moved to the Oriental when that theatre opened in May, 1926, and has been there ever since. The latter house shows a weekly average of \$44,000 since its inaugural.

Ash comes into New York alone, leaving the stage band at the Oriental. No definite date in May has been set on his Manhattan debut pending arrangement and schedule of Publick units around that time.

ARMY'S "TALKERS"

Experimenting for Training Purposes at Fort Benning, Ga.

Washington, April 3. Army is going to test talking pictures for training purposes. Try out will be made at the Infantry School, Fort Benning, Ga.

Decision to make the test follows successful experiments with motion pictures in training. Special films are to be made with department officials declining to divulge whether they are to make them with their own equipment or if one of the "talk" companies will do the job.

Alice Gentle Lasted But One Week in S. F.

San Francisco, April 3. One week was enough for Alice Gentle and the rock bottom business she played to last week at the Capitol, together with a feature picture.

Miss Gentle had been booked in for the week with an option on another.

House is dark again.

Jacob Fabian Voiceless

Jacob Fabian, head of the Stanley-Fabian circuit in New Jersey, underwent an operation last week that has temporarily left him voiceless.

The operation was the removal of his larynx, made necessary through a growth.

Langdon Out at F. N.

Los Angeles, April 3. Harry Langdon is through with First National at the conclusion of the picture he is now working on. Pathe is making eyes at him.

Langdon's position with First National has been probationary upon his delivering box office pictures.

\$5,000 SALAD

Los Angeles, April 3. It cost Paramount about \$5,000 one day last week because Emil Jennings had some lobster salad for lunch. Salad got the better of the actor and he had to take the day off.

Luther Mendes, making retakes on "The Street of Sin," was compelled to dismiss a large squad of extras, with Jennings drawing pay despite his idle afternoon.

14 Mos. Old Film Star

The Stern Bros. have the youngest baby star, Mary Mae McKeen, 14 months old. "Snookums" did not start his film career until 18 months of age.

Mary Mae is just another of those blondes, and is "Snookums" sister.

Her first production will be a comedy entitled, "Buster Minds the Baby," the first of a new series of Buster Brown pictures.

Banky-LaRocque Team

It's accepted that Sam Goldwyn will team up his present star, Vilma Banky, and her husband, Rod LaRocque. Both of the players are in New York, at the Hotel St. Regis, recently returned from abroad.

LaRocque is still with Pathe, but his contract shortly expires. Following the dissolution of the Banky-Ronald Colman combine, it was said Goldwyn intended to sole star Miss Banky.

London, April 3. Lilil Damita, Austrian actress, formerly with the Sascha Film Company, of Vienna, has been engaged by Sam Goldwyn. The engagement is supposedly to place the foreign girl opposite Ronald Colman.

Report here is that Walter Butler, English film actor, may be Vilma Banky's new partner as he has also been signed by Goldwyn. However, another story over here is that Rod LaRocque will play with Miss Banky and that Goldwyn is getting plenty of publicity out of the whole matter.

"LILAC TIME" AT GLOBE

Colleen Moore Vacationing—McCormick East for June Premier

Los Angeles, April 3. Colleen Moore sails for Honolulu accompanied by her mother and father April 21.

Miss Moore will be gone about three weeks. When she returns she will immediately start work on "Oh Kay" under direction of Mervyn LeRoy.

While Miss Moore is traveling her husband, John McCormick, will go to New York to make arrangements for the premiere of "Lilac Time." This is due to be shown top at the Globe for \$2, opening early in June. Fox now has the house.

Jimmy Grainger's 5-Yr. Contract with Fox

Jimmy Grainger, with a new five-year contract as Fox's general sales manager, leaves Los Angeles tomorrow (Wednesday) for New York.

Grainger's new contract is now in effect.

"Trail" at Chinese?

Los Angeles, April 3. "The Circus" started its final four weeks at Grauman's Chinese on April 2. Picture will have had a run of 14 weeks. Possible successor, May 3, is "Trail of '98." Atmospheric prolog, to be staged by Sid Grauman, is being figured upon if "Trail" comes in.

Raquel Meller's 3-Reeler

Los Angeles, April 3. Fox is negotiating with Alan Crossland to direct Raquel Meller in a Movietone three-reeler.

It will require the director to go to Europe and spend at least two months there.

DIX STICKS TO PAR

Los Angeles, April 3. Paramount has renewed its contract with Richard Dix, who leaves April 8 for two weeks in New York. He will return to start work on "Warning Up," baseball story.

REPORTS NOW GET DOWN TO CASES

Observers at Capital of Opinion Banking Interests in Pictures Will Discourage Court Contests Against Government—Politics Heavily in Front at Present—Fed'l Trade and Dept. Justice Possibilities in Connection with Film Industry

ROUND TABLE TALK?

Washington, April 3. Attorneys close to the Federal Trade Commission are of the opinion that the commission's proceedings against Paramount to stop block booking may never actually get into the courts. What is more, it is said that the commissioners themselves will be greatly surprised if it does.

This opinion has been growing for sometime not only among the few fraternity but among those knowing pictures and the banking association in them.

This contention is based on the now celebrated bread cast, which many claim the Department of Justice could never have won but which was settled due to the fact that the bankers heavily interested in the baking business, informed the heads of that industry that there would be money to expand but not to spend on a long drawn out suit in the federal courts.

That such was the real basis behind the bread case settlement seems conceded in practically every quarter.

Bankers behind the picture business, particularly now in its almost unheard of expansion, are counted upon to make the same settlement as to funds.

Backing this up is the appeal to the commission reported last week from counsel for Paramount to hold off until Robert Swaine returns from a vacation in Africa. That Bruce Bromley, counsel, asked for this time in the hope of being able to fix up another "report of compliance" is taken by those close to the commission as indicating a desire to back away from the suit threatened by the order against block booking.

Squaring

It has cost Paramount plenty to date for the proceedings before the commission but when the entire industry becomes involved, to which indications now point, it is believed by many here that an agreement will be reached either barring block booking altogether or the commission (which says it won't) hedging somewhat and insisting it stand in some modified form.

Not only does the industry face this court action but there is also in the offing the investigation now being conducted by the Department of Justice.

Question is being asked why the department is proceeding so slowly. It has the record of the Paramount Federal Trade proceedings; it has the Brookhart senatorial hearings and now the Chicago strike case where the department itself has taken action seeking to bring about a criminal conviction for alleged ill-

(Continued on page 20)

WRITER PAID \$500 TO STEAL 'SHANGHAI' PLAY

Testimony Before Cal.'s Labor Board—Millard Ordered to Pay Ruth Todd Balance

Los Angeles, April 3.

In an opinion handed down by Deputy Commissioner Edward Lowy, who is legal head of the Labor Bureau, holding that S. S. Millard, who produced several sex pictures, must pay \$330 to Ruth Todd, scenarist, for work she had done on a story and continuity for a picture, it was pointed out that the present contract given by a producer to a writer entitled the former to use arbitrary power to reject any work submitted to him, regardless of its value or merit, even though it may be perfect in every respect and the result of hard, strenuous or skillful labor or services.

Commissioner Lowy in his findings says that if a literal interpretation would be given to the contract, there are provisions which make it inequitable, and that they would not be enforceable in a court of law. Lowy states that his department is not inclined to sanction such provisions, and if a fair and just interpretation can consistently be given which will take away this arbitrary power and protect the writer from any imposition or attempt to deprive him of the fruit of his labor, the Labor Department will construe such provisions accordingly.

The claim on which this opinion was handed down was filed at the Labor Bureau by Miss Todd on Feb. 23 and based on a written contract dated Dec. 8. This contract provided that Millard engaged Miss Todd to do work on the picture called "Scarlet Youth," for which she was to receive \$500. The contract contained the further provision that Miss Todd was to do another picture on a story and continuity also at the price of \$500.

The Facts

From evidence submitted by both sides in the controversy, Lowy says, he found the following facts:

Millard requested H. L. Fraser to give to Miss Todd the plot of the second story contemplated in said contract. Fraser gave the plot and, having seen the play called "Scarlet Youth," wrote the story and scenario, as written by Miss Todd. I conclude that it was the intention of Fraser and Millard that the plot of the second story should be along the lines of said play. The story as submitted by Miss Todd conforms to the plot of said play, and while I am not qualified to judge whether or not the work of Miss Todd as submitted by her is skillfully prepared, or whether it is near perfection, I do find that it does conform to the plot as stated to her by Mr. Fraser.

It appears that after the continuity was prepared by Miss Todd, it was submitted to Fraser by Millard. After a superficial examination some suggestions as to changes were made. These suggestions were followed and the story was modified accordingly and again submitted to Millard with said changes. Millard again referred the story to Fraser and without comment Fraser referred the same to Mr. Curran, who was acting as director for Millard and Curran and a man named Westlund claimed that they rewrote the story and that a picture based upon their story was later produced and that the picture is now ready for exhibition. The title of the story, however, was changed. The title of the story as originally given was to be "The Little Big Sin." The picture as produced is "Flaming Virtue."

Used Banned Play

"The Shanghai Gesture," written by John Colton and stage-produced by A. H. Woods, is a plays-based play for film adaptation. While the story from Los Angeles does not bring the count, the intent here by S. S. Millard appears to have been to get over a banned play as a sen-

PHONO MUSIC SUBSTITUTE FOR THEATRE

Successfully Tried in Topeka—Replacing Organ and Trio in Small House

Topeka, April 3.

Phonograph music electrically picked up, amplified and handled has entered Topeka via Orchestra-phone, already the sole source of musical atmosphere at the Gem theatre, second-run house, and where it has proven such a success it is to be substituted for organ and trio at the Cory (seating 400) and is being considered strongly as a substitute for the Orpheum (seating 1,200).

The music is picked up from a double disk table machine and carried into the house via loud-speaker system. It requires the services of a first-class musician to run it and properly select the records, but as union musicians are to be used, the theatre men believe the local union cannot kick, even though it will mean fewer jobs here.

GERMANS FILMING INDIA

Lola Kreutzberg in Bombay—Bringing Out Best of India

Bombay, March 2.

Lola Kreutzberg, with a company including director and cameraman, has arrived here to produce two Indian culture films of about 6,000 feet each.

This German lady is the first to take films of India in the best light. Miss Kreutzberg has been producing instructive films of animal life in Europe and lately became distinguished by going alone to Java, Sumatra and Bali Islands in the East, taking scenes of native life and the mysterious trances and religious dances of the natives.

Swanson and FBO

Los Angeles, April 3. It is reported here that Gloria Swanson may not make her next picture for United Artists. She is all settled at the FBO lot under the wing of Joseph M. Kennedy.

The latter is expected to handle all future Swanson financing and is expected to turn the release over to Pathe.

Cost Successful Mayoralty Candidate \$27,000 to Run

Seattle, April 3.

It costs a pretty penny to be elected mayor in this town, from the statement of expenses filed by Frank Edwards, former showman. But Frank had to beat a woman, and as he was new in local politics had to do a lot of advertising. He won with many votes to spare and becomes Mayor Edwards next June, but the cost to land the job for two years that pays \$7,500 per annum was over \$27,000.

It includes heavy billboard and theatre advertising donated by friends, printing, nearly \$5,000; radio, \$1,735, and office rent, help, etc., \$1,800.

Precinct workers, etc., make up the balance.

rational picture, leaving it to the publicity to make the connection.

Woods intends producing "Shanghai" as a picture in England and returning it to this country as well for such distribution as may be obtainable.

Millard, not under the Hays organization's dominance, is a maker of "sex" pictures, usually assembled. More, latterly he has gone in for regular production, seeking such exhibition sources as may be available for his output, operating independently.

WEATHER BUMPS CHI, ORIENTAL

\$36,400 AND CHICAGO SKIDS \$14,500

"Best Girl" Helps Revive Mary in Town, \$25,000—
Monroe's \$3,800 Considered Good—"Chicago"
Deemed Flop, \$10,000 on 2d Week

In a tough battle against weather, combined Loop grosses dropped \$27,000 under the previous week. Climate included cold, rain, snow and sleet.

Most acute slump was at the Chicago where "Big City" and a nameless stage show brought \$13,500, following George Jessel's \$3,000. This follows a poor figure, considering the house average, but it's not up to Chaney's regular rating. Another unusual low was the Oriental, \$36,400. This is about as far down as the house has ever gone. "Chicago," which started weak at the Roosevelt, fell off on its second week, and collected only \$10,000. Indifference shown toward this native subject and it is rated a flop here. Decision may be reversed when it hits the neighborhoods.

Opening week of "My Best Girl" at United Artists was under expectations, but the local didn't help. Take was \$25,000 with weather review. "Pathe's" "Leather Kid" fell \$6,000 in its third week at McVickers to \$18,000.

"Jazz Singer" has been showing just as much pop in its pop run at the Orpheum as it did for \$150 at the Garrick. Fourth week was \$8,600, a little under the previous week. Monroe was better than average with "Why Sailors Go Wrong," \$3,800.

Estimates For Last Week
 Chicago (Public) "The Big City" (M-G) (4,600; 50-75). Showed most state drop of over \$10,000; \$43,500 after \$58,000 with Jessel on stage; Chaney film caught mild notices.

McVickers (Public) "The Patent Leather Kid" (F. N.) (2,400; 50-75). Third week off to \$18,000; picture opened moderately at \$26,000.

Monroe (Fox) "Why Sailors Go Wrong" (Fox) (975; 50-75). Good spot for picture and above average with \$3,800; better than it sounds considering weather.

Oriental (Public) "Burning Daylight" (F. N.) (3,300; 35-75). Among lowest grosses house has had; \$36,400. Sills picture considered fair.

Orpheum (Public) "Jazz Singer" (W. B.) (700; 50-75). Fourth week continued strong to \$6,000; last week coincident with neighborhood release.

Playhouse (Mundlin) "Prisoner of War" (Ufa) (600; 50-75). Straight from Germany to this arts hang-out; served with free coffee; around \$3,000.

Roosevelt (Public) "Chicago" (Pathe) (1,400; 50-60). Couldn't catch on here; \$10,000 in second week after opening at \$14,000.

State-Lake (Orpheum) "Freckles" (F. B. O.) (2,600; 50-75). Picture liked, but house not strong enough to fight weather; \$16,000.

United Artists (Public) "My Best Girl" (U. A.) (1,702; 35-75). Pickford picture opened fairly to \$25,000 and favorable notices; doing well to improve the Pickford status in Chi.

Woods (Jones) "Simba" (Johnston) (1,703; 50-\$155). Only a day film at the Woods; getting pretty low; \$7,000 in fourth week; playing on percentage and slated to leave this week.

FOX, \$24,000, WASH.;
\$16,500 FOR PALACE

Norma Shearer Helped—
"Enemy" H. O. Despite
Short of \$10,000

Washington, April 3.
 (White Pop, 650,000)
 Weather: Warm, turning suddenly cold.

Switching to films and six acts after something like 15 years of the two-day stage show, the consequent spreading in the dailies naturally caused some interest around the K-A house. Cut admission scale helped. The picture received general favorable comment from scribes, but word-of-mouth had show too long, one act doing over 30 minutes in a program where feature picture is shown before and after the vaude.

Probable slight increase due to added night business. Matinees continue decidedly to present a study in contrasts. Palace and Fox held up. Both took punishment on week-end, but started to build a balance of week. Fox, offering "A Girl in Every Port," had a tieup with the Government's Coast Guard service for a prolog.

Palace, with a new m. c. Leon

MINNESOTA'S \$35,000

NOT SO BAD IN LENT

Although New House Smoothed Town—"Chicago" Could Not Stand Up

Minneapolis, April 3.
 (Drawing Population, 500,000)

New Minnesota had a strange hold on show business last week. House monopolized the limelight and its \$35,000 sounded quite good. Minnesota surely wrecked the other houses. State and Hennepin Orpheum were hit hard. The Garrick, Strand and Lyric also took least of any of the houses, due to an especially strong screen attraction, "A Girl in Every Port."

"Rose Marie," proved a good enough picture at the State, but returns were negligible. Show as a whole sized up nicely, but folks just wouldn't come. Main reason for the Hennepin Orpheum, with the result that the gross was one of the lowest in years. "Garden of Eden" at the Strand provoked considerable enthusiasm and still couldn't draw. "Chicago," at the Garrick, did a miserable death in its second week. House was practically deserted throughout the entire seven days.

Estimates For Last Week
 Minnesota (F. & R-Public) (4,100; 65) "Sporting Goodies" (F. & R-Public) (3,100; 65) "Pathe" (Public) (2,100; 65) Picture only so-so and Dixie help; stage show good; \$35,000.
 State (F. & R-Public) (2,300; 60) "Rose Marie" (M-G) (2,300; 60) male chorus. Picture and show liked, but new house killed business; around \$7,200, bad.

Garrick (F. & R-Public) (2,000; 60) "Chicago" (Pathe). Second week was one too many; after big initial week, patronage practically nil; around \$2,000; never has been so bad.

Strand (F. & R-Public) (1,500; 50) "Garden of Eden" (U. A.). Corinne Griffith usually a draw here; ordinarily would have done big week, but too much Minnesota; about \$3,000.

Lyric (F. & R-Public) (1,350; 35) "Baby Minnie" (M-G). Picture okay; Babbie office very slim; around \$1,400.

Grand (F. & R.) (1,100; 25) "The Noose" (F. N.). Second loop run; about \$1,000.

Hennepin-Orpheum (Orpheum) (2,800; 60) "Slightly Used" (W. B.) and vaude. Great show for money, picture not retained away; unpopular policy and Minnesota's competition resulted in worst week in many a moon; about \$5,500.

Palace (F. & R-Public) (1,600; 25-60) "Girl in Every Port" (Fox) and vaude. Victor McLaglen big favorite here; picture scored hit and kept house from running away; about \$6,000; fair off about \$600 from previous week; about \$5,000; remarkable.

Seventh Street (Orpheum) (1,400; 40) "Good Will Tell" and vaude. Business completely murdered; around \$4,000.

took a licking with picture to blame. House is having its up and downs. Other Stanley-Crandall theatre, Metropolitan, offered a Vitaphone "Girl from Chicago" and caused little interest.

Best Columbia prize-winner with small capacity, fell far below its usual high figure with "The Enemy"; picture is being held out. "40,000 Miles with Lindbergh" stressed in billing with almost equal prominence.

Rialto died with "Love Me and the World Is Mine" (U. A.).

Estimates For Last Week
 Columbia (Loew), "Enemy" (M-G) (1,232; 35-60). Attracted lowest figure yet for feature to go off weeks; not \$10,000; fair hold up; around \$4,000.

Fox (Stanley-Crandall), "Heart of Folies Girl" (F. N.) and Hyman presentation (2,300; 35-50). Down to something near \$5,000.

Fox (Fox) "Girl in Every Port" (3,432; 35-50). Increase keeps estimate within \$24,000.

Orpheum (Crandall), "Girl from Chicago" (W. B. Vita) (1,513; 35-50). Apparently but little interest; probably \$7,500.

Palace (M-G) and Public presentation (2,363; 35-60). Norma Shearer may have dug up an extra thousand over preceding week; about \$16,500.

Rialto (U. A.) "Love Me and the World Is Mine" (U) (1,978; 35-50). Off to final count of about \$4,000.

BALTO. EASES OFF;

\$16,000 TOWN'S BEST

Loud Speaker Aided Valencia's
\$7,000—\$15,000 for Stanley—Chaplin, \$5,500

Baltimore, April 3.
 (Drawing Pop, 750,000)

Weather: Fair and Cool
 Attendance problem in the local first-run field has been something to keep the managers awake nights to keep the numbers up. Not that business has been generally bad. In certain cases it has been exceptionally good, but it has been spotty. The "shop ping" to a degree, never evidenced before.

Last week was spotty. Weather favorable, but the approach of Easter was generally felt. Two houses unexpectedly came through with good results. They are the combination Hippodrome, off center, and the Parkway, Loew-U. A. follow-up house that hasn't hit any high spots for quite a while. "Wallflowers" was the picture bill. "The Hipp" while "The Circus," never a sell-out downtown, was a great juvenile draw on the fringe of the residential section.

Elsewhere only so-so. "Feel My Pulse" did not flop, but below average at the Century. "Night of Mystery" at the Stanley, unable to buck the second week at the Valencia, and "Devil's Skipper" started light at the Rivoli, but finished rather strong. Garden was off with "Streets of Shanghai."

Estimate for Last Week
 Century (Loew) "Feel My Pulse" (Par) (2,074; 25-60). Business consistent to a degree; Daniels doesn't hit the high spots here, but maintains a fair average; second week, cut in; picture pleased; they laughed, didn't knock and didn't rave; at least \$2,000 below house average at about \$16,000.

Stanley (Stanley-Crandall) "Night of Mystery" (Par) (3,650; 25-60). Menjou not the surefire of earlier stellar moment; pre-Easter competition figured, also radio competition Thursday; no great drop that night, but business had been building, and weather helped; around \$15,000.

Valencia (Loew-U. A.) "The Last Command" (Par) (2d week) (1,500; 25-60). One of the outstanding bright spots in an off week; picture and vaude good and business steady with exception of Thursday night.

Garden (Schanbergers) "Streets of Shanghai" (F. N.) and K-A vaude (3,200; 25-60). Business off; lowest since "Silver Valley" week; Lent largely to blame; attendance greatly affected by Dodge hour; about \$15,000.

Parkway (Loew-U. A.) "The Circus" (U. A.). Surprised by getting best second-run business of any picture in the city; picture a stand-out downtown, but got juvenile draw and grossed near \$5,500.

Rivoli (Wilson Amusement Co.) "The Devil's Skipper" (2,500; 25-60). Picture greatly liked and stage presentation went over big. Willie Smith's "Maryland Revels"; radio hurt.

"7th Heaven" in Topeka's
Pop House Drew Big

Topeka, April 3.
 (Drawing Pop, 85,000)
 Weather: Unsettled, Snow

With the exception of three well-attended performances of "My Maryland" at the Grand, the week's theatre business was nothing to brag about.

Best picture trade was at the Orpheum with "7th Heaven." When the same film was here as a road show it did about \$10,000. "Circus" of last week's crop of these excuses for high tops.

Topekans are agreeing that, though they stayed home Thursday night to hear the air stars, they didn't hear much, though they also agree that the second of the Dodge radio programs was the better of the two.

Estimates for Last Week
 Jayhawk (1,500; 40) (Jayhawk). "Garden of Allah" not hot enough for younger generation. "Open Range" last three days just another week-end; "Vivacious" about \$1,000.

Orpheum (1,200; 40) (National). "7th Heaven" brisk pop run; about best play in numbers, but only \$1,000 on week-end; 400 (Crawford).

Pre-Holy Week business better than average, despite acts below average. Week's total, \$27,000.

Loew (400; 25) (Lawrence). "On You Ties" first hit and "Across the Atlantic" last half; just light entertainment and that kind of business—\$700.

Providence Feels Pressure

"Shepherd's" \$6,900 Best

Providence, April 3.
 (Drawing Population, 300,000)

Weather: Good
 With all the usual breaks bowing pleasantly toward the good gross receiving lines, local houses failed to do any more than think of the good biz that might have been. Season took its usual fall out of the show-going masses, and though the stores report a good pre-Easter draw, theatres chilled to hardly normal.

Thursday's radio show failed to have any decided effect on attendance and none of the local managers attempted to amplify the hour into their houses.

Majestic got the best of the going with "Shepherd of the Hills" and Mussolini as the magnet. At the Strand, "The Poor Nut" and "The Whip Woman" were the main draws. "The Wagon Show" not helping Walter Scanlan much in the vaude draw. "Saturday's Children" was well received at the Opera House, but only the big musicals of other years can roll up decent biz here. The Carlton, still offering salable "Indies," rolled merrily onward, while the Rialto and Uptown, with second runs, struck a little grief.

Estimates for Last Week
 Majestic (Fay) (2,500; 10-50) "Shepherd of the Hills" (F. N.). Well liked and talked about; Mussolini and Valente helped; picture alone made a good combo for about \$6,900.

Strand (Ind) (2,200; 15-50) "The Poor Nut" (F. N.) and "Whip Woman" (Col.). A little over \$6,000 for second week.

Carlton (Fay) (1,474; 10-30). Bargain shows with two changes; still getting a share at \$1,850.

Rialto (Fay) (1,448; 10-25). Second runs suffered in off week; expected drop and got about \$1,450.

Uptown (Ind) (1,492; 15-50). Off the city stems and caught the "Vap" downtown; second runs; about \$1,700.

MILWAUKEE TAKES SLAP;

NOTHING HITS \$18,000

\$5,000 for "College," Movie-
tone and Vita at Garden—
Wisconsin Under \$18,000

Milwaukee, April 3.
 (Drawing Pop, 650,000)

Weather: Fair
 Opening the week with two days of late spring weather, which killed Saturday and Sunday business, the weather man turned on the blower Monday and gave the town its first blizzard of the year. Business all over town was terrible. Dodge radio hour not helping the houses.

The little blizzard didn't go in to the Wisconsin and the combo houses. The Garden slid to its lowest gross since September, "College" being the fall guy. Even with the first Milwaukee showing of Movietone and Lindbergh as the talkie draw, the house failed to reach \$5,000, which is considerably red.

The Strand, despite heavy advertising of "Bringing Up Father," failed to set the world on fire, and "Love Me and the World Is Mine" was just so-so.

Stage show at the Wisconsin, its fourth anniversary, was strong, but "The Smart Set" was light as a draw.

Estimates for Last Week
 Alhambra (U. A.) "Love Me and the World Is Mine" (U. A.) (1,800; 30-50). Picture got plenty of exploitation and stage attraction was a local pusher, but combo pull resulted in a poor week; \$3,200.

Garden (Brin), "College" (U. A.) (1,200; 35-60). Poorest week house has had under Brin banner; showed Movietone, three Vita acts and even radioed Dodge program; into the red; \$2,500.

Majestic (Orph.), "Coney Island" (FBO) (1,800; 10-25-40). Failed to do much drawing the past week; around \$7,500.

Merrill (Midwesco), "Joy Girl" (Fox) (1,200; 25-50). Fair draw, but not near what house should be doing; still in red even at slightly better than \$5,000.

Palace (Orph.), "On to Reno" (Pathe) (2,400; 25-50-75). The draw and clicked close to \$18,000.

Strand (Midwesco), "Bringing Up Father" (M-G) (1,200; 25-50). The first draw drew it plenty space, but only \$4,900.

Wisconsin (Midwesco), "Smart Set" (M-G) (2,800; 25-35-50-75). Fourth anniversary, affected by blizzard show, but weather and other things kept gross below \$18,000.

'LEGION'S' LENT RECORD

IN MONTREAL, \$16,000

"Red Hair," \$11,000—Some
Houses Letting in Children
Despite 16 Age Limit

Montreal, April 3.
 (Drawing Population, 600,000)

Weather: Cold and Snow
 Bitter winds culminating in a six-inch snow storm didn't help grosses last week. Every house except the Capitol had a bad time. Couple of capacity hockey playoffs hurt too. "Legion of the Condemned" one of the best drawing cards ever put on at the Capitol, did \$16,000. Everybody's scared of Holy Week.

Ballyhooed as a pendant to "Wings," preceding which here at a legit showing, "Legion" brought all the movie fans in town to the Capitol. Manager, Dahn, let him- self be carried away by the show, ran \$3,500 above previous week, something of a record here for Lent. "Red Hair" was at the Palace. Evenings were well patronized, empty. A little over \$11,000 was dropped \$2,000 from previous week, although "West Point" was better than most pictures that have been showing here. Vaude alone and poor, although Loew's fans don't seem to mind that. Matinees pulled down gross, as for all other houses.

Imperial's "Night Flyer" so-so, but vaude best in town.

Neighborhood houses are nervous about Children's Bill. Some have been refusing admission to youngsters, preceding which here at a legit since George Rotsky put on special children's show Saturday morning which filled the Palace. Others claim April 1 is the law, will be enforced. Majority awaiting notification from civic or police authorities.

Main stem houses taking chances and letting everybody in with the price. Theatre Managers' Association met late in week and discussed question from every angle, but no decision.

Estimates for Last Week
 Capitol (F. P.) (2,700; 40-55) "Legion of the Condemned" (Par.). Went over with a wallop; bells in hall; "Wings" preceding, which is best; even matinees well attended; no presentation, just a comedy short; made record for any picture ever shown at the Capitol.

Palace (F. P.) (2,700; 35-60) "Red Hair" (Par.). Held up against heavy opposition; two bands now playing here also attracted well to show; children's special show, taking chance on new law enforcement, put house over at about \$11,000.

Loew's (3,200; 45-75) "West Point" (M-G). Better than average picture at this house which can seemingly stand week after week without affecting gross; latter dropped to \$12,500 on poor matinees.

Imperial (K. A.) (1,900; 35-60) "Night Flyer" (Pathe). Filler to vaude which stood out; at \$5,000 fair but a little down from previous week.

Strand (U. A.) (800; 30-40) "If I Were Single" (W. B.). "Adventure Mad" (Par.). "Boy of the Streets" (Col.). and "Gateway to the Moon" (Fox). Altogether, \$3,000.

Neighborhoods—poor.

Nothing Startling Among

St. L. Grosses Last Week

St. Louis, April 3.
 (Drawing Pop, 1,000,000)

Three-cornered combination of circumstances has had a depressing effect on intake the past week or so. Lent, business at the American (downtown) by Carroll's "Vantiles" last week and Thurston the week before, and several real summer days all counted. No doubt Ed. Lowry's absence of two weeks from the Ambassador, affected business at the Shubert house, too.

Estimates for Last Week
 Ambassador (Skouras) (3,000; 35-65) "Red Hair" (Par.). Among best Clara Bow has done; \$31,500.

Grand Central (Skouras) (1,700; 30-75) "The Sign of the Cross" (U. A.) and Vita (W. B.). Rather mediocre drama of the desert; \$7,000.

Loew's State (3,300; 25-35-65) "The Gaucho" (U. A.). Fairbanks scores again. On stage, "Oriental Jazz Revue," New York production; \$28,000.

Missouri (Skouras) (3,800; 35-65) "The Sign of the Cross" (U. A.). Mackail and Mullah gain no prestige on this one. Fine stage show compensated for picture; \$15,500.

St. Louis (3,300; 35-65) "Dressed to Kill" (Fox). Entertaining film, also good vaude bill.

Orpheum (2,200; 15-25-35-65) "Lady Raffles." Another detective story with society background.

LOUISE BROOKS STILL EAST

Louise Brooks still remains a visitor in New York. Her husband, Eddie Sutherland, is directing on the coast for M-G-M.

CHANEY SENT CAPITAL TO \$68,700; ROXY'S \$117,000 WITH 'JAZZ SINGER'

Paramount Up Again with Bow to \$73,000, and Whiteman Took New Week-End Record There with \$33,000—Specials and Supers Spotty

Approach of Holy Week held no great fears for the picture houses last week and the usual melancholy in that account was further lessened by the terrific Palm Sunday week-end business. Practically all houses cashed Saturday and Sunday.

Estimates for the week-end of the Paramount's new week-end record of \$33,000, credited to Whiteman, the Roxy going to capacity both days in starting "The Jazz Singer" second week, and "Wings" having the biggest Saturday it has had in many a half holiday.

On the past week the Capitol shows the increase in jumping \$16,200, with Chaney above an off total for the preceding "Bringing Up Father." The big M-G-M. house turned in \$68,700 for "The Big City" and the picture is staying a second week.

The Paramount has been climbing back to respectable figures by means of Corinne Griffith and Clara Bow. "Red Hair" rolled in \$73,000 for this week, an increase of \$3,000 over the previous film and for tonight's climb of \$11,000 since Negri. Business was also good at the little Cameo, which found in \$7,000 sufficient inducement to show "The Terrible" a fourth week. After plenty weeks at Warner's, "Jazz Singer" came into the Roxy to get \$117,000, excellent at this stage of the season.

The smash trade for "Legion of the Condemned" cooled on the second week, \$32,000 showing a drop of \$12,500 at the Capitol, from the hectic premiere pace. Sister house, Rivoli, only saw \$20,000 on "The Gaucho's" third week. Picture has been taking decent figures, but will be willing to call it a visit Friday when "Speedy" (Lloyd) premieres to a special showing. Strand's second week of "The Noose" caught \$24,400.

Spotty High Hats
Most of the spotty receipts were confined to the high hat \$2 element and the low \$10's were rather poor marked. No many of the twice daily pictures reached capacity, "Trail of '98" setting the pace for this group at \$18,400 on its first week. "Tenderloin" (Gale) and "Wings" continued consistently at \$15,000. Initial full week of "Two Lovers" showed \$12,500, but there's not much activity around either the Central or the Globe for "Uncle Tom" and "Mother Macchree." "Four Sons of a Fool" (Gale) at the Galety. Notices for "We Americans" were good and business at the Colony on the half week was okay. "Simba" left the Capitol Saturday after a nice run in ten weeks.

Immediate incoming high scale pictures are confined to two. "Abie's Irish Rose" is slated for the Strand Street April 16 and "Street Angel" launches its New York career at the Globe next Monday night (April 9). Although Fox has this week under contract to show "Pathe National" may sublease for "Lilac Time" in June. Pathe may also renew tenancy of the Galety next month with "The Girl."

Estimates for Last Week
Astor—"Trail of '98" (M-G) (1-123; \$1-\$2) (3d week). Braved last days of Lent to open and first full week showed smart \$18,400; not capacity, but figures showed a exceptional for time of year and new \$2 picture.

Cameo—"Ivan the Terrible" (Am-ino) (549; \$0-75) (4th week). Pulled surprise by getting the fourth week; third week totaled just above \$7,000. "The Chaser" (F. N.) next week.

Capitol—"The Big City" (M-G) (420; 35-50-75-\$1.65) (2d week). Chaney rejuvenated a bow for \$16,200; rewarded by second week; got \$68,700.

Central—"Uncle Tom's Cabin" (U) (922; \$1-\$2) (2d week). "Tom" still here; receipts don't warrant continuance of stay, but sticking around.

Colony—"We Americans" (U) (1,980; \$1-\$1.65-\$2) (2d week). Opened March 28; approving notices by dailies; has good word of mouth push house over \$5,000 by Sunday night; give away premiere with figure for eight shows rated all right.

Criterion—"Wings" (Par) (836; \$1-\$2) (34th week). Doesn't deviate much and \$15,000 again sign of stability; final of three weeks return engagements; at the Teller, summed at \$8,000; drop of \$4,300 across bridge.

Embassy—"Two Lovers" (U.A.) (586; \$1-\$1.65) (3d week). Romance subplot had satisfactory first full week at \$8,300; short of capacity but nothing to squawk about; reported T. A. has house for eight weeks, with M-G-M contemplating

N. O. DIPS AGAIN

"Legion's" \$18,100 Luke Warm—State Down to \$12,500

New Orleans, April 3. (Drawing Population, 500,000).

Weather: Clear and Cool
Very little of moment in the picture theatres last week. Saenger show ran a grand, its highlight being "Legion of the Condemned," which failed to draw as anticipated. Barely passed \$15,000, a drop of \$4,000 from the previous week.

Saenger organization is doing something for the Strand by installing a new organ, sending over Ray McNamara, the Saenger to occupy the console and bringing back Don Phillipini from Mobile to lead the orchestra. House needs lots of pepping to be placed on profitable basis. "Heart of a Polles Girl" literally died at the Strand last week, \$2,800.

Loew's Strand took a dive below \$10,000 for the first time in months. An average vaude program and "Bringing Up Father" the reason. Liberty did nothing with "The Whip Woman" on return.

"Midnight Rose" succeeded in sending the Orpheum above \$8,000 again. Surrounding vaude nothing to brag about, but the upturn in business could be attributed solely to the picture. The Palace had a Mix, "Silver Valley," but a good musical helped get the \$4,000, Tudor worried along with "The Gingham Girl."

Estimates for Last Week
Saenger (3,658; 65). "Legion of the Condemned" (U.A.) (3-123; \$1-\$2) expected of flying film, but hopes were not realized; there is Lent to blame it on; \$18,100.

Loew's State (3,218; 50). "Bringing Up Father" (M-G). Comedy was a lightweight for house, which has come to be considered for its outstanding pictures; poor session at \$12,500, lower than a year.

Strand (2,200; 50). "Heart of a Polles Girl" (F.N.). Billie Dove and an ordinary vehicle no money to bring them in; dipped to \$2,800.

Liberty (1,800; 50). "The Whip Woman." Cracked early and never recovered; \$2,200.

Orpheum (2,400; 50). "Midnight Rose." Orpheum picked up last week; \$3,200.

Palace (2,300; 40). "Silver Valley" (Fox). Best musical ever offered by the Danny Duncan company saved western; \$4,000.

Tudor (2,000; 40). "The Gingham Girl" (Fox). Maybe for cryin' out loud; \$1,100.

Following in with "Casanova," the \$10,000 French made.

Gale—"The Girl" and Movie-toe" (808; \$1-\$2) (8th week). Sticking right along and no complaints at less than \$10,000.

Globe—"Mother Macchree" and "Movie-toe" (1,418; \$1-\$1.65) (6th week). Weakest of neighboring "mother" pictures and office not satisfied with business; moves to eliminate next week.

Room for "Street Angel"; "Sunrise" after this week.

Paramount—"Red Hair" (Par) (3,666; 35-50-75). Clara bowed 20 to return after \$2 display at Liberty; rounds out four weeks Friday at six p. m., to permit special showing of "Speedy" (Par); Fairbanks' third week, \$20,000.

Rivoli—"The Gaucho" (U.A.) (2-200; 35-50-75-\$1.65) (2d week). Rialto "Legion of the Condemned" (Par) (1,950; 35-50-75-90) (3d week). Rialto away after first week, but still healthy at \$32,600; drop of \$17,250 doesn't mean so much in face of new openings; get \$15,000 to normal this week.

Rivoli—"The Gaucho" (U.A.) (2-200; 35-50-75-90) (4th week). Dropped sharply since first week, but to return after \$2 display at Liberty; rounds out four weeks Friday at six p. m., to permit special showing of "Speedy" (Par); Fairbanks' third week, \$20,000.

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DODGE HOUR HELPS

"SORRELL" GET \$21,000

Michigan's "Chance" Week Clicks at \$48,500—Capitol Off with "Danube," \$18,000

Detroit, April 3. **Weather Fair**

Presenting one of the strongest fronts in a long time, the film places saw grosses shiny up a few pegs last week. Although not quite up to expectations in two or three instances, attendance was generally good. The drop (Thursday night) (Dodge hour) was instrumental in restraining at least one stand from entering the sky-scraping class.

United Artists' "Chance" installed a loud speaker for its broadcast and played to a packed house, in severe contrast to surrounding conditions. Program proved a bust through continued static and bad reception, but the coin was in the mitt. "Sorrell and Son," in its first week, started a new week and demonstrated its ability to bring Mid-week tempo on the current lap will tell the story of three weeks or two. In the latter even "The Dove" was around, contrary to a previous report. "Ramona" would follow.

The natives went down the line for the "Take Chance" week and slipped the Michigan \$45,000, the best figure shown by the big house in some time. Capitol had a so-so screen in its stand, and a highly lowered "The Blue Danube" film, missed attaining the Capitol's average picture quality and might have served better for the less popular "The Blue Danube" film.

Kunsky freeze-out spot for doubtful cinemas. State deviates from that classification next week, however, when changing to presentation. House labored in vain last week with "Flying Romeo" and Jim Corbett.

"The Crowd," Adams, and "The Student Prince," Madison, are likely to be pulled at the close of the current week, the second for both, if not improving. Oriental was around normal at \$13,000 with "Coney Island."

"Sunrise" will finally desist upon completing the present (ninth) week at the Capitol. The picture obviously forced nature of the run for the past four weeks will enhance its chances in the neighborhood of a question. Movie-tone was a matter of time in turning the trick downtown.

Estimates for Last Week
Adams (Kunsky). "The Crowd" (U.A.) (2,700; 25-35-50). Good first week for house at \$18,000, but film fell somewhat short of expectations; "40,000 Miles with Lindbergh" added missed expectation received elsewhere; "Crowd" remaining currently, with third week possible.

Capitol (Kunsky). "The Blue Danube" (Pathe) (3,448; 50-75). Several bucks under house average at \$18,000; unusual weakness in offering doubtlessly the cause.

Madison (Kunsky). "Student Prince" (U.A.) (50-75). Heavy flapper draw and \$17,000; should hold over for third week; line in house ad suggests matinee trade; "The Student Prince" (U.A.) (50-75).

Michigan (Kunsky-Publix). "Take Chance Week" (4,100; 50-75). Spurred on by curiosity, unemphatic flocked in; big week for big house; \$48,500.

Oriental (Miles). "Coney Island" (FEO) (2,950; 25-30). Better film than usual and formal. Pat film; to return after previous week, but oke at \$13,000.

State (Kunsky). "Flying Romeo" (3,000; 25-75). Just bidding time until advent of new band policy next week; drew \$9,500.

United Artists (U.A.). "Sorrell and Son" (U.A.) (2,000; 50-65). Three-week stay at hand; if pace continues; Thursday night radio tie-up helped opening week's \$21,000.

Washington (Fox). "Sunrise" (Milestone) (Fox) (31st week; \$35-50-65). Hardly profitable at \$3,500 or less; apparently forced run nearing end with "Mother Macchree" (Fox) slated next week.

"Ramona," \$35,700, Pitt.

Pittsburgh, April 3. (Drawing Population, 600,000).

Penn (Loew) (3,700; 25-35-50). "Ramona" (U.A.) (35-50-75). "Hula Blues." Big business for this time of year; only house doing so well this week; \$35,700.

Adams (Kunsky). "The Crowd" (U.A.) (2,700; 25-35-50). "Warning" and Chaplin release of "The Rink" and vaude. Off at about \$13,000.

Starkey (3,323; 25-35-60). "The Showdown" (Par) and Florentine singers. Not capacity and ranging around three-fourths.

Grand (2,700; 35-50). "The Circus" (U.A.) (2,700; 35-50). "The Circus" run in this house not so good.

Davis (2,100; 35-50-75). Trifling Frizzena topped to a fair draw. "The Circus" (U.A.) (2,700; 35-50). "The Circus" run in this house not so good.

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TACOMA CUTTING DOWN

B'way Playing Stage Unit but Half Week—"Wild Geese," \$3,400

Tucuma, April 3. (Drawing Pop., 125,000)

Weather: Rainy

Better attractions meant improved biz the past week. At the Broadway, Dave Good, put in his final week, but Ollie Wallace coming in for a short stay. Fanchon-Marco presentations will play but a half-week at this house, management being determined on re-entertainment to make Tucuma pay.

Blue Mouse found a draw in "Wild Geese." Pantages had good vaude, and "Wolf Pangs" put more life into the party, although questionable if the name allured or hurt. Rialto found better gate with heavily advertised "Chicago." Estimates for last week.

Broadway (W.C.) (1,600; 25-50). "The Big City" (M-G). Lon Chaney, as usual, meant something. Stage (1,500; 25-50). "Wolf Pangs" (Fox). Nice biz; \$5,500.

Blue Mouse (Hamrick) (650; 25-50). "Wild Geese" (T-S). Bernie's band or ita liked; picture drew well; \$3,400.

Rialto (W.C.) (1,250; 25-40). "Chicago" (Pathe); \$2,250.

"Streets of Shanghai" (T-S) first half and "Let 'Er Go, Gallagher" (Pathe) second half; \$1,200.

"PATSY" OUTRUNS 'DOVE'

\$27,000 to \$24,000

But Warfield Had Good Stage Bill, Too—"Enemy" Off, \$14,000

San Francisco, April 3. (Drawing Population, 756,000)

Weather: Unsettled

Another week of spotty business. Combination of bad breaks held responsible for some of the drop. Over the week and the town was treated to some "very unusual weather" in steady downpours which continued from Thursday through Tuesday.

San Francisco, April 3. (Drawing Population, 756,000)

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"WILD GEESSE," \$7,100, SEATTLE'S BIG HIT

"Red Hair" Got \$20,000 for New Seattle—"Ramona" Opened Well, \$9,000

Seattle, April 3. (Drawing Pop., 475,000)

Weather: Unsettled

Business at the picture emporiums sailed along to a fair gate last week, considering the competition among the local houses. The new Seattle is going to be a tough problem for a while. House had "Red H. r" and Public's "Hands Up," opened big, but took a slip for the balance of the week. Fifth Avenue went strong on plugging "Chicago" first De Mille picture to play the house in months, and as a result showed an improvement over past few weeks. Fanchon and Marco's "Circus Idea" did not seem to mean a thing as far as gate was concerned.

United Artists, with "Ramona," in for a run, climbed to good crowds. Blue Mouse lined them up for blocks and a Tuffy Stahl's "Wild Geese" and an excellent Vita program. House seems to be clicking to good returns, regardless of the big capacity house. Columbia was a bit better than average with Earl Gray's orchestra and "Love Me and the World is Mine." Gray's orchestra.

Orpheum, with a brand new policy of continuous performances, failed to show any big returns, although it had a strong hold. House will keep open throughout the summer, according to reports. Pantages' business has been completely off the map. Last week's four weeks with "Come to My House" as film, but with the vaude successful.

Eddie Peabody opened at the Fifth Avenue Friday night, and Rubie Wolf is announced as his successor. Ollie Wallace, organist and m. c. at the Fifth Avenue, is being shifted to the Broadway, Tacoma.

John Hamrick, owner of the Blue Mouse circuit, is still in Los Angeles. Hamrick's franchise with Warner Brothers is understood to be nearing its end. George Marlon, auditor of the string, is occupying Hamrick's chair at present.

Estimates for Last Week
Seattle—"Wild Geese" (U.A.) (3-123; \$1-\$2) (3d week). Braved last days of Lent to open and first full week showed smart \$7,100; not capacity, but figures showed a exceptional for time of year and new \$2 picture.

Cameo—"Ivan the Terrible" (Am-ino) (549; \$0-75) (4th week). Pulled surprise by getting the fourth week; third week totaled just above \$7,000. "The Chaser" (F. N.) next week.

Capitol—"The Big City" (M-G) (420; 35-50-75-\$1.65) (2d week). Chaney rejuvenated a bow for \$16,200; rewarded by second week; got \$68,700.

Central—"Uncle Tom's Cabin" (U) (922; \$1-\$2) (2d week). "Tom" still here; receipts don't warrant continuance of stay, but sticking around.

Colony—"We Americans" (U) (1,980; \$1-\$1.65-\$2) (2d week). Opened March 28; approving notices by dailies; has good word of mouth push house over \$5,000 by Sunday night; give away premiere with figure for eight shows rated all right.

Criterion—"Wings" (Par) (836; \$1-\$2) (34th week). Doesn't deviate much and \$15,000 again sign of stability; final of three weeks return engagements; at the Teller, summed at \$8,000; drop of \$4,300 across bridge.

Embassy—"Two Lovers" (U.A.) (586; \$1-\$1.65) (3d week). Romance subplot had satisfactory first full week at \$8,300; short of capacity but nothing to squawk about; reported T. A. has house for eight weeks, with M-G-M contemplating

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San Francisco, April 3. (Drawing Population, 756,000)

STATE AND MET \$500 APART AS FIRST PUBLIX UNIT HITS L. A.

\$25,500 for "Noose" at Loew House—"Sadie" Out to \$11,300 After Neat Run—"Crowd" Quits After 2d Week to \$7,600—"4 Sons," \$7,100.

Los Angeles, April 3. (Drawing Pub., 1,350,000.)
Weather: Rain, Cold and Fair.
Rainy and a following cold spell did more damage to the box offices than the Dodge hour. The big cost got the fans to tune in during dinner, and though the supper shows and late matinees were affected, the picture houses had no kick coming. The night shows, as trade was about normal.

Loew's State was to the fore on the all around intake. House had the first Public Unit, "Merry Widow," at the Metropolitan, against Benny Rubin and a wov of a Panchon and Marco stage show. "Love and Learn" on the Met's screen, with "The Noose" on the State. Answer was only \$500 difference on the week.

Grauman's Chinese was the leader of the de luxe group, though slipping \$2,000 with "The Circus." "Wings," in its 11th week, still moves along strongly, hopping the gross about \$500. "Four Sons" dropped about \$500 on its seventh week at the Carthy Circle and goes out in favor of "Street Angel."

April 8. "Patent Leather Kid," in fourth and final week at the Criticon, dropped around \$1,100 below the week before. "Uncle Tom's Cabin," with a \$5 opening and plenty of "Oakleys" loose for the premiere, looks like for weeks at the most, and plenty of plugging to make it last that time.

"Sadie Thompson" bowed out at the end of four weeks with a total intake of \$75,800, the largest gross any picture has been able to roll up since the house opened. "The Circus" got around \$21,000 for its bit on run. "Ramona" off to good start, running only \$100 behind the first day of Swanston opening. Matinee trade for this one started off better than for "Sadie."

"The Crowd" was dispersed off the marquis at the end of the second week with a total of \$11,500. Second week close to \$2,000 behind the first an out and out "brodie" for the house. "Chicago" at the Egyptian, did fairly, but not as expected. "The Noose" at the Honor" was none too strong for the Boulevard, dropping around \$300 below predecessor.

Estimates for Last Week
Grauman's Chinese (U. A.) (\$11,500). For 10th week, with aid of out-of-town excursions, \$19,000, great.
Garthy Circle (Miller-W.C.) "Four Sons" (\$10,500). Seventh week little below predecessor. Surprisingly good for end of Lenten season; even \$7,100.
Biltmore (Biltmore). "Wings" (Par.) (1,661; \$6-\$220). Remarkably well in 11th stanza; picked up over week before getting \$16,800.
Criterion (W. C.) "Patent Leather Kid" (F. N.) (1,600; \$5-\$150). Fourth and final week nothing to rave about; however, house did not go into red with just \$5,000.
Loew's State (W. C.) "The Noose" (F. N.) (2,200; 25-95). Very good week with Benny Rubin; new m. c. liked, and gross showing increase of \$2,000. House did poorly week with a Marion Davies plugged picture on screen; around \$25,500.

Metropolitan (W. C.) "Love and Learn" (Par.) (1,585; 25-75). Public unit, "The Merry Widow," counted upon more than screen attraction; show did not startle at all. \$25,000.
Million Dollar (W. C.) "The Crowd" (M-G.) (2,200; 25-95). Could not see this one from the start here; bowed out at end of second week with \$7,600.

United Artists (U. A.) "Sadie Thompson" (U. A.) (2,100; 25-110). Best house has had from b. o. standpoint; \$11,300 on fourth and final week.
Boulevard (W. C.) "Shield of Honor" (U.) (2,184; 25-60). Drawing power of Neil Hamilton helped; \$7,600.

BELL-DOING-KING'S FILM.
Los Angeles, April 3.
When Fox signed George Hieldan as its new western star, replacing Rex King, the studio changed his name to Rex Bell. Production on Bell's first starring picture was started with the same supporting cast for King.

Title, "Wild West Romance," will be retained and R. L. Hough is directing.

ALL TORONTO, \$43,000; 'ENEMY' A BUST, \$6,600

Boys Starting to Tear Hair—Loew's \$11,500 Off, but Leads the Town

Toronto, April 23. (Drawing Population, 700,000.)
Weather: Stormy, unsettled.
With the combined gross for main street slicker houses under \$43,000, the guys are starting to tear hair up here. The toboggan grabbed everything in sight even with such names as Janjings, Negri, Pickford, Gish and Davies. Coliseum drew more dough in one night than the two leading film houses could show for a week, and at that they had nothing but pork and bean fights.

"The Enemy" proved the biggest flop of the season. The Gish sob at the Uptown got something under \$7,000. "Passion" finally opened to good biz Saturday but had them grumbling and yawning on the way out. Stage show here showing great similarity from week to week. Jack Arthur, manager, supplied Leonidoff and Rogge to the Roxy, New York, and this week Roxy supplies the costumes to Jack's dance revue.

Ufa's "Passion" finally came in and drew plenty of raves but a shortage of cash to Pantages. This one was barred when first imported and was just over \$1,000 this time. Supporting show well balanced. "Square Crooks" looked to have no chance at the Hippodrome, with critics deeming it had no right in a full week house. Result was almost up to average at \$9,000, most of the credit going to stage show.

Tom Daley grabbed \$5,400 for the second week of "Legion of the Condemned," which puts the fortnight for this one in the real money class at nearly \$15,000.

Rivoli and Uptown try an experiment next week when these two Par. houses both play Harold Lloyd's "Speedy." Two miles apart and giving an entirely different type of surrounding program. The wise guys feel the day and date experiment will be a b. o. tonic.

Marion Davies was the town's top attraction, showing only \$11,500 to get there. Forty out of 52 weeks in the year the Loew house leads the parade up here.

Canadian effort of Captain Bruce Bairnsfather to be released next month, a ballyhoo in being smoked up in the daily press. Regardless of its merits this picture will draw big here.

Estimates for Last Week
Loew's (2,300; 30-60) "Quality Street" (M-G.) At \$11,500 well in front of the town although below average gross; show films at the house now among best in city.
Pantages (FP) (3,400; 30-60) "Passion" (Ufa). Should have done better than \$11,000; rest of show well liked.

Hip (FP) (2,600; 30-60) "Square Crooks" (Fox). Surprised by doing \$5,000; vaude good.
Uptown (FP) (3,000; 30-60) "The Enemy" (M-G). One of worst flops of season; \$6,600. Little Gish lost, then zero on last three pictures.

Tivoli (FP) (1,400; 30-60) "Legion of the Condemned" (Par.). A bright spot at \$5,500 on second week.

N. Y. to L. A.
Ben Lyon.
"Skeets" Gallagher.

L. A. TO N. Y.
Otto H. Kahn.
James I. Bush.
David Gray.
Beverly Nichols.
Ivy Lee.
Rudolph Komer.

Mal James Vincent.
Jim Cagney.
Ramon Novarro.
Hobart Henley.
Peggy Hope.
Clarence Nordstrom.
Bert Levey (actor).
Edmund Goulding.
Count Tolstol.
Buster Kenton.
Edward Gekowick.
Marceline Day.



A GOOD WAY
Baltimore's Premier Summer Dining and Dancing Place is insuring a large attendance and profitable patronage by engaging a MEYER DAVIS ORCHESTRA for the season. THE SUMMIT, as many other establishments, have found Meyer Davis Orchestras a splendid investment. They're always so dependable.

Oriental and B'way Break Even at \$11,000 in P't'd.

Portland, Ore., April 3.
With Movietone installed the Hollywood, suburban house under West Coast operation, did \$5,000 in the first week to a 35c. scale.

Otherwise, the house quiet last week, with Tibbets' Oriental dropping to \$11,000, the same amount taken in by West Coast's Broadway. (Publ. W. C.) at the new Portland (Publ. W. C.) held that house to its customary figure since opening.

Estimates for Last Week
Portland (Publ. W. C.) (3,500; 35 to 60). Clara Bow scored well in "Red Hair." Alex Hyde band. Russian Revels' road show, \$20,000.
Broadway (W. C.) (2,000; 25 to 60). Greta Garbo strong in "Divine Woman." Fanchon & Marco stage revue, \$11,000.

Oriental (Tibbets) (2,700; 25 to 35) "The Main Event." Katherine Laidlaw's ballet. Josef Strodka and orchestra. A strong program, \$11,000.
Liberty (W. C.) (2,000; 35 to 50). Will King revue does much to build show. Film is Hoot Gibson's "Trick of Hearts," \$5,500.

Rivoli (Parker-W. C.) (1,200; 35 to 50). Second week of "Student Prince." Salvatore Santella and concert orchestra. Good program, being well received, \$6,000.
Columbia (U.) (2,500; 35 to 50). "Love Me and Mine." Sampietro and orchestra with Nadj Rossetti, soprano, in appropriate concert based on old Vienna theme, \$5,000.

Heilig (Hellig) (2,000; 35 to 50). Moroni Olsen rep company in "Candida" for two days. Very popular troupe.

Pantages (Pan.) (2,000; 35 to 50). Jack De Sylva's Night Club and vaude, \$15,000.
Music Box, Henry Duffy Players (1,300; 15) "Three Wise Fools" connected big.

CAN'T STIR BUFFALO UP

"Ironside," \$24,900—Hipp Alone in Showing Some Action Under \$15,000

Buffalo, April 3. (Drawing Population, 590,000.)
Weather: Fair and Storms.
Bottom appears to be out of the picture business as completely as within recent years. Grosses have been on bottom for weeks. Although being blamed for the slump, it is apparent that there is much more than this in the wind. The general depression, together with widespread unemployment, is taking heavy toll.

Estimates for Last Week
Buffalo (3,600; 30-40-65) "Old Lady of Paris" and "Paradise Land." Second run following film's \$2 showing here early in season; failed to produce much; good show, but \$24,900.

Great Lakes (P.) (2,400; 50) "College" (U. A.) and vaude. Only house in town that showed signs of life; receipts bettered previous weeks by a couple of thousand; Eugene O'Brien heading vaude in person, credited with the additional business; under \$15,000.

Great Lakes (P.) (3,400; 35-50) "Alias the Deacon" (Fox) and vaude. House has been in the red for weeks; strong on vaude programs but competition is hurting; under \$10,500.

Loew's (Loew) "Smart Set" (M-G.) and vaude. Takings have been up and down here the past few weeks; last week about even; under \$10,500.

Lafayette (Indle) (3,400; 35-50) "Silk Stockings" (U.) and vaude. House has been adding acts, using 10 week before last and eight last week; results have been noticeable, takings jumping from around \$8,000 to \$10,000; last week maybe over \$9,000.

"CIRCUS," \$29,700, BOSTON

Good Week for State—Met Still Off at \$33,000 with Bebe

Boston, April 3. (Drawing Population, 850,000.)
Loew's State has charted a steady rise for weeks and reached a peak this past week with "The Circus." Stage show included Signor Frisco's Band and Wild Sisters and Washburn. Stage show was negligible as a drawing card. Picture collected \$29,700 for the week. Previous week Silver Master, Tenor Goodrich Band and "Sadie Thompson" did \$26,000, and Ruth Elder hit \$25,000. No house in Boston has done such business in Lent. Metropolitan found the going pretty tough, same as previous week. Gross of \$33,000 with "Feel My Pulse" and "Rio Romance." House has been in the red for weeks. Periodic slump, "Quality Street" and vaude, at the Orpheum, came in for some Easter shopping trade and grossed \$22,000.

"Jazz Singer," the Modern and Beacon, is now in the seventh and last week. First five went big, but grosses have dropped a bit since. "Gateway of the Moon" (Fox), at the new Boston, vaude played to good houses and "Chicago After Midnight" (F.O.), playing the Scollay Square Olympic, brought no complaints. Double bills at the Fenway with mid-week change saw good gates. "Sporting Goods" and "Domestic" business heavy and cage After Midnight" and "Soft Living" last half.

Estimates for Last Week
Metropolitan (Publ.) (4,000; 60-65) "The Circus" (Par.). House has fallen off badly and needs a doctor to feel its pulse; last week, \$33,000.

State (3,500; 35-50) "The Circus" (U. A.). Knockout at Back Bay house. Chaplin premiere a peak week at \$29,700.
Orpheum (3,500; 35-50) "Quality Street" (M-G.) and vaude. Downtown store business heavy and theatre in proportion; \$20,000.

"Patsy" Got \$2,200 At Newman in K. C.

Kansas City, April 3. (Drawing Pop., 700,000.)
Weather: Unsettled and Fair.

Managers are glad March is over and that Lent is nearing its end. Business has been in the red for weeks. Opposition also has been heavy, with bowling tournaments, basketball meets and industrial shows.

Spring week ran true to form. Saturday-Sunday openings; then the temperature dropped, and the sudden change in weather. Only break was the storm Thursday night during the Dodge hour, managers agreeing that the weather would have kept the fans home anyway.

Midland had "Sadie Thompson," and the picture drew better than several predecessors, although not as well as expected. Starting yesterday, house went back to Saturday openings. Other Loew house, the Newman, will commence this week, but the picture will start Saturday and Wednesday openings, next week. Prices remain the same.

The Liberty, independent, has also announced a new policy of double bills, and offering "The Circus" and a revival of "A Connecticut Yankee" this week.

Jack Sidney, m. c. at the Midland for two weeks, has been succeeded by Joe Kay, and Billy Wright has replaced Art Hayes at the organ.

Estimates for Last Week
Loew Midland (Midland) "Patent Leather Kid" (U. A.) (4,000; 25-35-50). Papers called picture most important screen event of the week; stage show, "Merry Go-Lucky," while not exceptionally strong, offered good entertainment; business better than preceding week, but bel w expectations; \$19,000.

Matinee "Masthead," "Burning Daylight" (F. N.) (3,200; 25-50). Milton Sills a hero to many Mainstreet regulars and credited for a good share of the show; stage show, however, suffered on Sunday opening, but balance of week fairly steady; \$12,000.

Newman (Loew) "The Patsy" (M-G.) (1,390; 25-35). While local papers have never been able to see Marion Davies, critics did an about-face on this one; Saturday's opening better for weeks, which helped total; \$2,200.

Liberty (Indle) "Patent Leather Kid" (F. N.) (1,000; 25-35). Second week at the Newman; at this house, film now goes to the suburbs; two weeks' stay, being second run downtown, did not get the money expected; \$1,400.

Pantages (Pantages) "Square Crooks" (Fox) (2,200; 25-60)—Lent of laughs and regulars like it; Pan's \$1,000 vocal content brought out four contestants; \$8,000.
Orpheum presented "A Blonde for a Night" and the Globe gave two pictures, "Turkish Delight" and "Nobody's Widow." In addition to "A Blonde for a Night" and "Bridge Players." Uptown's split week was "Love Me and the World Is Mine" and "Thanks for the Buggy Ride."

ACTS HELP STANLEY AND FOX HOLD UP

\$30,000 and \$26,000—"Showdown" Disappoints, \$5,500—"Gaucho," \$14,500

Philadelphia, April 3.
Business went up a peg last week, but not to so high a level as that of three weeks ago when the wiseacres were dumfounded at the spurt Stanley and Fox both had special presentation and they certainly helped to bolster.

Van and Schenck, at the Stanley, are always good drawing cards, although the "Den of Deceit" was generally panned. However, Greta Garbo has a definite following here now. Combination pulled around \$30,000, a \$3,000 gain over the previous week. Fox had Ted Lewis in connection with "Why Sailors Go Wrong." Lewis helped, but the beat that could be done was \$26,000.

Run houses were okay. "Wings," with only two more weeks to run, got \$13,000, all right for Lent. "When a Man Loves" is reported as following with continuous showings at pop prices. After that, house will probably close for the summer.

Stanton started off well, but not exceptionally, with "The Gaucho." Business week, but not a big letter, and has been for some Fairbanks pictures, but \$14,500 was satisfactory. "Gaucho's" run will depend on how it comes back Easter week. Fox's week looked like an outside estimate. "The Showdown" was a disappointment at the Karlon, both in notices and business. Gross was \$5,500, and it hardly looks as if it can stick after this week. Attendance didn't compare to that done by "The Circus" and "Love," which shows the Karlon needs the very strong story picture to continue its long run, high price policy.

At the Fox-Loew "Four Sons" was off to \$12,500, but that was claimed all that was expected for this time. If it comes back with the end of Lent, sentimental film may run well into May and close the house for the season. Four more weeks looking like a month, but could get \$3,000 with the second and final week of "West Point."

This week's layout is promising. The Stanley seems due for a big week with "Her Wild Cat." Colleen Moore is a draw in Philly, and Waring's Pennsylvanians. Fox advertised Buster West this week, but Buster walked off Monday night. He is reported having a bum leg, but really understood to be dissatisfied at the presentation racket. Waring bunch hold over at the Stanley next week.

Estimates for Last Week
Stanley (4,000; 65-70-75) "The Den of Deceit" (F. N.). Not highly praised, but Greta Garbo has good following here; Van and Schenck the real draws; \$30,000.
Stanton (U. A.) (1,700; 35-50-75) "The Gaucho" (U. A.). First week. Fairbanks picture started only; \$14,500.
Aldine (1,500; \$2) "Wings" (Par., 15th week). Considered okay at \$13,000. May stay longer than April 21.

Arcadia (800; 50) "West Point" (M-G.) Second week off to \$3,000.
Karlon (Karlon) "Showdown" (Par., 1st week). Not anywhere near up to averages set by "Love" and "The Circus," reported at \$5,500.

Fox-Loew (1,800; \$1.65) "Four Sons" (Fox, 4th week). Around \$12,500 last week and should come back strong. Might after Lent to give it at least another month.

Fox (3,000; 90) "Why Sailors Go Wrong" (Fox). Ordinary program picture didn't mean a thing; Ted Lewis and his band with the week to some extent; \$26,000.

"Talking" Stock Issue Licensed in N. Y.
Albany, April 3.
Talking pictures have reached the stage where brokerage houses can exploit stock in New York state of concerns manufacturing them.

Pan-American Securities Corporation, 55 West 42nd street, New York City, has been licensed by the Secretary of State to issue a form of common stock of Talking Film Corporation. It is a Delaware company with New York offices at the same address.

Data filed with Secretary of State in accordance with provision of General Business Law is designed to protect the public in sale of stocks.

Henry Dreyfuss Due
Henry Dreyfuss, formerly art director of the Mark Strand, New York, returns April 10 from the "France" from a two months' European vacation trip.

Dreyfuss has since affiliated with the Fox circuit of picture houses.

RADIO HOUR AND THEATRES

(Reports from Variety's correspondents of effect on theatres of the Dodge Brothers' special Radio hour with picture stars on the air Thursday night (March 29).)

Consensus of the report is that the hour held little opposition to the box-office, with bad weather at many points proving more costly. In the smaller towns, the hour was a theatre detractor.

Installation of loud speakers in theatres proved a fair magnet, but audiences almost without exception preferred regular performance.)

New York-Broadway

Weather Bad; Cold With Steady Drizzle

A check of Broadway houses at around nine Thursday night, as the Dodge Hour started in New York, found:

9 sharp—at Strand ("Noose"; 24 week):

Orchestra, two-thirds full; balcony, one-half.

8:59—at Paramount (Red Hair":

Orchestra, lobby, stand out; balcony, capacity; loges, capacity.

9:14—at Roxy ("Jazz Singer"; Vitaphone):

Orchestra and balcony, standing; loges, capacity.

9:09—at Capitol ("Big City"; Chaney):

Orchestra, three-quarters; balcony, one-half; loges, capacity.

9—at Rivoli ("Gaucho"; Fairbanks):

Orchestra, two-thirds; balcony, one-fifth; loges, one-half full.

8:55—at Rialto ("Legion Condemned"):

Orchestra, one-third; balcony, one-half; loges, two-thirds full.

No broadcast or loud speaker employed in any of above theatres. Strand thought of using loud speakers, having theatre equipped, but decided interest had not evidenced itself sufficiently in radio special hour to warrant effort and advertising.

New York neighborhood houses claim were only slightly affected by the radio hookup, and owners were more inclined to attribute the difference in grosses to the bad weather Thursday.

Reports from neighborhood territory, New Jersey, Staten Island, etc., are that business was way off Thursday night. Report on twelve houses, operated by two men, correspond on this. Big drop in business Thursday, which managers are unable to otherwise explain.

Demonstrations occurred at some small art theatres trying loud speakers. The radio had to be shut off and some money was refunded.

"Bird" in Boston

Boston.

The most marked event theatrically about the Dodge Hour Thursday was the bird given at the State. Otherwise the night, normally light, was about as usual.

State heavily advertised a loud speaker. After 10 minutes of the coast colony stuff, the extra big audience started the razz, and the theatre had to switch back to the regular performance.

Baltimore Biz Hurt

Baltimore, Md.

The Valencia and Parkway were hooked up with the Dodge broadcast. These are Loew-United Artists houses. Other houses had nothing to offer the radio fans, expected to suffer in consequence and did. The two theatres in the hook-up offset the drop that would have been inevitable had the hook-up not been the extra-added. The audiences' reaction to the radio-picture tie-up was something else.

Radio quality was excellent. The consensus of opinion here is that it was a mistake to take the public behind the Hollywood scenes and let them listen to entertainers whose talents are essentially visual.

The D. B. program did hit the b.o. a wallop, both picture and legit.

but the reaction will make it far easier for the exhibitors next time.

Denver Placid

Denver.

Dodge broadcast but slightly felt here.

No theatre advertised nor used loud speaker for special air event.

Program listened to by thousands here.

Frisco Not Interested

San Francisco.

Downtown picture houses were little, if any, affected by the Dodge radio program Thursday night. Few of the neighborhood houses suffered. On the other hand, a number of the smaller residential district picture houses that installed loud speakers and broadcast the program were little benefited in the way of increased attendance.

The program was broadcast here between 6 and 7, customary dinner hour, when most theatre patrons are home anyway. The supper hour crowds were about normal to slightly off on Market street. In the neighborhoods a few of the houses open at 6, but mostly around 7. None of the downtown first-run houses installed loud speakers, or in any way took cognizance of the broadcast.

Bust in Rochester

Rochester, April 3.

Dodge's movie star broadcast had no effect on local theatre attendance and where reproduced on a theatre stage, it was a distinct flop. At the Rochester, the only house that installed loud speakers, a heavy balcony on the feature failed to draw extraordinary attendance and was a first as entertainment.

The half-hour talk of Edward G. Wilmer, president of the Dodge Co., explaining how good his new standard six model was, was greeted with moans and boos. Before the program was finished with Douglas Fairbanks' address, the whole thing was ranked by switching off the power. As the regular program resumed the audience seemed happier.

Local managers say they have no fear of radio events of this character.

Oklahoma City Off 25 Per cent.

Oklahoma City.

Film house attendance was off about 25 per cent. Thursday evening, which may have been due to the broadcast or to the cold weather.

No local house reproduced the film star air program.

Even Break in K. C.

Kansas City.

Show business during the Dodge Radio Hour was off at least 50 per cent. Night was stormy, which may have had its effect. Dodge program rebroadcast here and got publicity at 8 to 9 p. m. Kansas City time, it was just when the shows were starting.

A number of the leading suburban houses put in loud speakers and advertised the program strongly but did not better business much. None of the downtown houses used the program, although the Midland installed a receiving set in the lounge room.

Buffalo Didn't Know

Buffalo, N. Y.

The Victory Hour tie-up Thursday night had no effect whatsoever on business at picture houses here. None of the local stations carried the Dodge tie-up and there was a minimum of advertising of the feature in the local newspapers. One result was that the big majority of fans did not even know the hour was on.

None of the local houses installed loud speakers and got a good break, due to the fact that the reception was so poor Thursday night that practically none of the Dodge feature was heard here. Outside of Whiteman and Fairbanks the broadcasting was indistinguishable and static was so heavy as to make the entire program almost inaudible.

Memphis Flop

Memphis.

Dodge Bros. Hour was a flop. Loew's State and Loew's Palace announced the program and carried ads in the daily papers. But when Norma Talmadge began to talk the

audience's displeasure was so obvious they discontinued the program. This also happened at Loew's State, only they waited till Barrymore was on the air.

They don't want radio advertising stunts mixed with their amusements in this burg.

Detroit Depressed

Detroit.

The Dodge-U. A. program had a depressing effect on theatre business. The broadcast joined with a snowstorm.

Grosses of the large downtown stands went considerably under the Thursday average; the lesser outlying houses were hardest hit.

The United Artists Theatre, only downtown place to install a receiving set, played to capacity in contrast to surrounding biz. Weather conditions caused poor reception, audience snickering at the static throughout the program.

Kunsky office reported attendance greatly diminished at the Capitol and Michigan, presentation theatres. Thursday showed a dent in an otherwise exceptional week at the Mich.

Oriental and State, vaudefilms, both off, while K-A's Temple reported little under normal. Windsor, Ont., reported a great depression, as did the smaller nearby Canadian towns. The latter were believed more soundly walloped than many of the townships in this section of the States.

Legits were not noticeably affected, their business having been consistently off anyway.

Utica, "Never Again"

Utica, N. Y.

Local theatres were but little affected by the Dodge hour. Reception here was terrible, with WJZ static-loaded, same for KDKA. Some sets brought the program in clearly from Detroit, but even then it was a disappointment.

Early in L. A.

Los Angeles.

Dodge Brothers' hour was early in the evening for Los Angeles. The neighborhood houses felt it a bit on their first shows, but the second shows were better on the evening than regularly.

At the downtown houses trade was about 25 per cent below regular Thursdays with the exception of the United Artists. That house, having a new picture in, held up above normal.

Reports from outlying towns gave business as normal, and in some instances better.

Mute in Evansville

Evansville, Ind.

Loew's Victory here advertised loud speaker and 2,400-seat house was near capacity by 8 p. m. But static so bad manager was never able to let audience hear. Loud speaker in prop room ready to go on belovied and roared all during the hour. "Never again," says the manager. Same static conditions prevailed all over the city.

Razzed in Chicago Houses

Chicago.

Chicago doesn't like radio entertainment mixed with its movie menus, even if the screen celebs themselves are doing the broadcasting. At Chicago the United Artists theatre in the Loop, the Lubliner and Trinz theatres, scattered in the neighborhoods, and the Illinois group, known as the Great States chain, put radio loud-speakers in their houses to pick up the Dodge radio hour.

In their own theatre United Artists were "razzed" by the audience. Showmen present attributed the unpopularity to the dryness of the program and the length of the talks during which nothing much of anything was said that could be termed interesting. When the president of the Dodge company went on with a lengthy talk about his cars several people left the theatre and demanded refunds. Norma Talmadge's talk on fashion was openly razzed. They paid some heed to Douglas Fairbanks and his chatter about Paul Whiteman, Olympic games, etc. Paul Whiteman's band on the radio route sounded very good.

Following the talk by Miss Talmadge the audience in the local U. A. house went into heavy applause and was rewarded by the orchestra drowning out the music and

the immediate screening of Mary Pickford in "My Best Girl."

Talks were noticeably weak and opinion was the hour could have been effectively cut to half that time, with better registration.

Practically the same result was reported in other houses trying the experiment.

In Chicago generally, reception of the entire program was perfect.

Wilkes-Barre Dailies Sensible

Wilkes-Barre, Pa.

Effect of the Dodge radio program on local theatres Thursday night was to cut down the attendance at the legitimate theatre about 25 per cent, somewhat less at the vaudeville house and hit the picture houses hard except at the Capitol, which played to capacity with Chaplin "Circus."

None of the houses installed loud-speakers and there was no advertising of the radio programs except a line in the daily radio programs. Local papers refuse to print programs or comment on special features except at regular advertising rates claiming it is discrimination against local amusement houses and they do not feel disposed to lend their columns for free advertising to corporations that are able to pay thousands of dollars for entertainers and expect hundreds of thousands of dollars free advertising from newspapers.

Scranton 50 Percent Off

Scranton, Pa.

Local showhouses felt keenly the effect of the Dodge broadcasting Thursday, with business in all of the central city theatres estimated at over 50 percent off. None of the theatres installed loud speakers.

Milwaukee Felt It

Milwaukee.

Theatre men of this town knew the Dodges were putting on a second big radio night. All they had to do was look at the tally sheet. Business in the theatres was far off and most of it blamed on the radio hour.

Two houses, Brin's Garden and Universal's Alhambra, advertised loud speakers. The Garden has Vitaphone. What happened is a mystery. A local station was on the NBC network and relayed the program perfectly, but both theatres had to call off the receiving before half was over, due to interference. High-tension wires in the downtown section may have had some bearing on the reception. At least, catcalls and even kicks to the management over the squeals and squawks caused the pulling and the picture programs continued.

However, the houses failed to disappoint very many patrons, because only a few were on hand. The Garden gross for the night did not exceed \$400 and the Alhambra not much more.

As on the first radio night run by Dodge, show business was hard hit, but the public was not as pleased, from reports as with the first program.

Nothing Either Way

Pittsburgh.

The radio broadcast Thursday of United Artists stars had no effect on any local theatre, either those broadcasting the entertainment from the stage or others.

Aldine was the only downtown house to use a radio on its stage, and business, off all work, didn't improve or become worse, although the radio program was well advertised.

Rainy night, with lightning static unloading the coal, impaired reception.

All theatres did the usual business, as compared with other nights of the week and the quality of the show, minus the rain, which slackened attendance, and Lent.

Portland, Ore., Unchanged

Portland.

The Dodge Radio hour came in here Thursday between six and seven, not affecting theatres.

Universal got the best of it by using loud speakers in nine neighborhood houses.

Springfield

Springfield, Mass.

Only one house, the Broadway (films), reported the Victory Hour had serious effect on business.

Wednesday and Friday were big, but Thursday off.

Neighborhood houses reported no effect. No local tieups.

Vita Outpulls Radio

Houston, Tex.

Loew's State was only house here to loud-speaker the Dodge radio event and found it pulled no business. The Kirby, with Vita-phone, did better gross than day before, while Metropolitan, Public de luxe, remained unchanged in b. o. total. Majestic (Interstate) felt the competition slightly, while the stock company at the Palace was noticeably affected.

The town is unanimous that the Dodge radio program was dull entertainment.

Toledo's Terrible Weather

Toledo, April 3.

Loew's Valentine reproduced Victory Hour program, only house here to tune in.

All houses did average business considering the terrible weather.

Albany Burlesque Off

Albany, N. Y.

Dodge Brothers Victory Hour Thursday did not interfere with the theatres here, according to reports. The local burlesque felt drop.

Neighborhood houses also had slight falling off. Thursday night is the poorest night for show business in Albany.

Des Moines Figuring

Des Moines.

Attendance Thursday evening cut by storm and rough weather anyhow, making it difficult to figure effect upon attendance of Dodge radio hour. Managers freely admitted it was a great night for slippers, fireside and the dial.

Burton Holmes, with travel lecture, drew a good crowd to the Shrine temple, competition that would under the best circumstances have reduced local patronage at the regular theatres.

No one of the theatres reproduced the Victory Hour.

Cincinnati B. O. Hurt

Cincinnati.

Both downtown and suburban picture theatres suffered during the Dodge Bros. broadcast, which was linked with local station. On the contrary Shubert, Grand (legit), and Empress (burlesque), did one of the best grosses of the week in spite of the rain.

Severe electrical storm raged and static interfered with reception. Radio the night was unanimous in stamping the other feature as a flop. In their opinion more fans heard other radio features such as Tunney-Dempsey fight, world series and autumn football games.

Vaude and film house managers were unable to weigh comparative influence of storm and air program.

Bad Weather in Topeka

Topeka.

It was cold and snow was full Thursday evening, giving the Dodge hour every chance to cut into theatre patronage. Picture houses were thinly attended in the early evenings, as they would have been in any event in such weather.

Vaudeville theatres did about two-thirds normal. No local theatre tuned in for stage reproduction of the air stuff.

Ogden Has No Kick

Ogden, Utah.

More than half local theatres installed loud speakers on stages for Dodge Victory hour. Weather was terrible, but house managers express belief radio feature helped business.

Newark Weather

Newark, N. J.

Any calculation of the amount of the cut into attendance Thursday night by the Dodge Hour is complicated by the fact it rained that night. It is the general opinion there was no drop downtown. One house was better Thursday than Friday, although the reverse is usually true.

The neighborhood houses are believed to have suffered a little. No house advertised a loud speaker. There was an unusual dearth of comment on the big feature.

REPRISAL TALKED OF AGAINST FRENCH IF HERRIOTT'S SEVERE

All French Matter or Reference Might Be Deleted from American Pictures—Have Done Much to Help Tourist Trade in France

At a meeting of the foreign managers held last week, plans were approved for Will H. Hays' procedure abroad in relation to the proposed French restrictive laws governing American films.

Hays, arrived in Paris over the week-end, is to call on E. Herriot, Minister of Public Instruction, who has so far refused to sign the decree appointing the commission of 32 supervisors to decide on the number and classification of American pictures to be admitted into France annually.

Reports received here are that Herriot has received unofficial advice from the U. S. Embassy in Paris to the effect that a careful investigation of the proposed measures would be most advisable. Any such notification from U. S. officials abroad must have been made unofficially since the Embassy is not empowered to protest until a law has been adopted and passed.

Hays is unable to effect any compromise, it is understood, with regard to acceptance of French films for distribution in America. American producers cannot afford to spend \$1,000,000 in France for French films since American film distribution in France, on the total, registers a loss rather than a profit on the year.

Not more than two American distributors are making a profit on their French releases, according to figures available, and this profit is small. The other distributors are satisfied to cover costs, and even to accept a loss.

France has been used by American producers and distributors as the show window for American pictures. On the strength of popularity in France, distributors have been able to sell product more easily throughout Europe, excluding Germany.

In New York the impression among the foreign managers is that since it will be impossible to spend \$1,000,000 a year for French films, it will become necessary for most of the distributors to withdraw from France and set up Vienna, Nice, Brussels or some other European center as the display counter for American pictures.

Tourist Trade
This may be followed with the exclusion of all material relating to France in American pictures, for the possible effect in loss of the \$250,000,000 tourist trade France draws from America annually, in retaliation, if the proposed film restrictions are carried through.

American producers, through publicity given France in pictures, have greatly promoted the large tourist business drawn from America. This may be entirely eliminated or cut. Forces greater than those merely of the picture industry have become interested, with the result that Herriot is weighing the powers of certain French producers against the opposition.

Jean Sapene, leading French picture producer and editor of "Le Matin," within the past two weeks is reported as having told a Hays representative in Paris that if American producers would agree to buy his 12 pictures annually the restrictions would not be passed. Sapene wants an average of \$100,000 a picture, or \$1,200,000 a year, as the price for changing his viewpoint.

Some months ago Sapene sent a couple of representatives to New York, who stopped at the Waldorf-Astoria. A Variety reporter called on them for an interview.

"Would they say anything for publication?"
"Would they? Just wait!" they shouted. They had plenty to say, but it would be a day or two before they could collect all of their data.

Meanwhile the Frenchmen placed "Casanova" with Metro-Goldwyn-Mayer (Loew's) for American distribution, and are said to have received \$150,000 for the French-made by Sapene.

Then they had nothing to say and sailed.

Fawn Gray Now Wants Annulment From Smith

Baltimore, April 3.
Your old friend, Fawn Gray, is back in the local headlines and she didn't have to marry a third husband while under the influence of sarsaparilla or something to get there.

All Fawn had to do to crowd the naval armament and other minor matters out of the journalistic spotlight was to file in Circuit Court a second suit for annulment of her marriage to Hamilton I. E. Smith, described as a Hollywood movie director and scenario fabricator. Hamilton and Fawn were married shortly after she was granted a decree in local court freeing her from Theodore MacFarland, Philadelphia newspaper man, whom she married in a dizzy moment, she said. Miss Gray claims that she was in the same confused condition when she signed up for the nuptial rite with Smith.

Miss Gray filed suit for annulment here last year, later withdrawing it. Now she's changing her mind and wants it after all. Whether she gets it rests with the Judge.

Meanwhile the papers laid out publicity concerning a well-known professional dancer who happens to be a friend of Harry K. Thaw.

DEATH'S CHARGES

Says Inspiration's Assets Sold Below Value—Starts Action

Los Angeles, April 3.
Hunsaker, Britt and Cosgrove, attorneys for Charles Duell, Inc., filed suit against J. Boyce Smith, Jr., and Walter Camp, Jr., presiding officers of Inspiration Pictures, Inc., claiming they sold the assets of the corporation far below their market value.

Duell alleges in the complaint that at the time of dissolution proceedings in New York in 1924 the Inspiration company had assets of \$3,000,000 and liabilities of \$1,200,000. Included in the assets were three picture "Tolable David," "The White Sister" and "Romola."

Duell further asks for an accounting and the removal of Smith and Camp as trustees of the dissolution.

Ask to Sit for 204-Foot Chimney Blasting, Picture

Minneapolis, April 3.
A. D. Tepin, well known local musician, has requested permission of Alderman F. E. Glebehn to sit atop the 204-foot, high chimney of an abandoned incinerator plant when it is dynamited to afford a moving picture "shot."

Tepin asserts he has a device which will permit him to escape unscathed while the smokestack is being blown up.

Two other people also have applied to Alderman Glebehn for the right to sit atop the chimney when it is dynamited. They do not state if they seek suicide or just a thrill.

Miss Corbin's Next

Virginia Lee Corbin, in pictures for four years on the west coast but now in New York, may play vaude or enter one of the Broadway shows.

Miss Corbin played in an act on the Orpheum circuit when a child.

REGAN ACQUITTED

Los Angeles, April 3.
Thomas E. Regan, picture producer, was acquitted of embezzlement charges by a jury in Judge Conlan's court. G. C. Lauster, of Van Nuys, near here, said he gave Regan \$10,000 to invest in a film project but never received any returns.

Evidence introduced by Regan's counsel showed that the enterprise failed because of a storm which destroyed the studio.



MARTHA VAUGHN

The Irish Nightingale

This Week (April 2)

TIVOLI, CHICAGO

"The sweetest voice heard in Chicago in many a moon."

—"DAILY NEWS"

(From New York 'Sun', Mch. 30)

DEFEAT CENSURE OF WILL H. HAYS

Young Republicans Vote Down Resolution

EXONERATED FOR HIS MOTIVE

Former Party Chairman Held to Have Made Only a Mistake

The resolutions criticizing Will H. Hays, former Republican national chairman, for accepting a contribution of \$150,000 from Harry F. Sinclair, oil magnate, toward ending the party deficit after the 1920 Presidential campaign, were defeated overwhelmingly last night by the New York Young Republican Club.

One, mildly condemning Mr. Hays, proposed by the club's president, Thomas C. Desmond, received only two or three votes from the hundred or so at the meeting. The other, criticizing Mr. Hays for evading questions asked him by a Senate committee investigating the oil scandals received only nine votes. It was proposed by J. Edward Lumbard, Jr., who said the club ought to disband if afraid to pass it.

Only Guilty of a Mistake

Most of the members of the club, however, seemed to feel that Mr. Hays had intended only to aid the party and had done no wrong in accepting the contribution, being guilty of nothing more than a mistake at the most.

Joseph C. Baldwin was one of those who favored the Lumbard resolution saying there was nothing wrong in condemning Mr. Hays for "his foolish actions." Independent voters, he said, still were suspicious and were likely to link the present administration up with the Harding one. He said the club would be condemning Mr. Hays for his attitude on the Senate witness stand, not for taking the money.

Others who favored the Lumbard resolution seemed to fear that unless the resolution was passed the chances for independent support in the election would be lost, and that citizens disgusted over the oil scandal might vote Democratic.

A Moral Obligation

Mr. Desmond himself was not inclined to be too hard on Mr. Hays, despite his resolution.

"What he did in 1923 to help meet the 1920 deficit apparently was in fulfillment of what he considered a moral obligation," he said. "Give some word of credit at least to a business man who fulfills a moral obligation by carrying out the disagreeable work of raising money to meet a deficit. Hays says he worked for the party, begging the money, only because of that moral obligation, and perhaps that is the truth."

Both resolutions contained praise of the present Republican Administration. The Desmond resolution expressed the hope any persons found guilty of wrongdoing in connection with the oil scandal would be punished and commended the present national committee and its vice-chairman, Charles D. Hilles of New York State, for not incurring a deficit in the 1924 campaign.

NOT MORE THAN 15 COMEDIES AMONG PAR'S 70 NEXT SEASON

Studio Feels Demand for Feature Comics on Wane—Charles Rogers and Louise Brooks as Star Alternates—Film List for Sales Convention

Mary Pickford's Mother May Have Left Million

Los Angeles, April 3.
Mary Pickford was made the principal beneficiary in the will of her mother, Mrs. Charlotte Smith. Document was filed in court for probate. Exact value of the estate is not definitely set in the will, but is estimated in excess of \$1,000,000.

Terms of the will provide that \$300,000 be bequeathed to Lottie Pickford Forrest, daughter; Jack Pickford, son, and Rosemary Pickford, granddaughter. These amounts are to be held in trust and in addition to the income from the trusts the beneficiaries are each to receive \$5,000 at the end of 10 years and \$5,000 each year from then on for 10 years. Rest of the estate, with the exception of a few minor bequests, go to Mary Pickford. The will credited Mary with being responsible for the property and possessions of her mother.

The two executors of the estate are Mary Pickford and Dennis F. O'Brien, New York attorney.

Leroy Lane's Bail Goes Up to \$15,000

Los Angeles, April 3.
Leroy Lane, one of the heads of the Screen Kiddies Guild of Hollywood, movie school, was held to answer in Superior Court by Judge Valentine on charges of asserted misconduct against three little girls. Lane was arrested by juvenile authorities on charges of molesting Evelyn Coe, mother of the three children, all under 12 years of age.

Judge Valentine, in hearing the case, denied Lane's plea for a dismissal because of lack of evidence. The court ordered Lane's bail raised from \$5,000 to \$15,000.

Murray-Donovan Case Over House Gets Hotter

Los Angeles, April 3.
Litigation is still going on in Judge Ballard's court over the house that Mae Murray bought from Jack Donovan, screen actor, and for which she is now suing him. Miss Murray asks the court to rescind her contract with Donovan in which she agreed to pay him \$50,000. Actress claims the home is worth no more than half that amount and that Donovan misrepresented a lot of things to her.

Great deal of evidence and witnesses are being introduced and the case is attracting not a few curiosity seekers.

International Exhibition

Washington, April 3.
An international film exhibition is to be held in The Hague April 14-May 15, says a report to the Department of Commerce.

Committee in charge will consist of a film critic of a newspaper, manager of one of the large department stores, an importer for American, a French interests, theatre owner, a representative of the Dutch Film League, the manager of a German film producer, a newspaper editor, the managers of two Dutch film producers and the head of the new central film censorship committee.

An honor committee will consist of Dutch officials and the diplomatic corps representing the various nations of the world.

HURLED THRU WINDSHIELD

Los Angeles, April 3.
Thelma Parr, 21, screen actress, will not face a camera for a long time as a result of being catapulted through the windshield of an automobile. Miss Parr, a Sonnett bathing beauty three years ago, was badly cut about the face, neck and arms. She was taken to the Hollywood hospital.

The car in which she was riding was driven by Kenneth S. Sanderson. It collided with another machine.

Los Angeles, April 3.

Not more than 15 feature comedies will be released by Paramount among its 70 pictures next season. This is according to the production schedule as outlined by studio executives for presentation to the sales convention at Detroit late this month. It means Paramount will distribute less than 50 percent of the number of comedies that have been distributed by that company the past two years.

Production officials feel the public trend the coming season will be for dramatic and melo-dramatic pictures, which accounts for the slash in the number of comedies. It is admitted, from exhibitor reports, that there has been overproduction of comedies the past year by practically all companies, and Paramount has found it difficult to obtain suitable laugh story material. This fact was responsible for the discontinuance of Raymond Griffith on the program. The Fields-Conklin and Beery-Hatton teams are being split up for the same reason.

The cut in comedy releases will have to be approved by sales officials, but the production department feels more films of the type could be made in the middle of the season if the program is too shy of giggles. Harold Lloyd, Douglas McLean, Bebe Daniels, Clara Bow, Esther Ralston and Richard Dix will supply comedies to be released. Lloyd mixes his own, and McLean will be starred in two for Christmas with Paramount releasing. Bebe Daniels will appear in all comedies, but Clara Bow, Esther Ralston and Dix will make some films of serious vein.

25 Specials

Production schedule lists 25 specials during the season, with negative costs running up to \$700,000 each. No roadshows are listed, but may develop in the making.

Complete lineup of releases for the year as it will be presented to the sales convention, will include the following: Elin Jannings, 3; Clara Bow, 4; Pola Negri, 1; Thomas Meighan, 1; Bebe Daniels, 4; George Bancroft, 1; Harold Lloyd, 1 or 2; Douglas McLean, 2; Zane Grey westerns, 4; Richard Dix, 4; Evelyn Brent-Clive Brook, 2; Esther Ralston, 4; Wallace Beery, 3; Gary Cooper-Fay Wray, 4; Fred Thomson westerns, 2.

Waiting On Ruth Taylor

Paramount is still waiting to see just how far it will go with Ruth Taylor as a star or featured player. Reports on "Business of 'Gentleman From Blonden'" is the factor here. Production department will also offer Charles Rogers as a star in two pictures, and also Louise Brooks for the same number. These will be alternatives for any of the other star pictures listed which the sales department feels cannot be easily sold.

Although Adolphe Menjou does not appear on the list, as his contract expired and he is now vacationing, it is felt he will be back with the organization in time to produce for release the latter half of next season. Star names missing from the program for 1928-29 and who were prominent in the present season's releases include Menjou; Raymond Griffith, W. C. Fields and Eddie Cantor.

Production budgets as outlined by the studio executives calls for a total of \$20,000,000 to be expended on 70 pictures. This is approximately the same amount as allotted for production the past two years.

Neilan's Return Depends

Los Angeles, April 3.
Marshall Neilan's return to London is problematical. He is presently trying to line up American releasing facilities for the proposed series of English pictures. If unable to make arrangements he will stick to Broadway.

Meanwhile his wife, Blanche Sweet, is appearing in "The Lady in White," for Graham Wileox, and will probably remain in London for "The Green Hat" which Wileox expects to do for Al Woods.

STUDIOS' UNIT SYSTEM

(Explanation of the lately adopted unit system of production by the larger studios of the picture industry.)

Attention is directed to a statement in this story that the film business requires more organization for its finished picture product than any other industry.)

Los Angeles, April 3.

The larger picture producing organizations out here are making a practice of producing by the unit system. They claim it is successful.

It is contended that a complete studio organization is at the disposal of the units to draw from, though the latter are found to work more or less independently from the general organization. This is to allow them to get a certain quality of individuality that could not be obtained any other way.

The men identified as production supervisors or associate producers in charge of these units are held responsible for the production they turn out. Where studios operate under one producing head in making a volume of production, it is claimed, there is a similarity of product bound to occur, which in time effects the prestige of the general product of the organization. Should the product go amiss under this plan, responsibility for the slip-up is not borne by the general executive production head but always goes to some minor executive who has to take the slap for the muff.

The problem of permitting independent producers to come into an organized plan and make pictures on the unit plan is said to have been unsatisfactory to releasing organizations and the producers, with the latter complaining of excessive charges for studio's overhead. This is said to be mostly due to the independent producer's unfamiliarity with the complete facilities placed at his disposal by organized studios.

More Organization

Recently a check-up on studio's operations at one of the larger plants on the coast brought to light that the picture industry requires more organization than any other industry needs for finished product.

In one of the modern studios around Hollywood it was found they were organized in 51 distinctive departments, calling for an average of 600 employees the year round to handle the general production routine.

These departments are grouped into eight major ones which control the remaining 43.

The functions performed by these larger departments are:

Vice-president functions to see that all subordinating departments operate to the best interest of the company's policy.

Legal department operates with one sub-department, that of drawing up contracts and keeping close check on their contents that change with time.

Publicity department controls unit publicity, fan mail, stills and portraits.

Personnel department engages all studio workers with the exception of producers, directors and actors. It also has charge of telegraph and telephones.

Business manager is in control of the following sub-departments: assistant business manager, studio restaurant; purchasing, in turn has charge of warehouse and lumber yards. Police department in charge of janitors, gardeners, fire and keys; reception has charge of information and mail. Accounting has charge of all records pertaining to business operation and one sub-department known as insurance. Last of the group reporting to business manager is transportation.

Production manager has the following departments under his direct supervision: Producers, Directors, Writers, Readers, Stars, Stock players, Titles and Research.

Operating Superintendent has charge of Makeup, Wardrobe, Costumes, Property Room, Art Department, Construction, Electrical, Cutting, Casting, Locations, Mill and Metal departments.

Overhead

Expense of operating the following departments is assessed and

charged as overhead to the pictures turned out. Assessment is prorated on negative cost.

Vice-president, Legal, Contracts, Publicity, Fan Mail, Personnel, Telegraph, Telephones, Business Manager, Assistant Business Manager, Studio Restaurant, Purchasing, Warehouse, Lumber Yards, Police, Janitors, Gardeners, Fire, Keys, Reception, Information, Mail, Accounting, Insurance, Research, Casting and Operating Superintendent. Departments charged direct to the

pictures are Producers, Directors, Stars, Stock Players, Writers, Titles, Makeup, Wardrobe, Costumes, Property Room, Art Department, Construction, Electrical, Cutting, Mill, Metal and Production Manager.

Since it is impossible to convince independent producers the fairness of submitting to the foregoing overhead charges, Variety is reproducing one of the operator's cost sheets on a picture, which he claims could have been made at one of the leasing plants at a saving of \$62,000.

Detailed Cost Sheet of a Picture Produced by One of the Independent Producers Working at One of the Large Studios Operating Under the Unit System

Original cost of story to author.....	\$25,000
Cost of treatments made on this story before turning it over to the producer.....	15,000
Upon looking over the story and the many treatments made, producer discarded everything but the title and hired a writer to write a new story at a cost of.....	5,000
By time picture was completed, producer's time and office help was charged off at.....	4,665
Picture was made at the releasing company's studio who in turn charged the picture a studio overhead of.....	22,000
Stars and actors' salaries.....	27,500
Director's staff and cameramen.....	9,000
Wardrobe and costumes.....	3,500
Properties and rentals.....	1,105
Art and construction of sets.....	11,675
Electricians and juice.....	3,500
Film and laboratory work.....	4,250
Editing and titles.....	4,000
Transportation.....	1,800
Location and luncheon expenses.....	2,250
Total cost of picture at studio.....	\$140,476
After picture leaves studio additional cost of release prints, advertising, paper and sales expense estimated at.....	65,000
Total cost.....	\$205,746

Working on a 50-50 percentage basis the picture would have to gross in excess of the cost before the producer begins to receive a profit. If the producer was allowed to make the picture at an independent

leasing studio and not compelled to take over the story from the releasing organization, he would have eliminated \$62,000 from the cost sheet and still retain the same quality of production.

Studio Chart Showing Allocation of Departments Necessary to Operate One of the Leading Up-to-Date Motion Picture Plants on the Coast Today and is Typical of Other Large Studios Making Pictures

LEGAL	PUBLICITY	PERSONNEL	INDEPENDENT UNITS
Contracts	Unit publicity	Telegraph	
	Fan mail	Telephones	
	Stills and portraits		
	Business Manager		
	Asst. Business Mgr.		
	Studio Restaurant		
	Purchasing		
	Warehouse-Lumber yards		
	Police-Janitors		
	Gardeners, Fire and Keys		
	Reception, Information and Mail		
	Accounting, Insurance		
	Transportation		
		Operating Superintendent	
		Makeup	
		Wardrobe	
		Costumes	
		Property Room	
		Art department	
		Construction	
		Electrical	
		Cutting	
		Casting	
		Locations	
		Mill	
		Metal	

Excellent Doubling King Neg. Cost to \$60,000

Los Angeles, April 3. Burton King, producing pictures at the Metropolitan studios for Excellent, will double negative cost on all future product for this company. King has been spending around \$30,000 but with his present picture, "A Little Bit of Heaven," more than \$60,000 will be spent. Cast includes Lila Lee, Bryant Washburn, Martha Mattox, Jacqueline Gadsdon, Lucy Beaumont and Otto Lederer. Cliff Wheeler will direct, under the supervision of King.

Maurice Kussell has been signed to stage the chorus girl number in this film. The scene requires 60 girls, especially trained.

DOOLEY'S FULL LENGTH

Los Angeles, April 3. Al Christie has exercised an option upon Billy Dooley, featured in a series of two-reel comedies.

New contract goes into effect May 1. Dooley's future is to be in feature length comedies, of which he will make four during the year. These are to be released through Paramount. Dooley entered pictures from vaudeville three years ago.

Darienne Dove's Potion

Los Angeles, April 3.

Helen Hall, known on the screen as Darienne Dove, is in a dying condition at General Hospital as a result of swallowing poison in Hollywood Hotel.

She is 22 and gave as her reason inability to find "old-fashioned happiness."

CLARA BOW RESTING

Los Angeles, April 3.

Paramount delayed production of "Ladies of the Mob," starring Clara Bow, until April 12 to allow Miss Bow to take a two-week vacation to the Pacific northwest to recuperate from her recent illness.

William Wellman will direct the picture.

CHRISTIE'S PAR. SERIES

Los Angeles, April 3.

Christie will make four series of eight two-reel comedies for Paramount next season. The series will star Bill Dooley, Jack Duffy, Bobby Vernon and one other player yet to be selected.

The Christie output will comprise the only two-reel comedies released by Paramount on the new program.

6 MORE UNITS WORKING JUMPS STUDIOS UP TO 71% OF NORMAL

Los Angeles, April 3.

Studio activity shows an increase of six units working over the reported last week. This boosts the percentage of production activity to about 71 per cent. of normal, a record for this year. Pictures in work at the 24 studios include 53 features, 13 short subjects and four Vitaphone units.

M-G tops the list with 10 features working and an equal number promised to be started within a fortnight. Films now in work are: "That Certain Young Man," being remade by Robert Leonard; "Sun of St. Moritz," directed by Clarence Brown; "Ballyhoo," by Sam Woods; "The Dancin' Girl," by Harry Beaumont; "Breaking Into the Movies," by King Vidor; "The Bushranger," by Chet Whitely; "The Deadline," by Ross Lederman; "Man About Town," by Mal St. Clair; "The Bellamy Trial," by Monta Bell; "Under Southern Skies," in Tahiti, W. S. Van Dyke directing.

Paramount has nine under way, including "The 50-50 Girl," directed by Clarence Badger; "The Dragnet," by Josef von Sternberg; "Ready, Aim, Fire," by F. R. Jones; "Knocking 'Em Over," by Fred Newmeyer; "The Magnificent Flirt," by H. D'Arrast; "White Hands," by Gregory LaCava; "Vanishing Pioneer," by John Waters; "Ladies of the Mob," by William Wellman; "The First Kiss," by Rowland V. Lee.

First National also has nine in the making. They are: "The Hawks' Nest," by B. Christensen; "The Whip," by Charles Brabin; "Heart to Heart," by Wm. Seitor; "Roulette," by Al Santell; "Boss of Little Arcady," by Eddie Clinc; "Butter and Egg Man," by Richard Wallace; "The Divine Lady," by Frank Lloyd; "The Volunteer," by Arthur Ripley; and "Code of the Scarlet," by Joe E. Brown.

Warner Brother's 5 and 4 Warner is again back into full swing with five features and four Vitaphone units. Features are "Handle With Care," directed by Lloyd Bacon; "Land of the Silver Fox," by Ray Enright; "No Questions Asked," by Roy Del Ruth; "State Street Sadie," by Archie Mayo; and "Noah's Ark," by Michael Curtiz. Fox is working five features and

two comedy units. Features are "Four Devils," by F. W. Murnau; "None but the Brave," by R. Rosen; untitled aviation picture by Howard Hawks; "Plastered in Paris," by B. Stollf; and "Wild West Romance," by R. L. Hough. Latter film was abandoned for five weeks until a new western star could be found.

F B O is grooming three features, including "The Perfect Crime," by Bert Glennon; "Beautiful Bullet," by Ralph Ince; and a Tom Tyler western titled "The Battling Butler," being directed by Robert De Lacey.

Metropolitan, a rental studio, has three independent features, including "Hell's Angels," directed by Howard Hughes for Caddo-U. A. release; "The Rocket," by Lewis Milestone for Caddo-Paramount release; and "A Little Bit of Heaven," being produced by Burton King for Excellent.

United Artists has two pictures in "The Woman Disputed," by Henry King; and "Battle of the Sexes," D. W. Griffith.

Universal has one of its own companies working with Hoot Gibson, making "Doubling for Trouble," by Henry McRae; and a Gotham production, "Hel Ship Bronson," directed by Joseph Hennebury. Pathe-DeMille will wind up this week its lone company, "The Cop," in production. This is being directed by Donald Crisp.

Poverty Row Holding Own

Poverty Row is holding its own with the rest of Hollywood for activity. At Chadwick is "Life's Mockery," by Robert T. Hill; Columbia has two features, "Modern Mothers," by Phil Rosen, and an untitled picture by George B. Seitz; California has "Midnight," being directed by Duke Worne for Rayart, and Stern Brothers, producing shorts for Universal, has three of their old standby comedy units hard at it.

Other independent plants engaged in making short product are Cal Art, two units going; U. M. Dailey, the same amount; Tec-Art, a Cliff Broughton comedy, and Jean Novelle is housing the Larry Darmour units, making three shorts for F B O.

Studios dark are Hal Roach, Christie, Educational, Mack Sennett and Mission.

Weekly Studio Work Percentages

Los Angeles, April 3. This table shows a summary of weekly studio activity for the past seven weeks. Percentage of production is based on 106 units working at the 24 studios on the coast. Determined by an average of normal working conditions during the year 1927.

Week Ending	Features In Work	Short Subjects	Total Units	Percentage of Production
Feb. 22.....	47	8	55	52
Feb. 23.....	39	9	48	45
March 7.....	40	14	54	51
March 14.....	49	16	65	61
March 21.....	49	16	65	60
March 28.....	47	17	64	60
April 4.....	63	17	80	71

Thelma Todd's Millionaire

Los Angeles, April 3.

Thelma Todd is reported engaged to James Bush, multi-millionaire, who was here last week with the Otto Kahn party.

Miss Todd is said to have met Bush in the east, their acquaintance resuming while the financier was here.

Alice White's Aviator

Los Angeles, April 3.

Alice White, under contract to First National, has admitted her engagement to Richard Grace, film stunt flyer and ex-army aviator. No date set for the wedding.

New Juvenile Series

Joe Smiley and George H. Jones are at the Vita studio, Brooklyn, making 24 two-reel juvenile comedies.

Smiley is of the old Lubin forces.

SUSPENDS STOCK I RMIT

Los Angeles, April 3.

State Corporation Commission suspended the permit of Catalina Sea Pictures, Inc., to sell \$1,000,000 worth of stock.

Tom White, head of the picture concern, filed a voluntary application asking for the permit on his representation that the stock has been issued legally. It was declared that the consent of the Federal Reserve Bank of New York could not be assigned to the company by White.

COSTUMES FOR HIRE

PRODUCTIONS EXPLOITATIONS PRESENTATIONS

BROOKS COSTUMES 123 W. 40th St. N. Y. C.



Wire from World's Premiere

HAROLD LLOYD
PARAMOUNT BLDG., NEW YORK

MIAMI, FLA.

IN WORLD'S PREMIERE YOUR NEW PICTURE SPEEDY LAST NIGHT AT COMMUNITY THEATRE MIAMI BEACH CROWDED HOUSES ATTESTED THIS AS YOUR FUNNIEST PICTURE EVER STOP GALES OF LAUGHTER. GREETED YOUR EVERY EFFORT AND MORE COMPLIMENTS ON THIS PICTURE THAN ANY WE HAVE EVER PLAYED HUNDREDS WAITED IN LINE FOR HOURS AT A TIME DESPITE OUR OPENING THEATRE TWO HOURS EARLIER THAN EVER BEFORE ON A MIDWEEK DAY STOP CONSIDERING LATENESS OF SEASON HERE I BELIEVE THIS ATTESTS YOUR POPULARITY FORCEFULLY LET'S HAVE MORE LIKE SPEEDY.

IRWIN R. WAITE

National Release
April 8th

**In over 250 leading
first run theatres
in U. S. and Canada**

**Produced by HAROLD LLOYD
CORP. A PARAMOUNT RELEASE**

SEE DANGER OF MUSIC TAX RISE FOR THEATRES IN VESTAL BILL

Call Sent Out by M. P. T. O. A. for Opposition
Immediately—Music Organizations Claim Music
as Important as Pictures

Exhibitor organizations throughout the country, as well as chain theatre operators, were advised by the M. P. T. O. A. to present themselves immediately in opposition to the Vestal Bill governing use of music in theatres, now up for discussion at Washington. A hearing on this bill in relation to mechanical appliances was held April 3.

So far the theatre interests have paid little or no attention to the bill, making practically no effective effort to fight its passage through proper legislative channels. The music tax has been a matter of 10 cents a seat a year, to date.

The music publishing societies are said to have expressed the opinion that music is of equal importance as film to the theatre, and there is no reason why an equal amount should not be paid as music seat tax.

The bill provides for no limit as to the rate which may be applied. Also, it authorizes the acceptance of Berne conference proposals. This will mean that French, German, Italian or other European music played in America will be subject to a tax to be collected by the M. P. P. A.

If music of six different European composers is played during the year a theatre will be subject to a tax of 70 cents a seat at the present rate, and any sum up to and over \$10 a seat if the M. P. P. A. enforces its claims that music is of equal importance to films.

JOLLY JOYCE

"The Fat Boy of Joy"
The Laugh Hit of Picture
Presentations

Week March 24
Branford, Newark
Week March 31
New Stanley, Jersey City

Back with Charlie Nelson
Thanks to HARRY CRULL
Direction HARRY PEARL

Michigan Vaude Mgrs. Ass'n Charlie MACK

Booking the most extensive circuit
of vaudeville and presentation the-
atres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Arts Write or Wire
ASK THE DAVES



THE CHEER LEADERS

"Three College Boys"—Singing Quartet
On 36-Week Publix Tour
Personal Direction WALTER MEYERS
William Morris Agency

THE FOURSOME QUARTETTE

NOW ON RADIO FOR NATIONAL BROADCASTING COMPANY

MOORE AND LEWIS

Featured with BORIS PETROFF'S "LEAF YEAR FANCIES"
TOURING PUBLIC CIRCUIT OF THEATRES
Direction: WILLIAM MORRIS OFFICE

CARTHAY'S PROLOGS OUT

L. A. House Adopts Movietone—
Jack Laughlin With Publix

Los Angeles, April 3.
Carthay Circle, operated by Fred Miller in conjunction with West Coast Theatres, will discontinue its stage prologs beginning April 10 when "The Street Angel" (Fox) comes in. Fox's Movietone will be installed to supplant the prologs. The large pit orchestra will remain. With the new policy, Jack Laughlin, producing the stage shows here for more than two years, joins Publix on a three-year contract. He leaves for New York shortly. It is likely Laughlin will be sent to Chicago to produce units to be routed west.

10 Spanish Features Will Cost \$34,000 Each

Washington, April 3.
Spanish producers are announcing several features based on the national classics for making during the next several months, reports Commercial Attache C. A. Livengood, Madrid, to the Department of Commerce. These features will cost approximately \$34,000 each, with 10 scheduled.

Approximately 20 to 25 new picture houses have been constructed in the principal Spanish cities, with the general business done in 1927 characterized by the American official as "good."

It is estimated that, in spite of high costs in 1927 about 360 American features were shown, constituting about 80 percent of all films exhibited.

Grab Man in Capital for Dempsey-Tunney Film

Washington, April 3.
Working practically on their own doorstep, Department of Justice agents arrested Ullric Hollingsworth Friday after he is alleged to have transported the Dempsey-Tunney fight pictures from the District of Columbia into a nearby Maryland town and back again after showing the film to a 50 cent gate.

Hollingsworth is said to have frankly admitted he transported the fight print.

Fox's Tone Studio

Los Angeles, April 3.
Ben Jackson, former studio manager for Fox but now elevated to head Movietone, is completing architectural plans for Movietone stages, and other studio expansion, at Fox's Westwood property. When these are finally drawn up, W. R. Sheehan will take them to New York to confer with William Fox for final approval.

Expansion program is estimated to involve \$5,000,000.

JANNINGS' CHINESE FILM

Los Angeles, April 3.
Paramount is planning to star Emil Jannings in "Madarin," a story with a Chinese background. It will be for release on next year's program.

Chas. Montrose Held for Theft and Bouncers

Detroit, April 3.
Charles Montrose, 27, connected with the picture business, is held here on three warrants. He was arrested in Park Rapids, Minn., and returned to this city for arraignment.

Montrose had the Montrose Production Company, in the "movie school" classification when in existence. With local offices, the company represented those to cast ambitious girls for the films.

Montrose is charged with larceny by conversion and with uttering and publishing worthless checks. The larceny charge involves a \$500 camera owned by Herbert V. Book, while the bouncing receivers were Ira Stone, local furniture man, and Ernest Orr, manager of the Wolverine hotel. They claim they were touched for \$25 and \$125, respectively.

Par. Still Having Tough Time "Glorifying" Its Girl

Los Angeles, April 3.
Last of the Herman Mankiewicz delegation of high-powered writers is now on the Paramount lot in the person of Thyra Sampter Winslow. She has been given a five-weeks' contract to make a new screen treatment of "Glorifying the American Girl." Some 30 odd writers have preceded her on this task in the past three years.

John M. Watters, author of "Burlington," will be assigned to confer with Miss Winslow on her problem.

Joe Lee Returning

Detroit, April 3.
Joe Lee, the stunt publicity agent, is shortly returning to New York after having set C. H. Miles' Oriental on the map.

Lee came here when the house was dying. He gave it ginger in action and publicity, with the Kunskey bunch against him.

Miles' Oriental and Kunskey's State were battling each other, but a truce appears to have been arranged. Each house has cut down on advertising.

JAVA'S FILM CO.

Washington, April 3.
A film producing company is being organized in Java to try for business of the houses in and outside of the Netherlands East Indies. Gerard Carl, film operator at Weitevreden (Java) is scheduled to direct while E. A. Weynchen, merchant, Tilburg (West Java) is the financial backer. This is on a cable forwarded by T. C. Barringer, trade commissioner, Batavia.

PREPARING FOR MIX

Los Angeles, April 3.
James S. Douglas and Fred Kley, organizers of the Hollywood-Argentine Film Corp., are in Hollywood gathering film equipment to ship to South America for the Tom Mix pictures.

With headquarters at FBO studios, Douglas and Kley are making screen tests for a leading girl to also go south.

INSPIRATION'S F. N. FOUR

Los Angeles, April 3.
Inspiration Pictures has a contract to make four pictures for distribution through First National next year.
Inspiration is looking for a star for the series. This is in addition to the four pictures Halperin Brothers will produce for Inspiration with release by United Artists.

Beaudine's Two for F. N.

Los Angeles, April 3.
William Beaudine will direct two pictures for First National, "There Was Once a Princess," featuring Mary Astor, and a second picture with Charlie Murray.

In "Notices," directed by Ralph Ince for FBO, Joe E. Brown, Gertrude Astor, Lee Shumway, William N. Bailey, Tone Holmes, LeRoy Mason, Frank Mills, Cosmo Kyrie Bell, William Francis Dugan, and Ole M. Nees.

Gotham has signed Louis Stieven to adapt "Hell Skiff Bronson," novel by Naughton S. Parker. Goes into production after "The Chorus Kid," just started, with Bryan Washburn, Thelma Hill, John Batten, Hedda Hopper, Tom O'Brien and Sheldon Lewis. Howard Bretherton directing.

REMAKE STARS DIX

Par. Doing Barrie's "Admirable
Crichton" Again

Los Angeles, April 3.
Paramount will star Richard Dix in a film adaptation of Sir James Barrie's "The Admirable Crichton." C. B. DeMille made a screen version of this work in 1919 under title of "Male and Female" which grossed \$1,256,226 and was the first Par picture to go the million gross mark. "Male and Female" was also responsible for elevating Gloria Swanson and Thomas Melghan to stardom.

New picture will have another title before release.

Par. Names Detroit For Mid-West Convention

Los Angeles, April 3.
Paramount has decided to make another shift in its sales convention cities. Detroit becomes the meeting place for the middle west crowd instead of Kansas City.

The first meeting will be held in Washington, D. C., early this month, after which Detroit will have its fling. The home office mob then journeys to San Francisco for the finale.

No studio executives will attend the conventions this year.

Mormon Film in Utah

Salt Lake, April 3.
The Pioneer Film Corporation has made this city its permanent home and will start the filming of "The Exodus" within the next month, it is said.

George Edward Lewis, Hollywood producer, has moved to Ogden, to direct the play.

The picture which is a fictitious story with the historical background of the "Mormon" pioneers in their trek across the plains from Missouri to the Valley of the Great Salt Lake. Local talent will be used.

Directorial Changes

Los Angeles, April 3.
Paramount is shifting around its directorial assignments.

Luther Mendes, who was to have directed "The Demi-World," has been assigned to the megaphones for Emil Jannings on "The Stage Door Man," which was to have been directed by Mal St. Clair. The latter, who returns this week from M-G, will be idle until Clara Bow recuperates from a recent operation.

Victor Seltzinger returns to Par to direct "The Demi-World."

U Holds Hersholt

Los Angeles, April 3.
Universal has exercised option on contract of Jean Hersholt, featured character actor, for another year.

Hersholt has been loaned out by Universal to other producers for double the salary paid him, with the actor appearing in pictures off the Universal lot most of the time during the past year.

FOX'S TRADE MARKS

Washington, April 3.
William Fox has been granted trade-mark protection on "Cinematon" and "Grandeur" covering motion pictures.
"Cinematon" is listed for the Fox Case Corp., with use claimed since Jan. 3, 1928, while "Grandeur" is credited to Fox, personally. They are numbered 261,500 and 261,560, respectively.

Veeland's Coast Trip
Frank Veeland, doing publicity for Fox, left for the coast yesterday (Tuesday) to lay out the publicity campaign for the 28-29 product program of his organization.
Veeland will be gone about two weeks.

Kimmich in Berlin for U.

Los Angeles, April 3.
Max Kimmich, German director and scenarioist, brought here by Carl Laemmle, returns to Berlin to write stories for U's German made pictures.

AMPA's 8th Dinner With Gag Newsreel Still Best

Eight annual dinner of the A. M. P. A. (Associated Motion Picture Advertisers) brought around 650 into the grand ballroom of the Hotel Astor Saturday night at 110 a crack. Association didn't go out to canvass the field this year, hence the lowered attendance, but tried to keep the total number of covers within reason. And no speeches.

Bruce Gallup, president, gets full credit for the event with Vic Shapiro and Warren Nolan handling the annual and kidding newsreel, still strong enough to give the closing spot. Gag highlights in the reel were aimed at Walter Wanger and Samuel Goldwyn.

A small space was kept clear for dancing, a large colored orchestra officiating and another set of colored entertainers filling in the waits. Jimmy Durante, Lou Clayton and Eddie Jackson, ranced over from the Parody Club to do a couple of numbers. The A. M. P. A.'s new song, written by Jimmy McHugh, was also ried out and approved.

Foyer to the ballroom was converted into a deep show of slot machines while four street cleaners made their appearance as "Public Service." Hotel's amplifying system was used for a clown broadcast, supposedly from a producer, director, star and exhibitor. Warranted more attention than it got from the noisy diners. A 54-page bulletin carried plenty of laughs.
Mob stayed for the newsreel, after which the party started to break up.

RENTING OLD LASKY RANCH

Los Angeles, April 3.
The former Lasky ranch, vacated by Paramount as location for exteriors some months ago to prepare it for subdivision, is now called Providencia Ranch and is being rented for picture locations. Owners figured they can get some revenue from the film companies while completing subdivision plans.

When Paramount moved from the property, all sets and buildings belonging to the film company were dismantled and removed to the new Lasky ranch.

"BAER" FACTS FROM

MOE BAER

CONDUCTOR STAGE BAND

STANLEY THEATRE
BALTIMORE, MD.

MANY THANKS TO
BERNARD DEPKIN, Jr., Mgr.
and
BOYD SENTER, M. of C.
for making my first week at
the Stanley a real treat

SAN FRANCISCO'S SENSATION!

Publix Stage
Units
score merrily at
THE GRANADA
Theater, by
OWEN SWEETEN
and his Band.



GINGER ROGERS

Direction WILLIAM MORRIS OFFICE

TRAILERS SELL SEATS NATIONAL SCREEN SERVICE YOUR MOST EFFECTIVE SALESMAN

FOUR TIFFANY-STAHL GEMS READY FOR PLAYDATES



"The HOUSE of SCANDAL"

BY E. MORTON HOUGH
A DRAMA OF
RITZY CROOKS

WITH
DOROTHY SEBASTIAN
PAT O'MALLEY
HARRY MURRAY
GINO CORRADO
IDA DARLING
LEE SHUMWAY
JACK SINGLETON

DIRECTED BY
KING BAGGOT

"BACHELORS' PARADISE"

BY
RAYMOND
SCHROCK
AND
CURTIS
BENTON

A DRAMA OF
HEARTS AND FISTS
WITH
SALLY O'NEILL

SUPPORTED BY
RALPH GRAVES
EDDIE GRIBBON
SILVIA ASHTON
JIM FINLAYSON
JEAN LAVERTY

DIRECTED BY
GEO. ARCHAMBAUD

"The SCARLET DOVE"

BY ARTHUR GREGOR
A DRAMATIC STORY
OF RUSSIAN NOBILITY

WITH
LOWELL SHERMAN
MARGARET LIVINGSTON
ROBERT FRAZER
JOSEPHINE BORIO
SHIRLEY PALMER
JULIA WAYNE GORDON
CARLOS DURAND

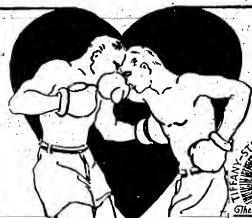
DIRECTED BY
ARTHUR GREGOR

"CLOTHES MAKE THE WOMAN"

AN ABSORBING DRAMA

WITH
EVE SOUTHERN
WALTER PIDGEON
CHARLES PALMER
CHARLES BYERS
GEORGE STONE
H. O. PENNELL
KATHERINE WALLACE
BYRON SAGE
DUNCAN RENALDO
MARGARET SELBY
ADOLPH MILAR
TEMPLAR SAXE

STORY AND DIRECTION BY
TOM TERRIS



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

DISTRIBS FILED 14,655 CLAIMS IN '27 TO FILM BDS.; EXHIBS, 796

Annual Report by M. P. P. D. A., Distributors Won Over 10,000 of Their Cases—22,165 Pictures Released Free to Institutions

The annual report of the Film Board of Trade for 1932, released by the Motion Picture Producers and Distributors' Association last week, reveals that 14,655 claims, involving \$4,289,752, were handled by the boards.

Distributors made 14,655 claims, totaling \$3,963,004. Exhibitors made 796 claims, totaling \$306,749.

Of their 14,655 claims, the distributors won over 10,000, either by settlement before submission to arbitration or after. More than 6,000 cases, involving \$1,591,037, were lost by exhibitors following arbitration.

During the four years that arbitration has been conducted 50,906 cases, involving \$11,230,238, have been handled.

The report also shows that 22,165 pictures, valued at \$207,734 in rentals, were provided free to various institutions, including schools, churches and clubs. More than 12,000 of these were feature pictures, shown currently.

It is estimated that over 170,000 people are seeing pictures free weekly.

PAR. FRENCH FILMINGS

Paris, April 3. Paramount (French branch) will produce in France, having arranged to make a screen version of Henri Batallie's piece, "La Vierge Folle," directed by Luiz Morat, and "La Marche Nuptiale," by Andre Hugon.

Featuring Marjorie Beebe

Los Angeles, April 3. Marjorie Beebe, under contract to Fox as a stock player, will be featured in "The Farmer's Daughter," Arthur Rosson will direct.

At the Roxy, New York

SOON "Honor Bound" The Latest

ALFRED E. GREEN

PRODUCTION

Made for

FOX

HERBIE

KOCH

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

"MITEY"

ANN LEAF

AT THE WURLITZER
METROPOLITAN, LOS ANGELES

"THE HALF-PINT OF BLUES"

NORA SCHILLER

Headlining for Fanchon and Marco
Indefinitely

RICHARD EDWARDS

(LIMBERLEGG)

With "DANCING FEET," a Publix Unit
THIS WEEK, TIVOLI, CHICAGO
Direction WILLIAM MORRIS OFFICE

Camouflaged Industrial Film May Be Tried

Leading American industrial organizations are becoming actively interested in the results procurable through pictures in good will and actual sales returns to an extent where experienced picture showmen are to be sought for the production of industrial specials.

At an unpublished meeting of the Export Club, before an attendance of approximately 750 executives from steel, railway, steamship, electric and other manufacturing concerns, among whom were represented U. S. Steel, General Motors, and A. T. and T., Major F. L. Herron, head of the Hays foreign department, was flooded with requests for practical outlines on film production, following a speech on the value of pictures in connection with trade.

Plans for industrial film production were immediately taken up, with many of the members expressing eagerness to put them into effect.

The problem of distribution was then explained, the members being given to understand that the ordinary industrial film cannot gain distribution since exhibitors will refuse it or ask for payment for its showing under the label of advertising.

Herron pointed out that industrial films could be used successfully but only if camouflaged as good entertainment. Pictures of this type, like a series of shorts based on the lives of famous musicians, have hardly been attempted by commercial concerns. The music series was intended to boost the sale of music and musical instruments through the showings.

While various organizations have been producing industrial films none has been successful in getting wide distribution on account of the handling.

Producers of industrial specials will now line up as the screen press agents, space-grabbers in theatres on a par with those carrying on the traffic in newspapers, merit to be judged from the skill in passing advertising as regular picture entertainment.

Revised Contract Meeting For Casting Directors

Los Angeles, April 3.

Studio casting directors and their assistants were called together for the purpose of interpreting each individual clause in the revised freelance actors' contract recently approved by the Academy Picture Arts and Sciences.

Meeting was held to eliminate any possibility of casting directors or their departments placing their own construction on certain clauses when dealing with players engaged under that contract.

8 Weeks for Chi Units

Chicago, April 4.

Paul Ash units, produced by Asn and Lou McDermott at the Oriental theatre, are to have eight straight weeks. Units will play four weeks in Chicago, and one week each in Detroit, St. Louis, Indianapolis and Columbus.

For the first five weeks units will travel with scenery and acts intact, but the final three weeks drop the scenery.

OWEN DAVIS' TRIO

Los Angeles, April 3.

While Owen Davis was here recently, Paramount accepted three originals from him. "Stage Door Man" will star Emil Jennings, Mal St. Clair directing, and the other two stories will be used for George Bancroft and Esther Ralston.

"MIDSHIPMAN" SEQUEL

Los Angeles, April 3.

Byron Morgan is writing an original for M-G and Ramon Novarro titled "Midshipman." Story is based on naval aviation and will be billed as a sequel to "The Midshipman."

Farley to Assist Butcher

Los Angeles, April 3.

M. B. Farley, former assistant to Sol Wurtzel at Fox, will be assigned to act as studio contact man for E. W. Butler. Farley takes over the position of studio manager.

Cedar Rapids' Jam Over Sex Picture

Cedar Rapids, Ia., April 3.

County attorney and the sheriff, not forgetting the film owner and theatre manager as well as an angry mob that was shut out of the theatre, staged their own version of the "Pitfalls of Fassion" last week when that "educational" form-only became the center of official censorship last week.

County Attorney Barnegrove spoke his mind of Sheriff Manchester, who was accused of having returned the films to the owner, L. E. Beekwith, on "replevin" action after they had been seized in criminal proceedings. Beekwith faces perjury charges for making the affidavit incident to the replevin action. Barnegrove says Beekwith and L. E. Williams, "lecturer" for the film, are under \$1,000 bond awaiting grand jury action for exhibiting an immoral play.

Row started when the film opened at the Colonial early in the week, but was halted by a hastily adopted city ordinance barring such pictures. Beekwith, however, outfigured the city dais, securing an injunction and slipping over to the Grand, where the announcement of the showing drew a mob of males. County attorney's office then got in, seizing the films under a state statute providing for seizure and arrest of promoters of immoral plays. Barnegrove staged his raid at eight p. m. as the lobby was packed.

Disappointed patrons demanded their money back, but the management announced the tickets were good for the substitute bill rushed in. It was an educational, positively.

Deutches Rep Here

Carlo Kraemer, representing Deutsches Theaters of Munich, Berlin, Vienna and Frankfurt, is in New York to obtain talent and ideas for the other side. Alex Hyde, American m. c., who speaks French and German as well as English, has been approached to cross the pond for the Deutsches chain next November, and may do so.

Hans Gruss, president of Deutsches Theaters, will join Kraemer here in June or July.

"TEMPEST'S" FIVE MONTHS

Los Angeles, April 3.

Production on "The Tempest," John Barrymore's latest for U. A., was considered completed three weeks ago. Some members of the directorial staff left the city for long vacations, but were recalled to assist on retakes.

Picture is now definitely declared finished after being in production since last October.

BROCKLISS ABROAD FOR T-S

Los Angeles, April 3.

J. Frank Brockliss will be European sales representative for Tiffany-Stahl. He leaves immediately to open headquarters in Paris. Brockliss was recently managing director of First National in England.

Beaudine's F. N. Two

Los Angeles, April 3.

William Beaudine has been signed by First National to direct two pictures.

The first one will be "Once There Was a Princess," Satevep8t story, which will co-feature Lloyd Hughes and Mary Astor. Beaudine will then direct Charlie Murray in a picture not titled yet. Latter is an E. M. Asher production.

Rogers' Sales Prizes

Los Angeles, April 3.

Charles R. Rogers, producing Ken Maynard westerns for First National, is offering \$750 in prizes to the branch manager and salesman scoring the highest average in new business for Maynard pictures between now and June 2.

There will be two prizes of \$500 and \$250.

OKLA. M. P. T. O. PRESS EDICT ON ARBITRATION

Notifies Okla. City Exchanges to Stop Enforcing Outside State Rulings

W. Z. Spearman, president of the M. P. T. O. of Oklahoma, has issued a notice to the film exchanges of Oklahoma City that unless their attempts to enforce rulings handed down by arbitration boards in other parts of the country stop immediately he will be compelled to call for a resolution from all independent theatre owners of the state to sever relations with the arbitration board.

There has been an agreement between the M. P. T. O. of Oklahoma and the Oklahoma City Film Board of Trade that no award would be recognized, or any penalty imposed upon any Oklahoma theatre owner, unless an award was given or reviewed by the Oklahoma board.

Spearman Files Copies

At present the Oklahoma Film Board is threatening to discontinue service to theatres in Seminole and Wewoka, Okla., unless exhibitors in these towns comply with a decision given by the Kansas City Film Board of Trade.

Spearman has filed copies of his complaint with the Department of Justice in Washington, Federal Trade Commission, attorney-general of Oklahoma, and the Hays organization.

The president of the Oklahoma M. P. T. O. demand that the arbitration board reconsider its decision and hold up the cases until after the meeting of the Oklahoma theatre owners April 9 when a committee is to be appointed to adjust these cases and provide for the future.

Unless the arbitration board agrees to the delay, Spearman threatens to call into action "all the forces and machinery of the state and national governments to protect us from such unreasonable and unjust conditions."



NOW It's

AL LYONS

With

MUSICAL BUNCH

At the West Coast

CALIFORNIA
SAN DIEGO



HELENE HUGHES
ROY SMOOT

Featured with
FANCHON and MARCO

JOE SINAI

The Little Drummer Boy
and His Band

CALIFORNIA SAN JOSE
West Coast Theatres

JOHN and HARRIET

GRIFFITH

Dancing Specialties Plus Personality
Appreciation to Fanchon and Marco

THE MEGAPHONE KING

EDDIE MAGILL Tenor

Special Six Weeks' Engagement at MILLION DOLLAR THEATRE, Los Angeles,
with Thanks to CHARLIE KURTZMAN.

P. S.—Hello, JACK PARTINGTON and MORT HARRIS!

FBO's RECORD BLASTER!

TEARING — RIPPING — SPLITTING
RECORDS EVERYWHERE!
BOSTON WIRES "TERRIFIC SMASH
WASHINGTON OLYMPIA THEATRE
SECOND WEEK
FOLLOWING SCOLLAY SQUARE
CLEAN-UP!" TIE THAT!
BLOW UP THOSE RECORDS!

CHICAGO AFTER MIDNIGHT

WITH
RALPH INCE

A
RALPH INCE PRODUCTION

Presented by
JOSEPH P. KENNEDY


**RICH RED BLOOD
FOR ANAEMIC BOX-OFFICES!**

Gun-men virtuosi—Machine-gun Paderevskis—Riot-gun
Romances—Hard-boiled detectives—HEROIC, INDOMITABLE
POLICE—Rococo Cabaret Dancer—Boot-legger High-jacker!
In a City of Silver Sin—A City of Golden Greed—A City
fighting for its soul! CRUSHING—STAMPING—TRAMPLING
DOWN ARROGANT PRETENSIONS OF A GAT-SWINGING
UNDERWORLD!

**You wouldn't shoot elephants with caviar!
GIVE 'EM A SHOW WITH GUTS!**

HAROLD TEEN

NOW A FULL LENGTH FEATURE PICTURE




Panel 1 (Row 1, Col 1): A man in a trench coat walks down a street.
 I GOTTA ANKLE OVER AN' SLIP TH' QUEEN TH' GOOD NEWS!

Panel 2 (Row 1, Col 2): The man in the trench coat talks to a woman sitting in a chair.
 HEY, LILLUMS! BRACE YOURSELF FOR A THRILL!
 I'M PREPARED FOR THE WORST HAROLD!

Panel 3 (Row 1, Col 3): The man in the trench coat and the woman talk.
 WE'RE GOIN' IN TH' MOVIES! IN PERSON, TOO! NOT A CARTOON!
 OH, SHEIKIE, ISN'T THAT TOO WONDERFUL!

Panel 4 (Row 2, Col 1): A man and a woman sit on a couch.
 ROBERT KANE'S MAKING IT FOR FIRST NATIONAL, TH' COMPANY THAT HAS ALL TH' BIG STARS!

Panel 5 (Row 2, Col 2): A man and a woman sit on a couch.
 IT'S AN ALLAN DWAN PRODUCTION - HE'S MADE SOME OF THE SWEELLEST FLICKERS GOIN'!
 WHO'S THE DIRECTOR?

Panel 6 (Row 2, Col 3): A man in a trench coat and a woman walk.
 MERVYN LEROY-AN' HE'S JUST TH' GUY TO DO IT TOO!
 HEAVENS! I'M ALL A-TWITTER! LET'S GO OVER TO THE SUGAR-BOWL AND CELEBRATE!

Panel 7 (Row 3, Col 1): A man and a woman in a car.
 GRACIOUS! I HOPE WE'LL BE A HIT!
 LISSEN GORGEOUS! WE'LL BE A PANIC! HASN'T CARL ED MADE US FAMOUS IN 800 NEWSPAPERS WITH 32,500,000 PEOPLE READING ABOUT US EVERY DAY!

Panel 8 (Row 3, Col 2): A group of people in a bar.
 -OFCOURSE LILLUMS WILL BE TH' LOVE INTEREST- MARY BRIAN'S PLAYING THAT PART
 AND ARTHUR LAKE WILL BE HAROLD

Panel 9 (Row 3, Col 3): A group of people in a bar.
 JACK DUFFY WILL BE YOU GRAN'POP!
 AND CANT YOU JUST SEE ALICE WHITE AS GIGGLES!

Panel 10 (Row 4, Col 1): A man and a woman in a bar.
 AN' ALLOW ME TO INTRODUCE LUCIEN LITTLEFIELD AS POP JENKS!
 CAN HE MAKE A GEDUNK SUNDAE?

Panel 11 (Row 4, Col 2): A group of people in a bar.
 SAY! DOESN'T HORACE COME IN ON THIS ?

Panel 12 (Row 4, Col 3): A group of people in a bar.
 SURE! HE'S GONNA BE INTERMISSION!

With Hedda Hopper, Jack Duffy, and Jack Egan
 Adaptation by Tom Geraghty

EUROPE BUILT 733 THEATRES LAST YEAR

Germany, 280; England, 100; France, 68—Estimate 460 Features for \$16,000,000

Washington, April 3.

Last year there were 733 theatres either newly built or reconstructed in Great Britain and Continental countries with an aggregate seating capacity of nearly 400,000, says George Canty, motion picture trade commissioner, in a special bulletin on pictures made public today by the Department of Commerce.

Germany led in the matter of new construction with 280 theatres built with a seating capacity of 130,000. Great Britain follows with 100 houses of 95,000 capacity while France built 68 new theatres with 50,000 capacity.

Canty estimates that in 1927 about 460 feature pictures were produced in Europe costing approximately \$16,000,000. Most of these were by the German, British or French studios. Germany had 241; France, 74; Great Britain, 44; Austria, 16; Czechoslovakia, 11; Sweden, 10; Denmark, 6 and Italy 5.

Continuing, Mr. Canty states: "American features distributed in Great Britain numbered 723, an increase of about 100 over the previous year. At the same time, however, our relative share of the British market declined slightly. Germany took 132 American films in 1927, a drop of 37 from the 1926 total, while France took 368 as compared with 444 the previous year."

Indianapolis Band Policy

Indianapolis, April 3.

Everything's set for the Circle here to open under stage band policy April 14 with Marjorie Alton, director of production.

Charles Dahl, general stage manager, Skouras enterprises, came here from St. Louis to put Circle stage in shape.

San Francisco's Own

RUBE WOLF

"Mirth of a Nation"

The Biggest Individual Box Office Draw That Ever Played the Warfield Theatre

A Fanchon & Marco "idea"

IRENE JUNO

AT THE

WURLITZER

B. F. KEITH'S

Washington, D. C.

EDDIE WEAVER

ORGANIST
PUBUX OLYMPIA
NEW HAVEN, CONN.

Shanberg Resigns as Loew's K. C. Gen. Mgr.

Kansas City, April 3.

M. B. Shanberg, managing director of Loew's Midland and the Newman theatres here, announced his resignation, effective at once. His retirement as head of the Loew interests in Kansas City was caused by the rapidly increasing demands on his time from the Midland Circuit of theatres, consisting of over 50 houses in Missouri, Kansas and Iowa, of which he is managing director.

With his withdrawal, H. H. Maloney becomes resident manager of the Midland and Harold Evans will look after the Newman. Both houses will continue under the general supervision of W. A. Finney, western division manager for the Loew group. No change of policy at the Midland, but starting next week the Newman will be operated as a split-week house.

Stanley's Route, Units And New People

Stanley circuit units hereafter will open in Jersey City, playing Newark, New York, Brooklyn, Washington, Pittsburgh, Baltimore and Philadelphia in that sequence.

The Jersey City and Newark dates will paralyze the New Haven and Boston break in weeks as the Public circuit, with everything primed for the New York showings.

Harry Crull is putting on new units this and next week, following Edward L. Hyman's initial production, "In Granada," following which Hyman does another the week of April 14, with Joseph Plunkett, the Stanley's production chief, to mount one personally for the week of April 21.

Al and Ray Samuels, Markell and Faun, Fauntleroy and Van, Cesar Nesl and the Marjorie Vadie Dancers have been engaged for Hyman's second unit production.

Claude Hayward, formerly with R. H. Burnside, has been added to the Brooklyn Strand's staff as girl dance troupe stager. Her Eight English Mascots are the maiden troupe, current at the Brooklyn Strand.

Seattle Bears Down on Vehicle Advertising

Seattle, April 3.

Local managers are up in the air owing to a state law, recently put into effect, which taboos any advertising on automobiles or other moving vehicles. The local showmen may form an association to fight it.

Houses have always gone in strong for this type of exploitation, especially West Coast's theatres. The law has not been enforced for some time, having been passed by the last legislature over a year ago. Many squawks are understood to have come from various civic organizations, hence the sudden action.

Pick Co. Garnishees

Chicago, April 3.

Albert Pick, theatrical supply company, have secured a judgment of \$16,000 against the Gregory Bernasck Theatre corporation in an attempt to collect they have served a garnishment writ on the Foreman National Bank.

JEALOUS OF ITS REP.

Utica, N. Y., April 3.

Olympic, straight pictures, pulled "Legionnaires in Paris" Sunday night after two days of a planned seven-day run. "Honor First" release with John Gilbert and Renee Adoree put in for the remaining five days. House is exceedingly jealous of its rep and often pulls a picture when it is deemed less than class.

GATES AFTER IND. HOUSE CHAIN IN CAPITAL

Washington, April 3.

Sidney Gates, long with the Loew organization and last in Norfolk, Va., is behind stock selling company getting set to gather in all independent neighborhoods to run in opposition to the present established Stanley-Crandall chain.

Several options on houses have already been secured with plan to extend to the suburban towns as well with goal scheduled to constitute 25 houses.

Gates, who left Loew when marrying into the wealthy Hoffman family in Norfolk, has his brother-in-law, according to report, in with him on the new venture.

Garde Theatre at Auction In Foreclosure Suit

Danbury, Conn., April 3.

The Garde theatre, New London, was sold at public auction last week for \$25,621. Purchaser was Frank McGuire, attorney for Walter Garde, owner. The sale was ordered to satisfy a foreclosure suit brought by a New Haven bank. For the past few weeks the house has been doing exceedingly good business.

Early last week during an evening performance a small portion of the balcony ceiling collapsed. The plaster fell just as the first show audience was leaving the house. Several patrons suffered abrasions.

N. J. Boys Expanding

A meeting of the I. T. O. A. of New Jersey was held at Jersey City Saturday for the purpose of drawing up plans for the expansion of the theatre holdings of the group. Executive committee is to investigate theatrical property available for purchase in New Jersey and pick suitable locations for new houses.

Reports made at the meeting were to the effect that funds from the bankers were available for the project.

Story Similarity

Los Angeles, April 3.

Because of similarity in theme of stories, Pathe has agreed to hold back a Broadway release of "His Country," four or five months until Universal can get a run on "We Americans."

"His Country" was directed by William K. Howard and "We Americans" by Edward Sloman.

L. A. UPTOWN DROPS VITA

Los Angeles, April 3.

The Uptown, West Coast's neighborhood house, has discontinued showing first run Vitaphone subjects in conjunction with the feature film.

House is now running on a grind with straight pictures and only an organ.

KEATON'S EXTERIORS IN N. Y.

Los Angeles, April 3.

Buster Keaton accompanied by Edward Sedgwick, director, and Marceline Day, feminine lead, is en route to New York to take exteriors for "Snapshots" his first picture upon his return to M-G-M. "Snapshots" deals with the experiences of a newsreel cameraman. Fox recently made a picture with a similar background.

FRENCH FILM NOTES

Paris, March 34.

Robert Peguy is producing a screen version of "Embrasces-Moi" (Kiss Me), Palais Royal farce by Tristan Bernard, Yves Mirande and G. Quinson, for the Alex Nalpas Film Co. Jacqueline Forzane, Rigadin (cinema name of the French comedian prince) and Genevieve Cargoe hold the leads.

Negotiations are in hand for the transformation of the Polies Dramatiques, one of the oldest playhouses in Paris, into a picture palace. It is possible the house may be reconstructed on the lines of the Vaudeville theatre, now the Paramount Palace.

Valentin Mandelstamm has returned to Paris from Hollywood. He is proceeding to Morocco in connection with a picture for Loew-Metro-Goldwyn.

Mike Newman Ribbed Up and Sold U's America

Denver, April 4.

America, one of the larger downtown houses (Universal), which for months has been slipping badly with popular trade, is now the property of Harry E. Huffman, local theatre man. Huffman owns the Aladdin, where the only Movietone and Vita reels are unwound, in addition to two other smaller suburban houses. He contemplates Vita and Movietone for the America.

Mike Newman slipped into town to look over the America and find out why it wasn't ticking. Almost overnight the house began to take on new life.

Newman hurled a bombshell into the theatrical circle by announcing the sale of the America. He refused to admit that he had come to Denver to sell the house. Said he was only sent here to work out a solution for its rejuvenation. The fact remains that his handling of the deal made something of a splash here.

Newman is expecting to return to the coast as soon as the theatre is turned over to the local magnate.

Village Art Movie Dark After Dropping \$50,000

Dreams of having a chain of \$2 top places of amusement for higher minds throughout the land went pluto with the closing of the Greenwich Village Theatre Saturday night. Instead, Brewster Morse is still going over the books trying to find out how he could have dropped over \$50,000 on one theatre.

Eight weeks ago Morse tackled the Village house with a six-piece orchestra and an office staff of 15, fairly big pictures and costly presentations. A \$2 scale ruled the two shows daily for this 350 seater.

B. O. Girl Bites Bandit's Finger, but \$280 Is Lost

St. Johnsbury Vt., April 3.

Despite determined resistance by Lucia Tegu, cashier of the Palace theatre, two well dressed men managed to get away with \$280 last week.

The men entered the ticket office about 9:30 p. m., demanding the money at the point of a gun. Not getting a quick response, they grabbed the silver out of the cash drawer. Miss Tegu tried to hide the bills and one of the robbers reached for them. As she fought him, biting his finger, the other burglar smashed a blackjack on her head. She was not seriously hurt. The men have not been caught.

Brockliss Abroad for T-S

J. Frank Brockliss has been appointed European sales representative for Tiffany-Stahl, with headquarters in Paris.

Mr. Brockliss has been associated as foreign representative in the past with Metro-Goldwyn-Mayer, First National and other American distributors.

Ed J. Smith, the T-F general sales manager, had a talk in New York with the new foreign rep before Brockliss sailed back.

Va. Co. Compromises Suit

Charleston, W. Va., March 27.

The damage action brought by T. L. James, broker, of New York City, against the Virginia Amusement Co. for \$17,500, alleged commission on the sale of the Hatto and Virginia theatres to the Kanawha Valley Theatres Corp., subsidiary of Universal, in October, 1926, for \$300,000, has been compromised. Plaintiff received \$1,000, from report.

QUEBEC READY FOR SUNDAY CLOSING FIGHT

Montreal, April 3.

Following the closing of all Montreal and Province of Quebec picture theatres to children under 16 decks are cleared for the next fight, which is to be over the even more disastrous blow of Sunday closing.

Law against this is already on the statute books, but it is a federal law which, while it has been strictly enforced in all the other eight provinces of the Dominion, has been forgotten in Quebec.

Premier Taschereau, who is also attorney-general of the province, last session put through an enabling law entitling him to carry any case under this law in appeal as far as the Privy Council. In London, the Supreme Court of Appeal for the British Empire. Latest intimation is that private actions, supported by the Quebec Government, will be taken against two theatres as test cases. These are stated to be the Palace, Montreal, and Auditorium, Quebec.

"Block" Marriages

Popularity of matrimony in Patterson, N. J., gets on the record by the fact that 60 couples, falling for a gag at Fabian's Rivoli, have consented to be married by the Mayor on that theatre's stage the night of April 10.

Manager John Holwig's tie-up only provides gratuities for one couple. He didn't expect his arrangements with a florist, furniture dealer and jeweler would create such a turmoil.

Bldg. Inspector Orders Audience from Balcony

Poughkeepsie, N. Y., April 3. Audience was ordered to leave the balcony of the Best theatre, pictures, last week by the building inspector.

The balcony was ordered closed, due to its dirty condition and the fact that aisles were blocked by loose chairs.

LOWRY Master of Ceremonies



SKOURAS BROTHERS AMBASSADOR ST. LOUIS, MO.

RUDOLPH SCHRAEGER

FEATURED ORGANIST
4th Consecutive Year with West Coast Theatres

Among the Muggs

By The Skirt Chaser

The Best Dressed Mugg of the Week
WALT ROESNER
Master of Ceremonies
Capitol Theatre

A NEW IDEA IN PRESENTATION MUSIC
Versatility Showmanship Real Music

HOWARD EMERSON

and His ORCHESTRA

21st Successful Week at MERRICK THEATRE, JAMAICA, L. I.

CARLOS AND DOROTHY

DANCING PAR VERSATILITY

4TH CONSECUTIVE YEAR WITH FANCHON AND MARCO

Bankers and Washington

(Continued from page 5)

legal withholding of films in interstate commerce.

It is stated that in filing the "information" through the district attorney in Chicago in the strike case the department has shown many lawyers here that it feels its case an "air-tight" one.

Mergers

The Dept. of Justice investigation may result in a federal action at any time, hanging on the "mergers and block booking, as well as many other angles which are being closely guarded.

That Col. William J. Donovan, assistant to the attorney-general, handling the case, has sufficient material to start something is conceded here. What is asked is: why is he holding off?

Answer has been: politics and the bankers, principally the latter.

Many are admiring Col. Donovan for holding off at this key point in politics. Any move he might make at the present time against the picture industry would bring him national publicity. He hasn't had much publicity of late and, like most Washington officials, he is known to have ambitions.

Those looking at it from another angle figure it out that the colonel is endeavoring to work the whole thing out under cover, due to pressure brought on him by the money interests. All of which is on the assumption by the attorneys here that with the material cited Colonel Donovan has a case against the industry.

Brookhart Tied.

At the Capital many factions are clamoring for an investigation of the entire picture industry. These demands are constantly growing in number. Senator Brookhart is known to have many such requests by mail while several have made the trip to Washington to put the same thing up to him.

The Senator's hands, however, in this regard are tied. He cannot introduce a resolution for such an investigation without causing resentment within the ranks of the Senate interstate commerce com-

mittee considering the hearings on his bill to stop block booking. That committee will have to act first before Brookhart can make a further move.

It does not so the Senator King of Utah, long known to be out to bring forward bludgeons down on the head of Will Hays.

Besides which there is always Canon Chase.

The whole Senate and House, including Senator James Watson, chairman of the interstate commerce committee, face politics.

Nobody is going to take a chance on offending anybody this session.

It is almost a 100 to 1 that the committee will not make a move this session on Senator Brookhart's bill. Beside the "middle of the road" attitude all around is Senator Watson personally and his presidential aspirations. He is known to figure himself in a key position not unlike that occupied by Harding in 1920. His friends look for a deadlock with Senator Watson as the dark horse.

No Fooling

With such an outlook the senator is not going to report any bill that would start something either way he reported it. The picture industry in both producing and exhibiting is too big a proposition publicly to fool with at this time.

The senator is getting plenty of publicity with the coal investigation before his committee with such witnesses as Henry Ford, John D. Rockefeller, Jr., etc., etc.

In spite of this Senator Brookhart is still hopeful.

Meanwhile the Federal Trade Commission is continuing its private board of review hearings, having disposed of First National and Fox by the personal appearance route last week and with a brief Education made its appearance also. Warner Bros. and F. B. O. were there the week before.

Universal and several others are yet to come. Understood that as yet Universal has not been cited to appear, but will be if present plans of commission, as reported, are carried forward.

Another phase is the endeavor of United Artists to get out of the general move against the industry. One report has it that the commission as a body is willing to let this company out principally, due to testimony of competing companies that U. A. doesn't block book. This report has it that the final decision has been left with the board of review—and that body, at this writing, is understood to have not yet made up its mind. When U. A. signed the general petition urging adoption of the trade practice conference resolution referred to in Variety last week, it tied the company into something that may hold them even yet.

Ready to Talk

In the expressed belief that any sweeping suit in the federal courts will be prevented by the money behind pictures, one attorney on the payroll of a picture company expressed the belief that Paramount, Metro-Goldwyn-Mayer and several of the others would be glad to sit down "around a big table" at this time and get some sort of an agreement, not only with the commission, but with the Department of Justice, too.

Two companies, however, are said to stand in the way of such a get together. No one officially will name those two companies. Both are reported to have informed government officials that they intend to stand on their rights—that the government was going where it didn't belong. It was intimated, reports have it, by counsel for both companies that they will fight any move against them right through to the finish.

Niggemeyer in New York

Chicago, April 3.

Charles Niggemeyer, on the B. & K. production staff, goes to New York tomorrow (Wednesday) to alternate with Boris Petroff as producer of units at the Capitol.

Inside Stuff—Pictures

A group of the movie people of the Mejrabpom-Russ studio, belonging to a Soviet state trust, were recently arrested in Moscow. They are accused by the Soviet authorities of embezzling the state funds and forging numerous receipts. This is the third group of important movie people arrested and tried in Soviet Russia within the last two years. The Mejrabpom-Russ group, latest arrested, is headed by Z. Y. Darevsky, studio manager, and W. L. Tumanoff, assistant director. In their alleged misdeeds they were aided by Tumanoff, Pavloff, Popoff, Ledascheff, all assistant directors; Yegoroff and Koslovsky-Koraseff, studio artists; Epstein, Lurie, Gurevich, Babushkin, Kriloff, Gorny, Ignatenko and Paperno, various studio executives and employees.

Many of the alleged embezzlements and irregularities were in connection with the making of the films "Aelita," "The Cigaret Girl of the Mosselprom," "Miss Mend" and "The End of St. Petersburg."

The film "Mary's Kiss" built around the news reel taken while Mary Pickford and Douglas Fairbanks visited Moscow, also served to enrich the pockets of Darevsky and his friends it is charged.

Darevsky is accused of collecting money from the Soviets on fictitious bills for the services of a "regiment used as extras," to pay the "doctors for attending the injured during the filming of the scenes," to reimburse the "householders for damage done to their houses and belongings during the shooting of the films," etc.

An investigation brought out that no soldiers or doctors helped and no householders suffered. It was also revealed that much of the money embezzled in this way was spent for joy rides with "various citizens," etc.

The Soviet newspapers indignantly pointed that the embezzlers were in no actual crying need to commit the crimes as they were receiving excellent salaries. Thus, the salary of Darevsky is reported to be 600 rubles (\$300) a month.

The two last trials of other Soviet movie people disclosed facts much of the same brand. The first one, taking place in Moscow about a year and a half ago, supposed the sending of large movie expeditions, without cameramen, to Siberia to take snow scenes during the summer when there is no snow, despatching them to Odessa to take battle-fleet scenes without first ascertaining whether there was a battle fleet in Odessa, etc. It was a trial of embezzlement heavily colored with inefficiency.

The second of the two trials occurred last February. This group of the defendants was headed by Forreger, the drama and movie director of Russia. As the group tried ahead of them, Forreger and his aides were accused of "spending money without accounts," and as their predecessors had, they received heavy prison terms.

The same fate is expected by Darevsky and his aides now in the Moscow jails awaiting their trial.

From reports coming out of the northwest, the two new Publix de Luxes lately opening in that section are being harmoniously operated by West Coast Theatres circuit. Publix has its own representatives on the ground and in the houses, but the active operation remains with W. C. Under Harold Franklin's supervision.

This is similar to the W. C. operation of the Publix and Loew theatres in San Francisco and Los Angeles. All talk of either Publix (Paramount) or Loew's pulling their theatres away from West Coast on the Slope has about died out. Still, with Publix sending its P-L stage units out to that territory, and with those units hitting the coast as something worthwhile new, it leaves the Publix-Loew theatre affiliation in a position to handle its own houses out there, should it be deemed advisable at any time. While that any time looks remote at present, there's no telling what may turn up. It's no joke for W. C. to manipulate everything with the Publix and Loew's houses to please every one all of the while.

A screen comedian was recently placed under contract by one of the large producing companies after the comedian's own unit had been disbanded. He was to confine himself to acting, having no authority over selection of stories or directors.

A writer was assigned to do the original, and the story was approved by the studio's production executive. The comedian read the story but suggested no changes. Shortly after, the production executive left on a vacation and turned the unit over to a supervisor. The comedian then started his objections and finally persuaded the supervisor to let him write a new story. After six weeks, the comedian was still writing his version with the director, on salary, waiting to start production.

A special notice has been sent out instructing officers of the Moving Picture Operators local (stage hands union), that installations of talking pictures must be supervised by a member of the Alliance.

The engineers of the talking companies can not train picture operators in the operation of talking films device, the order says.

In watching the Eight Victor Artists sail over the picture house circuits, it seems from the reports that the farther they are from New York the less drawing power is evinced by them. That will be a bit surprising to showmen who have been of the opinion the Victor disc fame strongly carried to all points of the nation.

"An Extra's Nightmare," freak impressionistic picture designed to meet the demands of the little theatre movement, was made in Hollywood by Slavko Vorkapich and Robert Florey at a much ballooned cost of \$97.

In analyzing cost of the ordinary two reel subject where the bare 2,000 feet of film would be used, cost of this film alone would be \$100. If everything were donated, the money spent must have been paid to the carpenter who built the miniatures.

Picture, however, through the interest of Charles Chaplin has shown toward it, is having a run at the United Artists theatre, Los Angeles, acting as a filler.

One feminine picture star at a Culver City studio known for her admiration and love for dogs, was having her hair dressed in a dressing room overlooking the studio lot. She was sitting in nothing but a short pair of trunks and a brassiere. The echo of a dog first reached her ears and thinking it was one of her animals, she jumped from the chair and ran out on the balcony unconscious of her attire. She called down to a group of men who had rushed to separate the warriors but when they looked up the attraction of the fight shifted to the balcony. The actress suddenly realized her predicament and disappeared.

The repeated squawk issued by the management of the Plaza, New York, relative to being unable to obtain pictures from the major producers and Metro-Goldwyn-Mayer especially does not seem justified in view of the scheduled line-up of coming pictures to this house containing, among others, "The Crowd" (M-G-M), "The Circus" (U. A.), "Patent Leather Kid" (F. N.), "The Jazz Singer" (W. B.), "Big City" (M-G-M).

It may be that Leo Brecher has been getting product since his (Continued on page 48)

Pa. Group Renamed

At a meeting at Wilkes-Barre, Pa., the oldest exhibitor group in the country was reorganized as the M. P. T. O. of Northeastern Pennsylvania.

This group has been reorganized mainly for use as a "name" in forthcoming legislative problems.

B'WAY RUNS

Incoming Features to New York Houses

Spring crop of incoming "run" pictures for Broadway lines up as follows: "Speedy" (Par) comes into the Rivoli this Friday for so long as it can stay, to be followed by "Street of Sin" (Par), Jannings, with United Artists' "The Tempest" then due at this house if it's ready.

At the Rialto, "Drums of Love" (U. A.) succeeds the current "Legion of the Condemned" (Par) when the latter feature leaves, with another U. A., "Ramona" next on the list here. A Paramount picture not yet selected then takes its turn.

Among the \$2 class the next legit scale showing is due for "Able's Irish Rose" (Par) at the 44th Street, either April 16 or 23. "Man Who Laughs" (U) supposedly comes into the Colony after "The Americans" (U), but there may be a delay on this one, while Fox brings "Street Angel" to the Globe next Monday night, April 9.

Metro-Goldwyn-Mayer may send "Casanova," French picture, into the Embassy, behind the now playing "Two Lovers" (U. A.), and Pathe is apt to actively resume its lease on the Galety for "The Godless Girl," sometime next month. If First National can sublease the Globe from Fox it will put "Lilac Time" (F. N.), Colleen Moore, at that house in June.

Calling in 2 "Kings"

Two roadshow companies of "The King of Kings" were called off this week by Pathe.

The maximum number of companies, with full orchestral equipment, is seven. This total, according to Pathe's offer, was reached before the cancellation.

All of the companies will probably be called in by July, it was revealed.

Jasper Blystone directing "Daisies Won't Yell" for Fox. Cast includes Carrol Lincoln, Florence Spencer, Otto Fries and Benny Rueben.

U will feature Arthur Lake in "Navy Blue," original by Earl Snell. If he gets over company plans to prime Lake in a series of star productions.

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**ALFRED
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World's Fastest Russian Dancer
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ARMANDA CHIROT SOPRANO
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JOSE MERCADO BARITONE
THE BEST SINGERS ON THE PACIFIC COAST
18 MONTHS WITH FANCHON AND MARCO

THE ONE AND ONLY
BERNARDO DE PACE
MANDOLIN VIRTUOSO
PLAYING PUBLIC CIRCUIT
Direction WILLIAM MORRIS

DARLING TWINS
FEATURED IN
"MIKADO OF JAZZ"
Direction MAX TURNER
WM. MORRIS OFFICE

Dir. MAX TURNER
WM. MORRIS OFFICE

MARCH

Another Month of Tremendous Accomplishment

1st

—John Ford completes his screen version of Donn Byrne's celebrated novel and play "Hangman's House," with a noted cast including Victor McLaglen, Larry Kent, June Collyer, Hobart Bosworth and Earle Foxe. Although of road-show calibre, it will be released direct to exhibitors.

3rd

—Wilson Mizner, noted humorist, author, playwright and soldier of fortune signed by Winfield Sheehan, vice-president and general manager, to write original screen stories.

5th

—With opening of "Mother Machree" today at Globe Theatre, John Ford has two \$2 pictures playing on Broadway and William Fox adds a third to the road-show attractions for general release to exhibitors beginning next August.

8th

—"Four Sons," John Ford's epic of a mother's devotion, is hailed by Philadelphia critics as finest picture of its kind ever produced. S. R. O. at every performance since opening, despite usual slump during Lent.

11th

—Harry Collins, recognized as America's foremost creator of women's styles, arrives in Hollywood under contract with Fox to supervise all modern dress in this company's pictures. Collins gowns are expected to result in the world's style center being transplanted from Paris to Hollywood.

13th

—Berthold Viertel, noted German playwright, poet and author, arrives at Fox Hollywood studios to begin work on original stories for the screen.

16th

—After two months of continuous work, Fox cameraman completes special Easter subject for Fox News depicting "The way of Christ to the Crucifixion and Resurrection in the Holy Land."

20th

—Charles Francis Coe arrives at the Coast studios to co-operate with Raoul Walsh, who will direct his novel, "Me, Gangster," and William K. Howard, who will bring his Saturday Evening Post story, "The River Pirate," to the screen.

23rd

—"Dressed to Kill," Irving Cummings' modern story of New York's underworld, is the talk of the industry after two record-breaking weeks at the Roxy Theatre. Critics label it the best of all crook dramas.

26th

—Truman H. Talley, editor-in-chief of Fox News, arrives in Europe to reinforce the Continental newsreel camera staff and to produce a picture of Hungarian national life, with the cooperation of the Hungarian government, in Budapest.

29th

—"The Red Dancer of Moscow" previewed at Burlingame, California, is acclaimed a greater box-office attraction than Raoul Walsh's previous success, "What Price Glory."

30th

—Winfield Sheehan and James R. Grainger, vice-president and general manager and sales manager, respectively, after conference at Hollywood studios, announce that every picture on the 1927-28 schedule either has been completed or is in work and that the complete line-up of attractions for 1928-29 has been tentatively scheduled.

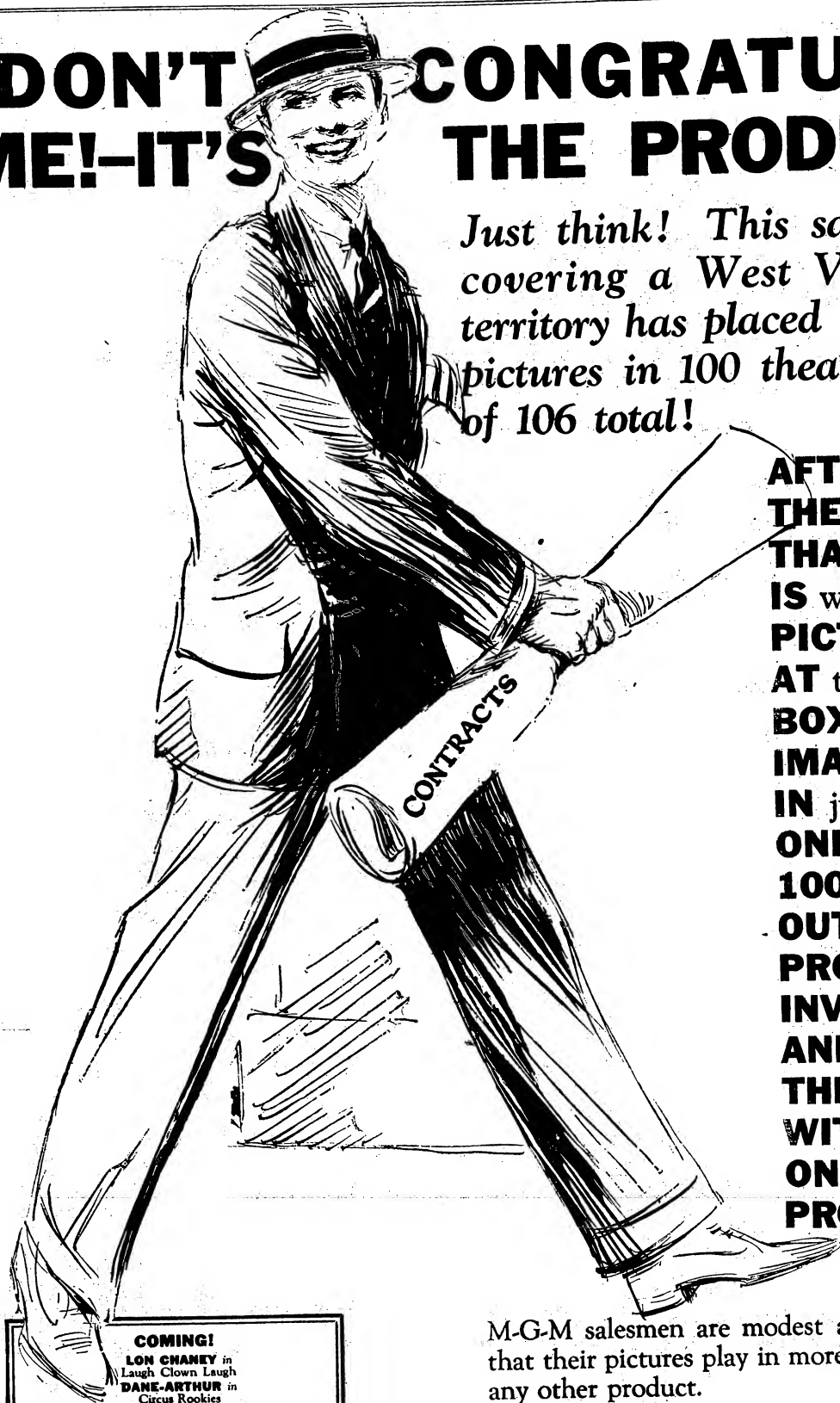


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Just think! This salesman covering a West Virginia territory has placed M-G-M pictures in 100 theatres out of 106 total!

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THE only thing
THAT counts
IS what the
PICTURES do
AT the
BOX office.
IMAGINE!
IN just
ONE territory,
100 exhibitors
OUT of 106
PROTECT their
INVESTMENTS
AND insure
THEIR profits
WITH M-G-M, the
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COMING!

LON CHANEY in
Laugh Clown Laugh
DANE-ARTHUR in
Circus Rookies

JOHN GILBERT in **SYD CHAPLIN** in
The Cossacks Skirts
RAMON NOVARRO in **NORMA SHEARER** in
Across to Singapore The Actress
JOAN CRAWFORD in **WILLIAM HAINES** in
Diamond Handcuffs He Learned About Women

—and more Big Ones!

M-G-M salesmen are modest about the fact that their pictures play in more theatres than any other product.

M-G-M has convinced the industry that its star line-up and production personnel make an unbeatable winning combination!

METRO - GOLDWYN - MAX

THE TOP OF THE INDUSTRY



British Film Field

By Frank Tilley

London, March 26. A week of meetings, first, Provincial Cinematograph Theatres, followed by Cinematograph Exhibitors, with London Theatres of Varieties the same day. Another was to promote the Children's Film Association.

Of the L. T. V. meeting there is nothing to say, except it seems the company will go into compulsory liquidation.

P. C. T.'s Year

Lord Ashfield, chairman of the Underground Railways, and originally an American citizen, took the chair, and began by announcing new theatres of just over 2,000 seats were being built at Bournemouth, Bristol, Hanley and Preston. Net profits for the year are \$1,744,030, an increase over 1926 of \$350,185. Some \$150,000 went to general reserve, which now amounts to \$770,000, and \$544,145 was written off good will and expenses of the recent stock issue. Dividends paid on the "A" and "B" preference and the cumulative participating common stock took \$932,460. A dividend of 15 per cent. on the common stock was declared, which is 5 per cent. more than last year, and absorbed \$375,000.

On the film bill and its effect, Lord Ashfield said he doubted whether the legal requirement by which a portion of a program had to be British film would influence the public in its judgment, but if the films were attractive they would succeed, and if they were not, no act of parliament would ever make them successful.

Ashfield, also on the board of Standard Film Company and of Pathe-First National, has always been opposed to protecting British pictures, and on several occasions when the bill was in progress published statements strongly against it.

The Exhibitors' Meeting

Though theatre men from all over the country attended the annual meeting of the Exhibitors' Association, little but routine business was done. The one outburst came from John Harrison, protesting against the new general council including several distributors. As the delegates to the council had been elected by the provincial branches, there was no option for the meeting but to accept them. This means the squabble over distributors being concerned in the affairs of the Exhibitors' Association will go on for another year.

E. E. Lyons, one of the members of the Denman Street Tru., now buying theatres for the Gaumont-British group, failed in his attempt to become elected vice-president, polling 468 votes, against 795 obtained by F. H. Cooper of Norwich, who thus becomes next year's president-elect.

Hotel Victoria housed the annual dinner the same evening, Lord Ashfield, who fathered the film bill through the House of Lords, taking the chair over 530 guests.

Claiming we had been "overwhelmed from another country with films we did not want," Lord Ashfield, with talked mainly of patriotism and the colonial markets. Col. Josiah Wedgwood, Labor member of parliament, who organized the opposition to parliament to the film bill, urged exhibitors as best judges of what they wanted to show, with box-office results as the one sane and normal check on the craze for form circuits, declaring that, having seen "Dawn," the authorities would not interfere again.

H. Victor Davis of South Wales, current year's president of the association, discounted the effect of the craze for form circuits, declaring there would still be sufficient independent exhibitors left at any time to form a bigger field for film bookings than all the circuits combined.

All in all, there was no lead nor any sign of a definite policy on the part of the association coming out of the "start of a new year" conference.

Fools and Their Money

Since the flotation craze started here, it has seemed the more dud a proposition was the easier the city fell for it. Now the stock market and the underwriters have become a little more wise—and it is next to impossible to get a 90 per cent. foolproof proposition taken up for public issue.

One firm badly hit is the Scottish Finance Co. which was left with the bulk of the Welsh Pearson-Elder stock, while the Tokenhouse Securities Corp. was landed with most of the British and dominions issue. An immediate result has been the suspension of the Blattner Film Corp., which the Scottish Finance Co. had given an undertaking to issue. Checks have been returned to the subunderwriters and the scheme is all in the air for the moment, Louis Blattner threatening an action against the issuing house for breach of undertaking.

One part of this company was to have been a subsidiary making pictures for release through United Artists, and tentative contracts were made with Rex Ingram to produce Cosmo Hamilton's as yet unpublished story, "The Three

Passions." It is expected this picture will be carried through, but the negotiations for a long-term contract to make films for U. A. have been broken off.

Blattner is now financing privately to carry out his contracts with British International and Gaumont-British for the making of three films a year for each company, and declares he will begin shooting on "Jew Suss" in June.

Noises Off

Marshall Neilan left for America, not being able to come to an agreement with British Filmcraft, for whom he was to have directed a film with Gertrude Lawrence as lead. Miss Lawrence is also out so far as this particular company is concerned, work meantime being scheduled for "The Burgomaster of Stilemunde" for next month. George Banfield, director of productions, is now in Paris conferring with Maurice Maeterlinck on the script.

Major Charles Bell is back in town from Paris, after seeing that all ran smoothly at the Paramount theatre there. He is putting in the electrical equipment at the Piccadilly theatre for Laurillard, for, though Bell is under contract to Famous, they let him free lance when they have no new theatre on the stocks.

Special Runs

Exclusive runs are growing in town. The Plaza has Goetzmesen's "The Flamingo" as a big success. Shaftesbury Pavilion has "Clancey's Koshier Wedding"; the Astoria runs a nice British film, "The Marriage Business"; Capitol has "Lovers" (Ramon Novarro and Alice Terry); Edgar Wallace's "Sinister Man" (Continental-made) is at the Kensington; Marble Arch Pavilion still keeps in "The Constant Nymph"; the Tivoli looks like running yet a while with "The Student Prince," and the Stoll runs "Cape to Cairo," the Court-Crest African Film New Gallery has prelease of "The Circus," playing to capacity five times a day, and a good tieup with the Underground Railway carrying bills naming stations near the theatre.

Still Sticking

Victor Sheridan, one time an exhibitor, and G. B. Samuelson, who has been working around a while trying to line up a producing company as Victory Films, Ltd. Paid options on land at Epsom and old other things. Have now forfeited option money and are standing still, Sheridan being a kind of near-sidekick with Louis Blattner at the moment.

British Screen Productions, Ltd., was to have floated, but is not yet out, and Westminster Pictures also remains dormant. J. D. Williams and the collector connected with Pritchard's, Oxford Street caterers, have made one film, "The Rising Generation," with Alice Joyce, but do not seem any nearer getting unloaded on Mr. and Mrs. Public.

Who Leads?

There may be a jam on a film because both Maurice Maeterlinck and Sir Martin Harvey want their wives to play the femme lead. The potential producers of "The Burgomaster of Stilemunde" have struck a new snag for this side, with the leading man and the author both making rival claims to nominate the leading lady.

Canadian Tour

F. N. Readhead, formerly an exhibitor and now road showing the "Cape to Cairo" film, leaves April 28 for a 10 months' Canadian lecture tour with the film.

He opens in Toronto, Massey Hall, May 7, and is under contract to Bellows Brothers, who have the lecturer and film under option for America.

More Animal Films

Major Court-Treast and his wife, with E. S. Hinds, left March 14 for Central and West Africa to make films for British Instructional Films, Ltd., the company which put "The Battles of Coronel and Falkland Islands" into Broadway recently and is making some of the Fox quota pictures.

This trio aims at exploring a virgin patch of the South-West African, and will make two films, one a night, picture of animal life and native customs and the other a story film for which the script has been written. No cast is being

taken, the story calling for all-native labor.

Anthony Asquith, responsible for "Shooting Stars," begins March 19 on his second picture, "Underground," a modern melodrama, includes Brian Aherne, Blissa Lundy and Cyril Maclagan, brother of Victor.

Scott Film Again

This picture, under its most recent title, "The Great White Silence," was one of those announced by J. D. Williams as having been bought by British National for the Imperial at the same time he bought "Neil Gwyn" from Herbert Wilcox and A. E. Bundy. Now, a meeting at the Imperial Institute brings a statement from Rear-Admiral Evans (better known as Evans of the "Broke") saying the film is to go to America unless Herbert Ponting, out with the Scott expedition, and who took the movie stuff, can get an offer of half as much from this country.

Part of the film was shown on a lecture tour some dozen years back, Ernest Torrence being the lecturer for most of the Canadian and North American routes. This was before he took the tour to the study end of the movies.

Theatre Deals

Buying has tied a bit this week, due in some cases to independent theatre owners raising the price of their houses at least twice a day. The Gibbons-Sarvasy group has bought, in addition to those already noted, the Woods' theatres in Little Sutton, Wallasey, Liverpool and Birkenhead, as well as three in Chester and two neighborhood houses in London.

Two stock brokers, N. S. Clements and J. J. Fitzgerald, are getting options on a number of houses, with the avowed object of floating a \$5,000,000 company. Had a scheme to get a distributing organization, on some kind of idea they would distribute their own films to their own theatres without having to go into production. Their potential circuit was figured to be around 20 houses.

Back and Forth

Al Kaufmann, titular head of the Plaza, is back here from the Continent, and P. E. Enders, head of British F. B. O., is home again from the same place.

Maria Corda is also here to play lead in "Tessah" for Burlington Films Co., and started work at Elstree.

E. Hartley, technical director of Warner Bros., is another visitor, studying period decoration for future Hollywood use.

Blanche Sweet is playing in "The Woman in White" for Herbert Wilcox, shooting on which began this week.

Come In!

Under caption "The Knocker," George Atkinson complains in the "Sunday Express" of reviews in Variety of "Passion Island," "The Somme" and "The Luck of the Navy."

Says the paper evidently believes in the Iowa motto, "Every knife we put in our mouths should be made of American steel."

"Passion Island" is a Pathe film. Lord Beaverbrook owns both the Pathe company—or did when this film was made—and the "Sunday Express."

The other two films were reviewed, one here and one in Canada. Maybe we're all wrong but the "Express" critic.

Market Prices

Trial in an action between Warner Bros. and the Gaumont Co. (which formerly distributed Warner product here) has been fixed for April 17. Warners alleges Gaumont has not

rendered monthly accounts, has acted in bad faith and has fraudulently discriminated against the Warner product by hiring other and inferior films and apportioning the charges to Warners' disadvantage. In their statement of case plaintiffs have delivered particulars of 61 instances alleged to prove this discrimination, and applied to Justice Russell for leave to add a further eight cases. Leave was given to add six of the eight to those already set forth.

Sensational evidence is anticipated, as the action covers two contracts on two years' product, and these are said to have called for monthly accounts and every effort by the Gaumont Co. to book the Warner pictures "to the best advantage."

Denman Deals

Some trouble appears likely over the proposed sale of the Scala, Leeds, to the Denman Street Trust. The existing company, of which Sol Levy is managing director, has offered the present stockholders \$1.50 per \$5 share, and some of the holders are not satisfied this is a fair figure and are getting together to obtain an injunction against the completion of the sale.

Denman Street Trust, which is an Ostrer Brothers' concern operated by E. E. Lyons, is negotiating with Thomas Ormiston for the purchase of his theatres, a circuit of 12 in and around Glasgow.

Ormiston was one of the promoters and strongest supporters of the recent attempt to get the independent theatre men together into booking combine, and his conclusion to sell out to Ostrers, who represent the Gaumont-British Co., is a final proof of the deadness of the booking scheme.



COSCIA AND VERDI

For Laughing Purposes Only
"VARIETY," reviewing CAPITOL, Detroit, said: "Coscia and Verdi, late of vaude, were the show's big item, but appeared too early to allow the effects of their bill to retain the balance of their presence. In consequence, the show lost steam following the pair. By now, the stage show is no doubt changed around, but it need not be, for the long strong turn it now possesses to send it across."

PLAYING FOR PUBLIC
CAPITOL, DES MOINES, NOW
DIRECTION WM. MORRIS



FREDDIE MARTIN

"THE GOOFY GOB"
"THE LEGAMANIAC"
"THE ENGLISH BUM"

with
"BLUE REVUE"

A PAUL ASH UNIT
Touring Public Circuit of
Theatres

Direction MAX TURNER
WM. MORRIS OFFICE

This Week, Nonesuch, Chicago



FANCHON & MARCO IDEAS

MITCHELL and DURANT

The Sensational Hits of

"HIT THE DECK"

At Majestic, Los Angeles

Will be going east soon

Watch Their Progress

WHAT PRICE PIANO

PAULINE ALPERT

JUST COMPLETED 24-WEEK TOUR OF PUBLIX. CIRCUIT

NOW APPEARING AT MARK STRAND, N. Y. (MARCH 31st)

RETURN ENGAGEMENT

FEATURING HER LATEST VICTOR RECORDS, "DANCING TAMBOURINE,"

"DOLL DANCE," JUST RELEASED

EXCLUSIVE VICTOR
AND DUO-ART ARTISTE

Direction BENJAMIN DAVID

The Jesse Crawford Organ Concert

Mr. and Mrs. Jesse Crawford

Vacationing

For 2 Weeks



CHARLIE ALTHOFF

The Picture House
Comedy Smash

There was a rigid rule at the Fox Theatre, Washington, D. C., "no bows" were to be taken,

Then Along Came Charlie

READ WHAT HAPPENED

"Among the half-dozen other novelties that crowd the week's program is one that made a particular hit with the customers. SO MUCH SO THAT THE SCHEDULE WAS DISRUPTED BY REPEATED ENCORES. Charlie Althoff, billed as the 'king of rubes,' does extraordinary things with a violin, besides playing it. He is one of the characters that Glee Solo imitates so well and he is so natural that we are doubtful whether he is imitating anyone or not."

—WASHINGTON "TIMES,"
March 26th, 1928.

Direction JERRY CARGILL

Care of LYONS & LYONS

Paramount Bldg., New York

CAPITOL
DETROIT
Week April 7th



Literati

"World" vs. "Herald Tribune"

The New York "Herald Tribune" and the Morning "World" are in controversy over circulation figures and are throwing page ads against each other. The "Trib" was roused over the "World's" survey of circulation as based on New York University's Bureau of Business Research for the information of advertisers. The expense was paid by the "World," which contends the investigation was impartial. The "World" further claims the canvass of homes in the various neighborhoods did not definitely trace 51,952 copies of the "Trib's" New York city circulation. It was further stated an independent survey showed the same discrepancy.

Sunday's "Trib" carried a page ad answer, heading it with the statement that the "Trib" has no quarrel with surveys, but when findings are at variance with known recorded facts they should be challenged and the fallacies exposed. Among the points brought out by the "Trib" is the difficulty of interviewing high-type families.

Monday the "World" reprinted the "Trib's" page and one of its own office ads on the opposite or right-hand page. As to the discrepancy in circulation claimed, the "World" said: "No statement is made or implied in the survey that the 'Herald Tribune' does not have these 51,952 readers; it simply indicates they were not found. Every newspaper has newstand or 'fugitive' circulation that it cannot trace to its ultimate destination. It is perhaps unfortunate that the 'Herald Tribune' seems to have more of it than any other morning newspaper in New York except the tabloids."

In reprinting the "Trib's" ad the "World" added a heading in heavy type: "Lost, Strayed or Stolen, 51,952 'Herald Tribune' Readers?" Over the page was inserted the information that the ad was carried without charge with the compliments of the "World" and authorized the "Trib" to print the "World's" ad any day this week at regular advertising rates. The heading of the "World's" page was: "Not 'Lost, Strayed or Stolen'—Simply A. W. O. L."

Yesterday the "Trib" took the "World" at its word, reprinting the "World's" page ad without change of any sort. It is presumed the "Trib" has billed the "World" at regular space rates, which was the latter's proffer. Yesterday's "Trib" also carried its own ad reprinted from Monday's issue and of course minus the new heading the "World" had inserted.

On Park Row it was said the "World" people thought the "Trib" couldn't take a joke. But business is business.

Friars' Koenigsberg Dinner

M. Koenigsberg will be the non-paying star guest at a dinner to be tendered him Sunday evening, April 21, at the Hotel Astor, New York, by the Friars. Tickets for Friars are \$7.50 each, guests, \$10.

It's not improbable that shortly after that date, Koenigsberg, who recently resigned from the Hearst organization after 28 years of conscriptive service, will organize his own news service.

Tires of Hearst's Hocus Pocus

Most recent Hearst shake up, this time on the "Times," Washington, seems to be a trifle different from those preceding it there and elsewhere. Now it is traceable to a Congress and Mexico.

According to stories in the Capital, Avery Marks, for 16 years managing editor of the "Times," lost his "head" because of his news sense and loyalty. In other words the Washington scribes have it that Marks saw the Mexican documents as phony and in playing the story down in the "Times," while the other Hearst daily, "Herald," was playing it all over the lot, he aroused the ire of W. R. Hearst.

Prior to Congress taking a hand in the Mex bloomer, continues the story, John Hastings, in charge of the Hearst papers here and in Baltimore, was sent in to straighten Marks out. Marks wouldn't straighten even though Hastings is said to have suggested that somebody be fired for a couple of weeks and then taken back, just to satisfy W. R. Marks couldn't see this and when Hastings in desperation asked what he should tell the big chief he was told by Marks that he might state that the (Marks) was sick and tired of the focus pocus after 16

years of it. Then came the telegram with Marks now playing golf in Florida.

Couple of other angles are said to be involved, one centering around the purchase of a home in Georgetown by Elinor Glyn. This writer said she was purchasing the old home to live secluded. Society editor "Jean Elliott" had something to say about the Georgetown citizens being only too glad to let Madam Glyn have that "seclusiveness." Marks is said to have received instructions to fire the s. e. He didn't, just dropping the pen name and letting it go at that. That is the report.

Marks went in as m. e. of the "Times" when Arthur Brisbane owned it as a private venture. At that time Brisbane, so the scribes in Washington state, characterized Marks as the best m. e. he had ever encountered. Now Brisbane is upset, 'tis said, because when Hearst let Marks out he questioned his (Brisbane's) judgment. Story has it that Brisbane is getting things set for Marks to return to his desk.

Peaches Not So Dumb

Peaches Browning is credited with a naive answer to Victor Watson ("Mirror") that goes something like this:

Watson chased Peaches on the new Edgar Allen story, finally reached her and went into a sales talk on why she should speak exclusively for the "Mirror." The editor's idea was the prestige of the Hearst organization, the Hearst protection and the Hearst circulation as expressed by the "Mirror." To all of which Miss Browning

replied, "But Mr. Watson, I thought Mr. Moore owned the 'Mirror'."

City Full of Colyums

J. Fenton Phelps, who filled in last summer as dramatic critic of Hearst's Syracuse "Journal" and "American," inaugurated a new column on the "American" Sunday, under the title of Flickers. Colyums there are the craze at present. Joe Adams, critic of "The Post Standard," is doing Ramblin' Round, non-theatrical, for the morning sheet. Jim Colligan's Town Talk is in the daily "Herald," and Frank J. Early's Just for a Minute is for the Sunday "Herald." Nelson C. Hyde, after a winter in the south, is back in Syracuse and will shortly resume The Center Aisle for the "Herald."

"True Story" Shortage

"Daily News" and "Daily Mirror" (New York) are finding it difficult to get members of their staffs to write the daily "true stories" they use, for which they pay \$25 each, with the "Mirror" already having gone into the open market. "The News" still insists staff members supply them and is thinking seriously of assigning them if they do not come through voluntarily. The paper believes that if getting them from staff men it can be certain they are "true" stories.

The most prolific of the true story writers on the "News" is Lowell Limpus, the ace of its reportorial staff. Even while gathering data for his paper on the coal situation in Pennsylvania and Washington, Limpus wrote no less than two stories a week, and sometimes more.

The "Graphic" also uses a daily "true story," but no one other than its managing editor seems to know where they come from. Mac, himself, may write them.

Sam Blythe on Swaffer

Gordon Beckles, dramatic critic of the London "Weekly Dispatch," was in New York last month. He dropped into Variety's office to see if Hannen Swaffer had said anything about him while he was on the water. The issues Mr. Beckles had missed were looked up but nothing derogatory to the "Dispatch" critic was found. However, Swaffer had mentioned Beckles in one of the issues, but by way of compliment. That seemed to soothe the English visitor, who formerly had done some newspaper work in New York.

Mr. Beckles mentioned as a side remark that he had had but three hours to catch the boat when leaving London and only time to secure a copy of the incoming Variety that he read on the steamer, to find that Swaff had slammed him plenty in it. Which left Mr. Beckles still burning when making the New York call to see if there had been an aftermath or two.

Beckles regretted he had not had time to reply to Swaffer before leaving London. From the way he mentioned Swaffer, Beckles' impression of Swaffer is everything Swaff thinks he's not. It was suggested to Beckles that he might reply to Swaffer while in New York and that Variety would print it. Beckles exclaimed that was an excellent idea and he would do it immediately upon returning to his hotel. But he didn't. So this may be the only Swaff can find out what Beckles really thinks of him.

About Beckles Swaffer merely says he's an imitator of Swaffer, rather modest for Swaff in his way, and maybe that is what keeps Beckles firing up.

However, Swaff can find solace in Sam Blythe's opinion. Sam recently visited London and had a talk with Swaffer, or tried to, with Swaffer

(Continued on page 29)

Preordained

"— the final result of the motion picture on the screen was preordained from the day that Edison got his first sample of Eastman Film."*

That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

WM. MORRIS

ABE LASTFOGEL

WM. MORRIS, JR.



WILLIAM MORRIS AGENCY

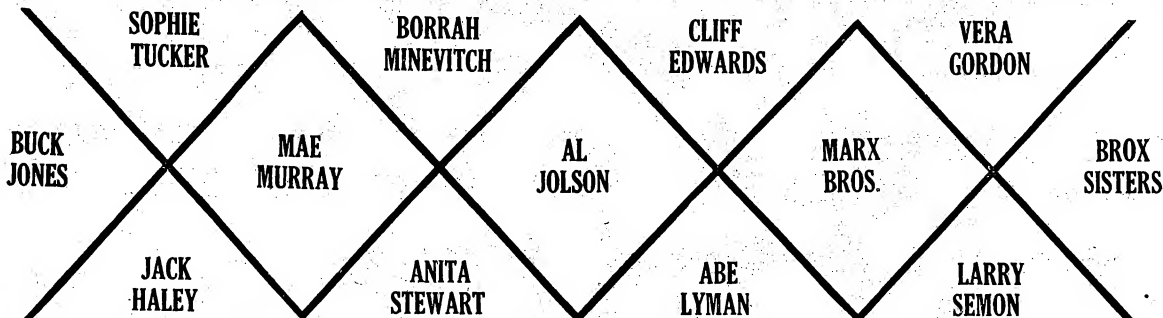


WALTER MEYERS

WEST COAST OFFICE
LOEW'S STATE THEATRE BLDG., LOS ANGELES

WALTER PERLBERG

THE FOLLOWING ATTRACTIONS HAVE BEEN BOOKED THRU THE WM. MORRIS COAST OFFICE BY WALTER MEYERS AND WILLIAM PERLBERG:



FRANK

HEADING EAST SOON

JACK

MITCHELL AND DURANT

FEATURED IN "HIT THE DECK," MAJESTIC, LOS ANGELES, INDEFINITELY

DIRECTION FANCHON AND MARCO AND WM. MORRIS AGENCY

CHIC

FINKS AND AYRES

CECIL

INTERNATIONAL SKATING STARS

EDYTHE

EVANS AND MAYER

RAY

NOW PLAYING EIGHTH CONSECUTIVE WEEK, LOEW'S STATE, ST. LOUIS

DIRECTION WM. MORRIS AGENCY

JACK NORTH

JUST COMPLETED FOURTEEN WEEKS FANCHON AND MARCO

NOW ON PUBLIX TOUR

CHEER LEADERS

26 WEEKS FANCHON AND MARCO

BUD CLARK

KEARNEY WALTON

HERBERT HALL

FRED SHAWHAN

THOSE COLLEGE BOYS

NOW TOURING PUBLIX UNIT COAST TO COAST

VARSITY QUARTET

ORD TOOMEY

CLARENCE LYND

DICK STOKES

MILO VICKERY

FEATURED IN "HIT THE DECK" COAST ROAD SHOW

INTERNATIONALLY FAMOUS SPANISH CLOWN

PEPITO

DIRECTION WM. MORRIS AGENCY

NOW APPEARING INDEFINITELY IN SID GRAUMAN'S GREAT "BALLYHOO" PROLOGUE, CHINESE THEATRE, HOLLYWOOD

HORACE HEIDT

NOW PLAYING GRAND LAKES THEATRE, OAKLAND

and his VICTOR RECORDING ORCHESTRA

THANKS TO ARCH M. BOWLES

MAZIE

CLIFTON AND DeREX

BILLIE

NOW APPEARING JOHN MURRAY ANDERSON'S PUBLIX UNIT

PALLENBERG'S BEARS

NOW APPEARING INDEFINITELY IN SID GRAUMAN'S GREAT "BALLYHOO" PROLOGUE

CHINESE THEATRE, HOLLYWOOD

DICK

MAXWELL AND LEE

MARJORIE

"JUST JESTERS"

NOW PLAYING FOURTEEN WEEKS FANCHON AND MARCO

WM. MORRIS

ABE LASTFOGEL.

WM. MORRIS, JR.



WILLIAM MORRIS AGENCY

WALTER MEYERS—

WEST COAST OFFICES

—WILLIAM PERLBERG

LOEW'S STATE THEATRE BLDG., LOS ANGELES

THE FOUR MARX BROTHERS

WHAT SUCKERS WE WERE TO LET

S I M E

TALK US INTO THIS HALF PAGE

THOSE THREE BOYS — MORRIS, PERLBERG and MEYERS — GOING WEST WE HOPE
THIS WEEK---CHICAGO THEATRE, CHICAGO

EARL and BELL

"TINKLING TOPICAL TUNES"

Now Playing 14 Weeks for Fanchon and Marco

THE THREE BROX SISTERS

"GLORIFYING THE AMERICAN SONG"

NOW PLAYING WEST COAST THEATRES, INC., FOR FANCHON AND MARCO

WILLIAM MORRIS DIRECTION EXCLUSIVELY

ONE OF FANCHON AND MARCO'S GOOD "IDEAS"

KLEIN BROTHERS

"JEST MOMENTS"

While in Los Angeles "Variety" said: "After that the Klein Brothers, from the east, put on a show all by themselves and were a cinch."

ASK WALTER MEYERS, HARRY LENETSKA AND WM. PERLBERG
P. S.—Wm. Morris can sell you the Klein Brothers for less than \$2,000 a week.

ARNAUT BROTHERS

"VAUDEVILLE'S CLASSIC CLOWNS"

BOOKED SOLID FOR NEXT THREE YEARS—PUBLIX

WM. MORRIS

ABE LASTFOGEL

WM. MORRIS, JR.



WILLIAM MORRIS AGENCY

WALTER MEYERS—

WEST COAST OFFICES

—WILLIAM PERLBERG

LOEW'S STATE THEATRE BLDG., LOS ANGELES

THE GOOFY GOB OF THE SCREEN

BILLY DOOLEY

AL. CHRISTIE'S COMEDY STAR

PLAYING A FEW WEEKS FOR FANCHON AND MARCO
UNTIL CHRISTIE-PARAMOUNT STUDIOS OPEN MAY 1

HARRY A.

ALICE

WHITE and MANNING

SENSATIONAL INTERNATIONAL DANCING STARS

JUST-FINISHED PLAYING

12 Weeks at Grauman's Chinese Theatre, Hollywood, Calif.
12 Weeks for Fanchon and Marco over West Coast Theatre, Inc., Circuit

POODLES

HANNEFORD

Scoring as a Feature in SID GRAUMAN'S Great Prologue "BALLYHOO" with CHARLIE CHAPLIN'S Greatest Picture, "THE CIRCUS"
Now at CHINESE THEATRE, HOLLYWOOD, Indefinitely

UKULELE IKE

DIRECTION WM. MORRIS AGENCY

AL HERMAN

"THE ASSASSIN OF GRIEF AND REMORSE"
NOW PLAYING FOURTEEN WEEKS FANCHON AND MARCO

25th CONSECUTIVE WEEK FOR FANCHON AND MARCO

ALFRED BROWER

(ORIGINATOR OF HOCKEY SKATING DANCE)

WORLD'S FASTEST RUSSIAN DANCER

DIRECTION WILLIAM MORRIS AGENCY

WE AMERICANS

Universal production and release. Adapted from play of same name and directed by Edward Blum. Features George Sidney and Patsy Ruth Miller. J. J. Mose, photographer. At Colony, New York, twice daily, running March 28. Running time, 77 minutes.

Mr. Levine.....George Sidney
Beth Levine.....Patsy Ruth Miller
Phil Levine.....George Lewis
Felix Levine.....Beryl Mercer
Hugh Bradleigh.....John Boles
Mr. Schmidt.....Albert Gran
Mr. Albertini.....Michael Visaroff
Mrs. Bradleigh.....Kathryn Williams
Mr. Bradleigh.....Edward Marindel
Helen Bradleigh.....Josephine Dunn

Universal has sent this feature into the Colony for exploitation purposes. No idea of roadshowing, but Broadway angle again figured to have added weight on other main streets or to keep Colony open at a profit. Regardless of what it does at the Colony on the twice-daily schedule, "We Americans" lines up as excellent program material.

Nothing fancy about this release, either in script or directing. Straightaway story of America's mixed populace told so that a tear creeps in every so often, revolving about three families—Jewish, German and Italian. Secondary theme is the problem with the children, and thence branching off into the love story between Beth Levine (Patsy Ruth Miller) and Hugh Bradleigh (John Boles), the "Abie" idea with in this case, a society background.

Corking performances by George Sidney and Beryl Mercer, with Sidney the standout. One of the best attributes is that after all the storm and strife, taking in the war, the film ends on a laugh title. Neat headwork, productive of a finishing punch which will help the word of mouth. This is the best titled U film that's been around in months—and no program or screen credit for the title writer.

Nary a film fan is going to be able to misunderstand this one. Strictly elemental in script, Sloman has made it plainly and helpfully, and Miss Mercer, that's his charm. Located on New York's east side, no lavish sets are called for. U gets a break, but all sets are appropriate. For the Colony showing the picture is allowed to run over an hour and a half. This won't be necessary in other houses, and adroit scissoring will help. About 75 or 80 minutes ought to be able to expose everything.

Story principally deals with old man Levine pants prosser all his life, and his daughter and son, who are the average modern youngsters. Beth is an apprentice on interior decorating while Phil will help her. As Miss Mercer, that's his charm. Located on New York's east side, no lavish sets are called for. U gets a break, but all sets are appropriate. For the Colony showing the picture is allowed to run over an hour and a half. This won't be necessary in other houses, and adroit scissoring will help. About 75 or 80 minutes ought to be able to expose everything.

Unable to either read or write, a night school proff induces them and their neighbors, the Schmidts and Albertinis, to take up the mental struggle, on the theory that maybe it's the parents and not the children who are wrong. A flash at the trenches lasts just long enough to show Phil giving his life to save Hugh, and Mrs. Levine receives the government's regrets as she's in the middle of Lincoln's Gettysburg Address.

The affair between Beth and Hugh reaches its conclusion after the war when the social and wealthy Mrs. Bradleigh learns that it was Beth's brother who saved her son. With the two families congre-

gated in the Levine flat, in walks the old man who, when informed of the proposed match, says, "What can I lose?" And that's the finale. Action is well sprinkled with comedy, titles adding their share with a high spot a minochie game during which Mrs. Levine continuously stops behind her husband's chair to kibitz a bit. Pathos concentrates on the death of the son, but is also made significant and effective when Beth leaves home and the Schmidts realize America has declared war on the Fatherland. Albert Gran prides much from this passage, while Miss Mercer rises to each of her scenes. Patsy Ruth Miller has adopted an unbecoming coiffure to play the Jewish daughter, but it's in keeping, and no one is going to find fault with her performance. John Boles, ut of musical comedy, is a likable juvenile, and other cast members make it worth while. Sidney is excellent all the way.

The one discrepancy, either in casting or playing, points to the school teacher, while a technical error is that the titles delay too long in identifying some of the characters. This misstep, of course, can easily be rectified.

How closely the picture follows the play doesn't matter. "We Americans" figures as a good b. o. title and justifies the admission tap and rep of any program house.

Children of No Import'nce
(GERMAN MADE)
Produced by National Pictures. Directed by Gerhard Lamprecht. From the story by O. Helbron Korbitz. Cast includes Ralph Morgan, Charles Bickel, and Bernhardt Goetzke. At 55th St. Playhouse (Art house, 40 capacity). New York, week March 31. Running time, 60 minutes.

Preceded by Nan Britton (New Acts), who bragged to a capacity audience of her love for her illegitimate offspring, evidently for the purpose of increasing sales of her book, "The President's Daughter," this nauseatingly crude shriek of protest against society unbound with all the irritating slowness and uninteresting, lengthy detail that characterizes a foreign-made production. Lamprecht, dignified with the title of director of the conglomeration of illogical sequences, and those connected with the production seem to have been imbued with the false impression that there is entertaining drama in pure, unalloyed poverty. As a result, the picture is nothing but a newsreel which might have been shot in the slums of any metropolis.

Without the titles, no story. Nothing explains that the children were born out of wedlock. The entire picture could have been made on the streets of New York at a cost of \$5,000 by any cameraman given the titles to put meaning into the scenes. The plight of the unfortunate has not been dramatized. That might have made the picture as great as it is now, in an equal degree, stupid.

The story is of three children placed under the care of a married couple. They are not taken care of properly for food and clothes, and a little girl dies of starvation. The real mother appears to shed tears for about a hundred feet of film. The little boy is adopted by a wealthy woman, but his father shows up and insists on putting him to work on a barge. The boy runs away, is returned, jumps in

the river, and winds up in the arms of the kindly woman who adopted him.

What it proves or where the audience interest lies does not seem evident. Made under the supervision of experienced film producers, a story of this kind has a chance, but the returns would be limited and would not warrant the production cost.

Accompanied by the stage ballet-hoo regarding the necessity of giving illegitimate children legal status, the picture is limited to arty purple houses.

DOOMSDAY

Paramount release and production starring Florence Vidor, with Gary Cooper featured. Directed by Howard V. Lee. From Warwick Deeping's novel. Adapted by David Anderson. Starring by Donald W. Lee. Running time, 65 mins. At Paramount, New York, week of March 31. Mary Viner.....Florence Vidor
Arnold Purse.....Gary Cooper
Mary Viner.....Lawrence Grant
Capt. Hesketh Viner.....Charles A. Stevenson

A homely, actionless drama is "Doomsday," adapted from Warwick Deeping's novel whose "Sorrell and Son" presumably accounts for his tongue-tied billing on the Paramount marquee.

More of a character study than a reflection of contemporary life, the keynote of all of Deeping's writings, it hasn't the dramatic appeal of "Sorrell" nor the skillful cinematic transmutation with which the Herbert Brenon production was endowed. As a result, "Doomsday" is pretty sorry stuff even for the average programs, much less a full week at a key city stand, discounting, of course, a booking with a strong stage presentation.

"Doomsday" is not a Biblical prophecy, but applies to Capt. Arnold Purse's Doomsday Farm which Gary Vidor spins as her home and near in favor of the aged Freem's sumptuous manse. The old man's darling idea, in true screen style, pans out a flop and the obvious and inevitable reunion with the vigorous and manly Gary Cooper anticipates the author.

Unfortunately for raconteurs of Deeping's calibre, the screen formula of physically picking your leading characters for the ultimate clinch, regardless of the author's efforts to weave the romance in another direction, nullifies any literary machinations of the story creator. Hence, the high pressure Woolworth sales experts and the gum-chewing, gum-shoeing, hot-ty-totsy strutters know sure as hucks that in spite of the luxurious props, Miss Vidor will give Cooper and his humble but the ultimate break.

Florence Vidor looked surprisingly well. At one time she seemed headed for the Alice Joyce type of roles, but in this picture she handles her conservative ingenuite in good style. Supporting cast acquit themselves well, although Grant is a vacillating character as the aged suitor. A directorial attempt to make him appear a bit sympathetic, to offset the favorable circumstances, is obvious and misses fire.

Picture will not satisfy the fans and will not add anything to Miss Vidor or Cooper, although it will probably spell a profit through the assured Paramount-enfranchised outlets.

Ethel Wales, Carroll Nye, Gladys McConnell and Edmund Breeze added to "The Perfect Crime," FBO. Bert Glennon directing.

STAND AND DELIVER

Pathe release of a De Mille production starring Rod La Rocque and featuring Lupe Velez and Warner Oland. Directed by Donald Crisp from Sada Cowan's story. At Strand, New York, week March 31. Running time, 87 mins. Rod La Rocque.....Rod La Rocque
Lupé Velez.....Lupé Velez
Ghika.....Warner Oland

Pathe's going to have its troubles getting the dough back that's in this one. Not that there's a stupendous amount involved, but the film looks \$100,000, the story isn't there, and it'll take whatever draw La Rocque has to make it break even.

Picture is not without novelty in that it turns to Greece for its locale. It's a happy thought that it unfolds in less than an hour. La Rocque plays the post-war overly bored Englishman who reads of the rampages of a Grecian bandit and sets sail for adventure. Next peek at Roger (La Rocque) has him an officer in the Greek army, where he accidentally kills his superior in protecting Jania (Miss Velez).

This sends him into the mountains with the girl, where both are captured by the brigand, Ghika (Warner Oland). Getting a message through to his former compatriots, the soldiers arrive just after Roger has returned to battle Ghika over Jania and the outlaw is toned down. A government declaration that immunity will be granted any law-breaker turning over another of the same stripe extracts the sting of what may be waiting Roger for having socked his commanding officer. Whether the latter is killed or not is left to choice.

Comedy spots the telling with Roger, a woman-hater, but afflicted with the hero worship of Jania, whom he has rescued from a bandit raid. They marry, of course, and finish: has both back in London. La Rocque gets out of the customary scenario jams by quick action, although Crisp has directed much better than in this effort. In the matter of Lupe Velez, it appears as if this Miss is becalmed. Rolling up an inaugural rep for herself opposite Fairbanks, the youngster shows nothing here other than a heavy chest habit. Picture won't serve to advance Miss Velez. Only other cast promontory of Warner Oland, who does well enough with the heavy.

Tame release, having only the La Rocque name and its production to recommend it as a de luxe production. A picture that features K.-A.-O. houses will welcome from necessity, but doubtful if others, beyond the splits and galleries, will be other than a filler or because of a rental break.

FLYING ROMEO

First National production and release. Directed by Mervyn LeRoy from the story by John McDermott. Featuring George Sidney and Charlie Murray. With cast including James Bradbury, Duke Martin, Fritz Ridgeway and Lester Bernard. At Keith's Hippodrome, N. Y., April 2. Running time, 60 mins.

Weak story construction, no original gagging and without support in the titles, the picture falls short, but may serve as a filler in the split weeks.

Audience appeal is limited despite the mugging of the featured players. A strong team but not strong enough to make up for lack of com-

edy business and uninteresting continuity.

Story concerns two barbers, Cohen and Cohen, in love with the manicurist. Both are supposed to be shortighted, but the average audience may forget to consider that and then the dame is out of luck. She never impresses as capable of attracting attention.

Cast includes the usual ferocious unattractively in the lead fem role destroys interest. Any one of several hundred girls who have appeared in small bits in films during the year would have done better and none could have appeared to worse effect.

To get the gal who loves aviators, the boys go in for flying. They do some fancy air stunts by accidentally running wild in a 'plane and are then forced to pilot in a coming race.

Gags include the usual ferocious instructor whom the barbers have wronged and in one sequence laughing gas is used to promote laughs.

UNDER TONTO RIM

Paramount production and release. Directed by Herman C. Raymaker, featuring Dickson, Arlen and M. J. W. Tor. Ruben made screen story from original of Zane Grey. At American, New York, March 20-28 (split week). Running time 80 minutes.

Picture with all the merits of a good melodramatic western and something besides. Plenty of hard riding, cowboy super-hero, bad men and gambler in cahoots to jump mine claims and lovely heroine victim of desperado's plots. These things are inseparable from such subjects and are here in abundant quantity.

But what raises the film to the best grade of program release is a certain authenticity, that for want of a better designation one might call "Covered Wagon" quality. Under "Tonto Rim" represents the cheap western that "The Last of the Mohicans" does to "Dead-End Dick" or the difference between a slipshod potboiler and a work of art.

If more westerns had been made like this Paramount, the cowboy stars wouldn't be going away to escape the curse of the designation "western."

"Tonto Rim" establishes at the outset a fine atmosphere of historical interest. It opens with a gold rush to the new strike up in the cow country ("strike was made right under Tonto Rim"). Atmosphere is convincing and the photography of these early scenes of the pioneer trek to the new country is surpassingly lovely.

Then into vivid sequences of a rough mining camp where the former cowboys have all turned placer miners; dance hall dive has been set up in the raw mining camp. Good character types contribute good touches of comedy. Gambler bully schemes to jump new claims with assistance of gang of two-gun desperados and to that end intimidates young land recorder into doctoring the government registration books.

They jump hero's claim and kill his father, the old man with his last breath gasping that the murderer was a gambler who shuffled cards with one hand. Hero goes on trail with nothing but that clue. Mine jumpers' war grows to crisis until miners organize vigilantes who are slowly being forced out of the country until under leadership

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of hero they line up for a pitched battle with the desperadoes. This scene is staged on a table land plain with hard pressed bad men taking refuge in a rocky knoll and vigilantes besieging them like Indians, riding around the rocky refuge in circle.

This climax is built up through a long dramatic chase which has splendid culminating values. This picture is remarkably well paced for increasing tension. Comedy incidents are extremely well managed.

An incident is where the desperadoes are pursuing the miners and have to dash through a camp of the vigilantes, left in care of the women. One old croone hides behind a tent and as each desperado gallops past she steps out, sloughs him with an enormous club and then steps back under the tent to cut a fresh notch in the bludgeon. It was a series of roars at the American. Other excellent comedy was provided by a pair of ancient prosopators.

Richard Arlen is a new film cowboy, young, good looking and a smooth-player of heroic roles. Mary Brian looks charming and is less futile than usual for cowboy romance heroines.

If it weren't that "westerns" aren't any more for de luxe houses, this one would rate a week at any.

Rush.

You Can't Beat the Law

Trem Carr production, released by First Division. Charles Hunt director. Story by H. H. Van Loan, adapted by Arthur Hoerl. In cast: Lila Lee, Cornelius Keefe, Warner Richmond, Betty Granger. At Loew's New York one day, March 27, one-half of double bill. Running time, 35 mins.

A rookie cop who can tell his captain that black is white just naturally doesn't swing a stick on the force, and it is feared, will be just as out of luck on the screen in "You Can't Beat the Law."

Cornelius Keefe, the good-looking bit player, swings into a lead with Lila Lee. As the sister of a crook and the sweetheart of a cop, she finds things rather hard going toward the end. When the cop tips off he is going to rank in the brother, she gets it out that she will be the tip-off. Okay with the cop, since he takes the case out of his superior's hands and evades the crook firing squad while his girl goes in for some more fancy double-crossing.

From start to end this production, based on a trade-mark made famous by police throughout the



London "Evening News":

"Joe Termini, the lazy musician, who, saying never a word, is entertaining London night-club and music hall audiences."



country, is the direct antithesis of what any non-morose newspaper reader assumes to exist in blue circles.

It's one of those indie mellers which popularize "Poverty Row."

FANGS OF DESTINY

Universal production and release. Starring "Dynamite" (dog). Directed by Stuart Patton. Story by George Morgan. In cast: Edmund Cobb, Betty Caldwell. Returned at Columbus one day, March 28. Running time, about 60 mins.

As a gun-carrier, messenger boy and ace sprinter of some part of Hollywood's "plains," "Dynamite," which Universal is trying to popularize as another "wonder dog," does his stuff in this "western thriller," titled "Fangs of Destiny."

The "destiny" part of the title just makes it more difficult. "Dynamite" steals every sequence, even to the point of depriving rustlers of their well-known "shootin' irons."

These babies will be the garden variety of film cattle stealers, are out to break a neighboring rancher because that's oil in them that feed lands.

The picture may hum—but in unknown box offices.

Fourfooted Ranger

Universal western production and release. Starring "Dynamite" (dog), and Marjorie Bonner. At Loew's New York one day, March 30, as half double bill. Running time about 60 minutes.

Ordinary western, of cattle thieves with the foreman of the adjoining ranch. Under those circumstances why they had to wait until this picture opened to start to steal the cattle is one of those film questions.

Edmund Cobb is the hero or Texas Ranger and his police dog, "Dynamite," is the fourfooted ranger of the picture. "Dynamite" looks like a police dog in repose and that's remarkable enough here, for he looks like a German toy mountain lion when he's running. "Dynamite" will bring many a laugh to owners of police dogs if they see this one, although "Dynamite," like the other dog picture actors, may be one of any 200 in Hollywood.

These dog collections of celluloid merely go to bring out how the children must like the pictures. Cobb, although he may have been the director instead, is out to get the beef and hoof husters. About the most work he does is when held up and in a rare moment he phones the sheriff to bring on the posse. The sheriff does and that ends the story. But just before Cobb and the men are to go in for a dog fight as two men could do while on any payroll. So even if Cobb is the director instead, this picture can't help him.

The funniest thing in sight was one of the actors slide-named as Pat Rooney made up to look like an old tin-type of General Grant. His acting wasn't any better. Francis Ford was the villain and a good bad man. Miss Bonner as the girl played, rode or fought back over hundreds of feet.

Where dogs are in on the grinds, this will probably get a look-in. If it does, it will be a money maker for U, for it's nearly all outdoors and could have been made in any two back yards.

MARRY THE GIRL

Hollywood production; Sterling release. Produced by Joe Rock and directed by Philip Rosen. Starring Barbara Bedford. No other credits sought, with no need for anyone to regret that At Loew's New York one-half double feature bill. At March 30. Running time, around 56 minutes.

One of those Indies that if the notice isn't written within 30 minutes after the film ends, it's hard work to recall what it was about. Which says that giving it half the double day bill at the New York gave the Rock-Rosen product an edge. This may be an old boy through having Rosen as the director. Whatever it is it isn't there.

A story that can carry an immature child through 8,000 feet and fold up without letting the audience know if she really was a widow divorcee, or a mother or who indicates lapses belonged to, sorta who indicates lapses

of memory or concentration at what-ever quickie plant this was turned over overnight.

That's the story; the impersonation to get an old man's money. The day the o. m. had a heart attack and had died (indicated by a new will, they told him about the deception and everything else, but still he wouldn't die, and asked it to play golf again as the whistle blew).

Barbara Bedford is the impersonator in a walk through part. The child, Freddie Evers, Frederick, made too smart for his years; overly knowing until his up glances and general info about things he should not know are a pain in the neck. When this boy is just a kid is he always should be, he's quite likeable. That's probably when there aren't too many on the sidelines shouting at him.

Picture may make the grinds or at the art theatres; anywhere they don't want to and won't pay rental.

TEMPORARY SHERIFF

Ben Wilson Star Westerns series. Ray-act production. Dick Hatton, star. Co-featured, Bill Patton. Directed by Charles Davis. Half double feature bill. Arena, New York, one day, March 28. Running time, 40 mins.

No bouquets due this one. Condition and plot about spoiled any chances it had, even on a double feature day close to Broadway. An old-fashioned meller now dead on the screen.

Fast flits among men, always on the draw, over so much the kids tittered. When kids titter, the feature is blooey.

Condition of the film indicated that it might have been made so long ago that it's hard to guess the date of its birth. Mark.

WALLFLOWERS

F. B. O. production and release. Directed by Leo Abel. In cast: Hugh Trevor, Temple Bailey. In cast: Hugh Trevor, Mabel Julienne Scott, Jean Arthur, Lois Dietrich, Charles Starrett, Jr., Crawford Kent, Reginald Siskind. One half double bill. New York. Running time, about 60 minutes.

So tiresome a picture it is with difficulty concentration can be given it while unrelenting. Only persons mentioned in the main billing are Leo Abel, who directed, and Temple Bailey, writer of the adapted story. F. B. O.'s press sheet gives no programming, using the names of the belated average players as a lot in a short story mentioning them by name. Lucky to hold its spot at the New York as one of the two features there on a double bill. Even a double bill with it needs something a little more than ordinary for the other half.

If the Temple Bailey novel held any interest, generally it must have been through telling the tale much more convincingly than does this picture. Here it's saddening any boring much mostly, with the only outstander the step-mother of the juvenile, a scheming woman, played by Mabel Julienne Scott, and she at least stuck out a little in her role. The rest ambled along as though the director had told them to work it out themselves.

Several times the film gets way into low acting and is always on an action. A phoney will, the juv repulsing his stepmother, now widow, to marry the girl, one of the wallflowers, a bunch of story figures that are made mytic and the final outcome, each as exhilarating as this cold type recital.

The title was grabbed because at a hall one evening, two of the girls did sit out alone against the wall for about 40 seconds. Had the picture given an insight into the loneliness, desolation and despair of the always-fetted girl, it might have meant something.

If these are of the F. B. O. stock company, then among the women other than Miss Scott, F. B. O. can stand a few good-looking girls. Men were much better but that doesn't say much either.

HEART OF B'WAY

Duke Worne production, released through Rarert. Directed by Duke Worne from story by Arthur Hoerl. Starring Pauline Marion. In cast: Juri, Arness and Wheeler Oakman. At Loew's Circle one day, March 28, as half double bill. Running time, 35 minutes.

When "Heart of Broadway" strikes the farmsteads there'll be another epidemic among the agriculturists to keep the gal at the kitchen sink. It's bromides of this kind, showing the White Way as the mouse-trap for out-of-towners, that keep so many stonks in the embryonic state until the "yeggs" here give them a hand across the street.

For an outsider who clips off a bit of applause from the neighbors but wins the disfavor from the crowd, the picture, the girl, played by Pauline Marion, seen more of Broadway in a couple of weeks than a dozen "Pollicies" girls in a couple of lifetimes.

Duke Worne follows the path of least resistance and a gunman falls in love with the country dame before she has a chance to emerge on a night club floor. The proprietor

decides he wants the moll, so the gunman bumps him off.

There is a session, a clear parody on Fox's "Dressed to Kill." The kid she loves falls for his liquor again, and pops up just in time to be picked by the cops for the job. The girl saves him with skill not even found in a country girl devotee of underworld novels. The gunman tries to tear old Broadway "tradition," gets half of a detective's gun in the plexis, interfering with plans to knock off the game. He calls for a tag and the bull light it!

No wonder the folks 'way out in Texas raise the hand when little daughter mentions chances for a career in Manhattan.

SHORT FILMS

INKLINGS

Red Seal distribution. Comic cartoons by Dave Fleischer. At Strand, New York, week March 17. Running time, about six minutes.

Dave Fleischer's comic cartoons of this character, tricky and funny, may not be new to the screen, but they seem so. His first is an idea that might and has been in part principle adapted for mobs of trick moving picture extras. By elimination after a complete exterior sketch with a lone soldier in it, he fits with remains to that soldier and a battalion in one line marches away.

His more comic bit is a complete ink smear on the sheet. From that by reduction he illustrates the daily course of "Solomon Grundy" from the cradle to the grave, or until from Monday to Sunday. It takes in his birth, christening, marriage, illness, death and burial. Finish warps the comedy angle somewhat, but novel and humorous.

One other bit is a farce on a window screen, and what really caused them on another sheet beneath. Very good, with a laugh or two.

Red Seal should find a salable short comic here of a class kind, if it can compete in price with the horde of other shorts.

LITERATI

(Continued from page 24)

doing the talking. Anyway Sam calls him "A great actor gone wrong," but hastens to add Swaffer is the greatest show-newspaper man of Britain, and the best all-round journalist of that country.

Mr. Blythe even goes farther, to say he believes Swaffer the father of the tabloid daily, if anyone wants credit for a thing like that. All of the American tabs have been patterned after "The Mirror" of London and Swaffer, stated Blythe, is directly responsible for the establishment of "The Mirror."

Woolcott's Successor

That Walter Winchell was offered the post of dramatic critic on "The World" to succeed Alexander Woolcott, who retires May 1, is declared by "World" officials to be erroneous. They say a bid was made to Winchell to bring his column over and that the offer was made to him on the basis of doing that only.

Concerning Woolcott's successor there still seems plenty of doubt. Friends of Joseph Wood Krutch, present critic on "The Nation," insist that he will take the post; Mr. Krutch maintains a complete silence and another clique maintains that nothing will be done until next August, the time when the new season will begin.

Alex, in the meantime, is pretty flattered at all the being made over who'll succeed him. So far, they've named everybody but Sophie Tucker and the Belloc-Brothers. Alex, too, is fussed about finding a new name for his apartment, which is very swell and over in the Campanile building on the East River. It commands a view

of the river scows, tugboats, Blackwell's Island and some sky.

Crouse's Two Reasons

The story that Russell Crouse, columnist of "The Evening Post," will appear in Ward Morehouse's play "Gentlemen of the Press" when it is produced is right. Crouse claims the reason they picked him was that he didn't carry a copy of the "American Mercury" in one pocket or a bottle of Scotch in the other.

Neither do most of the other boys. Fifty cents is a high tip; they read the other fellow's and hide the Scotch.

Art Village Goes Edison

Max Stern, who has triumphed over Greenwich Village temperament, and as a consequence Woodstock, N. Y., summer colony for artists, scenic designers, playwrights, authors, actors, poets and high brow, is to have electric lights. The "arty" group insisted that an electric light system was typical of twentieth century standardization and that it would destroy the native rusticity and charm which attracted "different" people to Woodstock. They declared that it would drive away the very type which had made the village famous, and that it would be a long step toward the "main streeting" of the town. Taxpayers, however, continued to agitate for electric lights, and the village trustees, plain, everyday, hard-headed citizens, contracted with a utility company for installation of the lights. The opposing camp are up in arms, claiming that many of the artists were away at this time of year and that advantage was taken of their absence to vote at an open forum for the hated lights.

Lawyer Writes Novel

Phil R. Davis, Chicago theatrical attorney, has written a novel, titled "The Magnificent Sinner," which has been accepted by the Sears Publishing Company.

West Coast Motion Picture Directory of Players, Directors and Writers

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COAST NOTES

Clarence Badger directing Bebe Daniels in her next for Par. Title not set.

Donald Keith, Edith Roberts, Kathleen Key, Boris Karloff, Joe Bonomo and Josef Swickard in Harry Webb's first for Biltmore production. State right release.

Richard Dix's baseball picture, "Knocking 'Em Over," will be released as "Warming Up."

Lots Moran added to "The River Pirate," Fox.

Title of "Power" (T-S.) changed to "The Tollers." Directed by Reginald Barker.

Shirley Palmer added to "Stormy Waters" (T-S.).

Gerald C. Duffy titling "Lilac Time" (F. N.).

Virginia Sale added to "Heart to Heart" (F. N.). W. A. Selter directing.

F. N. will film "La Tosca," with Billie Dove featured.

Clara Beranger doing adaptation of "Tins" (M-G-M) for Greta Garbo.

Original by John Monk Saunders for George Bancroft's next starring picture (Par). Josef von Sternberg to direct.

M-G-M has changed title on "Polly Preferred" to "Breaking Into the Movies."

T-S. has bought screen rights to "The Twelve-Pound Look," "The Million Dollar Doll," "The Luck of

Geraldine Laird" and "The Floating College."

Tod Browning directing Lon Chaney in "The Dark Continent" (M-G-M). Film based on the play "Kongo."

"Prowlers of the Sea" started at T-S. studios, with Ricardo Cortez, Gino Corrado, Frank Leigh and Carlos Durant in cast. John Adolfi directing.

Frank Borzage back at Fox after vacation and preparing for "The River," Charles Farrell heads cast, with most of picture to be made at Banff, Alberta.

In first Sammy Cohen-Jack Pennick picture, Fox, directed by Ben Stollor, are Hugh Allan, Marjorie Beebe, Marcella Battellini, Michael Visaroff, Boris Charsky, Cristina Monti, Madelynne Field, August Tolliver, Albert Conte, Mario Dominici, Fred Farrell, Dickie Moore, Dino and Rochelle and Fred Kelsey.

Second picture which Ricardo Cortez will do for T-S. is to be "Prowlers of the Sea." Produced under supervision of Raymond L. Schrock.

Henry Clive, artist, will do the stage sets for Charlie Chaplin's next picture.

Majorie Beebe starred by Fox in "The Farmer's Daughter." Noah Young in cast and Arthur Rosson directing.

Erwin Connelley, added to "Excess Baggage," M-G.

Eddie Quillian to make Vita sketch after finishing in "Godless Girl."

Charles Middleton, in "The Racket," Caddo.

Norman Trevor, in "The Divine Lady," F. N.

William Tooker, in "The Whip," F. N.

"Handle With Care" started at W. B. with Irene Rich, Audrey Ferris, William Collier, and Claude Gillingwater in cast. Lloyd Bacon directing.

Margaret Livingston and Polly Ann Young added to "The Bellamy Trial," M-G.

Weiss Bros. has established production headquarters at Tec-Art studios.

Title of "High Treason," Emil Jannings' latest for Par, changed back to "The Patriot."

Title of "Plastered in Paris," Fox, temporarily abandoned, now definitely set. Film will be released under this title.

George M. Watters and Louise Long, making screen treatment of "The Glory Girl," Par. Luther Reed to direct.

June Collier has returned from New York and started work in "Part Time Marriage," Irving Cummings directing, Fox.

Having bought the stage play "Interference," Par has assigned Doris Anderson to do the screen treatment.

John B. Clymer, writing continuity of "The Shakedown" for U. William Wyler will direct.

L. G. Rigby, writing scenario for "The Grain of Dust," T-S. George Archainbaud to direct.

Victor Fleming loaned by Par to Samuel Goldwyn to direct Vilma Banky in "The Innocent," her first starring picture for U. A. Production starts about May 1.

Viola Brothers Shore, appointed assistant to John Stahl, T-S., in development of stories.

"The First Kiss," the first co-

starring picture for Ray Wray and Gary Cooper, Par. Rowland V. Lee directing.

Marcelline Day, feminine lead in next Dancin' Arthur picture, "Brotherly Love," M-G. This is the third consecutive picture Miss Day has been in with the comedy team.

Ray McCarey, formerly with Mack Sennett, added to the Larry Darmour-FBO scenario staff.

Kenneth Thomson, in the L. A. "Captive" company at the Mayan theatre, to play opposite Letatrice Joy in "The Bellamy Trial," M-G.

Sally Rand and Rex Lease, in first of a series of "Bridge" educational colored subjects, being made under the supervision of Milton Work, bridge expert, and Samuel Freedman, producer.

Lucien Preval, John Darrow and Louis Wolheim, in "The Racket," Caddo.

Lucien Littlefield and Loretta Young, in "The Boss of Little Arcady," F. N.

Sidney Franklin, Martha Franklin and Spec O'Donnell, in "Roulette" (Barthelme) F. N.

Gertrude Astor, Sam Hardy, Greta Nissen and William Demarest, in "The Butter and Egg Man," starring Jack Mulhall, F. N. Richard Wallace directing.

M-G has changed title on Cody-Pringle "The Man About Town" to "Beau Broadway," and Chaney's "Chinatown" is now "Easy Money."

During the absence of Irving Thalberg, Edward Mannix is production supervisor for M-G on "Easy Money" (Lon Chaney), Jack Conway directing, and "Breaking Into the Movies" (Marion Davies), King Vidor directing.

Margaret Livingston, Anita Page, Edward Nugent and George Barraud in "The Bellamy Trial," M-G. Monta Bell directing.

Marcelline Day, opposite Arthur and K. Dane in "Brotherly Love," M-G. Frank Capra directing.

Tony Mario, added to "The Racket," Tom Meighan's next for Caddo.

John Stone writing scenario on "None But the Brave," Fox, with Lionel Barrymore and Maria Casajuna. Richard Rosson directing.

George Goforth added to "Breaking Into the Movies," M-G.

Edgar Kennedy signed to long term contract by Hal Roach.

Mary Anderson, film actress out of pictures for several years, returned from Australia and has signed to feature in Al Nathan's "Beyond the Wall," independent release.

Tiffany Stahl retaking scenes on "Scarlet Dove" because of failure to match closeups of Josephine Borio with long shots.

Jack Townley, former newspaperman, has sold an original to Johnny Hines and will assist in the making of it. Temporary title is "Black Magic." It's slated to be Hines' next for F. N.

Leslie Mason signed with T-S to write titles.

Don Alvarado added to "Battle of the Sexes," U. A. D. W. Griffith directing.

Chester McCloskey and Jack Rose, formerly assistant director and cameraman for Edward Sloan, U. A., assigned in the same capacity to Al Raboch now directing "Green Grass Widows," T-S.

Al Raboch will direct "The Albany Night Boat," original by Ben Grauman Cohen.

Eve Southern and Malcolm Mc-

Gregor heading "Stormy Waters," Directed by Edgar Lewis for T-S.

Arthur B. Reeve, novelist, is contributing a 10 episode serial to be released by Red Seal under title of "The Police Reporter."

F. Schumann-Heink, son of the opera singer, added to "Hell's Angels," a Caddo production, directed by Howard Hughes.

Wilson Mizner is now working on an original story to feature Raymond Griffith and Louis Wolheim. Production to start about June 1.

Ralph Forbes for male lead in "The Whip" (F. N.). Charles Brabin directing.

Heinie Conklin added to Fox's untitled aviation picture, directed by Howard Hawks.

Blanche Payson, formerly Los Angeles policewoman, added to "Volunteer," featuring Harry Langdon (F. N.). Arthur Ripley directing.

Dione Ellis added to "Heart to Heart" (F. N.). Wm. A. Selter directing.

Ruth Taylor, in femme lead of "A Three Weeks' Week-end," Elinor Glyn (Par.).

Nils Asther added to "Dancing Girl" (M-G-M.).

Columbia bought the screen rights to "The Fall of Eve," by Loos-Emerson.

Blanche Payson added to Harry Langdon's current picture, F. N.

Al Horman is directing Al Cook in "After the Squall," Darmour Productions at FBO studios. In cast: Barney Hellum, Joe Bonner, Janet McLeod, Martin Kinney.

Hoot Gibson is making "Doubling for Trouble" for U. Direction Henry McCrae. Support: Eugenia Gilbert, Breezy Eason, Monte Montague, King Zany, Frank Benie, Milla Day-empert.

L. E. Chadwick, doing "Life's Mockery," featuring Betty Compson with Bruce Gordon, Russell Simpson, George Ovey, Theodore Von Eltz, Alec B. Francis and Dorothy Cummings in cast. Robert T. Hill directing.

"The Dancing Girl," M-G, with Joan Crawford, has been changed to "The Dancing Daughter." Nils Asther male lead.

Carmel Myers working opposite Leo Carrillo in latter's Vitaphone effort for W. B.

D. Ross Leverman, directing "The Deadline" for M-G. Flash dog, featured. Cast includes Lawrence Gray, Louise Lorraine, Raymond Nye, Polly Moran, Alphonse Ethier, Tom Dugan and Eddie Sturges.

Arthur Gregor, directing "Loves of Sapho," T-S.

Julia Swayne Gordon, William Conklin and Ian Keith in "The Divine Lady," Corinne Griffith, F. N.

Arthur Lubin and Gloria Grey added to Tim McCoy's next Western for M-G. Chet Withey directing.

Olin Francis, Norbert Miles, Bert Appling and Roy Stewart, in "Stormy Waters," T-S. Edgar Lewis directing.

Evelyn Brent, opposite George Bancroft in "Swag."

Sally O'Neill, signed by D. W. Griffith for "Battle of the Sexes," U. A.

Ruth Stonehouse, Lincoln Steadman and Armand Kellz added to "The Devil's Care," Chadwick. Wilfred Noy directing.

Philo McCullough, Claude King, Wade Boteler and James Dugan added to cast of "Knocking Them

Full Salary for Playing Two Mins. Every Two Hrs.

St. Louis, April 3.
Playing two minutes every two hours each day and receiving a full week's salary every time the ghost walks, that's the surecure enjoyed by the seven musicians at the Grand-Central theatre where Vita-phone is holding forth. The settlement, if such it may be termed, was arrived at after the musicians' union had demanded that a full orchestra be put into the theatre, despite the fact that there was no need of even one player, Vita supplying all the music expected and desired.

On two previous occasions when the same question has arisen at the Skouras Brothers' theatres here, extra musicians have been engaged for other Skouras' houses, the Ambassador and the Missouri.

Over," featuring Richard Dix for Paramount. Fred Newmeyer directing.

Cora Shumway, Harry Semels, Sid Marks, Alfred Allan and George Irving added to cast of "Dragnet," featuring George Bancroft for Paramount. Josef von Sternberg directing.

Universal will feature Arthur Lake in two coming productions, "Navy Blue," an original by Earl Snell, directed by Nat Ross, and "Ship Ahoy," by John Clymer, also directed by Ross.

Added to "Thief in the Dark," Fox; Michael Vavitch, Noah Young, C. M. Belcher, Raymond Turner, James Mason, Bunny Sherwood and Frank Rice. Albert Ray directing.

Maurice Murphy and Virginia Grey for "The Michigan Kid," U. Irvin Willat directing.

BENNY MEROFF

CUTE, EH!



Breaking All Records
Marks Bros. Granada

and
Marbro Theatres,
Chicago, Ill., Indefinitely

There Is No Substitute for

PAUL ASH



STAGE-BAND
ENTERTAINMENT

Known as the
"PAUL ASH POLICY"

UNIT NO. THREE
THIS WEEK

"A JAZZ BOUQUET"

"EXCLUSIVELY COLUMBIA
RECORDING ARTIST"

Paul Ash Presentation Staged by
LOUIS McDERMOTT

CULLY and CLAIRE

BLUEIN' THE BLUES

With PAUL ASH'S "BLUE REVUE"

WEEK MARCH 25, ORIENTAL, CHICAGO
WEEK APRIL 1, NORSHORE, CHICAGO

WEEK APRIL 9, SENATE, CHICAGO
WEEK APRIL 16, HARDING, CHICAGO

With Publix Circuit of Theatres to Follow

Direction MAX TURNER, WILLIAM MORRIS OFFICE

Thanks to PAUL ASH for His Wonderful
Co-operation, and not forgetting BROOKE JOHNS

CHICAGO GETS BEATEN-UP WIVES WHO WANT TO LOSE WALLOPERS

John Dunsmore's Problem of 2 Wives—Edgar Adams Promised Much and Forgot All of It Afterwards—Midget Ike Seeks Divorce

Chicago, April 3. Conflicting deers of local judges have embarrassed the matrimonial status of John Dunsmore (McNab), legit.

Dunsmore was granted a divorce from Mrs. Selma McNab in 1921. He married Dorothy Milliken and two children came to the family. Meantime Dunsmore's first wife visited Chicago and induced another judge to set aside the divorce decree on grounds that the litigants resided in New York.

Both of Dunsmore's wives are now living in New York. Dunsmore is afraid to visit his second wife for fear his first wife will have him pinched. He has asked his attorneys, Socrates & Davis, to find out what can be done.

Agnes Leonard Thompson, recently in "Good News," has fled suit for divorce, through Attorney Phil R. Davis, against her artistic husband, Louis Thompson. The charge is cruelty, particularly citing an alleged attempt by Louis to knock his wife black by hurling a palette full of paint at her. Mrs. Thompson is a relative of Lillian Russell and with comparative ease can trace her family right into the palace of King George the Third. Her marriage was in 1926, and separation came a year later.

Pledge Fell Down

Grace Adams, show girl, has fled her second suit for divorce against Edgar Adams. In February, 1927, she instructed Attorney Leo Weisskopf to institute a suit against hubby, charging drunkenness and adultery. Instead, Weisskopf had had Edgar sign a pledge that he would not imbibe liquor, sock his wife, gamble nor carry on with other women. On the strength of this the pair were reconciled, but Grace has just told Weisskopf the pledge didn't hold, so the suit has been fled again.

Lillian Diskin, chorine, has fled suit for divorce against Morris Diskin, non-pro. Lillian claims her husband has a mania for twisting her arm when peeved. They have been married eight years and have one child.

A suit has been filed for Sig Wenig against Panny Wenig, now in "Five O'Clock Girl," alleging desertion in 1926. Marriage was in 1913.

Another desertion charge has been filed by Mr. Weisskopf for Gladys Darno, vaude, against George Darno. Marriage in 1922, and alleged desertion in 1925.

Bessie Rubenstein, a claims under the name of "Cynthia," claims her husband, Harry, has knocked her down and broken her ribs, beside being continually drunk.

Midgets Mismatched

Matjus (Ike) Matting, of the midget team, Mike and Ike, is seeking annulment of his marriage to Margaret Cynthia, also a midget. He is represented by Attorney Ben Ehrlich.

Wedding of Ike and Margarette was a public affair, taking place at Savannah, April 3, 1928. It was claimed to be the first marriage of midgets in 56 years, the previous one being that of Tom Thumb.

Olive May's Divorce from \$25-a-Week Salesman

Detroit, April 3. Mrs. Olive May Kirwan, professionally Olive May, and on the radio as "The Sunshine Girl," was granted a divorce from George A. Kirwan, Buffalo clear salesman, Judge Theodore J. Richter issued the decree after hearing charges of extreme cruelty, infidelity and non-support.

The couple were married May 18, 1917, and separated June 27, 1922. Custody of their nine-year-old son goes to the mother.

Mrs. Kirwan made a hurried trip here for the hearing from the east, where she is playing in vaudeville. She is quoted as testifying that she earns \$150 a week while her husband's capacity is \$25.

Carroll, Dance Master, Kicked Wife Too Hard

Los Angeles, April 3.

It was over a dancing lesson Harvey H. Carroll gave Victoria Ellen last summer that Bernice Eva Starr Carroll went into a rage and wouldn't have anything to do with her husband from then on.

Carroll, besides being a dancing master, plays in picture houses on the Coast for Fanchon and Marco. He fled suit for divorce, charging his wife and stage dancing-partners with extreme jealousy. Complainant declares on one occasion she looked him out of their hotel quarters and later skipped to Seattle, taking their seven-year-old daughter with her.

Mrs. Carroll is also seeking a decree on a cross complaint. The fight is expected to center on the custody of their child. Mrs. Carroll accuses her husband of being cruel and jealous. She says he kicked her so hard one time her health was injured. Also, she asserts, he attempted to kidnap the child.

The case is now on trial before Superior Court Judge Stutsman.

WMCA Radio Act

The WMCA Radio Stars opens April 23 at Loew's Willard, Brooklyn, N. Y., on a Loew tour booked by William Morris. Donald Flamm, head of the McAlpin Hotel station, is sponsoring the act as a production and exploitation venture.

It will play the metropolitan houses and will have Norman Pearce, the star of a radio announcer, as master of ceremonies; Fain and Dunn, singing comedians; Harry Montgomery, of Roemer's Homers, a WMCA commercial, and the McAlpiners, Jrs., orchestra.

Edgar Allan Woolf is authoring.

Coast Ballyhooing

San Francisco, April 3. Olsen and Johnson, currently headlining at the Orpheum, have signed to repeat over K-A-O, starting Sept. 1. The present tour will continue until middle of July.

Westward trail of the comics has been a continual publicity and exploitation racket. Here they tied up traffic when going out in an antiquated, worn, and liveried footman and themselves garbed in high hats and polar coats.

Needs Trees to Chop

It is almost certain that Paulino Uscudini, the heavyweight championship contender from Spain, known in ring circles as "the wood chopper," will frame up a vaude act after his next battle with George Godfrey (colored).

This all depends whether Paulino can obtain the necessary trees or wood that he will chop as a feature of his act.

RUBIN'S FIRST DISK

Los Angeles, April 3. Bonnie Rubin, m. c. at Loew's State, has made his first disk record for Columbia and will can a number of others in the near future.

Deal with Rubin was made by Tom Rockwell, New York representative of the phonograph firm, who is here for a short stay. Rockwell also signed Norm Kelly and Louis Valsky.

TEAM'S F.M. CONTRACT

Los Angeles, April 3.

Frank Mitchell and Jack Durant, who appeared in "Hit the Deck" out here, have been placed under a five-year contract by Fanchon and Marco. Contract provides for an option for five more years on their services.

Team closes shortly with "Deck" and then goes east to appear in a New York production.



JEANE JOYSON
"The Glad Girl of Songland"
LEWIS STATE, NEW YORK
This Week (April 2)

DUNCANS AND CRISPS LOCK OVER HOOFER

Sister Acts' Verbal Battle on Coast—Pat Whalen, Dancer, With Crisps, Seems Cause

Los Angeles, April 3.

Another good hooper or two gone wrong? Pat Whalen, touring with the Crisp Sisters, has turned in his notice to quit the act when it finishes in Long Beach for Pantages next week. Eddie Mack, the other chap in the act, has done likewise.

But the why and wherefore for the quitting of Whalen is said to be another sister act, none other but the Duncan Girls.

According to reports, when the Crisp Girls played in Tacoma and Seattle recently for Pantages on the same bill were Vivian and Rosetta Duncan.

Whalen was at plenty of parties and the Duncan Girls were also, and this may have aroused the ire of the Crisp Sisters. Last week when the Crisp turn arrived in Los Angeles Vivian was at the train to greet Whalen. The Crisp Girls did not like that any too much and let loose with a verbal barrage that shook the Southern Pacific station but did not perturb Miss Duncan.

The Crisp Girls said Whalen's attentions to Vivian were interfering with the act to the extent that Whalen was not working as he should. They stated he was being kept up late and that was not good for a hooper.

Two nights before the close of the Los Angeles engagement of the Crisp act Whalen handed in his notice. That burned the sisters plenty. They told him that they paid his fare to the coast as well as that of Mack, and that they expected the two boys to return to New York with them.

Finding that Whalen would not withdraw his waiver request, the girls then went to Pantages and tried to outmaneuver the boy in the turn. They requested that Pan switch their route east instead of having them play San Diego and Long Beach, figuring Whalen would forget the Duncan Girls in Ogdun and Salt Lake and would remain with the act.

However, Pantages at the late hour did not want to reroute the turn. Then Mack came forward with his notice, and it looks as though the Crisp Sisters will have to get two new boys or rerouting their act when they start east.

It is said that the Duncan Girls contemplate adding Whalen to the act they are doing when they resume working in a few weeks.

Resting at \$750 Weekly

K-A once passed up Harry Rose because it couldn't afford to pay him \$100 a week. Now Rose is laying off three weeks here and getting \$750 for each seven days of rest. But from Public, not K-A.

Rose came into Chicago with "Dancing Feet" Public unit, shortly after having played the same houses as a locally booked single. When R. & K. found it could get George Jossel for three weeks the firm grabbed him and figured it a logical way to keep Rose from repeating too quickly.

So Rose rests for \$750 in the town where they couldn't pay him \$400 for working.

25 FILM PLAYERS ON COAST AVAILABLE AS VAUDE ACTS

Immediate Bookings Hoped For—Some Think They Should Be Paid Half Salary While Rehearsing—Names Listed With Agents in New York

K-A's Economic Plan At Work on Coast

Los Angeles, April 3.

Harry Campbell, assistant to Frank Vincent, western representative for the Orpheum Circuit, has resigned and is retiring from show business.

Prior to accepting the post with Vincent, Campbell had been manager of the Orpheum, San Francisco, for 15 years. It is understood his resignation was brought about through the economic policy adopted by the Keith-Albee-Orpheum organization in minimizing operating expenses.

This economy move has gone into operation on theatres on the coast, cashiers at all houses having had working shifts changed so that at least one could be dispensed with. Ushers and doormen, who have been doing the lobby and foyer of various houses have been released.

Publicity Dies Out on

Allen-Peaches-Mrs. Mess

Either tired or suspicious, the dailies dropped the Edgar Allen-Peaches-Browning-Katherine Murray Allen triangle story over night last week, the wife's sudden departure Friday for White Sulphur Springs putting an end to it preemptorily. Mrs. Allen, the former Katherine Murray, prima donna, together with the Allen's six-month-old daughter, left for the resort for a recuperative trip. Mrs. Allen of recent times has received inheritances from her grandmother and uncle amounting to over one million dollars.

Tuesday morning, in the New York "Times," the Post-Kicker inserted a public notice that he will not be responsible for debts contracted by Mrs. Allen.

Meantime, the other Allens in the show business, including Lester Allen and Edgar Allen Woolf, are squawking that their friends are purposely confusing the names, just for the laughs, but at the same time embarrassing to them.

On the religious angle, whether or not Allen became a converted Catholic in compliance with his wife's request, is still in doubt. Allen denies it. Others aver that he admitted it to his friends.

Meantime Peaches is doing heavy trade on the publicity, her past week at the Broadway being big. Jack Loeb is back in New York from Palm Beach at Allen's request when it seemed that the latter would be forced to dodge the newspaper bunch.

Because of Mrs. Allen's faith, she has stated a divorce is out of the question. On her return, Allen's attorney, Julius Kendler, hopes to come to some understanding. Mrs. Allen's father meantime occupies their Larchmont home.

And Manager Welt continues as Peaches' manager.

Peaches' Time Stands

The Keith-Albee-Orph offices have not cancelled any of Peaches' Broadway dates, but the contrary notwithstanding. There was a rearrangement of the Washington and Cleveland dates, but beyond that she will play out the time as booked.

This week Peaches is at the Keith-booked house in Jersey City and the last half at the Strand, Rockaway, L. I.

Subsequent bookings take her to Philadelphia for three days, a buy-off of the last half of that week, with Newark the next stop.

A denial was made that Peaches Browning had Rochester time-booked and cancelled because that was the home of Kathryn Murray (Mrs. Edgar Allen).

Meanwhile the Allen-Peaches-Mrs. Allen hubbub was crowded out of the first pages through nothing further of a sensational nature developing.

Edgar Allen is still in New York but planning a vacation.

About half of Hollywood seems willing to take a flyer into vaudeville.

A check-up from the New York end on film players available for immediate bookings lists Ralph Graves, Shirley Mason, Viola Dana, Helene Chadwick, Hallam Cooley, Roy Stewart, Cullen Landis, Snub Pollard, Credition Hale, Sully Rand, Betty Blythe, Agnes Ayres, Lloyd Hamilton, Virginia Pearson, Gareth Hughes, Lila Lee, Raymond McKee, Pat O'Malley, Edith Roberts, Ruth Clifford, Carmelita Geraghty, Frank Campeau, William Desmond, Gaston Glass and Hank Mann.

A laugh in New York is the request made by some of the players that they receive half-salary during the rehearsal period.

Drawing power of picture actors, real or fanned, has resulted in the past in numerous bookings. K-A-O, particularly, has put the not-too-twinkling "stars" to work, evidently finding in them an effortless solution of the pressing need for headliners with the desertion from the vaude ranks of the bonafide vaude headliners.

PIANO PLAYER ARRESTED

Rollo Hudson, With Mildred Force, Charged With Deserting Family

Rollo Samuel Hudson, 34, of 67 West 98th street, pianist for Mildred Force, who appeared at the Steinway, Astoria, L. I., was arraigned in West Side Court before Magistrate August Glatzmayr on the charge of being a fugitive from justice. He was granted a further hearing. Bail of \$500 was furnished by a friend.

Hudson was arrested on a telegram from the police of Newton, Mass. It stated Hudson was wanted on the charge of deserting his wife and two children.

A copy of the indictment accompanied the telegram, the sleuths said. His wife's name is Arlene and his two children are 9 and 11.

Miss Force sat in court during the arraignment of Hudson. The pianist denied the charge. Hudson was arrested by Detectives John Coleman and Tom Walsh, of the West 47th street station, after he had completed his act at the theatre. The act is called Mildred Force and Company.

Songwriters With Stars

Lou Brown, Buddy DeSylva and Ray Henderson, forming the music publishing firm of that name, with Bobby Crawford its business head, are going into vaudeville, shortly and briefly as an act. They will land at the Palace.

The writers and composers have the idea of having the stars along Broadway they have outfitted with stage material appear daily during their Palace engagement.

No N.V.A. Screen Plug

Portland, Ore., April 3. West Coast Theatres circuit houses in this section will not use any trailer or announcements upon their screens for the N. V. A. benefit performance to be shortly held here.

West Coast has no objection though to any of its acts appearing at the show.

William Morris

CALL BOARD

WANT

NOVELTY ACTS FOR THE COAST

NEW YORK, 1550 BROADWAY

Better Than
"In A
Little Spanish Town"

"RAMONA"

A
Beautiful Waltz With
A Spanish Flavor!

by
L. WOLFE GILBERT
and **MABEL WAYNE**

"MY OHIO"

GUS KAHN'S AND WALTER DONALDSON

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**

"I FELL—

The European Hit!

"HEAD OVER HEELS"

The American Hit!

—IN LOVE

THERE MUST BE—

"A Silver Song"

WALTER DONALDSON'S New "Blue Haze"

"You can't go wrong
with any **FELT** song"

711 SEVENTH AVE.,

SAN FRANCISCO
935 Market St.
BOSTON
181 Tremont St.

CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO
193 Yonge St.

LEO FRANK

PHILADELPHIA
1228 Market St.
DETROIT
1020 Randolph St.

O HOME

WALTER DONALDSON'S GREATEST!

LOVE YOU

(I WANT TO BE LONESOME—
I WANT TO BE BLUE)

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 ETING, ABEL BAER & L. WOLFE GILBERT

An Exquisite Fox Trot Ballad!

COQUETTE

by Gus Kahn-Carmen Lombardo-John W. Green

A Fast Stepping Fox Trot Song!

"DOLORES"

by ART KASSEL and MARTY BLOOM

Lining

Heaven"—LYRIC by Dolly Morse

What
Are You
Waiting
For—

MARY?

WALTER
DONALDSON'S
Greatest
Novelty!

LIST INC.
KANSAS CITY
Gayety Theatre Bldg.
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167 No. Clark St.
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276 Collins St.

*Dance
Orchestrations*
50¢
FROM YOUR
DEALER
OR DIRECT!

ALLEGED COPY ACT OWNER ASKS INJUNCTION AND DAMAGES

**Leo Post Goes to Court Against Allen K. Foster—
Claims "Web" Style of Act Dates Back to 1887—
Foster Attempted to Stop Post**

Seeking an injunction and \$1,000 damages against Allen K. Foster, Leo Post, who owns the "Post 17 Orange Blossom Girls," vaudeville act, had his case against Foster tried last week; decision being reserved. Post, former employee of Foster's, sets forth that the web act idea dates back to Hugh Bonner,

who patented it in March, 1887, and to D. A. Woodhouse on March 6, 1904.

Foster's notifications to the Amalgamated Vaudeville Exchange, Sidney C. Ansell and other booking sources to lay off playing Post's act on the allegation of an infringement precipitated the suit by Post. The latter wants to enjoin Foster from halting his booking endeavors and mentions the news story in Variety of Jan. 11 last as an instance.

Post had his Amalgamated time cancelled following Foster's complaint, excepting for one week in Wilkes-Barre and Scranton, which Foster permitted the Amalgamated to play as a courtesy not to upset their books.

Foster in defense submitted that he took Post out of the Hippodrome, where he was a clown at \$35 a week, and placed him in his employ at \$20 a week to tutor on dancing. When Post and Foster split, the former produced the "Post Orange Blossom Girls," which Foster alleges infringes on his "Spider and the Butterfly" web dance act.

The answering affidavits cites Variety's new act review of the Foster act, underscoring the criticism that Foster's type of dance production is unique and original with that terp master.

K-A's Early Closing

Indianapolis, April 3.

Keith-Albee's local Palace will be among the early closing houses of that chain when it retires for the summer April 14.

The grind house has not had a good season. It's been a tough spot for K-A ever since they took the house from Pantages some years ago.

Belle Baker, Shubert Act

Belle Baker has gone under contract with the Shuberts, to appear for her specialty on the road with "Artists and Models." The engagement starts next week. Miss Baker will receive special billing.

JOSEPHINE HARMON IN REVUE

Phil Gilmore "discovered" Josephine Harmon (Harmon and Sands) after she had played 14 years in vaude and finally reached the Palace, New York. Miss Harmon will appear in a new musical revue Gilmore is producing, called "Under Your Hat."

Max Darewski is writing the music, Harry Ruskin the book and lyrics.

The revue is now in rehearsal.

KAHL'S BAR ORDER MAKES N.V.A. SUFFER

**Salary Cutter Tells K-A-O
Acts in Chi They Can't Ap-
pear at Benefits**

Chicago, April 3.

Resenting the overreaching edicts delivered by Sam "Kut" Kahl, vaudeville and legit actors in Chicago are forming secretly against the N. V. A. benefit to be held here April 15.

It is a result of Kahl's actions in prohibiting the appearance of Keith-Albee-Orpheum acts at any of the local benefits. Any personal interest an act might have in a benefit is disregarded.

One of Kahl's ultimatums to meet with strong disfavor was his refusal to permit Catholic actors to participate in the Catholic Orphans' Home benefit. Quite a few Catholic performers asked permission to appear on the program voluntarily but were met with a curt negative from Kahl.

Again, when a farewell dinner was tendered to Paul Ash before his departure for Europe, "Kut" forbade any K-A-O acts to appear in the entertainment.

No Reason

A benefit for Joe Lewis was staged last week. Joe was once the biggest night club draw in Chicago and his place was a nightly rendezvous for show people. Then Joe had his "accident," which incapacitated him in the only trade he knew—show business. Professionals all over the country were eager to assist the kid whose means of livelihood were so suddenly cut off and a mammoth benefit was decided upon as the most logical procedure.

Word was sent out from the Kahl office that no act playing the K-A-O houses should appear on the Lewis benefit program. No reasons given.

The acts are burning. Prohibited from assisting in benefits of personal interest to them they are asking why they should be bothered with the N. V. A. fandango.

As a result of this logic it is reported a very serious epidemic of various illnesses will prevail in Chicago on and before April 15.

MILES' ORIENTAL HELP UP

Detroit, April 3.

A mob held up the Oriental theatre at 11 o'clock this morning, forced Manager Wodetsky to open the safe and grabbed the Saturday, Sunday and Monday receipts, amounting to over \$10,000. Bandits bound and gagged the entire Oriental office staff with the exception of Joe Lee, the p. a.

FILMLESS ROSITA

Los Angeles, April 3.

United Artists canceled its contract with Rosita, vaudeville dancer, whom John Considine, Jr., signed. Her chance did not come along as U. A. had no spot for her in any picture. During this time she was permitted to play engagements arranged for her by the studio. Rosita is going back to vaude on her own again.

McNAMEE EAST

Graham McNamee will make his local debut in vaude at Loew's Willard in Woodhaven, L. I., May 7-9. McNamee will sing and relate some broadcasting anecdotes.

INDIA AND NAZIMOVA

Country Indignant Because of Playlet, "India"—In K-A Vaude

Bombay, March 1.

Newspapers of India are unanimously condemning Mme. Alla Nazimova for playing the playlet, "India," on the American stage.

It is evidently based upon what this country calls the disgraceful book by Miss Mayo, entitled "Mother India."

The Russian actress is accused of being the principal medium to launch this insidious and humiliating campaign in the United States against Indians.

"India," as played by Nazimova in the Keith-Albee vaudeville theatre is a sketch adapted from "Mother India," by Edgar Allen Woolf and Fanny Hartz Friend. Mme. Nazimova appeared in it at the K-A Palace, New York, week of Jan. 16 last. Variety's review did not note it as propaganda either way, and the reviewer thought more of the star's dramatics than the playlet itself.

Black Crows-Black Birds Battle in the Northwest

Seattle, April 3.

Black crows are warring on the black birds. Charles E. Mack, Moran and Mack, has asked for an injunction restraining Moss and Frye, reputed originators of this patter type of entertainment, from using "black crows" in billing. Case is set for Monday. Fanchon and Marco also named as defendants.

Moss and Frye are on Fanchon and Marco time, finishing May 5, and then go to New York where Moss says he will see some legal talent.

Tink Looks Over Detroit

Detroit, April 3.

Claude S. (Tink) Humphries, coast-to-coast supervisor for K-A-O and the only man in the country holding a position of that character, stopped off in Detroit for two days last week in executing his new duties.

Tink gave this burg the severe up-and-down, without saying anything.

Loew's Richmond Opens

Loew's new theatre at Richmond, Va., seating 2,600, will open next week.

Another new Loew's, seating 3,000, with United Artists interested, will be at Louisville, ready by June 15, next, or the premiere may be postponed until Labor Day.

JACK MCGOWAN COMES BACK

Los Angeles, April 3.

Jack McGowan, author of "Excess Baggage," has left M-G-M. to return to New York. McGowan came here to write originals. After several weeks on one story he decided it had play possibilities. It is said, and is in New York, to produce the play and then sell the picture rights to the highest bidder.

Agent Weber Charged With Holding Out

Los Angeles, April 3.

Mickey Daniels, one of Hal Roach's "Our Gang" kids, has broken a contract made by Harry Weber, vaude agent, on the proviso of guardianship, a clause regarded as illegal. Application has been made to restore Mickey's father as legal guardian.

Meanwhile Mickey has signed through the William Morris office for eight weeks of picture houses in Texas.

It is alleged that while Weber was getting \$1,500 for Mickey and Peggy Ames in vaudeville, he only gave Mickey \$200 a week.

Mabel McCane on Pan Time

Los Angeles, April 3.

Mabel McCane has been routed by Pantages for a tour over his circuit. She opened this week at Long Beach.

Miss McCane's new act is by Blanche Merrill.

HARRY BREEN

wrote

"IT'S THE FAT"

Also

"THE TALK ABOUT
THE WIVES OF
FAMOUS MEN"

for

TRIXIE
FRIGANZA

and

FRANKIE
HEATH'S

New Act

ENGLAND ONG

CHINESE BLUES SINGER
SECOND CONSECUTIVE YEAR
WITH FANCHON AND MARCO
Thanks to Harry Wallis

STAR OF THE STAGE AND SCREEN

ELLIOTT DEXTER

IN PERSON

This Week (April 2), RIVERSIDE, New York

Direction LOU GOLDER

HA! HA! HA!

Circus Is In Town!

Forty Clowns, but

Marie Hartman

IS ONE REAL CLOWN

Everyone Enjoys Her PEANUTS



BILLY MARIE

HIBBITT and HARTMAN

Miss Marie Hartman
CHAMP COMEDIENNE

No pie in the Face
No water in the Pants
No teeth blocked out
Comed, but a three-ring circus by
Herself
Billy Hibbitt, Ringmaster

HAL

SIDARE

DANCER EXTRAORDINARY
Featured by FANCHON and MARCO
Personal Direction ARTHUR SPTZ

BUSTER SHAVER

And His "TINY TOWN REVUE"

Willie and Werner Blaser, Melitta Wronna, Jean Phillips, Tony Soucek
Now playing Keith-Albee-Orpheum Circuit under direction Tishman & O'Neal

JANE and KATHERINE LEE

AMERICAN YOUTH AND PEP

Holding down the hardest spot on the bill at

KEITH-ALBEE PALACE, NEW YORK, THIS WEEK (APRIL 2)

Opening After Intermission

Keith-Albee Representative, JAMES PLUNKETT



TED LEWIS

(EXCLUSIVE COLUMBIA RECORD ARTIST)

"THE HIGH-HATTED TRAGEDIAN OF SONG"

AFTER A COMPLETE SEASON

As STAR with
"ARTISTS and MODELS"

WITH HIS FAMOUS ORCHESTRA

OPENS FOR A TOUR OF THE

KEITH-ALBEE-ORPHEUM CIRCUIT

AT THE

PALACE, MILWAUKEE

WEEK OF APRIL 8

"—Found, to my great delight, that Columbia is even more particular in the manufacture of the records than I am in playing for them—and I thought I was particular."

TED LEWIS.

BROKE ALL EXISTING
HOUSE RECORDS AT
FOX'S PHILADELPHIA, WEEK MARCH 26

WHILE I AM ON MY TOUR, YOU CAN HEAR
ME PLAY AND SING IN YOUR OWN HOME ON

Columbia NEW PROCESS **Records**

Made the New Way - Electrically
Vita-tonal Recording - The Records without Scratch

MY LATEST RECORDS ARE:

1313-D { Mary Ann Cobble-Stones } Fox-Trots

1296-D { The Sweetheart of Sigma Chi } Waltzes
Good Night

1242-D { Keep Sweeping the Cobwebs Off the Moon } Fox-Trots
Away Down South in Heaven

1207-D { Is Everybody Happy Now? } Fox-Trots
Down the Old Church Aisle

No Schwartz Change

The A. H. Schwartz offices, controlling a vaude and picture circuit in New York and Long Island, deny that there will be any booking change from the New York Pan-takes offices. The Schwartz bills will continue to be booked by Bob Burns in the Pan offices.

Nita Naldi's Sketch

Los Angeles, April 3.
Nita Naldi is preparing a vaude act for tour. Sketch was written by Richard McDonald.

PAIGE and JEWETT



After touring France, Germany and Holland, opened London Coliseum, March 12, and IMMEDIATELY ENGAGED FOR ENTIRE STOLL TOUR.

Now doing a new act, comprising singing, dancing and talking comedy on Uni-cycles.

ADDRESS, VARIETY
London, Eng.

Fast Check System

Chicago, April 3.
Balaban and Katz check system on acts is probably the most alert in the country. Within 15 minutes after George Jemel had pulled a new gag at the Chicago several officials were backstage requesting him to stick to his routine.

B-K boys had noticed quite a few customers about to leave, sit down again when the new gag was revealed. Because of capacity crowds, the officials figured the change of routine a handicap to quick turnover.

Dooley Quits Orpheum to Play 4 Weeks for F. & M.

Los Angeles, April 3.
Bill Dooley is going to work for Fanchon and Marco in vaude houses after playing one week for the Orpheum circuit. Dooley "showed" at the Hillstreet but refused to continue on account of salary differences.

Dooley will play four weeks for F. & M. and will use his recent comedy film in conjunction with the act.

BEN TURPIN IN VAUDE

Los Angeles, April 3.
Ben Turpin is going into vaudeville again with a sketch written by James Madison.

Act opens for Loew in Cleveland April 23. Lyons and Lyons booked.

TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full-line of gold and silver brocade, metal cloths, gold and silver trimmings, rhinestones, and a full line of lights, opera hose, etc., etc., for stage costumes. Samples upon request.

J. J. Wylie & Bros., Inc.
(Successors to Slegman & Well)
18-20 East 27th Street
NEW YORK

NOT SOPH'S WEDDING, BUT SHE STOLE SHOW

Sister Annie's Heap Big Time When Marrying Man from Auburn

"I'm not the bride. There she is, over there. That's my sister, Annie," Soph Tucker kept repeating Saturday night as she sat at the head table following the ceremony which had joined Annie to Julius Anronson, a business man of Auburn, N. Y.

Annie is the favorite sister of Soph, Moe and Mill who compose the remainder of the family. Annie is also popular with many other people and many of the latter were at the wedding party held in the Challes place on West 57th street.

Soph and her brothers made Annie's wedding a three-story affair. You had to walk up one flight to see Annie married after taking a chance with your wraps on the ground floor. When you got the coat check you also got a yamkatis. That's Yiddish for a paper headgear which is high hat for the orthodox Jewish religion that calls upon witnesses of a wedding ceremony to be under cover.

Lillian Shaw's Story

Having nothing to do during the usual wait for the bride, Lillian Shaw told a clean story about the little Jewish boy going to a private school. Asked by the teacher who wrote "Hamlet," the boy replied, "I didn't" and was sent home. His father could not believe the reason the boy gave for his punishment and returned to school with him. The teacher explained it and said that in her school a boy could not be impudent; that she maintained strict discipline.

"But Abie wasn't impudent, lady," answered the father. "If Abie said he didn't write 'Hamlet,' you can believe him."

Miss Shaw told some other stories and also mentioned that although having plenty of money, she's lonely. Her lay off address is the Park Central Hotel.

During the ceremony Cantor Rosenblatt sang. It was remarked he had a very good voice but some of the fresher lads in the rear started to make book on how long his song would last.

After Annie and Julius were wed, they had to march back to the end of the hall, stand in the corner and go through the kissing stuff. Soph probably pulled the best kissed wedding ever held in New York. Some of the relatives hadn't seen each other for 50 years or more and they started kissing with the weeps on the side. Before it ended the men started kissing each other also. One of Annie's girl chums fell on Annie's neck and held up the party until they wrenched her away.

Lots of Looks

After that another night of stairs and the feed, it was where Soph stole the show. She looked like two million dollars in cash and as she sat at the head table facing the mob, she helloed everybody, made side and wise cracks and with difficulty was prevented by Eddie Ellins and his orchestra from singing. The mob gave Soph a vote of thanks for that, although admitting she looked nearly as beautiful as her sister looked sweet. And Annie is no slouch looker either.

Brothers Moe and Mike looked out for the guests as a reason to walk around and keep their eyes on the waiters for there was plenty of that stuff that comes heavy by the car.

CHARLES BEAUCHAMP TENOR

11th Consecutive Week at Publix Million Dollar Theatre, Los Angeles

Edgar Allen in Person

Jack Curtis made Edgar Allen a \$1,000 offer for a personal appearance this week at the K-A Hippodrome.

Curtis promised to get more for the masculine angle in the Peaches Browning-Katherine Murray Allen Imbrogio, but insisted on a written authorization from Allen to submit him to Keith-Albee.

B. & K. Rejects Orpheum Proposal on Senate

Chicago, April 3.

Having had experience in losing money with Orpheum on partnership theatre deals, Balaban and Katz has refused to turn the Senate over to Orpheum policy and management. Idea was to do this on completion of the new B. & K. Paradise in the same neighborhood.

If K-A-O wants the Senate the only way it'll get it is by leasing it outright.

WM. C. CANNING MARRYING

William C. Canning, manager of Keith's Palace, Manchester, N. H., while in New York last week, confirmed the report of his approaching marriage to Georgia Sands, actress, in May.

and a waiter is a waiter, even at a wedding.

Among those of the 200 or more present were some eligible young bachelors, who blew when they saw the eligible young girls. The bachelors being from Broadway are of the kind that believe they shouldn't marry until they have to and are never certain just how soon that may be.

The party ran late, Sophie's wedding having a crowd despite its opposition of the Naked Truth Dinner at the Astor and the Saturday night poker games in the clubs.

Annie and her spouse will live in Auburn. Everyone left with a hope that Annie will like Auburn, for it's 1,000 to 1 Auburn will like Annie.

NEW HOTEL ANNAPOLIS



Washington, D. C.
Single, \$17.50
Double, \$28.00
in the heart of Theatre District
11-12 and H Sts.

Loew Bills in Detroit

Detroit, April 3.

With uncertainty as to the disposition of Loew vaudeville in Detroit, since Kinsky's State will switch to presentations in a week, it is possible the Loew acts will continue at that house though booked and played under new conditions.

Tentative plans to transfer the bills to Adams, now in straight films, apparently have been dropped.

Presence of a band on the stage will call for a different booking arrangement by the Loew office, in place of the routine road shows now coming into the State.

? BEN BARTON?

AND HIS

ORCHESTRA

PLAYING

KEITH-ALBEE-ORPHEUM

Direction WILLIAM JACOBS



Some Masters of Ceremonies earn a thousand a week—but look at the risk they run—

WHO SAYS SO?

? BEN BARTON?

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 BLDG

JOHNNY JONES

IN CHARGE

Nan Halperin

KEITH-ALBEE CIRCUIT

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 MORRIS'S Revue
Permanent Address, Variety, Los Angeles

AL BOASBERG

Arrives in NEW YORK about April 9 for a short stay. Before returning to Hollywood he will accept a limited number of assignments to write

VAUDEVILLE MATERIAL

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HOTEL MANGER

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ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

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A route of 15 weeks within 200 miles of New York

Artists invited to book direct

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ACTS CAN BOOK DIRECT

25 YEARS OF SUCCESSFUL OPERATION

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ACTS HAVING OPEN TIME

WRITE US OR JUMP
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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

Orpheum's Grind Policy Flopping in Northwest

Seattle, April 3. Though denied by Carl Reiter, local Orpheum manager, it is reported that the Orpheums here and in Portland, lately trying a 50c grind vaudefilm show without reserved seats, will close before the end of this month.

The local Orpheum hasn't been doing the business expected. Henry Duffy's stock will open April 23 at the Orpheum, Portland, with "Baby Cyclone" as the first play.

EDDIE ROGERS
"FOR NO REASON AT ALL"
Now Playing for Alex Pantages

WOODS MILLER
SONGS PLUS PERSONALITY
Playing West Coast Theatres, with thanks to FANCHON and MARCO
Direction:
LILLIAN ROSEDALE GOODMAN

NOW APPEARING IN AMERICA!
?DANER?
THE SENSATION OF FRANCE!

SONGS AND DANCES
PEARL TWINS
Playing West Coast Theatres
With Thanks to Fanchon and Marco

LOEW'S LET-OUT AGENTS LIST AGAIN MADE UP

Expected to Issue Within Month, Leaving but 15 Franchised Loew Agents

Another shake-up in Loew's agents is predicted to materialize within two weeks with an additional number of let-outs slated to go.

The forthcoming list will be the second deletion of act sellers to the circuit. According to verified reports, it will narrow down the franchised Loew list to 15 agents with a slight possibility of further additions. At present the Loew agents number 23.

J. H. Lubin, Loew's vaude booking chief, refused to comment when asked.

Despite Mr. Lubin's reticence it is said the list of proposed let-outs will contain names inactive in booking with the Loew Circuit.

Under Mr. Lubin's regulations independent booking outlets for franchised agents have not been barred. The Loew Circuit is alone in this respect, giving its agents full swing to book attractions for which no Loew time is available through independent channels, save in a few spots figured as opposition to Loew.

The Lubin liberal policy has abrogated possible dishonesty of its agents bootlegging acts under various subterfuges as obtains with other circuits.

George Sidney's Tour

Los Angeles, April 3.

George Sidney is going to take about eight weeks to make personal appearances in the picture houses. He is asking \$3,500 a week, the same salary he gets on the screen. It is understood Sidney will leave shortly to begin a tour of the Fox houses around New York.

Harold Conklin, with the Shuberts for two years, has gone with Horace Liveright for the latter's new show, "The Rose and the Dagger."

EARLY CLOSINGS

With business generally shot in the far-out independent vaude stands, independent bookers around New York anticipate early closings.

Worrisome N.V.A. Benefits With Returns Slipping

Worrisome seems the N. V. A. benefit thing shortly to come off, for the moguls of the Keith-Albee-Orpheum agency. They take these affairs seriously, with other circuits at least lukewarm if at all interested.

Lately many meetings have been held in the K-A-O offices to drum up business for it among the acts through their agents to sell N. V. A. program advertising and tickets. Each year appears a dwindling enthusiasm by the agents and acts toward the personally conducted N. V. A. At present with the New York Keith houses holding a sparse lot of available name acts for the stage show of the four or five benefits the same evening, another problem is in front of the K-A promoters: that of having a show on hand important enough in the advertising to warrant the hullabaloo of past and present for N. V. A. shows.

It is said that many shifts will be made in the K-A bills to provide talent in New York of a size and reputation good enough for the N. V. A. bills. These shifts are reported quite expensive for the K-A office, since the house managers do not care to assume the acts at their original costs. In that event, it is said, the booking office has advised the house managers to pay their usual allotment of headline salary and the office will make up the difference to the acts.

Jackson Hts. Back to Vaude
Dramatic stock flopped at Sunnyside, Jackson Heights, L. I.; vaudefilm policy back this week. Five acts on split week booked by Arthur Fisher.

KUNSKY-WM. MORRIS AGENCY IN DETROIT

For General Bookings—Offshoot of Morris' Chicago Branch

Detroit, April 3.

An agency bearing the name of William Morris is reported forming in this city in conjunction with a vaude and presentation booking office to be established by the Kunskey enterprises.

When organized, if at all, the Detroit Morris office, from reports, will not be directly affiliated with the William Morris agency in New York, but will be more or less a branch of the same Morris agency in Chicago. To meet that end, it is said, a booker now with that office will be transferred here. A report says the booker is Sam Branson.

Kunskey is forming a booking department, to be headed by Howard Pierce, now production manager for the company. Its purpose was first believed to be direct booking for the Kunskey theatres, but it has been learned the intention is to supply talent for some 35 or more houses, although the announced number is yet a theory.

Kunskey now has four or five neighborhood houses in Detroit playing week-end vaude, besides the Capitol, presentation house downtown. With the Capitol shortly to play units from Chicago, the time now booked directly by Kunskey will be reduced by a full week, leaving the office only the week-end stands, unless a new location is found for the Loew vaude now at Kunskey's State, which house switches to presentations in a week.

With the Morris connection reported sealed, the naming of Pierce as booking head is obviously with intent to establish him in a position relative to that now occupied by A. J. Balaban in Chicago. There were no denials to that when mentioned in the Kunskey office.

When here last week, William Morris went on record as declaring himself unaware of the new project.

HICKS BROS. QUIT

Tell K-A What's What and Go Into Business Lines

The Hicks Brothers, vaudeville and picture house entertainers, have retired from the stage to engage in real estate. One handles Chrysler cars as a side line.

The team engaged in some spirited correspondence with E. F. Albee, scoring the Keith-Albee circuit for its treatment of the act, this prompting the alternate careers.

HARRY ROGERS Presents

CARL FREED
AND
HIS ORCHESTRA



A SURE-FIRE HEADLINE ATTRACTION

AT FOX'S JAMAICA APRIL 5th "THE SENSATION OF THE WEST COAST"



PANTAGES WEEK OF **MON. FEB. 20**

America's Foremost Actor in Person

FRANCIS X. BUSHMAN, JR.

IN A ONE ACT PLAYLET ENTITLED "THE THIRD DOOR"

ON THE SCREEN **OLIVE BORDEN** and **ANTONIO MORENO** in **"Come to My House"**

Direction
WM. ROWLAND LYONS & LYONS

Thanks to
ALEXANDER PANTAGES
and **LEW C. OSTERLE**

PALACE

(St. Vaude)

Complete capacity downstairs Monday night at the Keith-Albee Orpheum straight vaudeville house. A party helped, but there were enough names outside to have done it in the old days. That's tough, ringing in the old days, but how it fits!

This week was to have been an all-girl bill at the Palace. That scheme went bloomy when someone discovered there weren't enough all girls around loose to make up what should be a Palace show, so they commenced to slip in the men, starting with holding over James Barton for his third week. Then Lupino Lane was added, and they, with Nance O'Neill and Tris Frigranza, comprised the quartet of well knowns.

Others on the bill got just as much on the stage, according to Miss Frigranza's apathy in the next-to-closing spot. Tris landed that Monday night when Lane was shunted from there to No. 3. In the afternoon he had to follow Barton, who closed the first half, and with the material Lane brought along this trip he couldn't do it, although getting by fairly at night in the earlier position.

Miss Frigranza is billing her comedy turn, "My Bag o' Tricks," as by Neville Flession. She is using two Harry Brown's songs, and much of her talk is also Brown-made. As a break for Brown and in justice to Flession, Miss Frigranza should bill her material as being in the next-to-closing spot. That she paid Brown outright for the two songs doesn't enter into this. In her spot at 11 Tris ran away.

A newcomer, the "Parisian Red-heads" (New Acts), a musical girl band that had to cut out the comedy in the turn before opening at the Palace. The Palace doesn't need it any more. This girl band of red-heads can play, and would fit in as well in pictures. In fact, Monday the picture house agents around the Palace went into a panic over the turn, although "The Parisian Red-heads" have been playing in the big houses outside of New York for a year or more.

"The Lily" was repeated by Miss O'Neill, to the entertainment of the audience, while Barton also got his reward, stretching out his act in whiteface and the street front door to around 30 minutes. During it he said that act after act, and that was a new ballad, "Laugh, Clown, Laugh." Jane and Katherine Lee, grown up, are doing a two-act of their own, with a suggestion of the Duncan in it. The Lees crossfire, sing, dance and play mandolins. They have grown up to good-looking girls and, opening the second part, did very nicely.

Bill at the Palace this week, figuring the cut salaries, is running to \$9,000 in total cost.

Lupino Lane is more on his falls than on his song material. Lane is working "straight," says the eccentric make-up he had in the 1928 "Polka."

Ellen and Marjorie, the girl tumblers, were a fast entry No. 2, the short, stock "elster" getting the most with her eccentric acrobatics.

The Del Ortos (New Acts) opened the show.

STATE

(Vaudefilm)

Even trend of business and the even quality of shows at this combination coliseum makes coming from a trade center to the State a little difficult. Almost any Loeb bill holds one or more acts that formerly played for K-A-O in the days when it was a water K-A-O. There isn't anything novel in the presence of that reliable headliner, Herb Williams.

Williams, himself something of a historian of vaudeville, as attested by his interesting and significant series of old time bills, can probably write his own epigram on the subject of former K-A-O playing for Loeb. For years Williams was one of the standard show-halters for K-A-O. He's still air-braking act lineups, but at the old stand. There are probably some of the younger K-A-O bookers who would swoon if somebody mentioned Williams' salary. That about tells the story.

Casey and Warren, third at the State, are also ex-employees of K-A-O. Marjorie Wilkins (New Acts) with three boys at attendance, opened the vaude section. Jean Johnson followed with songs, mostly from the shops along with the State. She is singing "Laugh, Clown, Laugh," three weeks old, and already in danger of being done to death. It looks like an emotional spring for the ballad singer at the State starts a cycle, which is not unlikely.

"Carnival of Venice" (New Acts) is a type of flash to which Jake Lubin has lent little. The act is self-explanatory. Not a little artistry and showmanship has been invested in the turn, although it is questionable whether the next three of the boys as being sons of Mme. Donatello is so good. Better to let the audience hear its illusions, per se. The "Denny" (M-G) on the screen and big good. Land.

RIVERSIDE

(St. Vaude)

A better line up of names and standards on the current weeks show than the house has had in some time. Looks like they're plugging a bit to salvage the up-town neighborhood from the proposed grind policy.

Business helped by large theatre party Monday night which with straight material made the house a practical sell out.

Milt Dell and Sister, opened with rope spinning and dancing which got over nicely, making way for Kaye and Sayre, male hoofing, adequate candidates for deuce with corking good dance routine.

Nancy Gibbs was another score in the tabloid musical "Dear Little Rebel," with eight male harmonists. Miss Gibbs is an attractive prima and scored immensely in her numbers. Miss Gibbs' violin and the boys' army outfits provided adequate dressing, which flanked by story, some comedy and several harmonious numbers sets it for vaudeville.

Mel Klee, cork comic, clowning his way through his unusual line of comedy gibberage, spotted several scores and a few laughs.

Ellis Shields, English comedienne, was another wallop with her "Burlington Bertie" and other character numbers, in male attire and packing plenty of comedy.

Paul Morton and Billie Stout grabbed their share of hit honors with chatter, songs and dances.

Elliott Dexter, from films and headlined here, was also one of the big hits (New Acts). However, the comedy mopey kid in next to shut, assisted by Vera Kingston. Gordon's repressed delivery panicked them from the walk-on. Bert today, that first red head, is betwixt and between the banjo-uke. One of the violin doubles harp for the waltz song solo.

Opening with a pot pourri, "Changes" was a hot interlude with vocal trio arrangement. "Rhapsodie in Blue," with Paul Whiteman's name mentioned, was passably good by the girls and considering its ambitiousness and general impressiveness, is a high light. "St. Louis Blues" was a wow number, in which Miss Grice, who had been stepping intermittently, again did a trut.

The costume is striking, the girls having bars and notes embroidered along the skirt, and the instrument embossed on the front.

The act can play vaude, pictures, or anywhere, and would be a panic in a Broadway musical, both for its music and all-girl novelty. Adel.

ACADEMY

(Vaudefilm)

An off week on heavy "names" but a solid vaudeville bill, strong on comedy values and a nicely blended variety program. Two new turns are Jack Kneeland and Bessie, which is headed by Billy D. (New Acts), confidential songster and piano player with radio and disk reputation. Rest are standards and old hits.

Billy Dove as star of "Heart of a Foolie Girl" (F. N.), fair program stuff for 14th street, even if hokey for the put-on. Billy Dove in Dutton some great stuff in Movietone, including an airplane chase of Lindbergh over Washington, with the rest of the monots and straight-down flevs of Copley and Washington monument. Prince Carol of Roumania, in address, promising to visit U. S. again, is another figure in the put-on. Billy Dove is a good topical material with excellent sound effects to impress with the talker device.

Clayton and Geneva, man and woman, with novelty juggling, open. Man performs, such stunts as playing the piano while doing a headstand, and this lively, doing a paper tearing while balancing a burning paper cone. This sort of thing always gets the small timers and explains why dime museum can prosper in old times. Man is a first-rate juggler, but it is the freak things that gain attention.

Billy Day was too quiet a turn for No. 2, but the crowd was restless during most of his 11 minutes. Jack Kneeland and his jazzists were well spotted for effect. Show had been quiet and the lively group of rymptors stirred them up.

Position also was pie for Billy Hibbitt and Marie Hartman, whose vigorous comedy act is at home in the Academy type of house. Marie's clowning is sure fire, well paced and well sustained. Her alternate quarreling and weeping wife is a classic of low comedy, and her singing of "Peanuts" is classic. The strong laughing spot of the program, and placed where it would do most good.

Lillian Roth doubles at the Little Club. Why that should qualify her for applause on her entrance doesn't appear. But she is a first-rate act. This girl has plenty of energy in delivery of snappy songs, although she works without any appearance of dress. It isn't done in that type of routine and can safely be left to the burlesque prima donnas who insist upon acting.

"Flash in the Pan" is a dozen people, a scenic flash and a couple of fairly good dancing numbers by two women and a man. It is the high-class singing and the girl who sings the flash. This girl has plenty of energy in delivery of snappy songs, although she works without any appearance of dress. It isn't done in that type of routine and can safely be left to the burlesque prima donnas who insist upon acting. "Flash in the Pan" is a dozen people, a scenic flash and a couple of fairly good dancing numbers by two women and a man. It is the high-class singing and the girl who sings the flash. This girl has plenty of energy in delivery of snappy songs, although she works without any appearance of dress. It isn't done in that type of routine and can safely be left to the burlesque prima donnas who insist upon acting.

"PARISIAN RED HEADS" (14)

Girl and Band Entertainers

21 Mins.; Three (Special) Palace (St. V.)

This girl band has been around in pictures, ballads and vaudeville and is probably new in the east although some of the personnel is recognized as from The Ingenues.

In keeping with the billing, the hirsute adornment of the aggregation is all to the titian, either natural or artificial, several of the wigs being tipped with the Hopper camouflage. The au naturel femmes feature bobs.

The act is billed "America's Greatest Girl Band." Even if a bit ambitious, it certainly is a great act for anybody's entertainment.

It is obvious how effective must have been the impression of the girls in the picture houses. The turn is cannily paced and routine. Bobbie Grice at the helm is more effective as an energetic baton wielder than as a bona fide conductor. The manner in which she cleverly manipulates what she deduces musically following, but for mass appeal it serves its purpose, although Miss Grice is inclined to ostentation in her manner of stepping and cavorting. Seemingly instructed to get hot and stay hot at the helm, she could be toned down just a trifle and checked on a stricter tempo, considering the problem in itself would solve the problem) all to better advantage.

Not billed individually here, the instrumentalists merit solo distinction in view of their versatility and expertise. The pianiste, for instance, vocal solos "Charmaine." That first red head, is betwixt and between the banjo-uke. One of the violin doubles harp for the waltz song solo.

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The costume is striking, the girls having bars and notes embroidered along the skirt, and the instrument embossed on the front.

The act can play vaude, pictures, or anywhere, and would be a panic in a Broadway musical, both for its music and all-girl novelty. Adel.

MARION WILKENS CO. (3)

Dances Revue

12 Mins. Full (Special)

State (V-P)

Neatly dressed and mounted revue without special distinction, but okay as an opener. Miss Wilkens' dancing partner is Bland O'Connell. Harris Twins, male dancers, who also session at the piano, fill in the waltzes.

Conventional routines. Finale, a military tap affair, needs building. O'Connell, carrying a drum-major's silver stick, should learn how to use it or fake with it, or leave it out.

Act is a fair example of small flash. Land.

gery mite, a dancing demon, and stays in the front without trying for the spotlight. They did more than 20 minutes and left them applauding.

Les Killeks, novelty puppet show, light closer. Novelty consists in using illuminated marionettes on the entirely black stage. The figures are extremely lifelike, particularly the futuristic frog dolls that engage in a boxing bout. Novelty nails attention at the start and act is over before it tries.

AMERICAN ROOF

(Vaudefilm)

To all extents, not an expensive show, but one that packed a lot more comedy than it looked like on paper. The act is a first-rate act. This girl has plenty of energy in delivery of snappy songs, although she works without any appearance of dress. It isn't done in that type of routine and can safely be left to the burlesque prima donnas who insist upon acting.

"Flash in the Pan" is a dozen people, a scenic flash and a couple of fairly good dancing numbers by two women and a man. It is the high-class singing and the girl who sings the flash. This girl has plenty of energy in delivery of snappy songs, although she works without any appearance of dress. It isn't done in that type of routine and can safely be left to the burlesque prima donnas who insist upon acting.

ELLIOTT DEXTER

Songs and Bits

15 Mins.; One and Three (Special)

Riverside (St. V.)

Elliott Dexter has seemingly worked a process of elimination in his latest vaude excursion while playing hooky from the cinema lots of Hollywood. He is going it alone, his first attempt at a single. It embraces scenes from some of his former screen triumphs with chatter in prolog and epilog and with the dramatic wallows going over big.

A screen trailer ensues the numerous features in which the actor has appeared in flashed on for introductory. Dexter next contributes a scene from "Something to Think About," his best opportunity. It is worked up for a wallop. For a closer he does "Laugh, Clown, Laugh," also carrying a potent dramatic wallop and carries him away to heavy applause.

Mr. Dexter's present routine is better than any of his previous vaude efforts and packs what audiences will want from a screen star in personal appearances. Edna.

WILSON and DOBSON

Comedy Talk

11 Mins.; One (Special)

6th Ave.

Mixed team has a thought based upon an old idea but minus the snap dialog to see it through. Verbal delivery of both is faulty, despite their being off stage throughout most of the act.

Framework is constructed around the gag of watching a couple retire by following the lights in the various cottage rooms. Special drop takes care of this, couple entrancing on a family argument about dancing. Finally go in house, and the trouble starts.

Reconstructed on the talk, the act should have a chance for real laughs and from the novelty angle of principals being off stage. Both are currently so afraid of being misunderstood from behind the drop that their diction is painfully plain. Placed third here and did lightly, but the possibilities should be an incentive. Sid.

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PAUL MORTON and BILLIE STOUT

Talk, Songs and Dances

15 Mins.; One (Special)

Riverside (St. Vaude)

Paul Morton (St. Vaude) is temporarily replacing Naomi Glass (Mrs. Morton) as partner of Paul Morton. Neither is new to vaudeville save for the recent combo.

The act looks like a pot-pourri of previous scenes and chatter, employed better by Morton and Glass but as effective as ever by the new combo.

Morton's cross-fire based along lines of the matrimonial chump clicked as well as ever for laughs, with Miss Stout making an eye-filling foil, there also in vocals and footwork.

The present layout is good fun and can get over anywhere. Edna.

"CARNIVAL OF VENICE" (7)

Revue

18 Mins.; One and Full (Special)

State (V-P)

Ernesto Mantello, three sons, Signor Pietro, and a couple of vocal-ensemble musicians, forming a flash act outwardly conventional in its type but revealing several high-lights and a general average of entertainment. Here and there a little judicious cutting would help, but as a whole the act can stand.

Signor Pietro is announced as the only player in America of a shepherd's pipe, a difficult instrument for which it is impossible to write music. That's a showmanly point of interest. One of the boys contributes some slow motion legman that is unique and probably his own development. It creates a wot effect and on it alone the youngster might have a chance in a production.

Mme. Donatello's specialty is a tambourine solo. That sounds blah but turns out to be extremely clever, her manipulation of the jingle drum being skillful and artistic.

Act opens in one with a street scene in Venice, the mardis gras cut-up dancing on and off. Those who have seen Shakespeare's "Merchant of Venice" will recognize all these carnival acts and ideas as originating with the bard himself. A few moments of movies before the act jumps to full stage.

The movies contain a glimpse of the water pagant in Venice and make the announcement about Mme. Donatello, Signor Pietro and the younger Donatellos. A girl dancer and harp player may be a daughter. Neat musical flash all the way. Land.

DICK and SOL FREED

Dancing

8 Mins.; One

American (V-P.)

One case in 100 where a pair of acrobats seem to have worked out a dancing routine that gets over. Two boys surge out in one and burst into song, pretty terrible. Then they go into taps and when the audience is about ready to razz they tear off a three-minute routine of acrobatic stepping blended with hand juggling, balancing and ground tumbling that is a whale.

Now they dress absolutely straight. If they could devise a comedy getup and put some sort of comedy coloring into their introduction they would have a dandy turn. Their sober opening is flat but with comedy twist later on the stiff introduction could be used to plant a subsequent laugh. As is, they rate No. 2, but very little reshaping could turn it into a No. 4. Rush.

PAULO, PAQUITA and CHIKITA

Dance and Song

8 Mins.; Three

Hippocome (V-P)

Outstanding member of this trio is the girl in the dancing team and routine should be built around to emphasize her as the feature.

The songstress is a time-killer here, registering feebly with weak pipe and unable to throw her voice beyond the 10th row.

Hoofing routine common, but delivered nicely and bright costuming helps send this offering across as an opened in this type of house. Appearance of the girl dancer helps largely. Mark.

THE DEL ORTOS

Spanish Dancers

12 Mins.; Three (Special)

Palace (St. V.)

Ernesta, Mingle and Jose Del Orto comprise the Spanish song and dance frame-up act as "Californians" and "Spanish dancers," which does not particularly flatter California.

It's an average fandango and castanet combo, all male in sex, with the female impersonator astounding the house on his unwitting. That is the act's chief distinction. They opened and did well. Adel.

They opened and did well. Adel.

For the cinema fare Mitey A. Leaf presided at the organ, giving full sway to the console and inducing some individuality in her playing here and there. Paramount newsreel carried but five items. Felix cartoon was light-minded stuff for a few minutes, while William Haines held the feature "The Smart Set" (M-G).

After six years on the Keith-Albee circuit Billy Glason will do single for Loew's starting April

price for dispensers and consumers and are so desperate in making sales that the former discrimination and retail price for outsiders no longer prevails.

The speakers are charging from 60c. to \$1 per drink, according to the grade of the joint. All try to provide good liquor.

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

Annual yarn introducing the circus engagement at the Garden was a novelty this year. The Ringlings hired horses to do the hauling from Jersey City—300 of them—and the story was built up on the timely subject of how they collected that many animals in the motorized metropolitan district.

But it doesn't make any difference how good the spring circus story is, nobody writes them like Frank Ward O'Malley did on the "Sun." One year O'Malley won the opening, turning out an even column of comment, all of it reflecting the opinion of "Buddy" Williams, press agent for the Ringlings. Most of the time he selected to regard the Barnum outfit as an inferior "No. 2" company. Never was a circus opening story like it before, and there hasn't been one since.

John Ringling seized a display head in the "Times" just about the time the circus got into town, by buying thousands of dollars' worth of antiques at a sale in the Metropolitan Museum. Most of the things are 3,000-year-old sculptures and pottery from Cyprus, which are to go into a museum the Ringlings are putting up in Sarasota, Fla.

"The Scarlet Fox" is Willard Mack's 52d play, and he has completed his 63d, called "Fancy Work."

Gilbert Miller, on his return from abroad, said he had obtained a lease on the Lyric, London. He already manages the Lyric, and has taken his capital in association with Sir Gerald Du Maurier.

Arguments will be heard today on application to examine Murray Phillips before trial of his suit against Eleanor Boardman on a claim of \$4,720 commissions on a contract. Nathan Burkan, for the picture star and wife of King Vidor, said he wanted to ask the agent if he has a theatrical license.

Nora Bayes' estate will amount to \$150,000, it was disclosed in the legal formalities. Entire net estate will be divided between the late actress' three adopted children.

University Film Foundation, 11 W. 43d street, gave out details of its plan to produce a large number of educational pictures to be used in school and college work, having obtained the co-operation of Harvard Films for elementary class work in botany, physics, geology and the like which will first be made. Later the Foundation proposes to go into practically all fields of learning.

The Allens—"Peaches" controversy continued to rage in the tabloids, with Allen claiming that the notice he would not be responsible for the debts of his mate.

The marriage many months ago of Josef Hotmann, noted pianist, and Betty Short, one of his former pupils and 21 years old, same age as Hotmann's daughter, was disclosed. Mustard said he kept secret in order to spare his divorced wife the publicity. He is 52.

Edna Leedom, newly married to Frank Doelger, son of millionaire brewer, was served with process in \$250,000 alienation suit by Mrs. Doris Knapton Endor, who charges the actress with intimacy with her husband "Chick" Endor, from whom she obtained a divorce not long ago.

A private showing of "Dawn," British made picture, was given at the Paramount before an invited audience. Viewers of the film, brought to this country by Arch Selwyn, but have not yet filed their findings.

SAN FRANCISCO

John Losas, 23, musician of Pittsburg, Cal., was sentenced to 30 days when found guilty of stealing a saxophone.

Alexander Helf, alleged to have operated horse racing "dope sheet" scheme, was cited by police to come into court and explain a charge of J. T. Cummings, who had been and seven or eight others had been bilked out of from \$20,000 to \$25,000 by the alleged swindle. Helf claims his own loss totaled \$750.

Mabel George, formerly at the Follies cafe, and "the girl in the case" in a recent murder here, is being guarded by police following several underworld threats. Frank Rapp, beer garden owner and friend of the girl, was shot as he emerged from the Follies cafe. Pete Dallas, gambler, bootlegger and ex-con, confessed to the shooting, which he said followed an argument over the girl.

Mrs. Evelyn Leard, wife of "Wild Bill" Leard, former manager of the

Mission (Coast League) baseball club, attempted suicide following a quarrel with her husband, police reported.

Board of works and the Civic Center architectural board have taken up discussion of plans to mask the blank wall of Pantages' theatre. Rear and side faces on Civic Center. An ornamental facade will be erected.

Peggy Bond, 31, radio pianist, drank poison while visiting an aunt here. She will recover.

"Dr." Orlando Edgar Miller, lecturer on psychology, recently disclosed here for alleged fraudulent sale of the so-called Bellineo Film Corp., arrested in Vancouver, B. C., and will be held, pending outcome of a board of inquiry.

Wm. E. Riker, "former" "fisher of men," who headed until recently a religious unit in the Santa Cruz mountains, was arrested in Alameda on a bench warrant. He is charged with failing to answer a subpoena demanding his presence as a witness in the trial of Evelyn Rosen, 40, his former secretary, who faces a bad check charge.

Northern California hi-jackers now use handcuffs in their operations. Three of them raided the ranch of V. D. Maggiore, 65, near San Jose, and robbed the place of \$10,000 in wine. Hi-jackers then handcuffed Maggiore and kidnapped him, taking him 25 miles away before turning him loose.

CHICAGO

Hollywood Barn, night club, was closed for one year by a permanent injunction issued in Federal Judge Baltzell's court. At the time of issuing the order the court refused to dismiss contempt proceedings against Thomas McCarthy and John Horn, proprietors.

Frank P. VanValkenburgh is in New York protesting the will of his late brother Chester Devoyne, actor-playwright, who left an estate in excess of \$10,000 to Edna Bennett, actress. VanValkenburgh claims his brother was of unsound mind.

Louis Moteff, florist, well known in local theatrical circles, was awarded \$400 compensation by a jury in Superior Court for injuries suffered when he was unjustly beaten and jailed by a police sergeant. Moteff sued for \$50,000, but settled for the amount of doctor and dentist bills.

Closing date of the Drama League's playwriting contest has been extended to Sept. 1.

Tom Mix will be at the Palace (vaude) week of April 29.

Giovanni Zoccolò, Italian fortune teller, committed suicide at his home here. It is the latest of Zoccolò's deaths that a great tragedy was coming into his life.

"Play-by-Night" is the title of the show coming to the Cort Theatre April 15. It is the first joint production by John Golden and Edgar Selwyn. Gladys Hilbert, Thomas Mitchell and Lois Shore included in cast.

Max Gabel is due here this week to officiate at the opening of the Logan Square theatre, under direction of the newly formed chain of Jewish theatres. Gabel will not only act as the theatre's executive, but will star in "Her Mother's Wedding Gown."

Wreckers are demolishing the old Riens garden, more recently known as the Rendezvous cafe. Site will be occupied by a new 12-story store and office building.

Charles J. Tietzel, proprietor of a local theatrical scenic studio, is a candidate for nomination as Congressman from the Third Congressional District.

Frank Behring of the Hotel Sherman, home of the College Inn, is offering \$100 a week to the non-professional girl who qualifies as a song-and-dance single for the inn.

College Players of Galesburg, Ill., have converted the college library and chapel into a little theatre.

Chicago's Film Guild, headed by Edith Rockefeller McCormick, has selected "Drom Street" and "Cabaret of Dr. Caligari" for the week's attractions at the Mindlin Playhouse.

Mae Murray's agents will have to go to a civil court if they desire to

Accidental

One of the most popular eating places in the Times Square area—the place where most of the actor-peddler agent crowd dined—has service that's accidental.

So much so that more than one guy has gotten tired of waiting for the check and walked.

Accidental, too.

force payment of a \$5,000 rubber check paid to Miss Murray by Frank Harmon of the Marigold Gardens ballroom. Harmon was dismissed.

Over 700 unemployed formed a parade, carrying red banners, and marched upon the city hall demanding employment or assistance allowances. They were dispersed by the police.

LOS ANGELES

Cherie Morris, artist's model, was arrested for driving while drunk, after her car crashed into those of Marc MacDermott, film actor, and V. C. Claridge. No one was seriously injured.

The \$35,000 damage suit against Alexander Pantages filed by Sara and Charles E. Davis over a dog bite was settled out of court.

Gurney E. Newlin, president of the Los Angeles Grand Opera Association, announced the city will have a permanent opera institution, to be located in the New York and Chicago. A drive for 5,000 founder members will open April 30.

Plaza Realty Corp. of Venice will erect a 2,000 capacity theatre and store building in the new business district there.

The suit of Jane Novak against the Chester Bennett Film Laboratories has been settled out of court. Actress claimed \$1,500 which she asserted she loaned the concern, along with another \$7,500. The latter sum was conceded paid.

Mrs. Elsie Fletcher, impresario, is going on an expedition to South Africa and Egypt. She sails from New York April 11.

Mary Murphy, 23, dancer, was arrested and brought before Municipal Judge Valentine for preliminary hearing on a charge of possessing concealed weapons. Police found a pair of brass knuckles in her car. She told officers they belonged to a boy friend.

Frank Labes, former track star of the University of Southern California, will spend the next year wielding a pick and shovel on the county road camp. He was sentenced by Judge Craig following his plea of guilty to two counts of 15 of issuing worthless checks.

Almee Semple McPherson returned here from an evangelistic barnstorming tour through the middle west reporting a gain of 2,500 new members for Four Square Gospel Lighthouse, Inc. She is now planning to go up to the northwest and figure to hold a convention in Portland, Ore., in May.

Johnny Hines played hero to Grace Gordon and Kay Brown, picture actresses, when the car they were in collided with another in front of the FBO studios. Hines, near the scene, sent his stage crew and car to the rescue of the girls, who were taken to the Receiving hospital for treatment of minor injuries.

Mae Murray escaped serious injury when the car she was driving collided with a Los Angeles railway bus. Elizabeth Garrett, her companion, sustained minor cuts and bruises. Driver of the bus was not held by police.

About 20 creditors of Mrs. Roy D'Arcy were looking for her assets at a bankruptcy hearing before Referee Earl Moore. Mrs. D'Arcy is charged with having spent about \$20,000 during the Christmas shopping period. Creditors are trying to find out where the money went.

Roy Harris, musician and composer, was awarded a \$2,500 Guggenheim Fund scholarship. He is now on his way to Paris to complete his studies.

Virginia Pearson Lewis was granted an interlocutory decree of divorce from Sheldon Lewis. Lewis did not contest the action. Couple were married for 16 years.

Hearing on the objections to the account of the late Rudolph Valentino's estate has been continued to April 12. It will come before Judge Charles S. Crall. Arthur Guy Empey, author of "The Valentino Story," filed the objections.

Arthur Guy Empey, author of (Continued on page 53)

On the Square

How Sophie Tucker Remembered

At the wedding of Sophie Tucker's sister, Annie, Saturday night, were a colored couple, Bill and Mattie Ellins. Sophie wanted them there and made certain they would be.

About 20 years ago Mattie Ellins was Sophie's maid, while Bill was and has been a jubilee singer. In those days Mattie was better off than Sophie. To an extent that when Soph had to go round the agencies looking for work, she wore instead of her own cotton stockings, Mattie's silk ones, and Mattie's jewelry and Mattie's fur coat. The borrowed scenery helped Soph to get many a job at a growing salary, for she looked more money than the bookers dared to offer.

So Mattie was there and Soph was proud of her and that she was, telling the story.

Cheesers Can't Stand Kidding

Kidding may yet bust up the Cheese Club, a so-called society without a home or conscience. The other evening the Little Club sent out an invitation for the Cheesers to be its guests, providing for 40. Five couples appeared. They ate the entire lot provided for the others. That's the Cheeser idea.

Those who held out have been kidded so much that they believe nothing is anything else now. Although another report is that one of the Cheesers with designs upon all of the food stood at the corner of Broadway, telling his brother members that there was nothing doing—the invite was a gag. But he didn't call them brothers.

Jimmy, the Well Dressed Man

Amen's wear publication recently printed an interview with Mayor Jimmy Walker's tailor, Levine, 51 avenue outfitter. The most striking statement by Mr. Levine was that despite the Mayor's reputed tardiness he is extraordinarily punctual with his tailor.

The Mayor, of course, rates as one of the best dressed men in New York.

Joe Cook's Understudy

As a gag, some Times Square wit sent several actors last week to the Jones and Green office to apply for the job of understudy to Joe Cook. Sol Abrams took it seriously at first, suddenly realizing that the star of "Rain or Shine" had no understudy. However, none of the applicants could juggle, walk a rope, play a saxophone or imitate four Hawaiians.

Broadway Blondes Worried

The blondes of Broadway say the breaks of late are against them, with blonde women in the newspaper reports of shooting up husbands and other annoying males, or bumping them off somehow. Blondes as a rule don't like to go dye unless red, so the smart babes of the Main Alley are in a slump just now.

Their hope, however, lies in the fact that anything is forgotten sooner or later and especially for blondes.

Skaters with Modern Skates

Broadway at most hours of the day is loaded with young people carrying their skates, bound for one of the several ice skating rinks in the Square area.

Funny thing about this is that they all carry those fancy skates which are built right into special shoes. The old-fashioned skates, carried on a strap and fixed for clamping right on to the shoes, seem to have been superseded, probably because most of the local skaters need the ankle support that goes with the high-shoe skates.

Looping the Loop

Perfect Sunday weather is ruinous to show business here. March 25 was such a day, and the street boys were stuck with 116 ducats for "A Night in Spain," now starring Johnson. Opening of Eddie Dowling's "Honeymoon Lane" on the same evening made the peddlers eat 51 unsold tickets.

The town's smash, "Good News," just managed to sell out.

Confess Ignorance for Pass

A. L. Burks, publicity director at the local United Artist's house, placed an easily solved puzzle in one of his newspaper advertisements. A six-point line at the bottom stated anyone who could not solve the puzzle would be given a nice red apple and two seats for the current picture. Now the publicity department is mailing out 347 nice red apples and 347 pairs of ducats for "My Best Girl."

Certificate with \$10 Ride

A great little flash is being offered for 10 bucks to Chicagoans by the National Air Transport here. After a 10-minute hop in one of the firm's planes, the flier is presented with an official looking card, inscribed "Certificate of Flight."

It tells any one the bearer has flown over Chicago.

New Style Bad Debt Collection

Nowadays when credit is abused at one's favorite blind pig the boss of the piggy sends a professional copy of "Thanks for the Buggy Ride." "Rides" have proven disastrous on so many occasions in Chicago and the recipient usually takes steps to liquidate.

Feeding Eddie Dowling

Eddie Dowling is one of the few theatrical stars who have been banqueted on the Roof House at the Hotel Sherman. His party was tendered by Mr. and Mrs. William Donahue of the "Tribune" advertising department after last week's premiere at the Erlanger. Reports claim it was a "wow."

Union's Radio Station's Propaganda

Radio station WCPB, operated by the Chicago Federation of Labor, is constantly carrying on determined campaigns in behalf of organized labor. At present it is asking all listeners to buy no flowers, not even for Easter services, until local florists desist from current alleged attempts to kick the union out of greenhouses.

Legion's Hotel Sherman Post

A new American Legion Post is being organized to be known as the Hotel Sherman Post. Ernest Byfield is the organizer with Thomas Fiske directing the membership. Theatrical membership, after the style of the Sidney Rankin Drew Post in New York.

Future Specs Start Early

Youngsters not over 16 are hustling for gyp ticket specs who open store space when brisk trade pops up like it has for "Good News" and "Night in Spain." They cover the law acting in the disguise of newbies. Three of 'em are playing the game hard on Dearborn street.

"Diplomacy" Players in Society

Gold Coasters opened their social charts stronger for the cast of "Diplomacy" than for any visiting theatrical company in years. The two weeks stay of the Tyler organization was one merry round of brilliant dinner parties.

Greenwich Village as Is

By LEW NEY

(Self-Designated Mayor of G. V.)

"Leadership in Greenwich Village" is the paradoxical subject of a thesis about to be written by a graduate student from Alabama, doing research work for her master's degree at N. Y. University on Washington Square. She called for facts the other day and got two hours' worth.

The young sociologist will find a negative answer to most of her zealous seeking. Leadership is the antithesis of individualism. Artists and writers and poets of note may be influenced but are rarely led. Temperamental talent associates meekly with the hol-potomocore, the nincompoops, rather than its own ilk. There are outstanding characters and famous folks and notorious publicity nibblers by the score hereabouts but leadership as such does not exist.

So-called Village leaders are apt to be average anybodies pursuing a hobby, unusual ones made known by antics, by living in attic, by doing the wrong thing at the right time or the right thing at the wrong time. Take George, for example. If he has another name, no one I know knows it.

First noticed him 10 years ago. Saw him again last night. Then, at the Black Cat, he looked just as he did there years ago. He sells flowers in and out of season, bosom bouquets. He doesn't dress Village. Could pass for a mortician's assistant haberdashery.

For years George has passed the same tray from table to table, collected the same price for fragrance, visited much the same restaurants and clubs and theatres.

Realty Leader

For Sonia, the cigaret girl, opened a shop and died. Zinna, the nut girl married and went South. Tiny Tim, the soul candy peddler, cleaned up and moved to the coast. Eve Adams, who dispensed "Quills" and "Masses," was deported after a languishing period in the workhouse. Then there was that irrepressible woman who carried a wee bookstall under her arms. Gone, all gone—all but George and his fragrant, fresh flowers.

There is, of course, leadership in real estate in the Village, and the leader is Vincent Peppe. He has, to be sure, made a few small fortunes remodeling old houses and building bourgeois incubators, but with it all he has loved and lived in tepid tune with the Village's traditions.

Another important real estate is Strunsky, who owns and operates much of Washington Square South and 34 street. Then there is Frances Spencer, who left the stage to make a greater success selling and renting real property; Adele Kennedy, who gave up profitable ball-bonny, who gave up profitable ball-bonny to find rooms for atmosphere seek-

ers; Irving Walsh, Harvey P. Vaughan, Dunlap and Lloyd Young and Breeding (actually a firm name), the two Robliottos, Carl Guenther and scores of lesser renting specialists, all giving evidences of the kind of prosperity that made Miami famous.

There is leadership, too, in restaurants, and the leader is the Greenwich Village Inn on Sheridan Square. Barney Gallant leads the night clubs.

Misunderstood in New Orleans

John Rose Gilden is back after two months of wandering and nesting around New Orleans. John says that the Creoles didn't like him much and misunderstood him more. For Gilden is neither a rut-runner nor a clock-puncher and as unconventional as a skyscraper in the Sahara Desert.

"There's no place like the Village," soliloquized our intrepid troubador as he sat in my studio, his first stop after leaving the tramp steamer on which he worked his way back. "In no other spot can I sit for four hours and do nothing and feel so well about it."

Greta's Social Club

Clubbing and organization is not a Village characteristic, but once in awhile societies are formed. The aim of the recently organized Greta Garbo Social Club is to give Miss Garbo a fit opportunity to meet the members of the club. The members are at least four: Bill Siegel, whose mystic language is understood only by the other three—Bob Clairmont, Tom Boggs and Gilda. Songwriter Abraham Brown was fined 25 berries last week for punching cafeteria-boss Fred Hubert, and millionaire-poet Clairmont did the same, paying to the city's coffers. The compunct combatants had numerous witnesses to prove what didn't happen, if anything.

Stowaway Elopement

Companionate marriage has of late been the tepid topic of the volunterers who eagerly pay to hear themselves talk at the Grub Street Club. It has, too, served as a happy hook on which to hang the poetry the club presents with ham sandwiches and coffee.

But there was nothing particularly companionate about the elopement of Mary Ellen Vorse as a stowaway on the "Deutschland" last week. John Hewitt of the "Mirror" was state-roomed on board and several young things tried to make the trip with him. They were all discovered before the Hamburg-America liner sailed and heard themselves talk at the Grub Street Club. It has, too, served as a happy hook on which to hang the poetry the club presents with ham sandwiches and coffee.

She paid Miss Smith \$1 after she spent several hours at Miss Smith's apartment. She charged that Miss Smith told her that her husband was to get a big job with a large salary; that he was perfecting a patent at Washington, D. C., and that the policewoman's mother would pass away at the end of the year.

Miss Smith denied the charge. She said she never told the policewoman's fortune. She stated that she believed in psychic phenomena, however, and that she was soon to enter vaudeville.

Loud Speaker on B'way Subject of Court Hearing

A. Saporta, who conducts a novelty and music shop at 1613 Broadway, next to the Astor theatre, was summoned before Magistrate Goodman in West Side Court by his next door neighbor, Sam Horowitz, on a disorderly conduct charge.

Horowitz told the magistrate that Saporta had a loud speaker attached to a Victrola in the doorway of his establishment. It drew large crowds and blocked his show windows and the entrance to his store, he said. Saporta, through his attorney, replied it was the only way they could attract customers. Horowitz insisted his business suffered as a result of these crowds and wanted it abated.

Magistrate Goodman adjourned the case until tomorrow (Thursday).

It's a Business

San Francisco, April 3. The gentle art of bootlegging has reached a high plane hereabouts. Now comes a certain well-known "legger" who has sent out a letter to his customers in which he charmingly acknowledges their business and puts in a plug for some new stock on hand. His letter, on delicate white stationery, reads:

"We want to take this opportunity to thank you for the business you have given us in the past. Please understand that any future favors will be very much appreciated."

"We have just put in a large stock of 'splendid merchandise that we know will meet with your approval.'"

LOMSKI BEATS SEKYRA; FOOLS SMART LAYERS

Light Heavy Contenders Battle for Title Bout with Loughran

By JACK PULASKI

The lads who like to take the short end of fight bats burned up dough on Joe Sekyra of Dayton Friday night at the Garden, where Leo Lomski socked his way to victory. Leo was 9-5, but the smart money mugs figured Sekyra was much the better boxer and should win. What they didn't count on was Joe's lack of a fighting heart. He dogged it. Leo weighed 170 and although the Ohlson was reported only four pounds heavier, he looked much more. Broad of shoulders and nicely muscled Joe seemed to have it all over the west coast boy physically. Lomski is a deceptive fellow. As Tommy Loughran whom Leo felled twice in the first round when they met some weeks ago.

The champ came through to win on points and they started looking for fresh opponents. Sekyra, a pet pick of Damon Runyon's, was in line, but he was Lomski's man. Leo by decisively beating Joe will now get another shot at Loughran's crown. Unless Tommy forgets to duck one, he will repeat against Lomski.

There was no question about Sekyra's boxing ability. He wanted to, but he reached Lomski's par with precision but he refused to mix it, doubtless fearing Leo's right. (Continued on page 47)

77-Year-Old Widow With Man of 42 as Chaperone

Charles Edward Holway, 42, salesman, stopping at the Flanders Hotel, who was recently arrested on a charge of grand larceny on the complaint of Mrs. L. Johnson, 77-year-old wealthy widow, now in Paris, was discharged in West Side Court by Magistrate Glatzmayr.

Detective Edward Will of the West 68th street station informed the court that he had received a cablegram from Mrs. Johnson stating that she would not come here to prosecute. Holway was arrested at his hotel by Will, charging him with decamping with a new auto owned by Mrs. Johnson and \$7,300 in cash.

This complaint was made to Will by the widow last summer. She stated that Holway was to invest the money. She was then stopping at the St. Andrew Hotel. Holway, Will averred, posed as the widow's nephew and lived in another apartment at the St. Andrew. Will told reporters that Mrs. Johnson had spent \$50,000 on her trips around the country. Holway was always with her, the sleuth declared.

Holway told Will that he met Mrs. Johnson at a roulette table in Monte Carlo. Their friendship began from that time, eight years ago. Since then Holway has travelled all over the United States, the Mediterranean and the Continent with Mrs. Johnson, he told the sleuths.

The defendant only recently returned on the "President Harding." He learned Mrs. Johnson was in Europe and he came here. He said that Mrs. Johnson had him as a chaperone her. They visited Broadway cabarets and other high spots, he told the grandmen. Mrs. Johnson has a villa in Fontenay, France, he said. He was asked if he was a member of the United States. He replied in the negative, stating that "the matter had been settled."

Joys and Glooms of Broadway

By N. T. C.

Softening up Broadway

Night clubs are getting softer. Had a hand in starting the first night club when we wrote the first show for the Texus Gulman El Fox Club. In those days obnoxious strangers were balanced at the top of a flight of stairs, sent to the bottom, picked up and thrown to ravenous taxi drivers. Disturbing elements usually wound up in hospitals. We hold no brief for this sort of "bouncing," but have yet to see a drunk or a disturber in a night club who didn't deserve all he got. Also have seen many a terrible guy, who deserved plenty, escape unscathed. But that's lately. Which leads to a night spot the other evening.

A handsome youngster, evidently college, planted himself at the entrance to the chorus girls' dressing room. He was led to his table where he started arguments with the guests surrounding him. He then refused to pay his check and abused everyone who spoke to him. Finally, his waiter, a great boxer and a ring second of boxers, followed him outside the entrance, whereupon the violent one threatened gymnastics.

Three years ago the steved kid would have found himself in the middle of the street with a battered face. He got out of this one without a scratch.

They're softening up Broadway.

Sitting in Billie La Hiff's one Sunday Margie, Mrs. Bugs Baer, was buying out her spouse. "She said: 'Can you imagine, my aunt came to visit us and I wanted him to be at his best. So the first night he came in at seven o'clock in the morning. Said he was playing cards in the Pairs' club. Did I laugh!'"

In Reverse

That Broadway cabarets should draw talent from the theatres is no novelty. Reverse it and it is. In "Rain or Shine" there are three women principals, Hazel Shelley, Mollie O'Doherty and Ethel Norris. Hazel came from the Richmond and 54th Street club, Mollie was at the Silver Slipper, and Ethel Norris was grabbed out of the Frivoly and 54th Street club. Doree Leslie, dancer in "Manhattan Mary," also came from the Silver Slipper. Ruby Keeler was a Gulman girl for two years and Dolores Farris, Boston "Globe News," was two years in the Silver Slipper.

Could name many more, for the list is long. The reason why stars are developed in night clubs is because the clubs offer the youngsters a chance to do something, and the standard of beauty is much higher in a night club than a show. A girl must be unusually pretty and have a perfect figure to get by on a floor.

It wasn't like that when show girls considered it a disgrace to be in are developed in night clubs is because the clubs offer the youngsters a chance to do something, and the standard of beauty is much higher in a night club than a show. A girl must be unusually pretty and have a perfect figure to get by on a floor.

A couple of song writers were discussing Georgie Price's forthcoming new show. "I don't think Georgie's fool enough to put his own money in it," said one. The other thought a while, and then said, "Maybe he'll interest his mother."

The Danger Line

A chorus girl was bemoaning the fact that a missing tooth was rather conspicuous by its absence. "When I get a new tooth," she declared, "I'm going to ask for a raise in salary."

What a Cop

We were unloading a case of eggs at one of the night spots. A cop strolled over and peeked into the box. "Thought it was a case of wet goods," he said, "If it was, I'd give you a hand with it." And he strolled away.

Dumbbells Traveling

Two blondes we know are angry because the Gulman club has been known as "America's Dumbest Blonde," and so announced on the floor. The same announcement was also made for Gene Woodward of the Frivoly. Laura heard about this and objects to anyone else getting her billing and title.

We overheard two chorus girls talking about a third. "She's leaving the show," said one, "and breaking in a chorus boy for a dancing partner because he has curly hair."

Will She Eat 'em Alive?

McKay Morris told us about a girl dancer now coming to New York and the Gulman Club who dances with a six-foot live snake. "Toss confirmed the fact that she'll dance in her place. Can you imagine what will happen to the joint when the dame shows a snake?" Write your own gags on that.

St. Louis Surprised

By Third Dog Track

St. Louis, April 3.

With the State Supreme Court's ouster suit starting two St. Louis dog tracks in the face as the time for opening approaches, a third track sprang up last week. No one, not even the dallies, were aware that a third track was anything more than a rumor when it was suddenly discovered another whippet track, with grandstand almost finished, was a reality three blocks north of the city limit. April 18 is the opening date announced and the track is named Silver Hoel Kennel Club. Project is to represent an investment of more than \$150,000.

J. H. Thomann, real estate dealer, and W. W. Wynn, of St. Paul, are said to be the controlling owners of the new track.

Curley Brown Cleared

Ogden, Utah, April 3.

The dismissal of the indictment charging H. D. "Curly" Brown, horse man, with violation of the Mann act, is received here with considerable rejoicing. "Curly" was born and reared in Utah.

Pyle's Marathon Is

Having Its Troubles

Los Angeles, April 3. Reports from Hollywood as to the progress of C. C. Pyle's cross-country run from the Coast to New York are not along the bands of gold anticipated. The runners are gradually dropping out, and Pyle is compelled to refund \$100 to each which they posted as funds for transportation money to their homes.

Carnival company making the daily stops ahead of and reminding with the runners, has been doing poor business, the reports say, and it is also understood that many of the merchants who pledged financial support, so that the runners would come through their towns, have walked out.

WRESTLERS' OFFICIAL MAT

Washington, April 3. Teaching wrestling by mail, with the courses sold in interstate commerce, will have to watch for advertising.

Federal Trade Commission got several of the mail wrestling teachers together and reached an agreement to advertise in more special "20 reduction from the original cost of \$25" when there never was a \$25 charge for the course, the \$15 asked being the regular price all the time.

60 Days for "We Boys"

The three "We Boys" who have been shalading down owners of restaurants in the Broadway district by representing that they were collecting funds to carry on a "Smith for President" campaign and who were convicted a week ago of petty larceny were each given 60 days in the Workhouse by the justices in Special Sessions.

They were: John Williams, 30, Byron Hotel; John Kirk, 45, Hudson Hotel; and Emanuel Rosen, 34, Pasadena Hotel. All gave their occupation as salesmen.

The complainant against the men was Vincent Sardi, of Sardi's restaurant.

\$1 Fortune Cost \$50

Declaring that she was not a clairvoyant but had been rehearsing to enter vaudeville, Miss Vivian Smith, 141 West 72d street, was fined \$50 in West Side Court by Magistrate Henry Goodman on the charge of fortune-telling. She paid the fine.

Miss Smith was arrested in her apartment by two policewomen attached to the 18th Division. They submitted affidavits to Chief Magistrate William McAdoo. The latter issued a warrant executed by Detective Purling of the same Division.

One policewoman testified that day.

By Mollie Gray
(TOMMY GRAY'S SISTER)

ARIETYS WHERE TO
BLUE RIBBON LIST SHOP AND DINE

Umbrellas can be a protection against other things than rain. As a temporary fence between seats it keeps off things that should be crawling, but are sitting.

Among the Women By the Skirt

The Best Dressed Woman of the Week
FLORENCE VIDOR
"Doomsday" (Picture), Paramount

Florence Vidor's Clothes

Florence Vidor in "Doomsday" is wearing a few clothes that are breath-taking in their gorgeousness. A clinging negligee of solid silver sequins made over a foundation of silver tulle. Her evening gown of black velvet also made clinging has the oddest sort of a top. A piece of lace of black and white in a pointed pattern across the front of the bodice hanging to a long end over one arm. Almost Grecian in line the white evening gown is the last word. Almost Grecian in line Miss Vidor looked a picture. The closely fitting skirt is opened a bit up the front. Cut to a low V the bodice had hanging panels back and front, hanging below the waist line. Entire creation is embroidered in crystal.

Any one who can wear clothes as does Miss Vidor should only be in pictures calling for dressing. Most of "Doomsday" finds Miss Vidor in cotton frocks of the country type and although plain, even these are well worn.

The Nicest, Refined Stage Murder

At the Lyceum, "Interference" is quite the nicest murder show around in a long time. The murder is so refined.

A. E. Mathews in the most nonchalant manner pours prussic acid into a glass of brandy and hands it to Kathlene MacDonald. She drinks it and, with a writhle or two, lies down and dies.

Appearing in the green satin, fitting tightly around the ankles. pajama suit. Pauline MacDonald wears a dandy-looking dress. The top is a three-quarter coat of bronze brocade. The bottom is a double-breasted green jumper and black skirt in the first act; for the second act she chose a tan velvet evening ensemble. Coat was trimmed with a matching fox. The last act had Miss Foster in a blue velvet house gown trimmed with squirrel. Elsie Langford in the beige chameuse made with a long blouse line and tied cleverly at the waist with a bow. A raspberry jumper dress in the third act was uniquely carried out with long ends drawn through huge gold rings. Winifred Fraser, on for a brief minute in the last act, was in beige crepe with a brown hat.

Whiteman in Right and White

And then came Paul Whiteman. After "Doomsday" the feature picture at the Paramount, Paul was welcome. In white, as spotless as his disposition, and his men in white also, Paul Whiteman is showing what a real band is like.

To be sure Mr. Whiteman's program is messed up a bit by acts that don't mean a thing. But presentations are presentations and the public must suffer the bad for the good. And good is the Paul Whiteman band in their spotless white.

But what has happened to Bussey? A bit of a Charleston and off.

Lupe Velez Repeats

Lupe Velez, who did such good work with Douglas Fairbanks in "The Gaucho", is doing equally well with Rod Laquer in "Stand and Deliver" at the Strand this week. Miss Velez is a peasant miss of some liver at the Strand this week. Miss Velez is a peasant miss of some liver and foreign country in the familiar type of dressing, full flowered skirt and white blouse.

The picture coming to an abrupt finish finds the girl in London in a handsome limousine dressed in the height of fashion and deploring she has just lost \$500 at bridge. A crystal evening gown was covered by a fur trimmed evening wrap. They work fast in pictures.

"Red Hair" Under Any Name Just as Good

Elinor Glyn called the latest Clara Bow picture "Red Hair." It might almost be called anything. With any name, vastly amusing, disarming the star seems to be the thing of the film moment. Last week Corinne Griffiths stripped down to her combies, and in this picture Miss Bow does even better, stripping to the nude. Next week Florence Vidor will also do some stripping in "Doomsday."

As a manicure girl, Miss Bow had a nice little satin dress with apron, collar and cuffs of white. A sweater of horizontal stripes was worn with skirt. A belted coat was trimmed with squirrel. An evening frock was made entirely of petals. Her taffeta dress was made with a tight bodice, full skirt, and had organdie cuffs and collar. An ermine wrap was smothered in tails.

Lon Chaney's Face

"The Big City" has Lon Chaney as a crook who uses no makeup outside of a few heavy lines in the face. Marceline Day and Betty Compson do some very good work. Miss Day as a young sap wears only a pretty face and no special dressing. Miss Compson has but one dancing frock and a tailored frock.

LOMSKI BEATS SEKYRA

(Continued from page 45)

He invariably grabbed Leo's left arm, whereupon Lomski would flail to the short ribs—and what, socks they were. Reaching over Sekyra's shoulder too, Leo hurt Joe with that busy right hand to the face, almost knocking him down in the first round. Joe's grip on Leo's arm saved him.

Dayton Boys There

A small bunch of Joe's rooters were on hand equipped with plenty. They got noisy only once. That was in the third round when Sekyra took by a shade. Towards the close Lomski claimed a foul, hobbling to his corner in pain. He recovered during the rest minute and started chasing Sekyra around the ring.

The Dayton fighter showed flashes of fighting but his holding tactics permitted the lion-hearted coast boy to pile up many points. In the 10th session Joe landed a hard right to Leo's jaw. The latter countered with his right so promptly that Sekyra's attack folded right up.

A punk semi-final had Sunny Jim Williams, colored scrapper from California, winning over Benny Ross of Buffalo. Ross looked so bad he did not seem to be the same guy who gave Loughran a lively evening last summer. Williams loped around the ring, stopping now

Tells Parents to Develop Sex Appeal in Daughters

Minneapolis, April 3. Parents should develop sex appeal in their girls because girls need it, the Northwest Conference for Child Health and Parent Education was told here by Prof. G. W. Friedrich of the State Teachers' college, St. Cloud, Minn.

"Acquisition of a coquettish twinkle should be met with approbation by parents and, under certain circumstances, even shorter skirts may become a virtue," asserted Prof. Friedrich. "Sex appeal, charm or 'it' call this what you may, is one of the most important phases of personality. Those who haven't it remain half flowers. Much of the future happiness of girls depends on this very thing," said the professor.

Dyeing Hair on Time

Los Angeles, April 3. One of Hollywood's beauty specialists, trying to keep up with the needs of feminine film players, has devised a process for dyeing brunettes hair to blonde and vice versa without the aid of the usual bleaching formula. The specialist claims that with this new process the hair can be dyed for the length of time desired.

Process was experimented on Marie Prevost, whose part in "The Goddess Girl" required blonde hair. In place of wearing a wig, the specialist turned her natural brown hair to a perfect blonde and guarantees to restore it back to its original color in the same time it took to dye it.

This, if it turns out to be practical, will overcome many of the film producers' problems in assigning contract players to fill certain roles.

A TIMES SQUARE GAL WRITES BACK HOME

(Another letter sent by Adelaide Smithson to her chum, Louise Chesterbrook of Cumbria, Idaho.)
New York, March 29.

Dear Louisa:

I'm so perplexed. That young man in the next room wants me to be a hostess in a night club, but I can't make up mind. Please don't tell Ma.

It sounded lovely when he first mentioned it, but I have been around with him a couple of nights to some of those places and while I haven't said anything to him about I just can't make up my mind. He showed me some hostesses at work. They look nice enough and behaved well, too, but it seems to me you must be very forward in a job like that.

A hostess is expected to make it pleasant for the guests and the thing I can't just yet is whether the guests make it pleasant for the hostess. I am certain I saw one of them make a date with a man she had just met in the place. I watched the whole thing. He gave her a card, a bill and a pin. Supposing I took the job and they did that to me, strange men. What would I do? But don't tell Ma.

I spoke to the young man about the girl taking those things and asked him what I should do? All he said was:

"Chump, take 'em the way she did and hope for the best."

Wife Only Inane

Mr. Riffin finally called me up, to say his wife had gone insane, explaining why she had hit me when I was modeling in his store. You remember. He had told me his wife was an invalid. He said her insanity explained everything, also why I'd have to stop working in his place, so he's going to send me two weeks' salary, but said that if I moved to let him know and if I would like to go to a road house with him some night?

I'm in a terrible predicament, Louisa. I haven't much money, and if I don't become a hostess, I haven't Mr. Riffin will take me back. That young man next door said Mr. Riffin had made a slip out of me, giving me \$40 a week when good models are worth from \$80 to \$100. But I told him the Riffin firm handled cheap goods and he said they had handled me the same way, wanting to know what I had made on the side. Do you know what that means, Louisa?

As I go around I see plenty of girls in what seem to be nice jobs. Guess I've been unfortunate. Although the young man says if I become a hostess it will be worth a cent to me as I may find out how to be agreeable and what that means to a looker, as he calls me. He told me I have millions, but don't know it, and he's always talking about my looks.

"This is the way he talks," but don't tell Ma!

"Baby, you're a plump and dumb and you have got to be wised up how to cash. I had a fruit that was a bum alongside of you but she slugged me just when the dough started to flow."

It sounded like a compliment but I couldn't make it all out. Mr. Riffin said a few things like that,

Remarks at Random

By Nellie Revell

If you are ever lucky enough to be invited to anything staged by Sophie Tucker don't miss it. Whether it's a Christmas tree, a birthday party, or a wedding that "under the personal direction of Sophie" always means S. R. O. Saturday night I was fortunate enough to be a guest at two brilliant affairs. The wedding of Sophie's sister, Anna, and the Naked Truth dinner. And with all due respect to the AMPA they should get Sophie to run the next one. She put on real Hippodrome stuff. There was no crying at this wedding. Only love, life and laughter. It was an intimate affair of only a few hundred relatives and closest friends. Enough wit and talent present to build a review. Jack Yellen insists it was the first time he ever met Sophie when she hadn't asked him for an opening song. And Sophie stoutly denied that the "R S V P" on the wedding invitations meant "Remember Send Wedding Presents."

I've been that busy going to shows, to wedding, to the AMPA dinner and telling Reggie Duran good bye and telling her husband from getting lonely, that I have not had time to do much else.

Reading over the above sentence I find that I am very much in the same position as the reporter who was assigned to write a story about a very fashionable wedding. He failed to return to the office until after the paper had gone to press, and when the city editor inquired about the wedding-story, the reporter replied:

"Oh, there wasn't any story. The bridegroom didn't show up!"

Do You Hear That

The Actors' Fund Home at Staten Island will soon be closed and the guests removed to Engelwood, N. J., to the house formerly used as The Percy Williams' Home? The Percy Williams' Home, temporarily at Engelwood, N. J., has moved to its permanent quarters at Islip, L. I., the home of the late Percy Williams.

Bernold Stern is the superintendent in charge? Edgar Allan Woolf has written a vaudeville sketch for Jessie Busley entitled "Radio"?

C. B. Dillingham sails shortly? A. L. Bringer will summer in Atlantic City? Ted Doner is still in a serious condition in a hospital in La Jolla, Cal., as a result of an automobile accident in which one girl was killed and two injured?

Russell Medcraft and wife returned from London? Florence Johnston returned yesterday from a vacation in England and reports having been married while there?

Charles Sylber and wife, Marie-Paris, have gone to Australia for a two years engagement?

Frankie Baily of Weber and Fields fame has left the Percy Williams' Home where he has been for several months and is hostess at the new Hotel Lincoln?

Rosalie Stewart is soon to produce a comedy written by James Forbes? Elsie Lawson playing in "Whispering Friends" was formerly Mrs. Rudolph Friml?

Three acts are using the "Hallelujah" music at the Palace this week? Channing Pollock has written a new play called "Mister Money Penny." It has 64 speaking parts?

Mr. and Mrs. Maurice Marks (Rita Weisman) will go abroad in July and remain for the London opening of "The Acquittal" of which Miss Weisman is the author?

Ray D'Arcy is flirting with vaudeville and is rehearsing with Lita Gray Chaplin?

Owen J. Ryan is the new manager of the Astor theatre, New York? George Beatty has been signed for three years with K-A-O?

Floyd Scott just translated from Chicago's Orpheum office to New York misses the warmth of the Loop and is laid up with the gripe? Otis Skinner will be seen in a new play next season by Edward Childs Carpenter, who sailed yesterday accompanied by Mrs. Carpenter for a two month visit to London and Italy?

Harry Bryant, manager for the Astaires, has gone to Philly to open "Here's Howe," which comes to New York in two weeks. Then he will manage both attractions while Carl Bernstein will exploit them?

John Donnelly is the company manager for "Our Bette" at the Henry Miller?

Larry Reid, who has been writing about the screen and its occupants for 15 years, is on his first visit to Hollywood?

Laura Burt, actress, is studying in Rome? Helen Ware is in a new drama which none other than Gene Buck will produce?

Ramon Novarra sails next week for the Canary Islands to visit his two sisters who are nuns and whom he has not seen for 15 years? Beverly Sitgraves is ill at the Hotel Somerset?

Nina Buck, erstwhile wife of Frank Buck, is the demonstrator for the coffee manufacturer, who supplies the Roxy patrons with coffee in the foyer?

Able Brinn, of the Orpheum press department, is confined to his home with scarlet fever. Able incidentally is a son-in-law of David Schwartz, newsdealer on 47th street corner of Palace theatre building?

The Barr Twins gave a large party at the Hotel Somerset Sunday night? No casualties.

Belville Gidson may return to London April 15 to spend his vacation? Adolphe Menjou and Kathryn Carr have gone abroad to be married?

Martin Brown, erstwhile vaudevillian, now successful playwright, returned yesterday to London where he spends most of his time?

Ruth Elder and Courtney Riley Cooper were guests-of-honor at the Woman Pays Club Tuesday?

John Flinn left for the coast last week to confer with Cecil DeMille on "The Goddess Girl"?

Ernest Florence sails for Scotland April 15 to spend his vacation? Florence Reed sails May 5 for her first trip to Europe?

Nevada Farrington suffered a heart attack last week in Chicago and was removed to the American hospital?

Eddie Marshall is resting in Phoenix, Ariz.? Walter Daniels is ill in the California hospital, Los Angeles, and wants to hear from friends?

May your Easter chicks be full of tricks
And hatch golden eggs by the stack,
And may your Easter bunny just be funny
Raise Jack Rabbits full of jack.

and those buyers I met in the place. Well, I've got to make up my mind between now and Sunday that young man says. He keeps on saying he can't waste time on me unless I develop faster. If he would only call right out what he means, but he doesn't, so I don't know.

Why don't you write me more often? Lots of Love. Addie.

P. S.—Don't you think I could get a good job in Cumbria, one with a profession? I know I even more.

"Listen, rubber, do I owe you anything?" But he's the only man I think I have written you, but don't know so far excepting Mr. Riffin tell Ma.

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STATEMENT OF THE OWNERSHIP,
MANAGEMENT, CIRCULATION, ETC.,
REQUIRED BY THE ACT OF CON-
GRESS, OF AUGUST 24, 1912.
Of every publication owned by New York,
N. Y., for April 1, 1928.
State of New York, County of New York.

I, Before me, a Notary Public in and for the State and County aforesaid, personally appeared Harold Ehrlich, who, having been duly sworn, according to law, depose and say that he is the business manager of Variety, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 474, Post-Office Laws, and printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business manager, are:
Publisher—Variety, Inc., 154 West 46th Street, New York City.
Editor—Bime Silverman, 154 West 46th Street, New York City.
Managing Editor—None.
Business Manager—Harold Ehrlich, 154 W. 46th Street, New York City.

2. That the names and addresses of the stockholders, bondholders, mortgagees and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: None.

3. That the two paragraphs next above, giving the names of the owners, stockholders and security holders, if any, contain only the list of stockholders and security holders as they appear upon the books of the company, in case where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trust is being held, and the address of the person or corporation, are:

4. That the two paragraphs next above, embracing a full and complete and believed to be correct statement of the ownership, management, and control of the publication, in a capacity other than that of owner, do not contain any statement of any person or corporation, association or partnership, or any other person, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication, sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: (This information is required from daily publications only.)

Sworn to and subscribed before me this 25th day of March, 1928.
ELIZABETH A. REILLY,
Notary Public.
(My commission expires March 30, 1929.)

15 YEARS AGO

(From Variety and "Clippings")

Second week business at the new Palace, New York, was worse than the first. Keith office booking the house in opposition to Hammerstein's, which was supposed to hold a zone "franchise." Keith interests pretended to have no direct connection with Palace, which was purported to be Martin Beck's.

English acts booked abroad for U.B.O. (Keith-Orpheum) time took a stand against cancellation under the two-week clause. Variety Artists' Federation instructed all acts to scratch the two-week clause, and when cancellations came to serve notice they would report for work and sue for salary. K-O agency immediately crawled and withdrew cancellations already made.

Jones, Linick & Schaefer, Chicago circuit, led revolt in the Ass'n. by withdrawing from its book. Action followed disregard of existing zone protection by Ass'n. theatre operators.

On the heels of failure of the Edison "talking pictures" a new device was being introduced. Klaw & Erlanger had control of the new "talker" which was being promoted by Pat Caskey in association with A. H. Woods. Percy G. Williams and Marcus Loew were present at a demonstration at the New Amsterdam.

Suppression of a painting called "September Morn" created a furore, and now a vaudeville act was being framed with that title.

Bert and Betty Wheeler were a Pantages act. Bert went into the hospital in Milwaukee for appendicitis operation.

Mack Sennett owned a Stutz that could go 90 miles an hour and it was used in a railroad film sequence with Sennett riding in it and driven by Barney Oldfield.

Inside Stuff—Legit

Eva Le Gallienne's subscription plan for 200,000 members of her Civic Repertory Company in the 14th Street theatre, with \$ entrance fee for each member, gives benefit in form of discount on admission. Monday and Tuesday the discount is 50 per cent off the regular printed price; Wednesday and Thursday, 30 per cent off, with Friday and Saturday, 10 per cent allowed.

A week or so ago a Pacific coast theatrical man was ordered to a hospital, suffering from cancer. Some months ago the man, who has a wide circle of friends in legit and picture fields, worked for a brief period for Henry (Terry) Duffy, coast stock producer. When Duffy was told of the former employee's condition and his lack of finances, the producer not only devoted practically an entire afternoon in looking up the sick man and attending to his immediate wants but assigned his general manager, Dick Marshall, to spend as much time as was necessary to see that the unfortunate received every possible care and attention.

Such friends of Duffy heard about it and advised Variety of the circumstances. They think it's the best way to let Duffy know how highly the Frisco show circles appreciate what he did.

Henry Myers is rapidly forging ahead as a dramatist and lyricist, although Myers got a slow start. He wrote "The First Year" and did not follow it with anything important until brought to the attention of Arthur Hammerstein by George Holland. George, Arthur's publicity director, guaranteed Myers to his chief with the result that after his first effort for Hammerstein, Myers will write all of the words and dialog of Hammerstein's new musical.

George Abbott will get a cut in on the royalties of "Ringside" which Gene Buck will produce. It sends the Buck royalty scale up to 20 per cent for above \$16,000, an enormous royalty outgo for a drama. Abbott is collaborator upon the script written by Hy Daab and fillinname.

Fred Stone's airplane flight from Detroit to Baltimore, where his "Crisis Cross" show was routed from Detroit, wound up on a farm near Mansfield, O. Stone and his pilot, Lieut. John L. Campion, were forced down. The plane was purchased by Stone in Wichita, Kan., a short time ago, and was delivered to him here. His first trip was made the day before the attempted flight to Balto.

Stone made the balance of the journey on a choo-choo.

In Detroit, when John Golden's "Two Girls Wanted" disbanded, its scenery was sold to the Mt. Clemens high school of that city.

The fifth floor of the Fairchild Publications building at 8 East 15th street, New York, is devoted to the most complete library in America concerning costumes worn by men, women and children since the beginning of civilization up to the present time. The library consists of 860 volumes including thousands of photographs and illustrations which information is available to period or costume play producers for authoritative research. Kecey Allen, dramatic editor of "Women's Wear Daily" has advised show people of this fund of costume information for which the Fairchild Publications make no charge. Louis Harmuth is in charge of the department.

In addition to the costumes, accessory articles like pins, needles, hair-dress, umbrellas, canes, etc., accompanying each outfit are shown.

Gilbert Miller, who recently married the daughter of Bache, millionaire New York banker, is reported having purchased a chateau in France. That he intends living abroad permanently is denied, although his theatre interests in London are considerable.

Miller is said to be earning money from theatre leases which he secured at modest prices during the war and he is recently reported adding to his London holdings by securing a lease on the Lyric. Miller is under contract with Paramount to conduct the Charles Frohman office legit production activities. He presents such attractions under his own name.

Censor trouble which threatened "Foggy" in Boston is temporarily cleared up. Last week it appeared for a time that the play might be banned, as was "Lulu Belle," which also employed colored actors, at the instance of colored Republican politicians in Boston who made complaints.

The "Boston Transcript," Republican paper, came out strongly against the proposed "Foggy" ban, the paper's critic, H. T. Parker, mentioning that Boston censorship of this kind had a "political cast." The same paper carried on its front page that the play would be allowed to open. City Censor Casey is expected to sit in on the opening performance.

The Actors' Fund has received word from London of the will of Sidney Herbert, American actor, who died there last December. Upon the demise of Mrs. Herbert, a room at St. Vincent's hospital, New York, is to be endowed for the Fund. For the purpose \$35,000 is to be devoted. A similar amount is to be bequeathed to the Institution for the Blind in London.

"Rose-Marie's" closing in Detroit recently had no connection with the showing of the "Rose-Marie" motion picture, booked in against the attraction in several stands. The operetta had played out its time repeating in a number of cities, including Detroit, where it drew profitable grosses.

Inside Stuff—Vaudeville

A new version of a gambling story is being told about a small time actor, who wanted to play the Palace. He hung around Broadway, importuned and borrowed from his friends, stood for everything, but finally got the Palace date. Immediately he upstaged his former pals, who called him a heel. He admitted it, saying that now he had gotten on the big time, he would take care of himself.

After the Palace and another date or two, he was back on the small time, and again going through the same processes with his friends as before, acknowledging he had made a fool of himself, etc. His pals forgave him, changed the heel to big head and thought he was okay once more.

The small timer got a job with a Broadway production. It looked good and everyone was jubilant. Opening night and wires. After the performance a swarm of the cronies back stage to congratulate the small timer who had made a hit. They all started to talk at once, but he waved them quiet, saying:

"Listen, boys, that heel feeling is coming on again."

Irene Stanley, 21, booked a couple of months ago to appear at Belgrave's Cafe in Color, Panama, never reached that port. She got off the boat at Havana, but, having a performer's passport, which does not permit stop-overs, she had to return to the United States immediately.

The story is that Miss Stanley met some people aboard ship who frightened her about conditions in the Latin countries. The talent that accompanied Miss Stanley has since returned to New York, having completed their booking.

Agents looking at next week's Palace, New York, bill won't have any need for any wild dashes to the banks with their commissions. The Palace bill comes close to being booked almost direct from upstairs

without any commish due to anybody for making the theatre placement.

Most of the program comprises what agents and bookers more familiarly label "office acts." Among these is the new Eugene O'Brien sketch, "Restitution," by Tom Barry. O'Brien is the well known film star. Still others are Al. Shean and Lynn Carter and the Elsie Ersl and Nay Ayer acts.

There might be an out were the Palace booking bureau brought to task for the apparent slight to the booking experts that do biz with K-A-O. Next week is "N. Y. A. Week" and that covers a multitude of alibis and touches.

In Manchester, N. H., William C. Canning who for eight years has managed Keith's Palace there when not ballyhooing his show and running charity benefits for local organizations, is giving his ultra-violet ray machine a workout.

Bill Canning has had the machine for several years and had worked so many cures with its rays that he has been nicknamed "doc" by some of his friends.

Once in awhile an act on his bill needs some quick medical and surgical attention. Before deciding upon any operation Canning gives 'em the works on the machine. Results of Canning's therapy have caused proposed operations to be postponed indef. Years ago Canning was on the stage himself.

For the first time ever known it is said that the Keith-Albee office in New York has been calling English circuits not to hold or future-book American featured turns over there. It's but another instance of the extreme shortage of stage material with the vaudeville theatres over here.

Reports are that if Lawrence J. Golde makes the progress anticipated with his independent booking agency in New York, that there may follow an understanding between his and the William Morris office. As Golde intends placing vaude bills for the independent houses, such a connection would mutually fit in rather well.

Members of Public units are the subjects of department reports sent into the home office regularly. A close tab seems to be kept on conduct, in and out of the theatre.

A performer was let out after one week in Chicago because the department report back stage was not so good.

From the present outlook on vaude production activities it would seem that the K-A-O circuit production department will be required to hold the bag on flashes and production acts for next season.

Even the most prolific producers have balked upon the \$1,000 maximum set for flashes by the circuit for the remainder of this season and next and have practically suspended activity on productions until a better price is forthcoming. Most of the producers shying at the big acts are going in for small cast sketches to play anywhere.

Another angle on the new low for flashes has already cropped up with K-A-O bookers in mapping out additional time for acts over that figure but demanding a shaving, with most of the acts walking out of the arrangement and finding time elsewhere.

The K-A-O circuit has begun refurbishing its neighborhood houses with presentation settings undoubtedly prompted by the heavy opposition of the picture houses. Painted scenery is being scrapped for drapes and eyes to build up attractive backgrounds for acts carrying no special scenery and generally working in olio.

Considerable opposition on the loss of advertising revenue on the painted drops cropped up but was eventually sacrifice for the beautifying process.

Inside Stuff—Pictures

(Continued from page 20)

prominence in the battle for the Brookhart bill and other measures calculated to force producer-distributors to sell product to independents.

The Schine, up-N. Y.-state circuit, which made about \$600,000 net last year, is about to market its stock. A sale is probably looked for in its own territory that ranges toward the northern and western part of the state. Schine operates around 66 houses.

Models of American studios, in miniature, have been sent to The Hague, Holland, by most of the film companies as representation in an International Film Exhibition to be held there during April and May.

The American companies are co-operating without knowing much about the purpose of the Dutch proposition. Apparently it's a scheme of Hague business men to attract visitors.

A well known screen comic recently became very temperamental with his employers after they had farmed him out to other producers. While playing at other studios, the comic was showered with kindness and accorded courtesies he had never received before. Among these was the furnishing of a five piece orchestra to inspire him.

When the actor returned to his home studio, he demanded the same treatment and a five piece orchestra, but all he got was an accordion.

F. McGrew Willis has been preparing an original titled "Power" for production at the DeMille studios. One of the climaxes in the story calls for a dam break, so when news of the recent St. Francis disaster came through a group of cameramen were immediately dispatched to that location.

Japan has at least one picture trade paper, "The Movie Times," issued every 10 days at Tokio. It carries colored inserts in the advertising, also a few announcements of native pictures with pictures of Jap players amongst the remainder of mostly American films. Many of the English titles are repeated in Japanese, while the reviews, written in Japanese, are headed by the English titles.

The Movie Times Pub. Co., Ltd., is named as the publisher with no individuals mentioned. Several old American pictures are advertised but also some of the newer ones. Translation of the original English script in the American trade marks is not attempted.

A juvenile star making pictures for a big organization over the hill from Hollywood, hired a personal press agent a little over a year ago. In addition to keeping the name of the star in print, the P. A. is obliged to act in the capacity of valet and body guard.

The press agent is a married man. When the valet job got too heavy, to the point where he had to stand-by with the star both day night, the wife squawked and the press agent was forced to ask modification of hours. The star gave him the alternative of staying and submit to the hours, or quit. The press agent is remaining as times are hard.

Boris Petroff, production director for the Capitol, New York, feels that a statement in Variety's review of his unit "Araby" needs elaboration. Mention was made that the stage show opening on St. Patrick's day ignored the day. That was because the unit is intended to play the entire Public-Loew circuit, says Mr. Petroff.

Gertrude Astor, considered one of the best screen heavies, worked for 19 weeks at a salary of \$750 a week at Universal on "Uncle Tom's Cabin." When the picture had its Los Angeles showing one sequence was all that Miss Astor appeared in, with her time on the screen being about four seconds.

JEANNE EAGELS UNDER EQUITY SUSPENSION; DECISION FRIDAY

Actors' Ass'n Considers Own Charges, Despite Managers Fail to Press Complaint—Players in Company Have Not Complained

Equity's Council yesterday considered charges against Jeanne Eagles, blamed for causing the closing of "Her Cardboard Lover" on tour through willful failure to appear in Milwaukee and St. Louis. It was alleged the star was unable to appear because of over-indulgence.

After a prolonged hearing, during which the star vigorously defended herself, decision as to extended suspension or money penalty was put off until Friday. Failure of the show management to appear at the hearing aided Miss Eagles' case.

Miss Eagles was automatically and actually suspended from good standing in Equity two weeks ago after she refused to see Equity's Chicago representative who was sent to Milwaukee after complaints against her conduct. Her standing as a suspended member means that no other Equity player will be permitted to appear with her until she is again in good standing.

It was known Monday that A. H. Woods and Gilbert Miller who produced "Cardboard Lover" were not inclined to press the charges against Miss Eagles. One said to have expressed pity over her predicament, while the other is reported saying she had been persecuted by the show management because asked to work when ill.

Double Punishment. Although the proceedings at Equity were not disclosed it was expected that Miss Eagles would not only draw a long suspension but that before reinstatement would be required to repay the losses entailed by the two dark weeks in Milwaukee and St. Louis. The actual cost of the enclosed layoffs was \$10,000. That included salaries to the players, expenses paid the theatre, and transportation back from St. Louis.

In addition there may be added the loss sustained by the Milwaukee Press Club, which had a program carrying \$5,000 in advertising. The club had arranged the benefit for the first night of "Lover."

Despite the inclination of the producers to drop the charges against Miss Eagles, it was explained that Equity's own charges still remained. When its Chicago deputy reported back that she was not only unable to play but in no condition to talk things over with him, the council only suspended her and charges were made. Equity had ordered Miss Eagles to see their representative and be ready to open in St. Louis.

These charges parallel those of the show's producers and could not be voided unless Miss Eagles' defense proved them groundless. Equity was virtually forced to take action on its own as a protection for the other players in the company. None of the cast is said to have made complaint. Equity appears to regard Miss Eagles' actions as the most serious contract breach by a player formally presented to it.

In addition to Woods and Miller's lukewarm attitude re the Eagles charges, Sam H. Harris was much interested in quashing the case because the star is under contract with him for next season. The other managers appear to defer to Harris' wishes in the matter.

Reichenbach Peeved

Harry Reichenbach has resigned as prompter for the Green Club. It appears he picked up a grouch because the club stalled on his suggestion of giving a dinner to Ruth Elder. The aviatrix was recently placed under contract by Ziegfeld.

Reichenbach has been general representative for Ruth since she attempted to fly to Europe and became famous through a miraculous rescue at sea.

Bogart-Philips Marriage

Hartford, Conn., April 3. A marriage license was taken out in Hartford by Philip De Forest Bogard, 28, of New York City, who appeared in Hartford in "Saturday's Children," and Mary Phillips, 25, actress, of Hartford.

DEMAND FOR GIVEAWAY SHOW DROPPING OFF

B. O. Men at Belmont Now Hang Around All Day—Formerly Cleaned by 10:30

Monday somebody dropped into the Belmont, New York, where "The Ladder" is playing and where all tickets for the show are still being given away free. The caller asked: "How's business?" and the ticket man answered: "Not so good." Then he explained: "We used to open the box office at 10 a. m. and in half an hour all the tickets would be gone. But now we have to stay open all day to give 'em away."

"The Ladder" moves back to the Cort April 16, where the free ticket racket will be continued and the grossless show may continue there through the summer. The piece originally opened at the Mansfield, where it spanned last summer. The Lyric then got it and after that the Belmont, with the Cort completing the circuit through the latest "booking" of the freakiest show that ever hit Broadway.

Elder B. Davis, the magnate whose coin guaranteeing has kept the show going, guaranteed all the houses mentioned. In the case of both the Waldorf and Mansfield, the sure guarantee money was passed up to present flops.

Elder Held as Suspect In Harrington Murder

Detectives of the Homicide Squad of the New York Police City yesterday departed for Kansas City yesterday (Tuesday) to enter extradition proceedings against Albert Elder, indicted in New York for the murder of Emmaline Harrington, actress. Elder was arrested by postal authorities in Kansas City last week on charges of having forged money orders. During questioning it developed that Elder is alleged to have admitted being friendly with Mrs. Harrington and also boasted about having carried a suitcase containing her clothes and jewelry after her murder in New York City last December.

According to the Kansas City police, Elder claimed to have made an appointment with Mrs. Harrington to meet her in Springfield, Mass., which was never kept. Elder is alleged to have stated that when Mrs. Harrington did not make an appearance he became embroiled with two local girls to whom he disposed of most of Mrs. Harrington's trinkets and lingerie.

Mrs. Harrington, whose body was found badly battered in her New York apartment, had been a former stock actress and wife of Guy Harrington, stock actor. Mrs. Harrington had been divorced from her former husband since remarrying a non-professional.

Elder's arrest in Kansas City brought about a conflict between federal and state authorities of New York City, with the latter presenting a case against Elder to the Grand Jury and an indictment for murder in the first degree eventuating, to block any possible further interference from federal authorities which may have stalled extradition proceedings.

Maude Leone Ill, Destitute

Los Angeles, April 3. Maude Leone, 38, first wife of Willard Mack, the playwright, is seriously ill and destitute at a Glendale (Calif.) Sanitarium, where she is being cared for by a group of friends.

Her recovery is doubtful, as she is scarcely able to talk nourishment. Her case, clinically, is similar to that of Nora Bayes.

Miss Leone was appearing until recently with a Long Beach stock company. She married Mack in 1924 and was under his real name of McLaughlin.



(BOBBY) (MARIE)
WRIGHT and MARION

Just returned to America after TWO YEARS' successful tour in Europe and Africa, where we are due to return later this year.

Playing "Captive" for Officials of L. A.

Los Angeles, April 3.

With the selection of a jury going on today to try Edward Rowland and Leslie Pearce on charges of presenting an immoral and indecent play, "The Captive," at the Mayan, an agreement was reached with City Prosecutor Lickley and the police department whereby a censorship performance of the play would be given tonight at the Mayan.

For this performance certain suggestive lines and situations are to be deleted with the plan of leaving just a vague idea of what the play is all about to the imagination of the audience.

If the play is acceptable to Lickley and the police in its new form it is likely that trial of the nine members of the cast, and Rowland and Pearce, will be called off the defendants dismissed, with the play allowed to resume its run at the Mayan April 5.

Those to be invited to attend the special performance are the city prosecutor and staff, police officials, several ministers, reformers and newspaper people.

Hearst

Six months ago William Randolph Hearst told two local Coast producers that he would not stand for them staging "The Captive" in Los Angeles. These producers told him that if they did not some one else would. Hearst is said to have replied that he would stop a production no matter who put it on. Ed Rowland and A. Leslie Pearce obtained the rights for the Coast and produced it March 21 at the Mayan.

The Hearst ultimatum held good as the next day the Los Angeles "Examiner" appeared with editorial comment, reviews and statements of reformers and others that the play should be closed. That evening accompanied by two reporters from the L. A. "Examiner," Police Captain Jackson head of the Purity and Vice Squad appeared at the theatre to arrest the cast on a charge of violating a city ordinance by appearing and presenting a play that was lewd, obscene and indecent. They were confronted at the front door by Attorneys Joseph Marchetti and Jackson W. Green, who served an injunction on them issued by Superior Court Judge Burnell restraining them from interfering with the show. Meantime Rowland and Pearce had been placed under arrest on a charge of presenting an indecent and obscene entertainment and were released on bail of \$250 each until March 30 when their case is to be heard.

The injunction of Judge Burnell kept the police out of the theatre March 23. However, early on the morning of March 24, without the usual notification to the attorneys for the theatre men application was made by City Prosecutor Lickley to Judge Marshall F. McComb to vacate the injunction. Lickley informed the court that the injunction prevented peace officers from enforcing a penal ordinance. He called several police officers to testify and the order was vacated.

Having upset the move on the part of the theatre men, the city prosecutor instructed the police to arrest the management and members of the cast at the Saturday morning of March 24, without the usual notification to the attorneys for the theatre men application was made by City Prosecutor Lickley to Judge Marshall F. McComb to vacate the injunction. Lickley informed the court that the injunction prevented peace officers from enforcing a penal ordinance. He called several police officers to testify and the order was vacated.

At one of the performances which was a matinee for the relief of the Saint Francis Dam victims \$1,400 was turned over to the American Red Cross.

JED HARRIS' EXCEPTIONAL TERMS BUT WILL GUARANTEE THEATRE

Not Receiving Any House Profit, as Previously Reported—Can Book With Either Syndicate—Considers Himself Independent

KOLB & DILL SUE MGRS. ON SLANDER CHARGE

\$150,000 Asked from Giesea and Turner—Followed Cancellation of Comics' Show

San Francisco, April 3.

G. William Kolb and Max Dill (Kolb & Dill, Dutch comics) have filed suit in Superior Court here for \$150,000 for alleged slander, naming Fred Giesea, local legit booking manager; West Coast Theatres and Nick O. Turner, manager of the California, Stockton (West Coast).

The slander action is an aftermath of a suit filed by Giesea against the comedians following refusal of Turner and Giesea to let the Kolb and Dill show, "Queen High" play at Stockton after Kolb and Dill had charged it from a musical comedy to straight comedy by eliminating the chorus. That was on March 30, last.

Giesea bought the "Queen High" show for Stockton for \$1,600. It was advertised and billed as a musical comedy.

Manager Turner made a certain speech to the capacity house, informing them that the comics were trying to cheat on the production and announced that all money would be refunded. Suit was then filed against the team with trial of the case scheduled for this month.

One of the curious angles of the present slander suit is that Kolb and Dill are under a long contract to West Coast Theatres circuit and are now heading a Fanchon and Marco unit up north. When the Kolb and Dill unit was routed north out of Los Angeles, a stipulation was contained in the contract that the unit must not play Stockton, the comedians not wanting to run the risk of having their show legally tied up there.

Charles Miller, one of the cast, made a speech to the audience telling them of what was coming off and took a slap at Hearst by quoting a review of Alan Dale's okaying the show. The audience was informed it could have seats for another performance or get a refund.

Gave Night Show

All of the players will the two producers were taken from the theatre to the Central Station. There the following actors, Charles Miller, Ann F. vis, Marian Sutherland, Olive Tell, Kenneth Thompson, Lawrence Grant, Egrie Hay and Fred Walden, besides the producers, were booked. They went through the formality of being fingerprinted and searched and after two hours were released on bail of \$250 each.

Again the law was on hand. But this time they let them finish the show and escorted them to the bastille where the same charges were preferred and release was obtained in \$50 bail per head. Again the same procedure Sunday night in the same way.

Though the Hearst morning paper was active in the battle on the show, the Hearst evening paper, "Herald," remained neutral. Following on the trail of the "Examiner," the "Evening Express" and "Record" also started a campaign against the show. Following the opening performance the only dailies to carry the advertising of the attraction were the "Times," "News," and "Herald." But up to the opening day all of the papers accepted the ads with cash in advance.

The audiences who attended the performances which resulted in arrests signed a petition stating that they could see nothing lewd, obscene or indecent in the play. There were some 2,000 signatures obtained.

At one of the performances which was a matinee for the relief of the Saint Francis Dam victims \$1,400 was turned over to the American Red Cross.

Around \$13,500 was taken in the first five performances.

Although the report that Jed Harris is to receive a percentage of house profits for shows produced by him and booked into Shubert theatres was in error, Harris is said to have proposed exceptional sharing terms based on his record as a producer of three big gross shows out of four in the past two years.

The plan is not one-sided. Harris proposes to guarantee theatres against loss during the engagement of his attractions. In return he seeks this sliding scale: his attractions to get 60 per cent. of the first \$10,000 in gross; 70 per cent. on takings between \$10,000 and \$15,000, and 80 per cent. on all over \$15,000. Such terms are akin to major musical comedy sharing figures.

Harris rates himself an independent, refusing to tie up to a booking agreement in return for a cash bonus. He prefers to gamble for higher terms if his shows draw heavy money. The young producer is said to have turned down a proposition to lease a theatre this year, rejecting certain incident conditions. He is reputed to be free to book with either the Shuberts or Erlanger for forthcoming productions.

"Royal Family" Terms

"The Royal Family," first proposed for the Broadhurst, where "Broadway" made a long run, has averaged over \$23,000 weekly at the Selwyn. The sharing terms are said to be 60 per cent. for the first \$10,000; 65 per cent. to \$15,000, and 65 per cent. straight if over \$15,000. Under Harris' proposed schedule of percentages on the basis of \$20,000 average the house share would be \$5,500 weekly or a profit of about \$2,500. As the show exceeded the anticipated pace the house share would mean to \$3,000 without a chance of loss.

The usual attractions sharing terms for non-musical attractions on Broadway are 50 per cent. up to \$5,000; 60 per cent. thereafter, and if the gross is over \$12,000 the attraction gets 60 per cent. straight. At some theatres the first 50 per cent. sharing is higher than \$5,000. Other terms may require first money to the house or guarantees.

Harris' "Cquette," current, at Maxine Elliott's, is said to get 60 per cent. of the first \$10,000 and 65 per cent. on all over. The only other attraction known to have received as favorable terms in this house was "The Constant Wife," last season.

House Profits

"Broadway," Harris' first success, was the only one of his shows getting a share of the house profits. The arrangement was for 25 per cent. of such net earnings. That contract was entered into under peculiar conditions. Agone and Freedman had rented the Broadhurst from the Shuberts intending to present "Oh, Kay" there. There was a six-week interlude and the original booking of "Broadway" was for only that period, the house management agreeing to the profit split because the Broadhurst might otherwise have remained dark. "Broadway" turned out a smash and the profit percentage was extended, the show running over a year.

Harris has laid out a new production program, his bookings pending acceptance of his plan guaranteeing theatres against loss and the expectation that the new shows will measure up to the others in gross getting.

Few Spring Tryouts

From present indications the usual crop of spring tryouts will be far below par this season. Less than a dozen have been located and at least half of those doubtful, dependent upon successful financial promotion.

Few of the veteran producers have announced spring tryouts, leaving the field practically to the novice independent.

Aside from the established musicals, which there seems little now in sight for the summer legit season.

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. Variations in business, necessary 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 (23d week) (M-882-\$6.50). Business erratic last week; most non-musicals again slipping down; but the parties figured, and the week (Holly Week); "Yankee" holds to excellent trade, bettering \$22,000 right along.

"A Free Soul" Klaw (13th week) (C-893-\$3.30). Final week; slipping for some time; last week about \$6,500, figured even break; dark next week; "The Breaks" April 16.

"And So to Bed" Bijou (C-605-\$3.30). Laying off Holly Week (current); resumes next Monday matinee (Easter); completed 22 weeks last Saturday.

"Burlesque" Plymouth (32d week) (CD-1,041-\$3.55). Led non-musicals earlier in season and maintains highly profitable pace; around \$15,000.

"Cock Robin" Booth (13th week) (D-704-\$3.30). Final week; moderate money show which slipped to \$5,000 pace; "Bottled in Bond" next week.

"Coquette" Maxine Elliott's (22d week) (D-942-\$3.85). Although agency demand has lessened, virtual capacity pace maintained; last week under \$7,000, first time.

"Divorce a la Carte" Biltmore (C-1,000-\$3.30). Taken off Saturday, playing single week; takings after premiere less than \$75 nightly; house dark.

"Discus" Fulton (27th week) (D-914-\$3.30). Flirting with stop of \$10,000, plenty to make money for house and show. Expected to last into warm weather.

"Excess Baggage" Ritz (15th week) (C-816-\$3.30). Has good chance to extend into summer going; clever performance and should be bettering \$11,000, which it got last week.

"Five O'Clock Girl" 44th St. (26th week) (M-1,490-\$5.50). Expected to move across street to Shubert who has pictured "The Irish Rose" opens here about April 16; "Girl" \$27,000.

"Funny Face" Alvin (20th week) (M-1,400-\$5.50). While business under winter figures, \$30,000 quite satisfactory.

"Good News" Charnin's 46th St. (31st week) (M-1,413-\$5.50). Off on Easter; business \$11,000, but otherwise virtual capacity; takings about \$37,000; still among best money getters.

"Helter Skelter" Child, Eltinge (5th week) (D-892-\$3.30). On 10-performance basis and flock of two-for-one tickets, business last week eased off; "Lable" \$6,500; under stop limit; reported leaving after next week.

"Interference" Lyceum (25th week) (D-957-\$4.40). Getting around \$7,000 lately; even break; business after Easter will determine continuance.

"Jimmie's Women" Frolie (C-602-\$3.30). Closed Saturday and tours; played 27 weeks, averaging \$5,000 weekly, but made money; roof house dark.

"Keep Shufflin'" Daly's (6th week) (M-997-\$3.30). Colored musical; got around \$11,500 last week and made profit; has to build and stick into warm weather.

"Killers" 49th St. (D-704-\$3.30). Taken off last Saturday at end of third week; house dark.

"Lovely Lady" Sam H. Harris (15th week) (M-1,051-\$5.50). Moderate money musical, said to be turning profit at about \$18,000 weekly; cut rates.

"Manhattan Mary" Apollo (28th week) (M-1,168-\$5.50). Will be followed in early summer by new "Scenicals"; "Mary" may run until then; while off for some time, still profitable around \$30,000.

"Marco Millions" Guild (7th week) (C-814-\$3.30). "Marco" may run "Dilcmme" closed Saturday and "Marco" current; will have new running mate in "Volpone," which opens next week to alternate with "Marco."

"My Maryland" Johnson's (30th week) (C-1,777-\$5.50). Will round out season with continued aid of two-for-one and other cut rates; claimed around \$20,000.

"Our Betters" Henry Miller (7th week) (C-940-\$4.40). Among list's smart draws; "Miller" going excellent business since start; last week better; \$17,000 or over.

"Paris Bound" Musie Box (15th week) (C-1,100-\$3.30). Slipped to about \$14,000 last week, but protected with parties this week and figures to come back in Easter good money.

"Porgy" Republic (26th week) (C-869-\$3.30). Final week; going on tour; colored cast drama, one of Guild's money makers; gets \$12,000 in last week; house gets "Playing at Love" April 16.

"Rain or Shine" Geo. M. Cohan

(9th week) (M-1,111-\$5.50). Right up with best of musicals; capacity maintained for all performances, with weekly count around \$40,000.

"Rio Rita" Majestic (62d week) (M-1,776-\$3.35). Final week; going on tour after long run that started at Ziegfeld last season's stand-out musical; house booking problem and will probably go dark again.

"Rosalie" New Amsterdam (13th week) (M-1,792-\$5.50). Looks like pinch not only for summer, but will probably extend into next season; business second to "Show Boat"; \$45,500 last week.

"Shi The Octopus" Royale (C-1,117-\$3.30). Taken Saturday after six weeks; \$5,000 or less; house dark this week; "Diamond Lil" next week.

"Show Boat" Ziegfeld (15th week) (M-1,150-\$6.00). Record weekly grosses for Broadway's leader; bettering \$53,500 right along; will extend into next season.

"Strange Interlude" Golden (10th week) (M-1,440-\$4.40). Got around \$16,000 last week, virtual capacity for six performances (no matinee because of 5:30 curtain).

"Sunny Days" Imperial (7th week) (M-1,440-\$5.50). Operating at slightly more than even break; parties and cut rates have given pace bit over \$17,000.

"Take the Air" Waldorf (20th week) (M-1,440-\$4.40). While average business has been overestimated, this musical has been bettering even break at \$15,000 to \$16,000; "Take the Air" \$14,000.

"The Bachelor" Belmont (6th week) (C-1,000-\$3.35). Real winner and runner-up for gross leadership among non-musicals; over \$20,000.

"The Behavior of Mrs. Crane" Erlander (3d week) (C-1,500-\$3.30). Moving to Earl Carroll with Easter matinee; business reported better; principally at matinees, and gross about \$7,000.

"The Merry Malones" returns from Philadelphia Monday for at least eight weeks.

"The Command to Love" Longacre (29th week) (C-1,019-\$4.40). Ought to last balance of season; business better lately, going over \$11,000.

"The Furies" Shubert (5th week) (C-1,395-\$3.30). May move to another house; going \$11,000, profitable; "Five O'Clock Girl" moves in from 44th Street April 16.

"The Golden Dawn" Hammerstein's (20th week) (C-967-\$3.30). Rated around \$11,000; said to be even break; figured to last another month or so, with fresh attraction due in May.

"The Great Necker" Ambassador (5th week) (D-1,067-\$3.30). Final week; going to Chicago after short engagement to little money; \$6,000 estimated; "The Outsider" to be revived here next week.

"The Ladder" Belmont (73th week) (D-517-). World's only aerial musical show; all tickets free; reported moving back to Cort and running through summer.

"The Madcap" Casino (10th week) (M-1,447-\$4.40). Making much better showing than first indicated, but largely through use of two-for-one tickets; claimed around \$15,000.

"The Mystery Man" Bayes (11th week) (D-860-\$3.30). Also cut rates and getting by with modest grosses; estimated pace around \$5,000 weekly.

"The Queen's Husband" Playhouse (11th week) (C-879-\$3.35). Agency search helped up to \$10,000; off pace about same; \$8,000 or little more.

"The Royal Family" Selwyn (15th week) (C-1,067-\$3.35). Awaited out in front of leading non-musicals; expected to stick through summer; only slightly off last week; over \$22,000.

"The Silent House" Morosco (9th week) (D-893-\$3.30). Holding up very well, with estimated takings over \$16,000; good chance to go into warm weather.

"The Three Musketeers" Lyric (4th week) (C-1,067-\$3.35). Agency cut rates and toping up on list; selling out all performances; gross \$43,000.

"The Trial of Mary Dugan" National (14th week) (D-1,164-\$3.35). One of season's most substantial successes and best melodrama of

FRISCO GROSSES

San Francisco, April 3.

Legits were somewhat off last week, though grosses generally were quite satisfactory. "Desert Song" continued strong in third week and figured at around \$23,000. With Geary dark, only other visiting legit was return of Walker Whiteside to the Columbia, starting a two-week stay in "The Hindu." Despite nearness of Holy week, business excellent.

"New Brooms" wound up 15 weeks at the Alcazar, setting a new run record for the house. Duffy's other local, "Shannons of Broadway," holding nicely, though gross somewhat off last week.

Jack Brehany's "Appearances" at the Community Playhouse clicked handsly. Business considerably off at the Green Street.

Estimates for Last Week

"Curran" "The Desert Song" Third week for operetta showed \$23,000, considered exceptional. Columbia "The Hindu." In for two weeks. Walker Whiteside having little trouble pulling customers. Near \$10,000.

President—"Shannons of Broadway" \$15,000 and holding up nicely at \$6,700.

Alcazar—"New Brooms" Fifteenth and final week at \$5,500 showed business strength. Could have remained several weeks longer at this figure.

Community Playhouse—"Appearances" Hot polli and sophisticated crowd at the Mission. Nice play. Second week of four-week engagement, around \$6,000, nice profit.

Green Street—"Love a la Carte" They don't want "Love" and business correspondingly bad. Not over \$2,000.

L. A. GROSSES

Los Angeles, April 3.

"Pluquero" Playhouse with "Excess Baggage" claimed \$16,000 last week, but a close \$12,000 on business, liberally two-for-one and paped, indicates about half that amount.

"The Scarlet Woman" in fourth week at Mayan, reported as the outstander at about \$15,000.

Richard Walton Tully's new play, "His Blossom Bride," had an indifferent opening week at the Mayan. It is carrying heavy lineage in the dailies in an effort to build. Under \$7,500, estimated.

Edward Galt Horton on one of his periodic excursions into the spoken drama grossed \$6,500 at \$1.25 prices for the third week of "A Single Man" in Fifth Street.

"Interference" at nine week at Hollywood Playhouse, pegged \$6,500. "Two Girls Wanted" in its ninth and next to last week at El Capitolio, averaged \$5,000.

The only box office flop of the Hollywood group is "Women Go On Forever" at the Music Box. Around \$4,200.

"Speakeasy" at the Orange Grove. "The Married Virgin," at the midget Egan, grossed \$1,600. "The Dust Heap" at Mayan, reported as \$4,500.

Egan, Mayan and Orange Grove theatres dark this week.

Minneapolis, April 3.

Advent of the new 4,100-seat Minneapolis show; R. W. Huber house, put the local legit houses to almost complete rout.

With a big and costly production of "Crime and Punishment" critics praise the Bainbridge Players (dramatic stock), at the Shubert, had one of their worst weeks of the season. Estimated to have gotten less than \$4,000.

McCall-Bridge Players (musical comedy tab) also took a terrible wallop with "The Man From China" at the Palace. Around \$4,500 meant red.

Bowery Burlesques (United Wheel) grossed about \$3,500 at the Gaiety, which is bad business. The Metropolitan (legit road shows) again was dark, perhaps luckily.

season; dropped to \$15,000 last week. "Whispering Friends" Hudson (7th week) (C-1,094-\$3.30). Though business not up to expectations, well liked and making money; around \$9,500.

Outside Times Square—Little Special "March Hares," Little; revival. "Tenderloin," Little; revival. "Knickerbocker," third and final week.

"Henry V" Walter Hampden's; no performance this week (Holly week). "Beggars Opera," 48th Street; 2d week.

"Martine," American Laboratory; 1st week. "Ten Nights in a Barroom," Wall-lack's.

"Twelve Thousand," Garlick; 2d week. "Yours Truly," Century; laying off this week; house dark; show tours again.

"The Ivory Door," Charles Hopkins. Closed Saturday, 14th Street. "Marriage on Approval," Edith Totten.

10 SHOWS OUT

Broadway's outgoing show list totals ten attractions, five of which went off suddenly last Saturday. Included in that group was "Yours Truly," playing a repeat date at the Century. "The Merry Wives of Windsor," also a special attraction, will depart from the Knickerbocker Saturday, the end of its third week.

"Divorce a la Carte" was taken off at the Biltmore Saturday, played but one week.

DIVORCE A LA CARTE

Opened March 25. Nothing but pans. Variety (Ibex) wrote: "won't be around long."

ing a single week. After the premiere the takings were under \$75 nightly.

"Rio Rita," presented by Ziegfeld, goes to the end after a great run of 62 weeks. It was last season's outstanding musical, leading Broadway's list until summer. Takings for many weeks bettered \$44,000. Recently it was moved to the Lyric and thence to the Majestic. At the latter house with a lowered scale the pace was about \$23,000.

"Porgy," presented by the Theatre Guild, tours from the Republic, where it was moved from the Guild theatre. Its run was for 25 weeks and to profit. The average at the Guild was around \$14,000, and although off for a time bettered \$12,000 lately.

"Shi the Octopus," presented by Jack Welch and Donald Gallagher

SHI THE OCTOPUS

Opened Feb. 21. Dale "American" said: "inordinately depressing and dismally incoherent." Variety (Ibex) wrote: "has little chance."

at the Royale, closed Saturday after trying for six weeks. Average trade around \$5,000 weekly.

"Jimmie's Women" departed Saturday from the Frolie for the road after sticking 27 weeks. It opened

JIMMIE'S WOMEN

Opened Sept. 26. Passed up by big boys. Variety (Rush) predicted: "about three weeks."

at the Biltmore, then moved to the roof house. Though cut rated the show turned a weekly profit.

"The Great Necker," independently presented at the Ambassador,

THE GREAT NECKER

Opened March 6. Osborn "Eve's World" optimistically wrote: "seems capable of filling Ambassador for long time to come. Little 'Post' said: 'a cheap little piece of sexy nothing-at-all.' Eight of the 11 reviewers panned it."

goes out this Saturday after five weeks. It got little trade, estimated around \$5,000.

"A Free Soul" presented by William A. Brady will close at the

A FREE SOUL

Opened Jan. 12. Not caught by major reviewers. Variety (Ibex) said: "moderate indications."

Klaw Saturday, terminating the 18th week. The drama opened at the Playhouse moving after a few weeks. Moderate money show averaging \$8,000 for a time. Last week \$6,000 or less.

"Cock Robin" presented by Guthrie McClintic closes at the Booth after 13 weeks. It was announced to close recently at the 49th Street, but although the pace had dropped to \$5,000 it moved to the Booth.

"Killers," independently presented at the 49th Street, was withdrawn Saturday after playing three weeks

KILLERS

Opened March 22. Another pass-up by first stringers.

to about a \$5,000 average. At that pace show could hardly break even and had too many players for modest capacity house.

Play's 105 Characters

Lillian Booth, niece of Edwin Booth, will appear in "Him," by E. B. Cummings, the next Provincetown production. The play has 105 characters and 21 scenes, east including Lawrence Bolton, Brin O'Brien-More, William Johnstone, Ruth Chorpennig, George Brutt, Elena Aldcroft.

'Good News' at \$30,000 Beat 'Deck's' \$28,000

Boston, April 3.

"Good News," the musical comedy, at the Music, took the lead from "Hit the Deck" at the Tremont last week and eked off two grand above the Hallelujah rang. "Good News" gross up \$30,000, while "Deck's" gross was \$28,000—not so tough.

At the Shubert, "Behold the Bridegroom" completed its two weeks with a final gross of \$9,000, two grand under the opening. House dark this week. Reopens with the revival of "Within the Law" April 9. Hollis is still dark, but also reports April 9 with Theatre Guild's "Porgy." Eva Le Gallienne and her Civic Rep are announced for capital of May for two weeks at the Hollis.

"Escape," at the Plymouth, had a good opening week, with a gross of \$15,000. Play had \$8,000 two weeks' engagement, to be followed on April 9 by "Chicago." The Wilbur, with "Just Fanny" in second week, turned a profit, but nothing alarming to \$15,500. The picture, "Simba," at the Colonial, did \$13,000 in the second week and closes April 7. Return with the "Deceitful King of Kings" at the Tremont earlier is booked for the Colonial for April 9. The De Mille found it tough last trip.

Estimates for Last Week

Shubert (closed until April 9, when "Within the Law" opens) "Behold the Bridegroom" finished two weeks, not so good; first at \$15,000. Play had \$8,000 two weeks' engagement, to be followed on April 9 by "Chicago." The Wilbur, with "Just Fanny" in second week, turned a profit, but nothing alarming to \$15,500.

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B'WAY GREETEAS EASTER WITH 17 DARK LEGIT HOUSES—RECORD

And Just as Many Dark Next Week—Four Repeat Shows Besides Tell Dearth of New Play Productions

Broadway entered Holy Week with 17 theatres dark. That appears to be a record, but in line with the continuous string of un-announced houses that existed throughout the season. While eight attractions are listed for addition to the list next week, the number of dark spots will not be reduced because of the wholesale closings.

Among the incoming crop for the coming week four shows are repeat engagements. Attractions which have played Broadway before. Only one is in a sense a revival, the others coming in from the road for limited engagements. The switching of such attractions back to New York indicates how sparse fresh available productions are at this time, managers in preference to keeping houses dark. Even if takings are not exactly profitable, any measure of earnings are considered welcome against the dead charging off of rent.

"The Merry Malones," brought back from Philadelphia to Er-langer's, where it recently was drawn, in peculiar and the result of a booking jam. The show has been drawing great trade in Philly, but the house there (also Er-langer's) was contracted to the Mask and Wig Club (U. of Pa.) show Easter week. With no other spot in the east to place the show, it was decided to return to Broadway. George M. Cohan, who produced "Malones," had to remain near New York because of new production he is concerned with.

Off Last Week
Business declined markedly last week, except for the musicals. The leaders in that class held to virtual capacity and the others showed slight increases. The non-musicals were more generally affected, none escaping a drop in gross. This week is figured the low water mark of the spring, with the least of Easter expected to show some betterment at least.

Last week was another dull period for premieres. "The Scarlet Fox," at the Masque, was best, getting about \$3,000 in seven performances, and expected to last through spring. "Divorce a la Carte" was taken off after one week at the Biltmore; the return of "Beggars' Opera" didn't start anything at the 48th Street; "Hedda Gabler" was added to the City Republic.

"The Royal Family" stands out easily at the head of the dramas, with last week over \$22,000, slightly off. The Bachelor Father, at \$20,000, an easy second. "Coquette" got over \$15,500; "Strange Interlude" nearly as much and very strong; "The Silent House" closed \$15,000; "Trilby" closed \$14,000; "Burlesque" \$15,000; "Our Betters" quoted over \$17,000; "Paris Bound," \$14,000; "Excess Baggage," \$14,000; "The Command to Love," \$11,000; "Dracula," \$10,000; "Whispering Friends," \$9,000; "Shannons of Broadway," \$8,000; "Interference," \$7,000; "Behavior," \$7,000; "Crane," \$7,000; "A Free Soul," \$6,000, out, etc.

Musicals
"Show Boat" got \$53,500, a pace it has not varied since the \$60,000 scale was adopted; "Rose" closed \$50,000; "Raintree Park" \$40,000, and "Three Musketeers," \$43,000, are now the big four of the musicals; "Good News" slightly affected but big at \$37,000; "Fanny Face" next in line at \$30,000; about the same for "Manhattan Mary"; "Five O'Clock Glee," \$27,000; "Connecticut Yankee," \$22,000 (big—small house); "Golden Dawn," \$19,000 (even better); "Lovely Lady," \$18,000; about same for "My Maryland"; "Sunny" closed slightly less; "Take the Lead," \$16,000; "The Madcap," \$15,000; "Keep Shufflin'" \$11,000 (colored).

In and Out
"The Greenwich Village Follies" relights the Winter Garden; "A Free Soul" leaves the Klaw, dark until April 19, when "The Breaks" opens; "Cook Robin" closes at the Booth, which gets "Bottled in Bond" next week; "Divorce a la Carte" left the Biltmore dark; "Sh, the Octopus" stopped at the Biltmore; "The House of the Future" relights next week with "Diamond Lil"; "Jimmie's Women" closed the Frolic and "Lovers Truly" left the Century dark; "Countess Maritza" is due there for a return date; "Porgy" will depart from the Republic, which will get "Playing at Love" April 19; "The Great Necker" closes at the Ambassador, which gets a revival of "The Outsider" next week; "The Merry Wives of Windsor," Knickerbocker, "Rio Rita," Majestic, Davey, both houses dark while "Killers" closed at the 49th Street last Saturday. "Volpone" will open at the Guild

next Monday and will alternate with "Marco Millions"; "The Merry Malones" returns to Er-langer's; "Saturday's Children" comes back for a repeat at the Forrest; "The Play's the Thing" returns for a repeat at the Empire; "Roulette" and "Velis" are also possibilities for next week.

In the Agencies
None of this week's arrivals were taken as agency buys. The number of premium tickets on that basis dropped to 18. The list: "Fanny Face" (Alvin); "Manhattan Mary" (Apollo); "The Bachelor Father" (Belasco); "Good News" (Chanin's) (44th St.); "The Five O'Clock Glee" (44th St.); "Rio Rita" (Shine); "George M. Cohan," "Golden Dawn" (Hammerstein's); "Our Betters" (Henry Miller); "The Three Musketeers" (Lyric); "Rio Rita" (Majestic); "Coquette" (Maxine Elliott); "The Silent House" (Morosco); "Paris Bound" (Music Box); "Rosalee" (New Amsterdam); "Burlesque" (Martin Beck); "The Ivory Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "Show Boat" (Ziegfeld).

Cut Rates
The withdrawal of an unusual number of attractions last week accounted for the cut rate list drop, from 32 to 26 shows: "My Maryland" (Jolson); "Take the Air" (Waldorf); "Lovely Lady" (Harris); "The Madcap" (Casino); "Sunny Days" (Imperial); "Keep Shufflin'" (Daily's); "Golden Dawn" (Hammerstein's); "The Shannons of Broadway" (Martin Beck); "The Ivory Doo" (Hopkins); "The Queen's Husband" (Whispering Friends); (Hudson); "The Great Necker" (Ambassador); "Command to Love" (Longacre); "Excess Baggage" (Ritz); "Twelve Thousand" (Garlick); "Marriage on Approval" (Edith Totten); "Interference" (Lyceum); "Cook Robin" (Booth); "A Free Soul" (Klaw); "The Mystery Man" (Bayes); "Her Unborn Child" (Eltinge); "The Behavior of Mrs. Crane" (Er-langer's); "The Furies" (Shubert); "Dracula" (Fulton); "Still Water" (Village Playhouse); "Ten Nights in a Bar-Room" (Wallack).

Heiress Puts \$300,000 Into Uplift Theatre

Nancy Bell, heiress to the fortune of Edgar G. Bell, multimillionaire electrical supply man of Boston, Mass., is reported financing The Shop Window, latest of intimate theatres at 18, 20 and 22 Jones Street, in the Greenwich Village, New York. The three dwellings involved represent an outlay of \$150,000 as purchase price with reconconditioning of property and erection of theatre representing as much more, total of \$300,000.

Miss Bell will operate her theatre as a show window for undiscovered talent and obscure authors, with an idea of stimulating American writers.

Miss Bell thinks the stage of America is stagnant. Lack of appreciation of playwrights is responsible. She says she wants to give a chance to unknowns who would not be given a hearing in the commercialized show business of Broadway.

Leslie's "Blackbirds" On

The new Leslie edition of "The Blackbirds of 1928" goes into immediate rehearsal with the show reported as opening in New York. Its reported destination is the Liberty theatre.

When the show gets under way Leslie will close the floor show at the Ambassadors Cafe, continuing with dancing and a band.

"PARIS" NEXT SEASON

Irene Bordoni's "Paris" will not hit Broadway until next season, having been in Philadelphia at the Adelphi, where it is holding up well, until the end of May.

Miss Bordoni is booked for Paris this summer, and returns to the musical in the fall.

Philharmonic's New Home

Otto Kahn is said to have assured the Philharmonic Orchestra it will have as a new home the site he first selected on West 65th street for the Metropolitan Opera.



GERALD GRIFFIN

Hartford "Daily Times," Dec. 16, 1927, said:

"Gerald Griffin, a singer extraordinary and a story teller of merit, is the big hit of the show. Gerald is recalled many times and favors with some of the old time numbers which win hearty approval from the audience. Gerald is a likeable chap, a good singer and a capable entertainer."

"SHE'S MY BABY" NOT SO HOT IN CHICAGO

Chicago, April 3.
Mixed, freaky weather played havoc with the legit attractions that didn't have an advance sale. Balmey weather the first part of the week was followed with miniature blizzards.

An extra Friday matinee brought gross around \$65,000 for the fortnight's visit of "Diplomacy" at the Blackstone. From all angles this was a sensational engagement, with the hotel and club stands making their best cleanup of the season.

Opening week of both "Honey-moon Lane" and "She's My Baby" was disappointing. Beatrice Lillie alone saved the Illinois engagement. This was noticeable in the call at the stands. Eddie Dowling's show got off to a flying start, but plenty of paper was out during the week to bolster up attendance. The stands showed weakness in sales for the Er-langer show.

Jolson's visit of Four Cohans showed no abatement. The positive announcement that Jolson's stay will be for only four weeks pushed the overflow into the early part of the week. Now it looks like four weeks' visit of star will kick out total close to \$165,000. "Good News," at the Selwyn, again packed in for full capacity. The street specs were forced to take losses last week, but the company's statements were o.k. Mounted traffic cops were put to service to chase the street specs.

"Desert Song" is piling up high grosses at the Great Northern regardless of the weather. The suburbanites consider "Desert Song" their first call.

"Excess Baggage" holds as a leading non-musical. The influx of new dramas this week not offering any possibilities of dislodging the Garrick attraction. "Constant Wife" finished up at the Haymarket. "Wife" gave indications of stepping back to \$14,000 as an exit gross.

Harry Lauder was the only Holy week opening hit. He had a good handful of new attractions headed for Easter week. "The Letter," did a low engagement at the Olympic. Checking back on the Lenten season, figures prove that Chicago turned out the highest total gross for the period in years. The high gross coupled with the steady patronage at the Selwyn and Four Cohans, kept the total figure ahead of previous years.

There were indications Sunday that the combination of Holy week and the hot local election is going to affect the straight sales around the city. "Wife" gave indications of stepping back to \$14,000 as an exit gross.

Last Week's Estimates

Harry Lauder (Olympic, 1st week). This star will draw a new clientele to his theatre. The influx of the usual big Lauder crowd in this town. "The Letter" went low with consensus the Maugham place was badly cast. "Africana" (Adelphi, 4th and final week). Has been spotty trade, yet higher than was originally picked. With the midnight performance behind, \$17,000. "Night in Spain" (Four Cohans, 19th week). Another sensational gross to make easy the total gross of \$160,000 for the four weeks of the Jolson era. "Ted Healy" has established himself firmly during this engagement also. Late check

Shows in Rehearsal

- "The Breaks" (Richard Herndon).
- "Him" (Provincetown Playhouse).
- "Bare Facts" (Kathleen Kirkwood).
- "The Skull" (Lew Cantor).
- "The Outsider" (Lionel Atwill).
- "Volpone" (Theatre Guild).
- "Present Arms" (Lew Fields).
- "The Fox" (Frank W. Lawrence).
- "The Golden Age" (John Tuero).
- "Sins of the Fathers" (James Osborne).
- "Babes in the Wood" (Charles Wagner).
- "The Song Writer" (George Price).

2 Broadway Shows Close for Holy Week

A precedent was set for Broadway by two attractions remaining dark Holy Week (current). They are "And So to Bed," at the Bijou, and "Henry V," at Walter Hann. The latter attraction will resume Saturday, while the first named show reopens next Monday matinee (Easter).

Under Equity rules, attractions are permitted to lay off the weeks before Christmas and Easter without salary liability. Heretofore that has been taken advantage of only on the road, and generally when attractions are moving from one stand to another. The accepted theory as to runs is that it is better to continue at lessened receipts than to puncture the engagement. It is said that James B. Fagan, who wrote and sponsored "And So to Bed," closed the show because of religious scruples. That is not known to apply to Hampden's shutdown, however.

No notice to the players or Equity is required when closing for either of the pre-holiday weeks mentioned. However, the new "Greenwich Village Follies" gave notice of its Holy Week layoff two weeks ago when the show was in Detroit. The venue is to open at the Winter Garden next week.

McKay Morris' 2 Roles

McKay Morris has supplanted Bailor Holloway in "Marco Millions," Theatre Guild production.

Through new assignment, Morris will double between "Marco Millions" and "Volpone," another Guild production now in rehearsal.

here indicates Jolson will hit \$165,000 for the four weeks.

American Open (Studebaker, 2d week). First full week will probably have gross soaring to around \$14,000. Got attention from the music critics.

"She's My Baby" (Illinois, 2d week). Except for the personal attention given the star by the critics, has been lost in the shuffle of new dramas. Empty seats aplenty. Gross of \$16,000 wholly due to Beatrice Lillie's local strength.

"Honey-moon Lane" (Er-langer, 2d week). Got a smash opening, but failed to deliver a punch demand in sales balance of week. Another indication of where Broadway success means nothing on this Rialto. Grossed \$17,000.

"Excess Baggage" (Garlick, 6th week). Continued powerful and new question of it being settled right. Steps along to make \$15,000 gross an approximate average for first 10 weeks.

"Good News" (Selwyn, 7th week). Street spots got a severe licking Sunday, but attraction gross O. K. for another solid week. Holy Week was most solid of any in town. Marked \$22,000 gross again.

"Wooden Kimo" (Cort, 8th week). Drove to \$2,000 gross with the theatre's own patronage saving the tail-end of this engagement. Nothing at all at the stands.

PHILLY'S BEST BUST "BOTTLED IN BOND"

Cohan's "Malones" Still Leading Town at \$30,000—"Paris" Big, \$22,000

Philadelphia, April 3.
Business in the legit houses big last week after the previous weeks remarkable spurt.

George Arliss in "The Merchant of Venice" at the Walnut, with one extra matinee Friday, beat \$26,000, the highest gross Arliss ever received here.

Two other high gross non-musicals were "The Road to Rome" and "Paris."

Only two musical shows, "The Merry Malones" and "The Desert Song." Both fared well. The other three shows did not so well. The Shuberts ran a cropper with the "Within the Law" revival. Cohan's "The Baby Cyclone," though praised in the papers and apparently liked, could not stand in its two weeks at the Broad, although there was a noticeable pickup the last three performances. As for the eighth current attraction, "Bottled in Bond," comedy tryout at the Garrick, it was a complete bust. Some performances grossed under \$200, and the total for the week was under \$3,000.

The Garrick, which has had the worst season in its history, has had four weeks of pathetic business.

The later attraction will resume Saturday, while the first named show reopens next Monday matinee (Easter).

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Detroit's Foreign Guild
Detroit, April 3.
Hungarian Theatre Guild, legit producing firm—no connection with the New York Theatre Guild—has been organized here, with George Cohan as executive head. The Hungarians will produce popular plays in their native language. The first production will be "The Merry Wives of Windsor" for one day at the Ronastelle Playhouse. Gustave Blate tops the cast.

Plays on Broadway

MARCH HARES

Charles L. Wagner presents a revival of Harry Wagstaff Gribble's fantastic satire, featuring Richard Hill and Vivian Tobin. Directed by Daniel Frawley. The Little Theatre April 2, \$3.50 top.

Richard Hill.....Natalie Schaefer
Mrs. Rodney.....Josephine Hull
Edgar Fuller.....Bruce Evans
Gladys.....Gladys
Oliver.....Gladys
Janet.....Vivian Tobin
Gladys Kitz.....Margaret Hinton
Brown.....Ryder Kane

This re-revived farce was first shown at the Bijou theatre under direction of the Shuberts in 1921. It was not then a money success. One feeble return in the interim, besides did not dishearten the optimistic concert manager, Charles Wagner, who gives the "March Hares" a third—and last—bid for New

York. With a far more distinctive and distinguished cast than it ever had, the "March Hares" still is not a promising gold digger.

It's plenty of fun, though—sophisticated fun that gets over the heads of the show and with a hokum that a longshoreman would absorb. But its plot appeal is absent, and therefore it will be hard to sell. Every scene is a gem, a cleverness—lines, quips, epigrams, observations—with no thought of construction, "human interest" or suspense.

Missing, thus, in the primary ingredients of box office pull, it is strange that this baby should be selected for a run at the Little Theatre in its state of breathless demise. But here it is—while it is here.

Original cast was regarded as some shocks in those days. In the principal roles, Lucius Watson created the mother part now essayed by Josephine Hull; Bruce Evans follows Brandon Peters; Richard Bird plays the father, Mr. Albert Onslow; Vivian Tobin replaces Adrienne Morrison, and Dorothy Stickney inherits the slender requirements and fat lines then handed to Norma Mitchell.

For playing value, as one reviews the old and the new, the 1928 model must be far more intelligent, the acting is infinitely more intelligent, and the laughs appear to be saved withal. The direction of Daniel Frawley outpaces that of H. H. H. more, according to accounts. It is difficult to conjecture what more could have been done with the material than is in this instance delivered.

Frawley has keyed the "fantastic satire" to machine gun farce tempo, and its speed is hysterical, though it has to swallow some polysyllabic words not customary to such broad humor. It becomes a strange mixture of adult script and nondescript progress. The story is implausible, uninteresting, individual to a strange set of semi-nuts and not descriptive or symbolic of anything or anyone in known life. Most of its shocks, which in the post-Victorian but pre-Pullanyth period still sparked, are now commonplace, such as midnight visits between bed-dressed maidens and it-registers youths. The use of the word "sex" itself is still there, with the emphasis that echoes the days when it sent a kick through an audience.

Mr. Bird, who heretofore has usually appeared in heavier and wittier works, is a monotoned farceur, but often extremely effective. Sundry he is industrious, and at times he works far too hard, wearing out the onlookers as well as himself. Against this the repose of Miss Tobin is relieving. She plays opposite him de'ty, sincerely and charmingly, refusing to be carried into the turmoil of a piece which must live or die on its lines and not endure too much gaudy, grotesque manipulation and frantic gesturing.

Though Miss Stickney far surpasses her in laughs generally, Miss Tobin stands forth as the star of the company. Hers is a rather straight part, but about it revolves

the entire business, and whenever it lets back to her it has its sane, believable moments. Without her touch it would be a mediocre performance, which perhaps the author and director sought. But lunatics are not essentially interesting, whereas normal persons in mental quirks may be.

Financial probabilities here are not strong, though the class of the cast may pull this revival through the better part of the spring rather than see its finish after a fortnight, as is the habit of reincarnated successes, not to say flops.

Wagner is a game loser, and often hangs on against the judgment of press, theatre-management and box office receipts. He will need that disposition here, and shortly. It is doubtful whether "March Hares" will enjoy four profitable weeks, though how many weeks it will stay on is up to the wealthy Wagner, who makes enough in other branches of amusement to pay an income tax to the legit stage, his pet passion.

THE SCARLET FOX

Melodrama in three acts, presented by James W. Elliott, with Willard Mack. He wrote it, starred; directed by Mr. Mack.

Henry Smithers.....Victor R. Becroft
Johnnie.....O. Harris
Eric Hamersley (R. C. M. P.).....Michael Devlin (R. C. M. P.)

Willard Mack formerly spent his time in the theatre, and then he found a new field of work in the noted red-coated mounted police of that region, the semi-soldiers who always get the hell man, according to the moving pictures. They do in "The Scarlet Fox," just as in Mack's "Tiger Rose," in which he acted and which Belasco made a Broadway success.

Again Mack is in the uniform of Sergeant Devlin of the mounted. "The Scarlet Fox" is offered by James W. Elliott, whose light production ventures have been usually fruitless. The new melodrama of the northwest has a better chance than the others, but that it is a money show is doubtful.

A strike at Drummheller, a mining town, attracts a group of the red-coats, but it is a murder that they are called in to solve. Maguire, mine boss, has been shot to death, his body lying amid the alloy litter back of Swede Cora's bawdy house. Devlin connects the crime with Cora's place, so he accepts her invitation to call that evening with two of his men. He meets and suspects Harry Spatz, who runs a haberdashery under Cora's joint. There was some peddling and the source is traced to the basement laundry of Ling Foo under the store.

It is there that Spatz gets the draw on Devlin and handcuffs him. A getaway is being arranged and the cache of junk is disclosed. But Devlin men spring from the locked clothes hamper and nail Spatz, the clerk and the unwilling accessory, Cora.

Mr. Mack states that the incidents in his new play were culled from the records of the Royal Mounted in the town mentioned. It seems a brothel scene and not so hot, but it has a reason for a box office draw. Even a honky-tonk piano player might have made the scene truer to life.

Mack is starred and he also staged. The performance is perhaps too even. No special kick. Mack kept pistol shots out, though there is a

threat of gun-play more than once. Marie Chambers looked much nicer than she would expect in a box office, but she is a girl house about the way it should have been with the Royal Mounted as drinking partners. Joseph Sweeney, as the villainous Spatz, turned in another clever performance. Sam Lee expressed the type of intelligent Chinaman that the west knows, with a few three-act plays. Katherine Wilson impressed favorably though her ingenue role was rather brief.

"The Scarlet Fox" gets a break by being in at a time when the new show crop is the most meager in years. It should get fair grosses for a time, perhaps three months if the heat doesn't belt it meagrely.

THE BEGGAR'S OPERA

J. C. Duff (in association with A. L. Jones and Morris Gray) presents this revival of John Gay's classic, new musical comedy, with a new cast, directed by Frederic Austin. Opened March 28 at the 49th St. for limited engagement.

Deborah.....Norman Williams
Lockit.....George S. Gifford
Flick.....Alfred Heather
Drayner.....George Greesham
Mrs. Peachum.....Lena Matland
Dolly Peachum.....Sylvia North
Lockit's Daughter.....Julie Mae
Mrs. Coaxer.....Marjorie Chas.
Dolly Trull.....Beatrice Morson
Mrs. Nissen.....Julie Mae
Betty Doo.....Julie Mae
Joany Diver.....Allison James
Mrs. Siammekin.....Audrey Midgley
Molly Hagen.....Zaldee White
Clerk Twinky.....Frank Marshall
Members of Macheath's Gang—
Messrs. Boris Milman, Leon Maukas,
Johnnie Aubrey, Arthur Taylor, Norman Stengel

"The Beggar's Opera" depends on whether one can take his revivals or leave them alone. Better leave it alone, despite the annual anniversary of America by a cast consisting mainly of people who appeared in Nigel Playfair's production of the opera in 1924 at the Lyric, Hamersmith, London.

Arthur Hopkins staged a revival in America about the same time as Playfair did abroad, and in C. Duff on the 20th anniversary of "The Beggar's Opera," is touring the troupe through Canada and the United States. It played the provinces and is set to do the 49th St. for a month's engagement.

A lengthy production, program acknowledgement to Arnold Bennett for assistance in the arrangement, discloses a still greater original length.

As for the presentation itself, the antics of the Peachums and the Lockits and the Ladies of the Town are strictly a matter of personal likes and dislikes.

To a contemporary amusement goer it is a matter of cooperative wherein lies its box-office appeal.

PLAYS OUT OF TOWN

HIS BLOSSOM BRIDE

Los Angeles, March 26. Coronado Producing Co. presents Richard Walton Tully's latest play. Three acts, episode and seven scenes. Opening March 28 at the Mason, Los Angeles.

Quintana.....Stewart Wilson
The Soldier Woman.....Olivia West
Nasome.....Ynez Seabury
Manning.....Frank McGlynn
Karmann.....Gladys Kingsbury
Wunt.....Lula Warrenton
Tullington.....Jack Mower
William Weston.....Jack Mower
Alexander Barnes.....Silney A. Harris
Miss Andrews.....Dorothy E. Henry
Cruckel.....Frank Keaton
First Indian Messenger.....Frank Keaton
Second Indian Messenger.....Ernest David Erdine

Pueblo Indians, U. S. Soldiers and others

The author being conspicuously present as a member of the producing organization is the only possible explanation for "His Blossom Bride," described as "A Romantic Drama of the Southwest." If "His Blossom Bride" is a romantic drama, then "Hallelujah" is a bedroom farce.

Badly written, atrociously directed, incredibly acted treatise, purporting to be life as it is lived among the Hopi Indians of the Mesa. A thoroughly undramatic conflict between the ancient chief who adheres to the tribal traditions and the young man who goes to school and learns the white man's ways, is the main theme, with the love of the little Indian princess and the great war as side issues.

Slow, turgid, dull, incomprehensible that such a piece of work could come from Richard Walton Tully, and that coming, it could find its way.

The acting is exceedingly bad, even Frank McGlynn, who was a magnificent Abraham Lincoln, giving a meaningless performance as the old chief. A very pretty little girl with a good figure and a kittenish manner—Ynez Seabury—is the blossom bride of the title. In another play, with a cast to curtail her playfulness, she might be very charming, but nobody could surmount the dullness of this piece. Stewart Wilson as the Indian hero is stilted and stiff.

A group of Hopi Indians contribute some authentic and moderately colorful war dances. Among the incidental music by Anna Baldwin is one rather arresting melody. Otherwise it's a bore.

Claim Against "Veils"

Ted McLean, actor in "Funny Face" and play director on the side, has brought suit to recover \$725 balance claimed on \$1,000 for re-vamping "Veils," which folded after a week at the Forrest, New York, because of insufficient funds.

The suit is directed against Veils, Inc. and A. A. Snyder, producer. McLean's attorney attempted to attach the show on its break-in week at Worcester, Mass., but the show had already been attached by William S. Birns.

Anderson Producing

John Murray Anderson, producer of Public units, will resume legit production activities next season with production of a new musical, untitled as yet.

Anderson's proposed return to legit gave impetus to rumors that his Public contract would mature at the time. Check up revealed Anderson will remain with the Public current contract giving him privilege to produce three productions a year on his own, but prohibits service to other producers.

NEW YORK THEATRES

LYCEUM Th. W. 45 St. E. 8:30
Mats. Thurs. and Sat., 2:30

GILBERT MILLER Presents

INTERFERENCE

By Roland Pertwee and Harold Dearden

\$2,000,000 Spectacle of Emotion and Excitement

UNCLE TOM'S CABIN

FINAL WEEKS CENTRAL

Th. W. 47 St. E. 8:30
Mats. Thurs. and Sat., 2:30

AT NEW KLAU Th. 45th St. W. of B'way
Mats. Thurs. and Sat., 2:30

A FREE SOUL

An Appealing Play, Magnificently Acted

WILLIAM A. BRADY appearing in leading part

PLAYHOUSE Th. 45th St. E. of B'way
Mats. Thurs. and Sat., 2:30

THE QUEEN'S HUSBAND

A New Comedy by Robert E. Sherwood

Author of "The Road to Rome"

with ROLAND YOUNG

"Immensely enjoyable play."—Woolcott, World.

MARK STRAND

B'way at 47th St.

Doors Open Daily 11 A. M.

All Seats to 11 A. M.

ROD LA ROCQUE

In "Stand and Deliver"

Joe Plunkett's Mark Strand Frolle

Mark Strand Symphony Orchestra

Extra Performance Nightly at 11:30

2D LON CHANEY in

The Big City

A Metro-Goldwyn-Mayer Picture

A Boris Petroff Production

"ON PARADE" Cast of 80

WALTER ROSENBERG and the Capitols

16 Dancing Cadets, Singing Ensemble of 25

51st St.

2d Week AL JOLSON

In "The Jazz Singer"

with May McGraw

PAV. 50th St. Warner Oland and

Direction of R. C. Cullen

"Kol Nidre" with Harold Van Duzer

Roxychorus, Ramp Art Jazz, Roxy Ballet

Corp. Joseph Hill

The Theatre Guild Presents

Eves. STRANGE INTERLUDE

John Golden Theatre, 51th E. of B'way

"MARCO MILLIONS"

GUILD Th. W. 52d St. E. 8:30

Mats. Thurs. and Sat., 2:30

Week April 1: "VOLPONE"

PORGY

LAST TIMES

Republic Th. W. 42d St. E. 8:30

Mats. Thurs. and Sat., 2:30

JOE COOK

"RAIN OR SHINE"

Th. W. 43 St. E. 8:30

Mats. Thurs. and Sat., 2:30

ROYALE—45th St. W. of B'way

Opening Monday Night, April 9

JACK LINDER Presents

in

Mae West "Diamond

Lit"

A Startling Drama of the Underworld

Cost of 50, including CURTIS COOKSEY

IF YOU DON'T

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The David Belasco presents

BACHELOR

FATHER

By Edward Childs Carpenter

JUNE WALKER, C. AUBREY SMITH, GEOFFREY KILMER

Th. W. 44th St. E. 8:30

Mats. Thurs. and Sat., 2:30

HUDSON Th. 44 St. E. of B'way E. 8:30

Mats. Thurs. and Sat., 2:30

"LIKE A DEATH OF FRESH LIPS

IN THE AMERICAN THEATRE"

WHISPERING FRIENDS

By GEORGE M. COHAN

"Bilthly blood-curdling."

—Herald Tribune

HORACE LIVERIGHT Presents

New York's Newest Shudder

DRACULA

FULTON Th. W. 46th St. E. 8:30

Mats. Thurs. and Sat., 2:30

VANDERBILT Th. W. 49th St. E. 8:30

Mats. Thurs. and Sat., 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 Th. W. 46th St. E. 8:30

Mats. Thurs. and Sat., 2:30

"BURLESQUE"

A Comedy

8th MONTH

PLYMOUTH Th. W. 46th St. E. 8:30

Mats. Thurs. and Saturday, 1:30

Jed Harris Production

THE

ROYAL FAMILY

SELWYN W. 42d St. E. 8:30

Mats. Thurs. and Sat., 2:30

Matinee Easter Monday, April 9

HAMMERSTEIN'S Th. W. 43 St. E. 8:30

Mats. Thurs. and Sat., 2:30

Tel. Columbus 5380

Arthur Hammerstein's Musical Play

"GOLDEN DAWN"

with A BRILLIANT CAST

Liberated by OTTO HARBACH and

OSCAR HAMMERSTEIN, JR.

Musical by EMILIE KALMAN and

HERBERT STOWART

THE SHANNONS

OF BROADWAY

with JAMES H. LUCILE GLEASON

MARTIN BECK Theatre 45 St. E. 8:30

Mats. Thurs. and Sat., 2:30

INA CLAIRE

in "OUR BETTERS," with

CONSTANCE COLLIER

HENRY MILLER'S Th. 124 W. 43 St.

Mats. Thurs. and Sat., 2:30

SEE AND HEAR

Dolores Costello

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with Conrad Nagel

WARNER BROS. VITAPHONE TALKING PICTURE

Twice Daily 2:45 & 8:45

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"BROADWAY"

PACIFIC COAST TOUR

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LEADING ROLE IN

"HIT THE DECK"

MAJESTIC THEATRE, LOS ANGELES

INDEFINITELY

CHIC—

—ROSE

YORK and KING

WITH

"TAKE THE AIR"

SHUBERTS ANXIOUS FOR THEATRE TENANTS

Overtures to Le Gallienne and Also Stars of Garrick Rep—Both Negative So Far

Anxious to get permanent tenants for their New York theatres and, subsequently, shows for the road, the Shuberts at the moment are making some unusual offers. Chief was to Eva Le Gallienne, actress-operator of the Civic Repertory theatre on 14th street, which operates at a \$1 top, and who is now seeking contributions amounting to \$200,000 as a guarantee for future seasons.

While offering Miss Le Gallienne her pick of several houses, the Shuberts experienced difficulty in getting the two stars of the Garrick Players—Basil Sidney and Mary Ellis—to re-sign for next season. The argument said to have been used on Sidney was that if he didn't re-sign the Shuberts would take two plays which they had bought for the Garrick organization away from him and produce them uptown themselves. One is "When Crumple's Played," an English piece, already announced for the Garrick group, but which the Shuberts told Sidney they'd do uptown.

Sidney and Miss Ellis have successfully tenanted the Garrick with the company they headed. They produced a money-maker, the modern dress version of "The Taming of the Shrew" and, more recently, "Twelve Thousand," which was well received. Although Sidney is said to have had control over the Shubert-backed productions, it is understood that he has had trouble all season through this alliance, and that neither he nor the co-star, Miss Ellis, have been happy under the deal and that they asked some conditions before re-signing. Whether they will re-sign had not been settled late last week.

Miss Le Gallienne heard particularly about the Cosmopolitan in an effort to get her to move her Civic Repertory troupe to a Shubert house uptown. Otto Kahn backs the Civic Rep. After inspecting several of the houses offered her, Miss Le Gallienne ceased considering the matter. It is understood that her requirements are that a house have enough stage room, to hang several shows at the same time, and the most any of the Shubert houses shown her would accommodate not over four shows.

Up to this point Miss Le Gallienne has been playing Eranger time on her profitable spring tours, and a switch to the Shuberts in New York would also mean their time on the road. It is considered unlikely that such a switch will take place.

The Garrick Players are on a subscription basis and have a small list of subscribers, who bargained for four plays. The Shuberts, in threatening to withdraw two scripts from Sidney, are said to have threatened to withdraw the pair he intends to offer as the two final subscription pieces.

Hot Ballyhoo of Tame "Paree" Stirs Buffalo

Buffalo, April 3.

The Shubert Tack got unwelcome attention of the authorities last week when "Gay Paree," spotted for the house, burned up the town with sensational advertising and called down a general condemnation. The Saturday and Sunday advertisements of the show were the most daring seen here in years. Aside from numerous nude figures, the reading matter was sizzling. It was stated that owing to the nature of the show, it would not be produced in any surrounding cities, that the rumor that French alone was spoken in the play was erroneous.

In addition, large numbers of heralds were distributed in the downtown section all bearing upon the sex appeal of the attraction. The publicity was so sensational that Mayor Schwab addressed a letter to all theatre managers in town with a few of his well-known views on nude exhibitions and calling a meeting at his office on Friday morning to warn the managers against this type of advertising. Schwab stated in his letter that he would not permit the performances of any character which he would not allow his daughter to attend.

Monday night the Mayor sent the Chief of Police and in inspector with a stenographer to the show, both of whom reported Tuesday that it was comparatively tame. The consensus appeared to be that the advertising was much more sensational than the show itself and the attraction played out the week without interference.

LESLIE MOROSCO SEEKS REHEARING BY GUILD

Leslie Morosco has petitioned the Dramatists' Guild to reopen the case lodged against him by Bennett Southard, actor playwright.

Southard, author of "Pay Dirt," which had been originally accepted for production last season by Oliver Morosco, but later diverted to Leslie Morosco, who carried the show for a two-week tryout tour.

Southard brought charges that Morosco had not given his play the required 24 metropolitan performances as per contract and demanded that the property revert to him. Morosco was served with notice of the hearing at the Dramatists' Guild, but neglected to answer or enter a defense, with result Southard was awarded judgment in default.

Southard's victory against Morosco places Morosco upon the unfair list of the Dramatists' Guild and prohibits Morosco as a producer from doing business with members of the Dramatists' Guild.

GEORGIA O'RAMEY DIED AS SHOW DUE TO OPEN

New Production of "Nize Girl" Farce Built Around Comedienne—Died in New Haven

Georgia O'Ramey, featured with "Nize Girl," new farce which was to have had its initial production in the Shubert theatre, New Haven, Conn., April 2, died suddenly in the Hotel Taft in that city about 5 p. m. Monday.

Miss O'Ramey had been complaining of illness, particularly pains in her legs, but continued to rehearse until the company went to New Haven Monday where a rehearsal was held without the star. Miss O'Ramey remaining in her hotel room, ill.

John Meehan, who had staged the show, cancelled the New Haven opening and sent the cast back to New York to await a further call to the event another star is engaged for the O'Ramey role. This is problematical as the "Nize Girl" part was understood to have been specially written around her style of stage work.

In New Haven an autopsy was held and death declared to have resulted from natural causes. Miss O'Ramey had been attended by a local physician Monday and had had a nurse part of the day, but her maid only was with her when she passed away.

Meehan was quoted as saying that Miss O'Ramey had a severe role in the new show and that the exacting nervous strain of rehearsals for three weeks had undermined her health and brought on a collapse.

Miss O'Ramey had been married to Robert Griffin but, who they were divorced since she resumed her maiden name. Griffin was a wallpaper manufacturer. Miss O'Ramey was one of the best known actresses in musical comedy and had been identified with some of the biggest musicals staged on Broadway. One of her big hits was as the slavey in "The Velvet Lady," produced in 1919. She also scored as a principal of "No, No Nanette" during its run in Chicago and New York.

She had served her stage apprenticeship in San Francisco, first taking an important role in Broadway in "7 Days" in 1910. She was an Ohio girl and was graduated from Oberlin College.

The new show, in which she was to have created the stellar role, was written by Hutcheson Boyd and billed as produced by Chamberlin Brown.

In the cast with her were Benny Lawrence, Helen Lowell, Mabel Montgomery, Dorothy Hall, Robert Barrat, Gladys Feldman, Warren Ashe, Percy Helton, Mark Haight and Edward Rice.

"Divorce" Stops

"Divorce a la Carte" was withdrawn at the Baltimore last Saturday after playing one week. The cast was paid off by Equity, where a security bond was on file.

SHOW FOR MATTHEWS

Gilbert Miller, who returned from England last week, will stay in New York for about a month.

In that time he will produce a show, unnamed, which will feature A. E. Matthews, currently in G. M.'s "Interference."

Mrs. H. B. Harris Awarded Divorce and Alimony

Charles L. Guy, referee, has signed a report, granting Mrs. Irene W. Simmons, the widow of the late Henry B. Harris, a divorce from L. Marvin Simmons. Mrs. Simmons is allowed alimony of \$75 a week.

The couple were married Dec. 22, 1924. Henry B. Harris lost his life on the "Titanic." Mrs. Harris is a theatrical producer. Simmons, said to be a federal prohibition agent, was served with the process in Palm Beach, under an order of the New York Supreme Court. Divorce was granted upon the claim of misconduct by Simmons in New York City. He is charged to have taken an apartment at 1060 Park avenue, and to have lived there with the co-respondent in November and December of 1927. Complaint also charged Simmons with misconduct in Baltimore, Asbury Park, Toronto, and Boston.

The action was undefended. An application to confirm the referee's report will be heard on April 6, 1928. Joseph P. Bickerton, Jr., is the attorney of record for Mrs. Simmons. Sidney K. Fleisher, associate of Bickerton's, conducted the hearings before the referee. The correspondent's name is not known.

GIRL TREASURERS FELL

Petty Racketeer Cause 2 to Lose Shubert Jobs

Two girl treasurers were discharged from one of the Shubert theatres Saturday and the ticket forces in the other Shubert houses were called on the carpet by Dave Finestone. Petty bartering passes was alleged.

It appears that the girls who were dismissed accepted lingerie and knick-knacks from a fellow who has been working the racket for years. In exchange he would be given a pass for two, to be called for at the theatre in a name agreed on. The racketeer would sell the pass under the box office price.

One of the man's customers demanded his money back at the box office and was told the tickets were courtesies and therefore money was not collectible. He then complained to the Shubert Office. The man with the lingerie is said to have been working the racket for several years, being detected by box office men now and then and turned down.

"Porgy" O K for Boston

"Lulu Belle," barred from showing in Boston, closed at Newark, N. J., last week, but "Porgy," which met with opposition in the Hub, will open there next week.

Colored Republicans in Boston filed complaint with the city authorities, asking for a ban because they considered the colored cast drama depicted an unfavorable view of negro life in the South. That proved insufficient to cause the bars to be put up against "Porgy."

"Lulu" was proposed for a four weeks' New York repeat date at the Century. Lenore Ulric was favorable to the booking, but the Belasco office rejected the idea. The Century went dark this week with the withdrawal of "Yours Truly," which again goes to the road. The house may remain dark for the balance of the season.

MID-WEST STOCKS START TO ORGANIZE

15 Mgrs. Present at Chi Meeting—51 Others Wrote—Coming for Eastern Branch

Chicago, April 3. Growing importance of stock is manifested here by the forming of the Stock Managers' Protective Association, at a meeting at the Hotel Morrison yesterday. At this meeting 15 managers were present, with 51 more represented by letters.

Purpose is the collective bargaining for stock rights, elimination of encroachment and a means of arbitration.

A president, 11 directors and five district vice-presidents are to be elected with fees consisting of initiation and weekly dues. Bob Sherman, George Robeson and Frank Smith will go to New York to talk the matter over with stock brokers and organize an eastern branch. Among some the matters up for discussion at the first meeting of the eastern division of the new Stock Managers' Association, to be held April 5-6 at the Hotel Ansonia, New York, will be that of the stage unions.

Managers also will make a combined effort to obtain a lower minimum royalty from play brokers. The main idea of this is to enable stock operators to invade towns of 40,000 or less, now considered as "white elephants."

Mildred Platt's Picture

Los Angeles, April 3. Mildred Platt, former New York stage actress and protégée of David Belasco, arrived here recently and was given her first chance at pictures by Fox. She will have a second lead in "None But the Brave."

Dorothy Lyman came all the way from Hollywood to see

"GOOD NEWS"

at the

SELWYN THEATRE CHICAGO

in which her Brother

ABE LYMAN

and his

BRUNSWICK Recording Orchestra

Are the Outstanding Hit

Ten Years
of practical play production for the widest variety and most critical of theatre patronage provide a convincing background for the
School of the Theatre
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PASADENA COMMUNITY PLAYHOUSE ASSOCIATION
To be Opened in the Fall of 1928 in
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For Information Write to
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GLEN DALE

TENOR

IN

"A NIGHT IN SPAIN" CO.

(19th Capacity Week at 4 Cohans Theatre, Chicago)

COMMENTS OF THE PRESS RELATIVE GLEN DALE'S VOICE

"Best tenor in musical comedy whose notes are silvery."—O. H. Ball, of Chicago JOURNAL OF COMMERCE.
"Numbers are saved by the extraordinarily good tenor of Glen Dale."—Claudia Cassidy, of Chicago JOURNAL OF COMMERCE.
"Welcome for a rousing tenor voice."—Ashton Stevens, of Chicago EXAMINER.
"Welcome for a rousing tenor voice."—Donaphy, of Chicago TRIBUNE.
"Lovely tenor voice."—Donaphy, of Chicago TRIBUNE.
"A fine voice; best singing by far of whole eye."—Amy Leslie, of Chicago DAILY NEWS.
"Sympathetic and beautiful."—Chicago AMERICAN.
"Glen Dale, lyric tenor, has such fine voice, personality and musicianship that his success is permanently secured."—Chas. E. Watts, of MUSIC NEWS.
"Sure fire."—VARIETY.

Special Radio Hour Reviews

By Sid

Broadway had a fine time all day Friday panning the Dodge-United Artists hour Thursday night. "Didja hear it—wasn't it brutal?" etc. That was all over the Street, and maybe "the mob" was right— from their angle. But it's an even money bet that Old Lady from Duquesne was more interested than when she had to listen the previous Dodge hour to Fred Stone and Will Rogers telling the world about the other one and exchanging invitations to their homes. All at a cost of \$1,000 a minute to Dodge Brothers. And how many radio hours have there been that could hold an audience's interest in a theater?

Casual listening in provoked the impression that the hour was expertly handled from both ends, with time out for the auto president's sales talk from Detroit. On the Coast end the U.A. personnel talked it a fast tempo; there were no waits, and Whiteman, as usual, was Whiteman again in New York. Neither Fairbanks' nor Griffith's acts meant anything to the initiated, yet it couldn't have been so bad for those who had never heard either, inasmuch as both were not overlong in their specialties.

Acting as master of ceremonies, introducing each of the stars, Fairbanks handled it well, while Griffith threatened to break into tears as he finished. But the bunch that knows knows that's routine with him, too.

A surprising feature was the composure of the principals, particularly the Misses Talmadge and Del Rio. The only one to gutter was Chaplin. Miss Talmadge's discourse on clothes as they pertain to the studios was not without interest and no one is going to detract from Miss Del Rio's nerve in going up against the "mike" to sing.

Evidently nervous as she started, Miss Del Rio seemingly hurried through the first verse and chorus of "Ramona," but settled down to lisp all doubts on the second chorus. Nice voice and a great pull for the picture and Miss Del Rio. And that was the only U.A. film mentioned. Whiteman closed out the hour by playing the number again, although whether he accompanied Miss Del Rio from New York is not known. If he did, no announcement capitalized the achievement.

Miss Pickford was absent, due to the death of her mother, and Chaplin contented himself with a couple

By Abel

Proving that movie stars should be screened and not heard, the Dodge Bros. gigantic radio broadcast on a national hookup of 52 stations at least served the purpose of the automobile manufacturers. After all was said, done and heard, E. G. Wilmer, president of the Dodge Company, accomplished what was the underlying motive of the broadcast when after the preliminaries, he compelled millions of Americans to listen to his direct sales talk for approximately 10 minutes.

What more could Dodge Bros. want for their \$200,000 investment? With a grand gesture, in a manner and ballyhoo approaching a public endorsement—the automobile company served its purpose with the sales spiel, to a circulation, as has been figured out in Variety on the occasion of the previous Dodge Bros. Victory hour radio-casting, that would require a far greater financial investment for straight space buying in the national periodicals and with a fraction of the corollary publicity and free space in the news columns than the \$200,000 expended for the radio plug.

Incidentally, E. G. Wilmer disclosed one of the finest speaking voices heard on the ether. With

of stories. One was particularly in good taste in that it was about himself and had its point but was modest and a tribute to another screen comic, Harold Lloyd. Chaplin gave Ed Wynn credit for his second story, both of which the show bunch and others have heard, but okay.

John Barrymore also opened up by kidding himself a little, led into it by Fairbanks, and some are of the opinion more of this would have livened up the hour a bit. Barrymore's "Hamlet" soliloquy evidently skipped by the censors without a cut and it may bring another squawk for the Dodges to square. Pretty rough language for radio with children listening.

Nothing sensational about the hour on entertainment, but little doubt that the picture stars made many go to their sets and stay there. And that's the main idea with the Dodge firm. Neither may the dignified broadcast have done the industry any harm, inasmuch as a lot of picture publicity has a habit of breaking into the tabloids.

Seeks Another Victor "Name"

Close on the heels of Paul Whiteman's switching to the Columbia as an exclusive recording artist, another important move imper's, concerning another Victor artist.

A major disk company, other than Columbia or, of course, the Victor, is after this band maestro under most auspicious terms as a step to offset Whiteman's anticipated avalanche under the Columbia banner.

With the bid by this company for the Victor artist's exclusive services, this concern plans renewed vigorous activity for important rating in the mechanical field.

With the music business pointing more and more to the mechanical end of it, this move is worthy of considerable interest by the entire industry.

well-modulated, easy-flowing diction the automotive executive exceeded the impression many a trained public elocutionist has made on the air, not speaking, of course, of the luminaries from the deaf-and-dumb racket.

As often mentioned, with radio reaching the stage where the novelty is wearing off, "names" are becoming the important factor in either showmanship. As in the indoor and outdoor amusement field, they are lodestones to center the interest.

Decides on Movie Stars
That was why Edward L. Bernays, public relations counsel for Dodge Bros., decided that a good follow-up stunt for Dodge (topping Jolson, Rogers, Whiteman and the Stones) would be the movie star. The idea of commanding maximum national interest in one particular radio feature through the use of "name" stars, judging from both Dodge hours, particularly this latter one, March 28, on the National Broadcasting Co. system, is a good one as far as it goes, but

coupled with it is the obvious necessity of conforming to the "name" talent to microphone limitations. And so the United Artists sanction of their stars to radio-cast on the Dodge hour, while a good exploitation idea at first blush, panned out a dud as air entertainment. Joseph M. Schenck for United Artists acquiesced, but other film con-

Financial Troubles May Stabilize Radio Trade

The financial difficulties facing some of the larger radio retail syndicates throughout Greater New York, resulting in bankruptcies or receiverships, evidence a trend of the radio business toward a status of normalcy. A stabilizing effect on the whole business is necessary, it is claimed.

The gyp retailers, with their attractive advertising of bootleg tubes and merchandise, have shaken public faith. It has educated the public in the merits of the standard products, steering clear of the others.

With some of the large bankruptcies, one commercial credit corporation which discounted the paper issued by customers to merchants, was caught heavily.

70 Stations for Convention

A record radio hook-up of 70 stations, embracing the red, blue and orange networks of the National Broadcasting Co. from coast to coast, is planned for the etherizing of the Republican national convention from Kansas City in June.

Because of the season, with so many commercial broadcasting accounts expiring, it will be comparatively simple to arrange for the necessary "time" through switching of commercial hours to suit. In the winter this is an almost impossible task for all three networks.

census, including Paramount and M-G-M, are said to have turned Dodge Bros. down on the proffer, which carried with it a compensation of \$50,000. This Schenck divided among his stars (Paul Whiteman was additionally reimbursed direct by Dodge Bros. at \$5,000).

Schenck was probably attracted the most by the publicity, but after a sample of Douglas Fairbanks' male Pollyanna, Norma Talmadge's styles and fashion hokey, D. W. Griffiths' sentimentality on the screen's mission, Dolores Del Rio's voice, Charles Chaplin's English accent and John Barrymore's sibilant soliloquizing from "Hamlet," 'twere better they all, as Chaplin himself put it, retired behind the (Continued on page 87)

MINNEAPOLIS STATION DECLARES 'OPPOSITION'

Minneapolis, April 3.

L. R. S. Ferguson, member of the St. Paul city council and commissioner of education, launched an attack upon WCCO, leading Northwest radio broadcasting station and member of the WEAF and WJZ chain, when WCCO announced the cancellation of two St. Paul features in conformity with a policy not to broadcast artists who will appear regularly over other Twin City stations.

"This action is in conformity with the policy of WCCO to cover all the talent," declared Commissioner Ferguson. "It is likely only to lead to more bad feeling between Minneapolis and St. Paul."

The numbers cancelled by WCCO in its move to obtain exclusive entertaining talent were Hugo Goodwin's St. Paul municipal auditorium organ recitals and a St. Paul dance hall orchestra. Both features had been advertised by KSTP, the new St. Paul station which went on the air last Thursday for the first time.

H. A. Bellows, manager of WCCO, denies that his station is attempting to obtain a monopoly of talent.

S. P. Hubbard, manager of KSTP, countered Mr. Bellows' statement with an announcement that "Twin Cities' radio artists are assured a hearty welcome at KSTP, and no acceptable talent will be barred because of broadcasting by another station."

120-Minute "Hour"

When the Acousticon Hour signs off for the season April 22, to resume again in the fall over the National Broadcasting Co. system, all the past guest stars of the hour will be repeated in a miniature revue. These include Jack Norworth, Gene Greene, Frances White, Pat Rooney, Fiske O'Hara and others. In order to accommodate all, the final Acousticon Hour will be twice its usual length.

Dunlevy at L. A.-U. A.

Los Angeles, April 3.
Price Dunlevy, Jr., organist, formerly with West Coast, is now installed at the console at the new United Artists Theatre.
Dunlevy replaces J. Wesley Lord, resigned.

Thanks, VARIETY!

My boys, and myself, appreciate your wonderful BOOST!

VARIETY

Straub's Peach Orchestra
Give a little big upstate 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's 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!

FROM
MARCH
7th
ISSUE OF
VARIETY

WE HOPE TO
CONTINUE TO
PLEASE YOU
AND THE RADIO
AUDIENCE!

EVERY TUESDAY
AT MIDNIGHT

WMAK, Buffalo.
WGY, Schenectady.
WHAM, Rochester.
WFBL, Syracuse.



HERBERT STRAUB,
The CONDUCTOR OF SHEA'S
BUFFALO, WHO INSPIRED
THIS UNSOLICITED "BIG HAND"

BOMBSHELL CAST IN AM. SOCIETY MEETING ON "CLASSIFICATIONS"

Jack Yellen Set It Off—Frost Over Meeting Followed Into Annual Dinner Later Same Day—Yellen's Demand for Board Members From Floor

Music publishers and songwriters are behind Jack Yellen in his resolution presented at the first general business meeting of the American Society of Composers, Authors and Publishers, demanding more general information as to the functioning of the organization, its business operations, distribution of its funds, manner of classification for the division of royalties, itemized list of fiscal expenditures and every detail concerning its administration.

Despite E. C. Mills' characterizing Yellen as "a radical and a Trotsky," the music men were wholeheartedly with the songwriter-publisher (Ager, Yellen & Bonestell). The next meeting of the A. S. C. A. P., slated for three weeks hence, in which Yellen's tabled motion will be acted upon, promises an almost 100 per cent attendance by the society members. These include 82 publishers and 600 writers, approximately, counting music firms' executives.

This, the society's first general business session of its kind in a decade was the result of rumored agitation by members. Fearing that these business differences would crop up at the American Society's annual dinner at the Ritz-Carlton Thursday night and mar its social intent, the A. S. C. A. P. conducted a separate business meeting in the afternoon of that day which lasted up to dinner time, when it became necessary to call a halt.

When it was proposed that the social get-together be not spoiled by the afternoon's business details, all concurred until Nathan Burkan, counsel for the American Society, and Mills reopened the discussion. Mills, in vitriolic language, scored Yellen by inference for his alleged anarchistic tendencies, as did Burkan, who also soft-soaped the mixed audience.

Hoosy Stuff

For many years buffalod with honey, the sinner and more progressive of the younger school of publishers and writers deem the American Society no child's play, considering that its gross income annually has been over \$1,000,000 in royalty collections. In two or three years the income from licenses for the public performance of copyrighted music for profit may be in excess of \$3,000,000. Considering, also, the trend of the industry, with the sheet music sales at ebb tide, the music business may be compelled to look to the American Society's royalty dividends for the major portions of its general income.

Financial inquisitiveness as to the administration of the American Society has also irked the members. For many years, with no opportunity for business discussion, members were compelled to listen to the American Society's mechanical financial reports as they were read at the annual dinner. So much collected, so much expended, so much for dividends, were among the general quotations, without itemizing or accounting for their more complete information.

The American Society, in moving over to its entire 25th floor suite in the Paramount building, has been sumptuously entertained. They are gagging about \$22 cuspidors as part of the props. An army of field representatives, mostly lawyers, is maintained. How and why and to what extent they are compensated is not disclosed.

Board Only Knows

Nobody but the administrative board, comprising E. C. Mills, its chairman; J. C. Rosenthal, the A. S. C. A. P.'s general manager, and Silvio Hahn, executive secretary (the latter two at \$15,000 annual stipends) know what it's all about, with the exception of Nathan Burkan, and possibly Gene Buck, president. Mills is payrolld at \$17,500 a year from the American Society and \$20,000 annually from the Music Publishers' Protective Association, in addition to an elastic expense account for all executives.

Yellen complained that the pres-

ent board of directors is self-perpetuating, electing itself to succeed itself as it places. Yellen advocated a general election of new board members from the floor of the organization.

OFF M. P. P. A.

With the American Society the money-getter it is, it is of vast concern to the music men. Harms, DeSilva, Brown & Henderson, Fred Foster, E. B. Marks, and others are members of the A. S. and not of the M. P. P. A. Forster and Marks resigned from the Music Publishers' Protective Association, as did Henry Waterson, who has since rejoined. Bobby Crawford's music firm, DeSilva, Brown & Henderson, of which he is president and general manager, never became a member of the M. P. P. A., realizing that its only benefit lies with the American Society as a royalty collection agency.

Harms, with its wealth of the finest production and operetta music, is also allied with the A. S. C. A. P., but catagorized for the M. P. P. A. Similarly Ed Marks, whose catalog of thousands of valuable copyrights of imported and native compositions is vitally concerned in the A. S. C. A. P.

The Society's royalty earnings are inevitably bound to mount almost monthly with the development of radio and the picture houses, with the matter of adequate classification becoming a grave problem.

Higher Ratings

A unit system now in vogue is complained of as being strictly subjective. If it were, disinterested music publishers maintain that Belwin, Inc. (M. Winkler), Sam Fox, the Witmarks, E. B. Marks, Robbins Music Corp., Fischer, Schirmer, et al., would rate higher in the royalty classifications, considering the merit picture of their standard and for screen synchronization. The major portion of the American Society's income is derived from the picture theatres.

This bombshell in the music business is the first important constructive discussion that has happened since 1923. There are numerous complaints which will be ironed out now that the matter has been opened.

The "cut-in" songwriter, with innuendo references to individuals who have stuff with publishers, is one of the topics.

Another topic of discussion is why the Vitaphone and Movietone moneys went into the treasury of the M. P. P. A. and not to the American Society. Vitaphone is paying the M. P. P. A. \$100,000 annually for the music rights, with Mills believed to have credited it to the M. P. P. A. in order to protect his \$20,000 annual salary from that organization.

In the American Society the currently active music publishers are up in arms against certain others who are characterized as "passive" or "rubber stamp" in their pliability to conform with the dictates of the more powerful music executives. They do not deny the credit due the old school of music publishers in the pioneering days, but maintain that since the music business is of the present, the new school and young blood should have a very active participation in the Society's functioning.

More Fireworks

This most startling of breaches in the industry has given it food for considerable thought and by the end of this month, when the next business session to discuss Yellen's resolution comes around, there will be considerable stirring.

Yellen, in keeping with a "gentlemen's agreement" not to air for publication or otherwise any of the information at the meeting, refused to tell Variety anything about his resolution.

With the American Society collecting over \$1,000,000 a year, and about \$800,000 being cut up, the members are becoming inquisitive concerning the administrative costs. The 25 to 32 per cent overhead for administration is deemed very high.

(Continued on page 57)

Under Royal Patronage

At least one organization in the show world is cashing in on the publicity that goes with an okeh from John Coolidge, son of President Coolidge. It is Eddie Wittstein's orchestra, which is advertised as "the band which John Coolidge considered the best in New England and which he chose for the Amherst senior hop." Wittstein's engagement at all Yate proms is also stressed in the publicity. The orchestra hails from New Haven and is getting heavy dough from college dance jobs and the prestige which that carries for outside bookings. Wittstein is cutting into the college business in upper New York State.

300 IN LYRES

The Lyres Club formally opened its doors March 30 at its clubrooms at 155 West 46th street, with a membership of 300. Michael B. Speciale is president of this musicians' organization which operates its rooms on a 24 hour schedule of service for members.

The Chicago counterpart of the Lyres, Comedy Club, has a membership of 600. The Lyres organized with half that number and expect their own building within a year.

ECCENTRIC CONTEST

Trianon of Chi Getting 40 Teams from Mid-West

Topeka, April 3. One of the biggest plugs for a dance floor is now being pulled by the Trianon in Chicago, where plans are announced for a National Eccentric Contest, with dance teams from 40 cities of the mid-west entered.

Two years ago the Trianon pulled the same stunt with a National Charleston Contest. The plug works two ways. In the cities sending contestants, local contests are held.

In Topeka the stunt is being done by the Novelty theatre. April 9 to 14 are the days for the selection of the local team, the theatre offering as a top prize expenses to Chicago with chaperone.

Milwaukee Singing Again

Milwaukee, April 3.

Community singing, which Milwaukee claims originated here, was brought back at the Alhambra last week. The Universal house hired Frederick Carberry, who served his country during the war by leading the leatherlungs of this German burg in singing "The Star Spangled Banner," "Over There" and "Keep the Home Fires Burning."

Carberry now runs a music store here.

Toledo Guaranteeing

Toledo, O., April 3.

Grace Denton, local impresario, is organizing the Toledo Music and Drama Guild on a subscription basis. The plan is to assure Toledo high class concert and dramatic offerings, with the subscribers sharing with financial success.

New York Theatre Guild plays are wanted by Toledo and the movement is largely for the purpose of guaranteeing their presentation.

DENNY RENEWS CONTRACT

Montreal, April 3.

Jack Denny has renewed his contract with the Mount Royal Hotel for another year. He and his band travel every Sunday to Plattsburgh to make Brunswick records in the studio specially fitted out for the purpose, an average of five being taken every visit. His contract with Brunswick calls for around 60 records.

First Presidential Ditty

San Francisco, April 3.

E. V. "Al" Hegbom, organist, has written the first campaign song to make its appearance on the coast. In association with Wm. M. Hunter, he has composed a lively fox trot with lyrics, titled "Hoover, We Want Hoover."

Chi's Dance Reformers Can't Agree, So Big Talk

Chicago, April 3.

Following Variety's story on dance hall conditions, some of the theatre managers and cafe owners called on City Prosecutor Peska with ten separate campaigns to clean up dance halls. The leaders, Peska and Jessie F. Binford, director of the Juvenile Protective Association immediately engaged in a prolonged battle of words.

Peska charged his attempts to eliminate the loose moral standards existent in dance halls were balked by intervention of the association. He mentioned one case where a hall owner protested an investigation, claiming he already had an agreement with the association whereby his hall's moral status was firmly established.

Miss Binford alleged Peska accepted derogatory reports on the better ballrooms while overlooking conditions in the "taxi" dance joints.

Peska replied that Miss Binford is in control of the National Ballroom Owners and Managers' Protective Association, and calls attention to her recent resolution of having received contributions from that organization. In appreciation of her co-operation. He further said he will not assist any agency which receives support from the very institutions it is supposed to regulate, investigate or prosecute.

Dave Stamper with Publix

Just about when Edna Leedom saved her husband from the clutches of the brewer, Miss Leedom's fourth misfit also entered into a new contract.

Miss Leedom's released fourth is Dave Stamper, composer. His new mission is to write music for Publix stage units.

Stamper is indelibly stamped to fame on his reply, recently as to his status with Miss Leedom, who was then in a theatrical jam. "I'm her divorced husband," said Mr. Stamper, perhaps properly making it as singular as it was.

LEONARD'S INSTRUMENTS

Pays \$5,000 for Full Set from Conn's—Rehearsing Novelty Band

Harold Leonard is rehearsing a new novelty band of 17 pieces, that will use a full set of Conn instruments costing \$5,000 and about ready for delivery. The instruments will blend with Leonard's novelty ideas.

It will be about a month before the young leader is all set with the new outfit.

Irving Berlin Back

Irving Berlin returned to New York this week, following a long stay on the west coast.

New York dailies immediately printed that a reconciliation had occurred between Mrs. Berlin and her father, Clarence Mackay. There was no confirmation of that report up to yesterday.

Opera Singer Divorced

Danbury, Conn., April 3.

Mme. Marie Selma, grand opera singer, has been granted a divorce from her husband, Walter Lewishohn, from her husband's Blythwood sanitarium at Greenwich, who has been pronounced hopelessly insane.

FEIST SONGS IN GERMANY

The recently organized German subsidiary of Francis, Day & Hunter, Ltd., of London, known as Francis, Day & Hunter, Gm. b. H., Leipzig, Strasse 37, Berlin, now handles the Feist catalog in Germany. Many American performers abroad can obtain new Feist song issues at the Berlin branch.

Publications Francis-Day of Paris is the French representative of Feist and other American music firms.

Harry Wertham Retires

Chicago, April 3.

Harry Wertham, for 25 years an official of Jerome H. Romic, and more recently the general western manager, has retired and is succeeded by Ward Perry. Wertham will spend his time traveling on an extended vacation.

Waterson Leaves Chicago

Chicago, April 3.

Waterson, Berlin & Snyder have given up their Chicago office. Will Horowitz, manager, has been transferred to New York.

Full 2c Disk Royalty Means \$200,000 Gained

The music publishers have reaffirmed the stand of the M. P. P. A. against the elimination of the 10 per cent deduction on mechanical royalties. Enforcement of this rule for the full collection of the 2 cents royalty will mean an increased income of \$200,000 to the music industry.

The mechanicals are very bitter about the elimination and individually approached each of the larger publishers, campaigning against the reinstatement of a now antiquated trade custom.

Washington, April 3.

With much controversy under the surface still apparent, the mechanicals and the American society hearings opened here this morning before the House patents committee.

Nathan Burkan and Gene Buck have produced another bill still further amending the recent copyright law. The bill introduced by Mr. Vastal of the committee to repeal the two cents royalty clause and leaving the situation between composer and producer open to bargaining.

Details of the new amended document which was first presented this morning, had not been developed up to the noon recess but it is stated to be an attempt to temporize with the mechanical interests which are fighting to retain the two cents clause though last session agreeing before the committee that it should go as just.

These amendments, however, now want to also continue the compulsory licensing phase with the American society representatives indicating they may demand a complete repeal of all such provisions, leaving absolute control to their works within their own hands.

Committee, though sympathetic is understood to seek only modifications and not complete revision.

Hearing today was opened by Gene Buck, who was forced to reiterate much of the testimony given last session. He said that the new members of the committee.

During the hearing Fric Lanham, one of the members of the committee, said that the time had come for the committee to write the bill if the problems of composers and the mechanical people were to be solved.

Lanham proposed that the committee go into executive session and draw up a bill incorporating as many of demand of composers and mechanical companies as would be equitable.

Federation's Meeting In Louisville May 19

The American Federation of Musicians' convention will be held May 19 in Louisville.

Joseph Weber is president, and it is almost certain that Weber will be returned to the presidency, for his 28th consecutive term.

It is believed that when the A. F. of M. convenes in May, one of the matters that will be thoroughly thrashed out will be the radio situation.

AN INARTISTIC WIFE

St. Louis, April 3.

Testimony that her husband had informed her before their honeymoon was over that their marriage had been a mistake because she did not, as her bridegroom decided, possess an artistic temperament, won a decree of divorce here for Mrs. Gladys W. Iorns. She also got \$4,500 lump alimony.

The husband, Clifford L. Iorns, a musician, did not contest, though entering a general denial.

Iorns told her he required a wife who could—and would—accompany him on the piano. Mrs. Iorns testified.

Reviving an Old One

Danbury, Conn., April 3.

"Paul Whitman and his original Piccadilly orchestra" were advertised to play last week. Some 500 couples attended only to find a pick-up orchestra composed of New York city high school youths. When a cry for refund was raised John A. Griffin, of Brookline, N. Y., told the crowd of a mission would be made good at a music store. While the crowd was hurrying to the music store Griffin made good his escape with the money. Police are now looking for him.

The plan to pool enough money for railroad fare back to New York.

MINNEAPOLIS CITY COUNCIL SLAMS U. S. BOOZE SLEUTHS

Minneapolis, April 3. When Alderman A. G. Bastis assailed federal prohibition agents for searching the persons of citizens for liquor and also accused them of "framing up" places, the city council here backed him up and refused to revoke the license of The Stables, local night club. This in spite of the fact that the federal prohibition department has instituted padlock proceedings against the establishment and filed charges of maintaining a nuisance against its proprietors. The federal action followed a raid during which the prohibition agents seized 46 bottles of liquor from patrons and made a number of arrests.

Mayor George E. Leach also had refused to revoke the license of The Stables and Police Chief F. W. Brunsell told the council that he would not accept the affidavit of "a mere prohibition agent" against the place.

"The first thing we know we'll

be called upon to close up all sort of people's homes and business places because people happen to be found on the premises with liquor in their possession," asserted Alderman Bastis.

The federal prohibition department won a partial victory in its warfare against the Nankin cafe, the city's leading night club. Judge J. B. Sanborn, in federal district court, issued a permanent injunction against the cafe management to restrain it from permitting liquor law violations on the premises. He, however, specified that the place should be permitted to remain open and operate under a \$1,000 bond.

During the trial of the case, the Nankin submitted affidavits from 14 Minneapolis residents refuting the government's charge of liquor law violations. The signers of the affidavits included the president and vice-presidents of several of the city's leading banks, leading merchants and real estate dealers, the U. S. immigration commissioner, a former mayor, a captain of police and three policemen.

Just-for-Fun Bands

Competition from the collegiate bands who are underbidding drastically for summer engagements just for the fun of it is reasserting itself. One instance for an exclusive summer resort is a six-man campus combo which is willing to do its stuff for \$150 a week cash, plus room and board, or about \$26 a man, which the personnel probably figures for expense money.

One instance of outfits resent this since, even if the brand of music is not forte, the sharp difference in price is enough to influence any country club or hotel management.

STAGES BLIND CONTEST TO PICK ORCHESTRA

Coast Hall Puts Numbered Bands Behind Flag, with Patrons as Judges

Los Angeles, April 3. Latest gag in picking an orchestra for a dance hall was pulled by the LaMonica Ballroom, Santa Monica, when it had a large number of orchestras play behind an American flag.

For two months the management has been giving orchestras tryouts on Sunday afternoons, 22 orchestras doing their stuff. From this number, four were chosen for the finals. These four were then called in and asked to play the same three numbers, each with their individual arrangements.

Each band was given a number, as its identity was unknown to the five judges selected from among patrons of the ball room who understood music. They then cast their votes.

Result was that Ken Howard and his orchestra are now known as the popular approved organization at this ball room, one of the largest on the coast.

Empty Cafes Fire Risk

Chicago, April 3. Continual padlocking of night clubs has caused insurance companies to steer clear of them as fire risks.

An agent of one company explained the ban followed several fire outbreaks in places already padlocked. They're afraid other places likewise may become ignited when rendered useless by federal action.

The proprietor of a night club just opened has tried in vain to get his place insured. He can't even persuade a company to investigate the premises.

DUFFY'S CASTILLIAN

Bill Duffy, of the Frivolity Club, New York, is reported having taken over the Castilian Gardens on the Merrick road, Long Island. It had been operated for two years by the Goldman brothers. Closed for the greater part of the winter it lately reopened but did no business.

Harold Leonard and a seven-piece band are there under the new direction.

HERE AND THERE

Eddie Hodges and his Band of Pirates has added "Ship" Hanlon and Mabel Chainley to the act.

Violet Dell and Bernus Roberts have joined Tom Nip's troupe of girls appearing in "Rain or Shine" at the George M. Cohan Theatre.

Fred C. Buck, arranger, and Bernard A. McDervitt, publicity man for Waring's Pennsylvanians, will precede the band to Paris, where they open in early May at the Ambassadeurs. Buck and McDervitt sail on the De Grasse April 11; the band follows on the Ile de France April 23.

George Hall returns with his orchestra to the Arcadia Ballroom, New York, next week, finishing its vaudeville tour. Ernie Golden leaves Arcadia at that time.

Faist's Donaldson Week. A special Walter Donaldson week is being plugged by Faist some time this month.

The prolific hit writer's songs will be exclusively exploited that week.

Red Ink Frisco Drink

San Francisco, April 3. Prohibition officers have been staging a series of raids hereabouts, with the result that in three days they visited 15 alleged bootleg places and arrested 17 men and a woman on violation charges. Several cafes popular with the theatrical mob have run afoul of the prohs, among them the Studio Cafe on Green street, where 12 couples had to give up their dancing when the officers closed the place.

Wine is the big bet around these parts, and excellent claret and white wine can be had at extremely low prices. Champagnes and cordials are also available for those who want to pay. There is very little good hard liquor available, but the brand of moon generally runs high. Red wine can be had with meals—or otherwise—in thousands of restaurants and cafes, especially in the North Beach district. These are liberally patronized, by show folk.

Doubling Dub Gets Year

Davenport, April 3. Rollo L. Rilling, pastor, choir leader, banker and cabaret singer, with a little department store floor-walking as a sideline, after the other pursuits became too strenuous due to the s. a. complex, was sentenced to a year and a day in Ft. Leavenworth for embezzlement of a \$500 bond from the First National Bank here when he was trust officer for the institution.

Rilling slipped out of town a year ago, deserting his wife and child, who had been his helpmate in the church business, but taking a soprano from his choir as his traveling companion to New Orleans.

Rilling's tenor was heard in the cabarets and in El Paso he also obliged, in addition to his store duties. A local gag attendant at his church here, spotted him on the streets in El Paso, tipped off the local authorities, and his arrest followed.

Cabaret Bills

NEW YORK

Ambassadeurs Blackbirds Rev Ada Ward Adelle Laill U. S. Thompson Eddie Gray Bill Voder Bd Willy Voder	Bambou Hilda Rogers Honey Brown Taylor 3 Virginia Wheeler Violet Speedy Marion Smith Dorothy Phillips Henri Saparo Bd	Broadway Gardens Breivilles of 1928 Warner Gault Florie Jack Totten Bird 3 Marion Lewis	Ches Florence Florence Sneeze & Palmer Florence's Orch	Club Alamo Larry Moll Rev Mack Sharkey Lucy Joe Bernstein Sonny Joseph Voltryam	Club Barney Alice Weaver Walter O'Keefe Eleanor Carr Hale Byers Orch	Club Ebony Colored Show Ebony Bd	Club Lido Rudie & Ramon Meyer Davis Orch	Club Monterey Fred Clark Rev Jack Irving Ethel Anderson	Club Alamo Larry Moll Rev Mack Sharkey Lucy Joe Bernstein Sonny Joseph Voltryam	Club Barney Alice Weaver Walter O'Keefe Eleanor Carr Hale Byers Orch	Club Ebony Colored Show Ebony Bd	Club Lido Rudie & Ramon Meyer Davis Orch	Club Monterey Fred Clark Rev Jack Irving Ethel Anderson	Club Alamo Larry Moll Rev Mack Sharkey Lucy Joe Bernstein Sonny Joseph Voltryam	Club Barney Alice Weaver Walter O'Keefe Eleanor Carr 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BOMBSHELL CAST IN AM. SOCIETY

(Continued from page 55)

considering estimates by some that a huge department store operates on an 18 per cent margin and that the most expensive of all enterprises, the picture industry, expends 35 per cent. of the gross for distribution costs of films throughout the western hemisphere.

Curiosity

Billy Rose is curious about the insistence that songwriters sign up as members of the American Society for an additional 10 years from 1931, when the present contracts lapse; why not only for five years, since one cannot see a decade ahead?

Rose also advocates a standard form of royalty contract, such as members of the Dramatists' Guild of the Authors' League of America.

Publishers are concerned about the organization of a double-A class some time ago, which voted an additional \$10,000 to the privileged members of that division, but was later abolished following agitation. They resent that such a move should have come to pass for the time it was in existence.

With the double-A class being in effect, it financially penalized the lesser publishers, who were set back one and two classifications in order that the extra funds were forthcoming for the double-A members.

The unit system of classification

is also questioned. The idea is a national survey among 16,000 licensees of the A. S. C. A. P. who are circulated by mail for reports on the current week's programs. About 25 per cent. respond. This is accepted as a fair and final test on classification, since it invariably shows Feist, Berlin, Harms, Shapiro-Bernstein and Remick rating in that order.

Not Fair Check-Up

Lesser publishers aver it is not a fair check-up since these five firms have the largest organizations and hence are best represented in certain territories. It is set forth that a publisher like Marks or DeSylva, Brown & Henderson, gets as much or more representation with its standard and currently popular music throughout the country, if not as prolifically centered in certain territories.

Assuming the check-up system was infallible, it is still argued that the ratings are not adhered to and the standard publishers whose stuff is widely performed in the picture houses are not accounted to in ratio with their standing.

Of the last annual dividend, Class A publishers received about \$22,000, or \$8,000 a quarter, and Class A writers earned about \$4,000 dividends, or approximately \$1,000 a quarter, since there are more writers than publishers. The system of distribution calls for the equal division of the royalty melon into two parts, with the publishers' board members concerning themselves with the pro rata division of the publishers' and songwriters' board representatives with the songwriters.

Class B publishers and authors receive half of Class A, and so on down to Class E.

A new idea calls for a 20 per cent. drop per classification and not 50 per cent. so that a theoretical allotment of \$100 to a Class A member would mean \$80 to Class B and 20 per cent. of Class B's \$80 or \$64 to Class C, etc.

There are only five Class A publishers in the A. S. C. A. P., further decided this internal dissension, his cold legal phraseology adding more chill to the atmosphere. One of the most impressive features of the program was Julius P. Witmark, one-time "boy-tenor" of variety fame, singing the old songs. The music publisher was deeply moved in the reminiscent program.

J. Rosamond Johnson also stood out with his "Under the Bamboo Tree," the colored entertainer and composer tracing the origin of that song from the spiritual, "Nobody Knows the Trouble I've Seen."

At the dinner in the evening, with the general air strained, Nathan Burkan, counsel for the A. S. C. A. P., further decided this internal dissension, his cold legal phraseology adding more chill to the atmosphere. One of the most impressive features of the program was Julius P. Witmark, one-time "boy-tenor" of variety fame, singing the old songs. The music publisher was deeply moved in the reminiscent program.

J. Rosamond Johnson also stood out with his "Under the Bamboo Tree," the colored entertainer and composer tracing the origin of that song from the spiritual, "Nobody Knows the Trouble I've Seen."

DISK REVIEWS

By Abel

Paul Whiteman

One of the most unusual ensemble records made by Whiteman and his concert band, Victor No. 35912, 12-inch, \$1.25, disk. It features "Old Man River" from "Show Boat" on one side, with Paul Robeson singing the "Swanee Song," and selections from "Show Boat" on the reverse, including a medley of the other production numbers. The mixed voices introduced all the outstanding songs from the Ziegfeld musical, the manner of arrangement and treatment virtually visualizing the scene of action.

LeMaire and Van

George LeMaire and Rex Van have made a second edition of "The Black Jacks" on the strength of their first disk sales. This time the team disconcerts on accident insurance, making for a humorous product. Victor No. 21276.

Beth Chellis-Noel Taylor

Beth Chellis and Noel Taylor made a Lady Out of Lizzie" and is joined by Noel Taylor in duet with "Get 'Em in a Rumble Seat," a follow-up of "Thanks for the Egggy Ride."

Both are jolly recordings, in keeping with the frothy song themes. Okeh No. 20987.

Nat Shilkret

Nat Shilkret and the Victor Orchestra have a waltz and fox-trot combo, the first "Little Mother" (Mutterchen), the theme song of "Four Sons," written by Erno Rapee and Lew Pollack, who claimed with "Diane" and "Charmaine," also picture themes.

"Without You, Sweetheart," a melody fox-trot, has Johnny Marvin on the vocal end. Victor No. 21259.

Zelma O'Neal

Get a load of the zippy Zelma warbling the "Varsity Drag," which she created in "Gone with the Wind," and "Can't Help Lovin' Dat Man" from "Show Boat." It marks her debut as a Brunswick artist.

Pep and speed—and how!

Ben Bernie

The Hotel Roosevelt maestro is plenty fancy with "Let's Misbehave," the Cole Porter continental hit, and "Changes," a typical Donaldson.

For smooth daseanapation, Bernie clicks.

Galla Rini

The vaudiville accordionist, now an exclusive Brunswick artist, does tricks with his "windjammer" in "O Sol Mio" and "Funiculi-Funicula."

Galla Rini is one of the most expert of showman-accordionists and evidences that generously on this disk.

Jacques Jacobs

Concert ensemble headed by Jacques Jacobs does a pair of Strauss waltzes, "Emporer" and "Wine, Women and Song," in beautiful style. It's a 12-inch Columbia recording and will appeal to concert waltz fans.

Silver-Masked Tenor

"Dream Klases" and "You'd Rather Forget Than Forgive" are coupled on Victor No. 21257 by the Silver-Masked Tenor, who came to attention on the radio with the Silvertown Cord Orchestra.

They are fitting numbers for the tenor's treatment and fulsomely sold on the wax transaction.

RADIO HOUR REVIEWS

(Continued from page 54)

screen for their public endeavors, where they are more at home.

Certainly not were they at home before the "mike," despite the added advantage of carefully prepared speeches read from manuscript. One could almost hear the paper crackle, so stereotyped, and even were some of the addresses, particularly Miss Talmadge's and Griffith's.

Chaplin sounded extemporaneous although his reputed "mike" fright fetched an insurance bid from Lloyd's of London of \$5,000 at \$150 premium (two per cent.) that the eminent screen comedian would suffer no linguistic mishap. The insurance, however, was not written nor was the inexpensive precaution necessary, Chaplin struggling through a couple of familiar gags and calling it an evening.

As was "doped" by showmen, Paul Whiteman and his orchestra again cinched the honors, if only, this time, by simple comparison to the honors of the Whiteman was in on the former Dodge hour.

No question but that the ether is best conducive to song and melody for general popularity. The hardest thing, comedy, can't be had, and the simplest, the straight address or lecture, is not wanted.

It was all right for the 20 or 30,000,000 Americans to evidence their interest in the speaking voices of a number of world-famous screen

satellites. That's good stuff for the theatres' box-office and the ether also, but in justice to both they should have been better fortified. It is the more surprising considering that Wilmer's assistant went to Hollywood for the express purpose of okaying the material to be broadcast, the arrangement of the programs and to personally supervise every little detail so as not to risk repetitions of the last Dodge Hour's errors.

Instead, they went to the opposite extreme of glad-handing and back-slapping one another. The United Mutual Admiration Artists were certainly in session Thursday night. Not only themselves, but Harold Lloyd, Will Rogers, Fairbanks Scales, Ed Wynn and "Vanity Fair" came in for mentions, the periodical through its percentage rating of Chaplin as the greatest living artist (with his 11 units out of a maximum of 25, from memory).

Whiteman opened in New York with "Together," a great plug for the DeSylva, Brown & Henderson standard and highly scored. Followed Wilmer's address from Detroit. Then Whiteman again with Walter Donaldson's "Changes."

Fairbanks had "Em Al" followed Fairbanks, who m.o.d thereafter, talking on American youth, health, hardening of the arteries, good spirits and bromides. The substance of his summation was that "the worst thing that happens to you may be the best thing that happens to you if you don't let it get the best of you." Whoops for Frank Merriwell and the Rover Boys.

Came Norma Talmadge. According to her Paris is the fashion center, but Hollywood is now the style center of America. You must come over and so's your Auntie Panto. Miss Talmadge needs a better ghost author on styles and fashions in any evening newspaper.

Dolores Del Rio, featuring a charming Mexican-Spanish dialect, sang and brisly scored, surprisingly good for a screen luminary if generally parlor-ish in its calibre, but good enough at 14c royalty per copy for Dolores.

D. W. Griffith, in deep voice, seemed much affected and moved when he spoke on love. David Belasco, flappers, love, sex, love, the screen, love, the booboisie and its reaction to love as flashed on the screen, etc.; he might just as well have mentioned "Dums of Love" by title and been done with it.

Still in all, for hinterland consumption, the director served his purpose effectively. To a less critical and analytical audience,

Griffith must have impressed considerably.

Came Charlie Chaplin, the good-fellowship of his first name contracted to "Charles" by the staid announcement, and Charlie Chaplin spoke just as Charles Chaplin might be expected to speak. Rather see Charlie in make up than hear Charles from a new on.

Whiteman concluded with a reprise of "Ramona," the Del Rio film feature's theme song, and as likely to contribute as much to the picture as vice-versa.

To cinch the Dodge plug, an unusual request on the NBC network for comments direct to the company was made, with the lure in the form of a souvenir booklet including photographs of the screen stars, specifications and data on the new Dodge motor product.



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Al Carney, Organist, Played it over WHT
Wesley Long, Guitar, over WWAE

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FAMOUS COCONUT GROVE, LOS ANGELES

Obituary

HARRY O'NEAL

Harry O'Neal, 38, actor, removed to the Jewish Memorial Hospital, Brooklyn, N. Y., March 25, suffering from a brain lesion following a collapse at the Winter Garden, where he was appearing with Shubert's "Artists and Models," died in that institution March 28.

O'Neal had reported the previous Friday and had gone through one scene of the show when his condition became so bad he was taken home. Later he lapsed into unconsciousness, from which he never rallied.

He had complained of headache pains, but told his brothers they were not serious.

Mr. O'Neal for several years had been under a Shubert contract, having appeared in "Gay Paree," "A Night in Paris" and "O. K." For many years prior he had appeared in burlesque and vaudeville. He had a long burlesque service under I. H. Herk's direction, appearing with Harry Steppe, both

play list also included "Mr. Hopkinson," "Lady Huntley's Experiment," "Wheels Within Wheels," and "The Home Secretary." His last play was "Other People's Worries."

LYDIA DICKSON

Lydia Dickson 56, legitimate and screen actress, died in California Lutheran Hospital, Hollywood, Cal., of tumor of the brain. After a long and eventful career as a stage comedienne, Miss Dickson entered pictures and in recent years had worked with different companies on the coast.

Three weeks ago Miss Dickson went on location with a picture outfit and suffered a complete collapse, being removed to the hospital where her condition became worse until her demise.

Miss Dickson's initial stage fame came when she created the principal feminine comedy role in Hoyt's "A Texas Steer."

RANDOLPH A. CURRIE

Randolph A. Currie, 55, former legitimate actor, died of heart trouble in a hotel in Grand Rapids, Mich., March 25.

Currie left the stage some years ago owing to his mother's health. He became associated with the mercantile interests of the Carl-Knott firm. He appeared in support of Lillian Russell, Lulu Glaser, and opposite Minnie Dupree in "The Road to Yesterday."

WALT WHITMAN

Walt Whitman, 60, character actor, died March 27 at Santa Monica, Cal. Mr. Whitman was better known on the stage than in pictures, having started his career early in life by playing with stock companies in New York, Chicago and Boston. He appeared in pictures with Douglas Fairbanks in "The Three Musketeers," "Mark of Zorro," etc.

The remains were cremated.

GEORGIE O'RAHEY

Georgie O'Rahey, age uncertain, died April 2 in New Haven, Conn., with cause of death not immediately ascertained. A news account appears elsewhere in this issue.

WILL ENNIS

Will Ennis, 67, operating an "Uncle Tom" show and later ap-

Carnivals, Films, Band

Taxes Stir Minnesota

Minneapolis, April 3. Minnesota League of Municipalities survey indicates that band tax, Sunday movies and carnival bans will be political issues in many towns and villages this year.

Brainerd has already voted to block carnival attractions and Mayfield is being agitated over the Sunday movie proposition. Redwood Falls has voted a one mill tax for its town band, following Dennison and Lakefield, which have taken similar action, setting aside two mills for the umph-pah artists.

NEWS FROM DAILIES

(Continued from page 44)

"Over the Top," didn't get that far when he appeared before Superior Judge Yankwich in the matter of a suit on \$29,990 brought against him by Frances Evelyn Rice. Redwood Falls has voted a one mill tax for its town band, following Dennison and Lakefield, which have taken similar action, setting aside two mills for the umph-pah artists.

Mrs. Lillian Coogan and Arthur L. Bernstein, principals in the divorce and alienation actions filed by Mrs. Coogan, were in court to have filed their answers last week.

Mrs. Coogan, mother of Jackie Coogan, and Bernstein, the kid star's business manager, were allowed more time to file their answers by Mrs. Bernstein's attorney, Bernstein, it is understood, is planning to file a cross-complaint against his wife.

Frank Campeau, screen "badman," was found not so bad by Judge Guerin, who decided in his favor in the \$75,000 damage suit brought against him by his wife, Estelle Campeau. She charged Campeau with mistreating her and included some beatings and kicks in her complaint. The domestic affairs of the Campeaus have been before the court before. The pair have been divorced and reconciled several times. At present they are divorced again.

Judge Carl Stutsman refused to grant either Harvey Carroll or Bernice Starr Carroll, dancing team, a divorce, because of insufficient evidence. Each charged the other with cruelty and jealousy, but at the conclusion of the trial the court didn't think either side warranted a decree. The custody of their daughter, June, 8, was placed with Mrs. Louise Stanley, friend of Mrs. Carroll.

connected with the Poll interests seventeen years.

The mother of Eddie Clayton (Clayton and Newman) died March 25 in Washington, D. C. Clayton's vaude partner, Francis Lennie, had died three weeks previously.

The mother, 69, of Emma Littlefield (Mrs. Victor Moore) died March 29 of pneumonia in Englewood Hospital, Englewood, N. J.

William H. H. Rogers, organizer and first president of the Rochester, N. Y., Industries Exposition Association, died March 25 in Albany.

Elton Reed Bolles, 72, manager for 17 years of the Livingston-Ontario Carnival each fall on Conesus Lake, died March 22 in Livonia, N. Y.

Chester Benjamin Danniston, 64, violinist, Andrews theatre, Salamanca, N. Y., committed suicide in that city March 24.

William Watson, 53, former Murat Theatre property man, died March 31 in Indianapolis. Widow and son, William, survive.

The father, 53, of Allan Correll, vaudeville, died March 20 in Patohogue, L. I.

DEATHS ABROAD

Paris, March 24.

Alcide Robaudi, French painter, died in Paris.

Thomas Henri, 44, French vaude performer, known as "Santo Modenis," at Lyons, France, died in Paris.

M. Bonedetti, musical duo act with Helene d'Yves, died in a Paris hospital.

Lucette Ninon, 30, French vaudeville singer, died in Paris.

Paul Lan, former manager of the Moulin Rouge, Paris, died at Arcachon, France.

STUB CAMPBELL KILLED

Parachute Jumper for 30 Years Finally Missed

Los Angeles, April 3.

William C. ("Stub") Campbell, 63, after jumping from balloons for 30 years, finally missed and was instantly killed when his body hit the ground after a 1,600-foot fall. The shoulder straps of his parachute caught.

He was jumping for a cash collection to be made among about 500 spectators. The Pacific Coast Showmen's League will bury him.

Charges Pictures Behind Licensing of Trucks

Washington, April 3.

Members of Circus Fans' Association are now making a concerted drive against regulations requiring licenses for all trucks in circus outfits upon entering state.

Picture people are said to be behind the licensing plan which took a considerable financial toll in some sections last summer. Association members are pledging themselves not only to take the move up with public officials but to also endeavor to hold off the picture interests.

Charge is made that the plan is actually being engineered against the tented outfits by the Hays organization to stop opposition to picture houses.

Husband Taught Her

To Charm Snakes

Minneapolis, April 3.

Mrs. Edward Christensen, carnival snake charmer, seeking a divorce, charging that her husband last fall devoted the major part of his attentions to the woman "who worked the 'graff' wherein persons with loose dimes are induced to throw baseball with destructive intent at little manikins on the racks."

Mrs. Christensen was a village blacksmith's daughter when she became enamored of the charms of her present husband, carnival showman. The start of her carnival romance dates back to 17 years ago when the show with Christensen visited her home town. After her marriage, Mrs. Christensen testified, she learned to like snakes and became a snake charmer.

Custody of an 11-year-old daughter, Marion, is being sought both by Mrs. Christensen and her husband, who has filed a counter suit. Marion was being trained to dance in a carnival show, but if Mrs. Christensen has her way, instruction in that art will be stopped at once.

"No more carnival life for Marion and me," declares Mrs. Christensen.

Carnival-Hating Town Admits Ziegler Shows

Ogden, Utah, April 3.

In granting a license for \$100 to C. F. Ziegler Shows to operate here for a week, beginning April 21, the city commission voiced its disapproval of transient carnivals. Mayor Frank Francis said it should be the policy of the city administration to discourage these shows.

Commissioner Fred E. Williams declared carnivals are of no good to a city, that they take a lot of money out of town and are demoralizing to children. He further declared that "people who can't get enough food to eat will borrow money to spend on a circus."

The license was granted, owing to Mr. Ziegler having spent the winter in Ogden with several members of his company.

Sioux City Votes "No"

Sioux City, Iowa, April 3.

Voters of this city last week refused to approve a half mill tax levy to raise \$140,000 necessary to purchase the Interstate Fair grounds and equipment, rejecting the proposition by a vote of 12,843 to 8,691. It was the second time within a year that purchase of the property had been submitted to special election. The project is to have the city take over the grounds and leave operation of the fair without any encumbrance upon the fair association. Ralph A. Gaynor, president of the Interstate Fair, announced definitely that there would be no attempt at a fair this fall and that the association would dispose of the grounds as best it could.

FAIR'S OUTRIGHT BUY OF H-W CIRCUS

Danville, Ill., April 3.

The Central States Fair and Exposition this week announced that it had leased the Hagenbeck-Wallace Circus for the entire week of the Central States fair, Aug. 11-17. The Central States will play it at 65-cent top. The side show and menagerie features will be included in the fair ground pitch.

MARRIAGE AT 81

Danbury, Conn., April 3.

Charles T. Phenix, 81, of Bridgeport, is to marry for the third time Phenix is an old-time acrobat and later became a veterinarian at the invitation of P. T. Barnum. He joined Barnum's circus in 1867.

Phenix will take Mrs. Emma Snow to the altar as his third bride. They plan to marry in New York city on May 5.

River Boats to Stop

At Shady Lane Park

Frank Orth has taken over Shady Lane Park, Peekskill, N. Y., and will reopen for the new season the latter part of the month.

Orth has begun reconditioning the amusement park and will install 10 rides, three shows and have booth space for 30 concessions. Orth has also effected a tie-up with the Hudson River line for landings at the pier of the park, which is also being refurbished and will be illuminated nightly.

Realtor Dubs Detroit

Park "Public Nuisance"

Detroit, April 3.

In a petition for restraint sponsored by Louis G. Palmer, realtor, and signed by 150 property owners in Edgewater Park, the 30-acre amusement park at Seven Mile road and Grand River is dubbed a "public nuisance." The grounds are operated by the Detroit Amusement Company and Paul Heinze. Heinze is head of the Palmer-Greenbrook Homes company, a real estate outfit, whose holdings are nearby the amusement park. It is alleged Heinze originally acquired his 30 acres as a site for picnic grounds, but converted them to the use of "loud and annoying amusements."

An order against Heinze and the amusement company to show cause why restraint should not be enforced has been signed by Circuit Judge Merriam and is returnable this week.

Lady Dare-Devil Hurt

Detroit, April 3.

Carrie Collins, 38, dare-devil motorcyclist, is in a serious condition in Receiving Hospital, following a collision with a taxicab.

Miss Collins said she worked carnivals and fairs for five years. Recently she accepted a position as special messenger and was on the job at the time of the smashup.

SELLS-FLOTO EASTBOUND

Canton, O., April 3.

Sells-Floto circus will be the first tented show to invade Ohio, the American Circus Corporation unit coming here Friday, May 5, and the following day will make its annual stand at Youngstown, a real estate outfit, whose holdings are nearby the amusement park. It is alleged Heinze originally acquired his 30 acres as a site for picnic grounds, but converted them to the use of "loud and annoying amusements."

SOUTH BEACH REBUILT

South Beach Amusement Park, gutted by fire at the far end of last season, has been rebuilt and will reopen May 5 with 12 rides, 5 shows and 60 concessions. Resort is at far end of Staten Island.

Rosenthals Sticking at Canarsie

Delmar reports Rosenthal Brothers will again lease the Golden City Park, Canarsie, L. I., this season, with Rosenthals having renewed their lease for five years.

Additional space for new rides and a swimming pool are part of the innovations promised. The pool should be a great feature, in attracting business to the resort since Canarsie is without a bathing beach.

Jackel Booking

John C. Jackel, formerly of the World Amusement, has gone into business on his own. He is making outdoor bookings.

In Memory of Our Dear Son
PAUL NEVINS
Sadly Missed by His
Father, Mother, Brothers and Sister
May his soul rest in peace
MR. AND MRS. PAUL KLOTZ

with the comedian when he had his burlesque show and later when Steppe played vaude, O'Neal doing the straight.

The deceased went to London when "The Gorilla" was produced there, playing one of the leads. Returning to the States he was engaged for Ben Bard's place, opposite Jack Pearl, with the Winter Garden show. His association with Pearl remained unbroken up to the time of his death.

As a straight man Harry O'Neal was one of the best. Comics alongside of him found him a perfect foil. About six months ago Mr. O'Neal married Celeste Stewart, show girl, who survives. Each had three brothers, among them Jimmy O'Neal, vaude agent. He was also an uncle of Mrs. Sammy Fishman, wife of the Chicago vaude booker.

GEORGE J. CLEVELAND
George J. Cleveland, 39, outdoor amusement man, organizer of the Venice Investment Co., died of heart

Marcus Loew

attack at the Santa Monica (Calif.) hospital March 27. Mr. Cleveland had gone to visit his 12-year-old daughter, Janice, who was in the hospital for an appendicitis operation at the time of his death. He was recently divorced.

Mr. Cleveland started his theatrical career in the east with Keith-Albee and later was employed by Louis B. Mayer as manager of a small string of theatres in Massachusetts. He went to California in 1916 and he associated himself with the Abbott Kinney Amusement Co. in Venice, two years later becoming general manager of the concern. He then organized the Venice Investment Co., which built theatres in sections of southern California, and later was acquired by West Coast Theatres, Inc.

In 1923 Cleveland and associates gained control of the Ocean Park pier and the same year the pier was destroyed by fire. Immediately after that Cleveland organized the Ocean Park Realty Co., and rebuilt the amusement zone on a larger scale. Two years later he sold out to Adolph Ramisch.

R. C. CARTON

Cables from London April 1 brought word of the death there of R. C. Carton, dramatist. Carton's real name was Richard Claud Critchett. At one time he was an actor, playing Shakespearean roles on the London stage as far back as 1875.

One of his first plays was in collaboration with Cecil Raleigh. Among his individual works was "Sunshine and Shadow," "Lord and Lady Algy," well known on the American stage through its presentation by William Faversham. His

pearing in stock companies and promoting home talents during his early life died March 28 in Hunter, Mo.

Members of his family had appeared with Mr. Ennis in his various show ventures. The Ennis troupe was known in the middle-west.

William H. Koen, 50, retired theatrical man, died in Salem, Mass. Until three years ago he and his brother, John E. Koen, owned seven theatres in Eastern Massachusetts, taken over by the Gordon interests. In 1915 he entered business with his brother, who in 1901 had shown the first movies in Salem.

Leon Meyer, brother of Gertie Meyer, died March 1 in New York as the result of an auto accident. He was struck by a taxi last Friday, dying the next day. His age was about 40.

He is survived by a widow and two children.

Edouard Daru, 53, violinist, died March 27 at his home in San Francisco. He was former violin instructor to Queen Elizabeth of Belgium, an official violinist to the King and Queen of that country.

Edward J. Sheehan, stage manager of Poli's Palace, Springfield, for five years and employed by that theatre 17 years, died at 36, leaving wife, son, two sisters and two brothers.

Edward J. Sheehan, 39, stage manager, Poli's Palace, Springfield, Mass., died March 26 in Mercy Hospital in that city. He had been

Detroit

By JOE BIGELOW
Variety's Detroit Office
Tuller Hotel

Garrick (Shubert)—"Abie's Irish Rose."
New Detroit (Whitney)—Dark till Thursday; "She Stoops to Conquer" (three days).
Bonstelle Playhouse—"Saint Joan" (Stock).
Majestic—"Out of the Night" (Woodward Players).
Adams (Kunsky)—"The Crowd" (2d week).
Capitol (Kunsky)—"Cohens and Kellys in Paris," stage band.
Fox Washington (Fox)—"Sunrise," Movietone (9th week).
Madison (Kunsky)—"Student Prince" (2d week).
Michigan (Kunsky—Publix)—"Chicago After Midnight," "In Fagotland" (Publix unit).
United Artists (U. A.)—"Sorrow and Son" (U. A.) (2d week).
Oriental (Miles)—"Nameless Men," Pan vaude.
State (Kunsky)—"13 Washington Square," Loew vaude.
Temple (K-A-O)—"Husbands for Rent," K-A-O.
Cadillac—"Girls From the Folies" (Mutual).
Stock burlesque downtown at Avenue, Broadway Strand, Loop, National and Palace theatres.

Fire caused \$4,000 damage to the Universal theatre, straight films, 831 Michigan avenue. Hyram Lapham, owner. Property insured.

Whether the Addison Hotel's Florentine Room, one of Detroit's three nite clubs, remains open this

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FRANK MONTGOMERY STUDIOS OF DANCING

HYMIE GOLDSTEIN, General Manager

summer depends on the success of the cafe's "Hairedressers' Show," a new gag that will bring the various beauty specialists into competition.

All legit stands but the Garrick are dark this week. New Detroit reopens Thursday, however, for three days of "She Stoops to Conquer." Cass originally planned on a second week of "Don't Count Your Chickens," but the show stopped and closed Saturday. The only legit show in town is "Abie's Irish Rose," on its fifth trip to Detroit and its second within a month.

Fred Stritt will be m. c. and conductor at the State under the new policy.

Plans to cart the Broadway Strand stock burlesque to the Kramer theatre, neighborhood vaudeville, for midnight shows, Saturdays are off, with an explanation the season is too late. It may be tried next fall.

Five large "wet spots" in town have closed down, four of them voluntarily. Cliff Bell's D. A. C. Annex is under the lid by government order while the Grand Club, Scollay's Ideal Advertising Club and the Ash-Trumbull have taken the hint and committed alcoholic harem.

William Bailey, president; Louis Motto, vice-president, and T. A. Davenport, secretary-treasurer, were re-elected at the annual election of the Detroit Federation of Musicians. Bailey has served 12 terms as president.

"Gay Paree" due at the Shubert Detroit April 8. Other bookings are George C. Tyler's "She Stoops to Conquer," for three days at the New Detroit, beginning April 6; "Oh, Kay," Cass, April 8; "Desert Song," Cass, April 22; "The Letter," Lafayette, April 9; Thurston, Lafayette, April 16.

"Wings" (film) at the New Detroit April 8 for an indefinite stay at \$1.50 top.

Michigan State Dancing Teachers' Association will entertain the national convention here next month.

Six troupsers, led by Sergt. Bryan Babcock, staged a Sunday raid on the noted Blossom Heath Inn and arrested Edward Fritz, alleged proprietor, after seizing an expensive layout of gambling equipment.

Mike Shea is now booking the Variety Amusement Co.'s three

vaude theatres in Cleveland, having replaced Eli "Rags" Fuller in a former capacity a week ago. Fuller is a former actor turned agent.

Tivoli theatre, Hamilton, Ont., discontinues double feature and increases vaudeville from three to six acts, beginning April 9. Sun office (Sol Brens) booking.

The La Salloians (local) return to the La Salle Garden stage this week, replacing the Kentucky Colonels. Bobby Jones, m. c., goes out with the latter band.

With the permanent runway group established, the Cadillac, Izzy Seidenberg's musical house, is going in for "special added attractions." Ann Corio and Peggy Gilligan now hold the spotlight.

Low Kane, presentation producer at the Grand Riviera, will leave in two weeks. Kane has been at the house for almost a year. It was his first attempt at producing. He previously been road man for the Locw western office (Johnny Jones). Ray Midgely, now downtown playing stock burlesque shows at the Palace, will double in Kane's place for the time being.

Henry Komorofsky (Henry the Hunter) has been appointed by Governor Green to fill the third office on the State athletic board, vacated three months ago by Tom Bigger.

While stagelands, etc., have been officially notified that the Regent will remain in town for two weeks, William F. Klatt, owner and operator, states he has no definite intentions of dropping the present straight picture policy.

The Regent's stage has not been used since the government closed the house, then operated by the Leons. In the meantime, an old internal revenue claim against Charles H. Miles, Klatt owned the property, but Miles was less than forthcoming on the alleged federal debt.

Through some settlement the house was reopened by Klatt as a straight film theatre, but the neighborhood response has lately been indifferent.

SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—All week, "Wings," next week, "The Half-Young Truly." Keith's—Vaudeville.
Temple—Stock—"The Bat."
Loew's—Stock—"Man, Woman and Sin."
Strand—"The Devil's Skipper" and Vita; Saturday, "Speedy."
Empire—Dark.
Eckel—"Jazz Singer," 3d week, and Vita; Saturday, "Red Hair."
Crescent—Inde vaudeville.
Regent—Tuesday, "Great Gatsby," presented by the College of Arts and Letters; balance of week, pictures.
Hardvard—"Broadway Drifter."
Syracuse—"Last Command" and "French Dressing."
Palace—"Last Waltz" and "Spotlight."
Rivoli—"Wreck of Hesperus" and "Stage Kisses."

The Dodge radio hour, broadcast last week, cut into the business of local picture houses, which made an attempt to receive the program for the benefit of their patrons. Where, in two instances, the program was received, it helped. Legit and vaudeville houses reported normal business, the program apparently without effect.

Loew's State installed a radio outfit in the lounge, and a house count showed 394 patrons remained after the supper show for the Dodge hour, according to William Saxton, managing director. The broadcast did not affect the performance proper at the theatre.

Syracuse dramatic writers, reviewing or commenting upon the Dodge hour, criticized it as lacking in entertainment and pretty much of a disappointment. Dolores Del Rio's song was accepted as a plug for her new picture, and D. W. Griffith's monolog on love as propaganda for his "Drums of Love." Norma Talmadge's style chat was called a clipped article from a movie press sheet.

Dewitt Newing, operating the Temple Players, an opposition troupe to Frank Wilcox's company, soon to open, is having his troubles, especially player troubles. The announced guest star party, counted upon to make the venture successful, has apparently gone into the discard. Only one guest star, Mary Newcombe, has appeared to date, and she left at the end of her first week, although her engagement was presumably an extended one. Jim McHugh, character man, died suddenly, while Leonore Soboy, second woman; Franklin Fox, second man, and Walton Butterfield, comedian, have quietly dropped out on their own. Still others who have gone in the four weeks the company has played are Czara Romany, Irene Blair and Michael Markham.

Butterfield closed Saturday, leaving for New York to begin rehearsals in "The Golden Age" this week. Herbert Delmore will replace Fox as second man.

Winifred Auglin (Mrs. Newing) will play the feminine lead in "Jiminy's Women" next week. She has not been played since "The Barker," the company's first effort. Miriam

Stuart, ingenue lead, and Leslie Virden, character woman, joined last week, opening "The Barker." Miss Stuart replace Irene Blair.

For the first time in the city's history a picture is playing a run of three weeks here—"Jazz Singer," the Al Jolson Vitaphone production, at the Eckel. Expert exploitation by Al Kaufman, Schine district manager, has been a factor in the picture's success.

Alma Jean Williams, who, as Sonia Karlov, tricked Cecil B. DeMille into signing her as a Danish "find" and who later was released at her own request, has signed a five year contract with M-G-M, according to word received by relatives here. Miss Williams was "The Herald's" "Miss Syracuse" at Atlantic City.

Keith's bill for Easter Week will have a decided Syracuse color. Scheduled to return are Marie Goodwin (Mrs. Pauline), Edmund Shamer and Marlon Mills, singing team, and Wally Crisheim, the latter dancing juvenile with Madge's "Bag Tricks." All are Syracuse products. Mrs. Edmund Shamer until last fall was a local church choir soprano, and a favorite in K. of C. local operettas.

Spring Byington, second woman with the Temple stock last season, and now with George Arliss' "The Will Remains," will be the Easter Sunday guest of May Lynn Lynch of this city.

Janet Regal, announced as leading woman at Frank Wilcox Company, which will open at the Shuberts' Wieting on April 21, stands identified as the 1923 "Miss New France" of the Atlantic City Beauty Pageant. She is a daughter of Edna Mason, leading lady for Maurice Costello in pictures. Miss Regal, after appearing in the Atlantic City contest, made her stage bow in Ziegfeld's "Follies."

"Maurice" made his bow as featured organist at the State Saturday, jumping here from the Publix house in Indianapolis. His predecessor, Paul H. Forster, is reported planning to attend a school for theatrical organists in this city.

Count Berni Vic's Orchestra, headlining at Keith's for the first half, will be held over for the last half. This is the second successive time that the band has been retained for a full week at the Keith house.

Palace burlesque stock at the Savoy dropped the grind policy for two weeks daily this week. The company on Sunday presented almost a full new line-up. Fresh faces are: Jack LaMont, principal comedian; Con Daly, second comic; Billy Gilbert, Jr., juvenile; Mary Vincent, prima donna, and Pearl Wilson, ingenue. The holdovers are Tom Phillips, straight man and producer; Curley Mason, soubret, and Alma Evans, shimmy dancer. The latter drew exactly 18 encores Sunday.

Harry Gilbert, former owner and operator of the Regent, now a Kallet house, will return to theatricals with the erection of a 1,200-seat neighborhood house at S. Salina and Pleasant avenue. Michael De Angelis is the architect.

The \$1,000 cash prize in a contest conducted by the National Association of Organists for an organ and orchestra composition has been awarded to Dr. William Bernal of the College of Fine Arts at Syracuse University. It was learned here Monday. It will be played at the Capitol, New York, Music Week, May 7-12.

Keith's, here, pulled a fast one, releasing for Sunday a story that Will Rogers, Dorothy Stone and Marilyn Miller had all been invited to Syracuse for N. V. A. Week. Yeah, you guessed right—they sent regrets.

PORTLAND, ME.

By HAL GRAM

Jefferson—"Abie's Irish Rose." Empire—"Ben Hur," "Keeper of the Bees," "Big Parade" (Revival Week).
Strand—"Tillie's Punctured Romance."
Keith's—Marty Dupree's "Musical Follies."
Portland—"We're All Gamblers."

Keith's this week is offering a change of program, presenting Marty Dupree and her "Musical Follies," with Benny Drohan and company of 20. Last week Linton's Minstrels, made up for most part of local talent, did not draw as anticipated.

"Bill" Reeves, manager of Strand, has signed up Anatole Friedland and his Club Anatole Revue for all next week. Van and Schenck played last week to packed houses.

The Jefferson Players are taking a week's rest while "Abie's Irish Rose" plays a local engagement.

Arthur F. Kendall, director of Strand Symphony Orchestra for the past eight years, has resigned.

Fox Movietone is being installed at the Strand. The first of the talking pictures will be shown April 16.

Abbie Mitchell, the colored soprano who last appeared in the Cotton Club revue, is scheduled to give a song recital in the Engineering Auditorium, New York, April 15.



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By HARDIE MEAKIN

Belasco (Shubert)—Dark; next, "The Spider."
National (Rapley-Erlanger)—"Crisis Cross"; next, "Rio Rita."
Poli's (Shubert)—Dark; next, "Countess Maritza."
Gayety (U. Burlesque)—"Merry Whirl."

Pictures

Columbia—"Jenny" and "With Lindbergh" (2d week); next, "The Crowd."
Earle—"French Dressing"; next, "Mad Hour."
Fox—"Good Time Charlie"; next, "Dressed to Kill."
Keith's—"Freckles" and "K-A vaude"; next, "American Beauty."
Little—"Broken Blossoms"; next, "Lucrezia Borgia."
Metropolitan—"Jazz Singer" (Vita, 2d repeat); next, "Speedy."
Palace—"Baby Mine"; next, "Tillie's Punctured Romance."
Rialto—"13 Washington Square"; next, "Loveborn."

Milton Davis has been transferred from the Earle to succeed Otto F. Beck at the organ of the uptown Tivoli. Change brought Ida Y. Clarke into the Earle, making this

downtown house have an entire fine contingent for the organ.

Rox Rommel, conducting Rialto orchestra, is doing a stage number this week in conjunction with an Ampico recording piano. Rommel is heavily featured at this Union Square house.

Alfred Manning, recently training the chorus of the Washington Opera Co., prior to which he did the staging for the defunct musical stock at the President, is now handling the singing ensemble of the Fox (pets). Alexander Oumansky trains the ballet.

Little has "Hunting Big Game in Africa" as an added feature to a revival of Griffith's "Broken Blossoms."

Ira LaMotte, recently managing the Gayety (burlesque), is now in California. In the burlesque mover he was succeeded by Harry Jarboe who moved up from the renamed Strand, which was closed.

Fox tied up with the "Star" on a Golden Rule drive for safety in the streets for children. House showing a short subject shot on the drive.

ATLANTIC CITY

By VINCE MCKNIGHT

Apollo—"Fly by Night."
Globe—"Wings" (road show).
Stanley—"Sporting Goods."
Earle—"Gun, Gospel" and vaude.
Colonial—"French Dressing."
Strand—"The Sporting Age."
Capitol—"The Keeper of the Bees."
City Square—"Arizona Wildcat."

"Spring Vaudeville Festival" at Earle last week did well at the box-office.

Virginia theatre, after being closed for nine weeks for alterations, reopens Easter Sunday with Chaplin in "The Circus."

Million Dollar Pier opened for the season Monday (April 2), with Milt Shaw and his "Detectors" playing in the ballroom. Dancing every evening with usual tango contests Friday nights. High Test publicity.

The Steel Pier Casino wound up its series of dramatic productions being sponsored by the local Hoteliers' Association last week with "Miss Lulu Bett." This experiment of additional entertainment for win-

ter visitors was successful only to the extent of giving the visitors an additional show to decide upon. Jules Falk, the producer, had a guarantee of \$1,600 a week from the hotelmen.

Steel Pier started its Easter season Sunday with Leonhard Seppala and his Alaskan dog team as attraction. Wagner's Concert band in April 5 for ten days. Harry Volk again press agent.

Harry C. Gantz, from the Philadelphia office of the Stanley Company, is in town for the purpose of using his special exploitation and publicity ideas for the various local Stanley houses.

BALTIMORE

By BRAWBROOK

Maryland—"Merchant of Venice." Auditorium—"Captain Applejack." Garden—"Vaude-pictures." Hippodrome—"Vaude-pictures."

Another Baltimore theatre passed out by the fire route last week. J. Hon. Nickel's Polly, originally built as the Washington Hall, but known during its heyday as the Monumental, Nickel bought it 10 years ago and operated it for six years as the Mutual burlesque house, later moving that franchise to the Gayety. In recent months theatre's bookings were Yiddish dramas, boxing and wrestling shows. Loss is placed at \$200,000, partly covered by insurance. Theatre will not be rebuilt.

Publicity Director McGeehan for Loew-United Artists houses has engineered a newboys' theatre party publicity stunt in connection with "The Circus" at the Parkway. It was a hook-up with the Scripps-Howard tab, "The Post." Two thousand boys sat in on the show.

Charles Kessler and Albert Vogelstein of this city got six months in the house for having an obscene movie film in their possession. They pleaded guilty. Indictment and sentence followed the seizure by the police of a film entitled "Strictly Union" just as it was about to be unrolled before an audience of 150 assembled in the Edison hotel. Audience, which had paid 10c per, got no refund.

Announcement of a four-week season of the Theatre Guild next winter was anticipated following the highly successful showing made here by "The Doctor's Dilemma." Agreement that the Guild would go to Ford's instead of the Mary-

land came as a surprise to local playgoers, who knew nothing of the recent Erlanger-Guild agreement.

Recent announcement by the State Racing Commission shows that patrons of racing at the four Dodge Brothers Victory hour last year. The tracks' commission totaled \$3,159,855.65. Including "breakage" (grand total was \$3,000,000 less than the amount that went through the machines in 1926. The State got \$694,112.81 for its share of the takings. Maryland tracks are now preparing for the impending spring meets.

JACKSONVILLE, FLA.

Theatre patronage in this city was cut from 30 to 40 per cent by the Dodge Brothers Victory hour last Thursday night, when stars of the United Artists Studios were on a coast-to-coast New York-Hollywood hook-up.

The straight picture houses felt business off a good 30 per cent.

Only one house installed a loud speaker, apical, Springfield neighborhood house.

Following "Tenderloin," Jacksonville will get Dolores Costello's "Glorious Betsy," April 7, for two weeks.

Jack Hodges, advertising manager of the Florida theatre, has been given a house to manage, the 600-seat Avalon at Avon Park. Lee Newsom succeeds him at the Florida.

Walter League, brought from Denver to put new life into the Florida at St. Petersburg, has been transferred to the Olympia, New Bedford, Mass. He takes his land leader, Don Charno, along, to organize new band policy for Publix and Gray circuit.

Luis de Harague, Spanish operatic tenor from Mexico City, is enjoying a vogue in Florida, such as his company in the Tampa orchestra are enjoying in and around New York. After three weeks at the Florida in Jacksonville he has been repeated in the Olympia, Miami. He is a new type of operatic singer for movie houses.

The famous "Florida" unit, with 12 Florida girls, will be the attraction of this week, in commemoration of the theatre's first anniversary.

Rafael Brunetto, actor, 164 West 49th street, has been discharged from bankruptcy.

BUFFALO

By SIDNEY BURTON

Teck—"Dunk. Next, Merchant of Venice."
Erlanger—"King of Kings" (2d week).
Buffalo—"Sorrell and Son."
Hipp—"Love and Learn."
Great Lakes—"Good-Time Charlie."
Loew's—"Under the Black Eagle."
Lafayette—"The Circus."
Gayety—"Parisian Flappers."
Court Street (Stock)—"The Eternal Magdalene."

Work on razing the Garden theatre was begun this week. The Garden, which was first a skating rink, then used by M. Siro, as a vaudeville theatre from the time of Pan-American up to a few years ago, is one of the oldest show houses in Buffalo. Of late it has played burlesque. A garage will occupy the site.

Tom Grelson of Rochester, guest organist at Show's Buffalo last year, has been engaged by that theatre as permanent organist.

William Sullivan, former treasurer of the Garry McGarry stock, has been made assistant treasurer of the Shubert Teck—Fred Ziemer becomes treasurer, the position formerly held by Leonard Sans, now elevated to the management.

Cecile Weston is at the Privilege Club, New York.

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Iversen Fritzle
Jacobs Chas
Jaffe & Alfredo
Kavanaugh Stan
Kent Leon
Lester H & C
Lynn Frank
Marvin & Van
McDermott L

TOLEDO

By RALPH HEINEN
Coliseum—Dark.
Empire—Burlesque (Mutual).
Keith's—Vaude-films.
Loew's Valentine—"Bringing Up
Father"—40 Thousand Miles With
Lindbergh.
Palace—"Moon of Israel."
Pantheon—"The Chascer."
Princess—"Partners in Crime."
Provi—Vaude-films.
Vita Temple—Play
stage produced with Adolph and Georg
Fassnacht, vitaphone-movietone.
Bert Stock and orchestra con-
cluded four weeks' stay at Madison
Gardens and now doing K-A-time.
Chicago Nightingales now at Mad-
ison Gardens.
Harmonica contests and carnival
nights are increasing patronage at
Empire (Mutual).
Children under 16 admitted to
"Pavilion Play" at Vita Temple for
two-bits and a coupon from Toledo
"Blade." Otherwise 75c. top.
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Edward H. Mills, of local motion
picture operators' union, died re-
cently.

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"Norman Bros." Circus opens a six-
day stay in Armory April 18. Ear-
ney H. Kern is advance. Show
owned by Central Circus Corp., De-
troit.

Favese band booked for six fairs
throughout Ohio, Michigan and In-
diana. Mitchell Favese director.

Clicquot Club Eskimos at Madison
Gardens for one night, April 10.

Jack Sweetman, drummer, Grand
theatre, Marion, and Fernie Bryan,
Loraine, were married last week in
Marion.

Joseph Sainton producing comic
opera "La Mascotte" (Audran) at
Coliseum April 11. Booked at Tiffin
following night.

Wright stock, opening Palace Sun-
day night, comprises Frances Dale,
Donald Foster, leads; Joseph Gran-
by, Edward Power, Houston Rich-
ards, Evelyn Humes, Frances Nel-
son; Roberta Curry, Lewis Markes,
Lester Longman; Fred W. Jordan,
manager; Edward A. McHugh, di-
rector.

Edward Hammond, pseudonym of
Edward H. Cady, president Com-
merce Guardian bank here, had his
play, "The Skylark," produced in
Pasadena. Cady author of "Badgers."

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out with the warning that most of
these parish rooms are veritable
fire traps with the minimum of fire
protection and with exits that are
narrow and twisting. Many are
located on the fourth floor. They
will be going full blast when the
theatres are closed to children.

George Rotsky, manager, Palace,
is also, among a number of other
offices, president of the Reform
Club here. It will be his duty next
Saturday to introduce as speaker
and welcome to the club Premier
Taschereau, who has just hit the
move the heaviest blow in their
history.

E. Rouclard, member of the legis-
lative assembly of Quebec, and
president of the Moving Pictures
Association of the province, is ap-
pearing for the statement made in
the recent debate in the Quebec
House, that 100,000 people visit
Quebec province theatres every
Sunday. With such an audience, it
is thought it unnecessary to let the
Premier Taschereau with a three-
and-half-page add in the papers.

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TACOMA

KMO, broadcasting out of Tacoma,
has been talk of northwest, due to
its "Tuneful Tuesday" pantages,
Tacoma, offerings. Earl Cook acts
as announcer.

Dorothy Morrihew, Tacoma girl,
sails May 2 for Australia for ex-
tended engagement with "Good
News."

Nick Smith is the new manager
for the Colonial, 1-41 West Coast
split, work or his second run house.

Miss Marlow, manager, Kialto, has
sailed to Los Angeles to accept a gov-
ernment position.

Hallett Be Praised!

MAL HALLETT

and His

COLUMBIA RECORDING ORCHESTRA

MAKING THEIR DEBUT IN PICTURE HOUSES

Command Extraordinary Comment

"VARIETY," March 21, 1928:

HALLETT TAKES RECORD OF FAY'S, PROV., \$9,500

**Bandman Strong Enough to Draw
Away from Dance
Palaces**

Providence, March 20.
Mal Hallett and a stage band wowed 'em at Fay's and helped this side street house to record-breaking gross. Only draw all 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.

BUFFALO "EVENING TIMES":

GREAT LAKES

It is impossible to gather enough words together to describe the effect produced by Mal Hallett and his Columbia Recording Orchestra. Suffice it to say that his outfit is second to none that has appeared here in the past—and Buffalo has seen some good ones.

Hallett's orchestra is endowed with a something that makes it stand out from other orchestras. Perhaps it is a musical "it." They play old-time numbers that produce that woozy feeling in the spine, and when they blast out into the popular numbers—they're there. This is the kind of an orchestra that should be engaged for a run.

PROVIDENCE "EVENING BULLETIN":

FAY'S THEATRE

The rafters of Fay's Theatre resounded with the applause accorded Mal Hallett, "wizard of jazz," and his talented musicians at the conclusion of their spirited program last night. In the parlance of the jazz world, Hallett and his orchestra are "red hot," and certainly his repertoire of classical and popular numbers, comedy specialties and bizarre dances is varied enough to please the most exacting. These melody makers head an excellent variety program, while the picture bill is featured by "Brass Knuckles," with the likeable Monte Blue and Betty Bronson in the star roles.

Well known to every theatregoer, dance fan and radio enthusiast, Mal Hallett received a warm welcome when he stepped before the footlights at yesterday's opening show. An excellent musician himself, Hallett has surrounded himself with a group of young men who not only evince complete mastery over their particular instruments, but who can sing, dance and clown with equal success. One of the features of this remarkable act brings to memory the melodies which were popular in war times, with a sensational exhibition of baton swinging for the finale. The musicians were forced to respond to repeated calls for encores.

SCRANTON "REPUBLICAN":

AT THE CAPITOL

Heading his Columbia Recording Orchestra in person, Mal Hallett yesterday made a tremendous hit at the Capitol Theatre, delighting big crowds afternoon and night. Mr. Hallett is ranked among the most famed leaders of orchestras of his day. He has been termed "The American King of Jazz." There are thirteen musicians in his aggregation and they include some dancers also. Yesterday's audiences wildly enthused over the Mal Hallett offering and he showed by his demeanor that he was pleased with what the audience handed out to him in the way of a veritable ovation. The repertoire that was given under his direction was certainly a great delight and there were many musicians in attendance to enjoy it.

PHILADELPHIA "PUBLIC LEDGER":

Program at Fox

Mal Hallett and his Symphonic Serenaders provide the type of jazz which has made them famous, not only on Broadway, but throughout the country. They also provide the background for the entire production.

WILKES-BARRE "EVENING NEWS":

At the Capitol

One of America's greatest jazz artists, Mal Hallett and his splendid organization of thirteen versatile musicians, complete a most successful engagement at the Capitol tonight. Mr. Hallett and his famous Columbia Recording artists are presenting a program of popular jazz music interspersed with semi-classical numbers, and songs and steps by various members of the orchestra.

BOOKED SOLID IN BALLROOMS UNTIL JANUARY 1, 1929

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CHARLES SHRIBMAN, PERSONAL REPRESENTATIVE, SALEM, MASS.

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VARIETY

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VOL. XC. No. 13

NEW YORK, WEDNESDAY, APRIL 11, 1928

64 PAGES

RADIO'S BIG OPPOSITION

ENGLISH RACE REPORTED IN U.S. BY RADIO

Baltimore, April 10. The Baltimore Sunpapers and Radio Station WBAL got a great scoop on the Grand National at Aintree, England, last Friday. It was an experiment in reporting and entertainment never before tried by a newspaper or radio station anywhere, and it worked.

It was an exclusive transmission and the first time in history that the running description of a big sporting event has been sent across the Atlantic by radio telephone and again put on the air by an American broadcasting station. The Baltimore Sunpapers, by arrangement with the United Press, the British Postoffice, the A. T. & T. and the C. & P. Telephone Co., installed the track-side transmission. Through the courtesy of Tophams, Ltd., the Aintree course lessees, C. P. Williamson, a U. P. staff correspondent, was installed at a vantage point on the grandstand.

(Continued on page 39)

Smoking Puppies

Cedar Rapids, Ia., April 10. Dancing marathons in this state are getting longer and the pay is getting shorter. Frank Lockhart, of this city, and Ruth Gordon, of Rock Island, Ill., blistered their feet through a 60-hour-three-minute endurance test last week for a gross net of \$25. Two couples collapsed in effort to grab off the quarter century cash.

Seattle Dept. Store

Has Show Biz P. A.

Seattle, April 10. The Rhodes Brothers department store, considered one of the largest stores in the Northwest, is going in for much publicity and exploitation. This concern has employed Eddie Fitzgerald, formerly press agent for the Pantages houses, as publicity director, and has given him full sway to crash his stuff in all the dailies.

The store is getting much free space. There is a strong likelihood that other large firms, outside of theatres, may soon employ press agents to publicize their wares.

SOUND AND SIGHT CAST INTO HOMES

Talking Pictures and Ether Transmission with Sound Canned on Film—Best of Talent in Smallest of Places—Developments of This Decade

EFFECT ON THEATRES?

A mechanical age of showmanship of the near future is giving showmen more than passing concern. Amusement purveying via mechanical and electrical invention is too imminent a potentiality to be lightly dismissed.

Radio, television, movietone, vitaphone, the Radio Corporation of America's new Photophone, automatically changing talking machines and kindred improvements in talking pictures and other transmission of sound into the home are among the present decade's developments.

An impending gigantic amusement enterprise with startling financial backing, the details of which have not been worked out as yet, calls for a combination of talking movies and radio. With the sound "canned" on strips of film and capable of easy interstate transportation in film containers, a wealth of recorded talent would be universally available.

It would facilitate the radio broadcasting of this "canned" talent from the film as they were projected onto a screen in a studio and transmitted through the ether by microphones.

The smallest of radio stations serving the most faraway sectors would thus be able to book the cream of comedy, song, instrumental and dramatic talent just as they book exhibition rights to motion pictures.

With the staggering financial

(Continued on page 39)

Central Park Tan

The Central Park reservoir is the new Broadway midday rendezvous for "road work" purposes.

The elevation, the abundance of sunshine and the location recommend the reservoir to the show people for outdoors' purposes without the necessity of driving into the country.

It also accounts for some of the natural tans being featured these early spring days, not of the violet ray or Palm Beach inducement.

For a time the Broadway modistes were over-rushed for violet ray treatments.

Sounds Impossible—But!

Sandro Benelli, conductor of the Florentine Singers, is modest to the point of shyness and of annoyance to the theatre's staff where he may be playing. Signor Benelli will not take bows. To get him upon the stage to acknowledge the applause, stage hands are instructed to push him forward from the wings.

It's the first known case of anyone in recent years side-stepping a bow. Most of the stage holders are notorious for stealing them.

\$1 PER DANCERS STRANDED—AND IN THE BRONX

Couple on Coffee and Cake Circuit Had to Walk Back

Stranded in the Bronx, a section of New York City where a nickel gets you anywhere in the greater city, fell to the lot of a couple of dancers who had gone north only to see their agent go south with their night's wage, \$1.

The total bankroll between the young man and woman when starting out to keep the engagement on the Coffee and Cake Circuit was just enough to make the jump. They landed in the Bronx at the usual tap for those sinks, \$1 per performance less the agent's bargain, 15 per cent commission.

Obliged to walk back to Times Square and after resting up from the jaunt, the couple called at Variety's office, to relate their experience and loss of 85 cents. The more they talked it over the more heinous the embargo appeared to be and with the commercial sense telling the couple the wear and tear on their two pairs of shoes must have exceeded the net they didn't get.

Asked by what route they had come back to the Square and why they didn't ask for a hitch now and then to speed them along, the dancers said they were so furious over the missing agent they talked only of that, forgetting anything (Continued on page 37)

GRIFT EXPOSED IN ALL GAMES OF CHANCE

'Bunco Book' Tells Everything—From the Gaff to Braced Wheels

With a preface, entitled "Don't Be a Sucker," a thorough expose of all kinds of games of chance is included in the 100-page "Bunco Book."

It contains 65 exposures, many on the gyping devices employed by the lucky boys on carnival lots, whether the carnival games are designated as gambling or games of skill. With these are illustrations detailing how the gaff is applied and worked.

Other ways of taking come-ons are elaborately set forth, with apparently nothing withheld of important knowledge to lay people who believe anything is on the level.

Sidelights on the modern methods of "class" panhandlers are given, while braced wheels for roulette and kindred gambling games are expertly uncovered. Marked cards receive special attention, with the tricks of the percentage gambler, whether operating singly or in pairs, set forth.

For card players, the "hold out" and "shiner" poker cheaters little known outside of the gambling fraternity, are properly described. Even the "Put and Take" whirler is illustrated to evidence the percentage gotten by the professional.

For crap shooters there is information about fixed dice that the wisest of the black dominoes throwers will relish. The book says dice may be shaded beyond detection.

"Bunco Book" in a way absorbs (Continued on page 43)

Methodist Church "Unit" Services

Kansas City, April 10.

The Grand Avenue Temple, a big Methodist church, in the downtown district, located immediately across the street from the post office, has a press agent who believes in theatrical advertising. The church uses 10-inch displays in the Saturday papers along this style for a Sunday evening service, called "Housecleaning."

I. M. Hargett "HOUSECLEANING" Sunday Night

A 100-Year-Old Woman on Platform showing the crude housecleaning tools she and all our mothers used 75 years ago.

A 25-Year-Old Housewife on Platform with all the modern apparatus for housecleaning today. A very unique feature. Hear Hargett's brief recital of the amazing progress between the two.

Also Dr. Hargett's Offer to Mayor Beach to go in with him to help "houseclean" Kansas City in 90 days, putting a carload of crooks into the pen, searing another carload out of town and putting the fear of the law into the souls of the rest of them.

Telegram to Congressman Combs

We sent a telegram to him asking why he had yielded to Catholic propaganda and lobby on education bill. Hear his reply.

Immanuel Lutheran Male Chorus

The \$ of the U. S.

Catches Reinhardt

Max Reinhardt intends returning to America in the fall to produce topical German successes over here with local casts.

Reinhardt will stay for three or four weeks to supervise and leave instructions for production.

Heretofore Reinhardt has been interested in German production only, with bankroll possibilities here seemingly unlimited he desires to crash.

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THE NAME YOU GO BY
WHEN YOU GO TO BUY
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London as It Looks

By Hannen Swaffer

London, March 30.
You have to be very careful in England, it would seem, about being patriotic.
"Lumber Love" has been described on the bills as "the all-British musical play," apparently to the annoyance of some people. Even a man on the "Daily Mail," which, for years, has claimed to have all the patriotism there is about, said, the other day, that it was a great mistake. When, only recently, Major Leadley, who is Charles Cochran's publicity manager, said that in the new Coward revue, "This Year of Grace," the book, music and lyrics were all British—and I mentioned the fact—Cochran hastened to write to the "Daily Sketch," to say that he was not boasting of the fact.

Is Noel Coward British?

Now, since Coward is British, I presume, and since he is said to have done all the lot, why deny the fact?

Certainly, Coward's revue is not British in sentiment. There are the usual Coward sneers at English things. Why he thinks the Lido is less silly than Southend I do not know. Why, on the Lido, even the Americans look fat!

The new Coward revue is really a first-class show. In case my hastily-written late-at-night phrase, "full of witty comments" should be used against me at some future time, however, I withdraw the "witty." Coward's inventive brain is best suited for this sort of short-plot stuff. He has as core of very bright ideas—but the wit (in phrase I mean) is lacking.

Cochran Better Than Ever

"This Year of Grace" is better than the last Cochran show, and, through all my criticisms of Cochran's many ventures, I have always said that his revue productions have, bettered anybody else's in London, from the point of view of the would-be smart people for whom he enters. The cleverest thing, to my mind, was a modern dance with the dancers wearing funny masks designed to exaggerate the silly faces of modern ball-room dancers.

There is no outstanding song. I do not remember one tune. The lyrics are not good. Maudie Gay is very badly served. Still, Noel mocks brightly at a score of things, including Lonsdale—and himself!

People From "Over There"

I came across George Gorshwin suddenly in the house—I did not know he was in London—Louis Dreyfus' brother, yes, a score of people from your Side. They charged \$6 for the first-night stalls, which is a lot. But I must say that, if I were paying for seats, I would rather pay \$6 for a Cochran revue than nothing for most of the first nights to which I have to go. The stalls are nearly as interesting as the gallery.

By the way, Cochran now says that Scott, the barber, is the stage-organizer who arranges cheers for every musical show in London, except his. I don't believe it. Perhaps they call him in, when they look forward to a close shave.

Fred Duprez Escapes From the Ark

An American event of the week was the sudden production of "The Cocoanuts" at the Garrick. It proved that not many months ago you Americans could sell us anything. Here was a tenth-rate road show more bought because it had Irving Berlin's name on the bill, although the music was dreadful.

Every old gag that the elephant started in the Ark and then hid in his trunk until Lew Hearn found it was brought out by Fred Duprez, who gagged for nearly three hours. He even used that one about "I wrote 'The Merry Widow' but she never answered." Shortly after he said "The old ones are good tonight. I'll dig up a few more." He did. He dug himself in with them. Strangely enough, he got away with it. But for Fred Duprez, this show would have been booted off any stage in the world.

Fred put the old gags over so quickly that I started laughing—and forgot to stop.

Rebecca Goes West

You ought to have our theatrical debates—you would like them. Celebrities go down—feeling quite important, as a rule—and then someone clothes them. Then they seldom go again.

It was Rebecca West's turn last Sunday. She went to the C. P. Club to support Basil Hearn's arguments against censorship, although he hadn't any that were new.

I still await their reply. Rebecca lost her temper. Dean is still thinking out an answer.

What I wanted to know was one case of an author whose serious work was hampered by censorship as it is today.

Yes—Who Knows?

Two nights later, I had a perfect case of what Dean meant and what I mean. Alban Wright came to me at "The Cocoanuts" and said that, only that afternoon, the Lord Chamberlain had rejected "Who Knows," a play by May Edgington, who had dealt seriously with the subject of impotence. I do not know if you use that word in your newspapers. If not, say with a certain marriage problem.

"The Lord Chamberlain had spent three weeks trying to get round the difficulty in vain," said Limpus.

Now as, in my statement in the next day's "Daily Express," I could not mention what the subject was, and as not one of the papers which republished my story a day later could say one word suggesting what the subject was, I ask you, "How is the censor to pass things that newspapers cannot print?" If the public won't read them in newspapers, the public won't pay to see them.

Our censorship keeps up with the times.

If Mr. Dean can quote me one case disproving this, I shall be glad to alter my mind again. "Desire Under the Elms" scores a point to me. As for "Young Woodley," spoken of with awe at a gathering, sniggering in the corner though I consider its first scene, I should like to ask John Van Druten, who is on your Side—did he not intend Tom Douglas to play the part? If he did not, I will say so. If he did, he cannot consider his play a "serious" one—that is, after seeing Tom Douglas in "Fata Morgana."

WALLACE COMING OVER

London, April 10.

Edgar Wallace leaves for America shortly, to produce "The Man Who Changed His Name."

Wallace considers this his best play and says it's the only one that stands more than an even chance of being successful in the States.

DeBear's B'way Revue

London, April 10.

Archie DeBear sails from April 21 to produce his "Punch-bowl Revue" on Broadway.

Author Playing Role

London, April 10.

Bernard Nedell has withdrawn from the cast of "Square Crooks," owing to loss of his voice.

James Judge, the author, hopped into the role at a moment's notice.

The part of Captain Andy in the "Show Boat" Drury Lane production due next month, will be played by Cedric Hardwicke.



William Morris, Jr., Abe Lastfogel and Harry Lenetska in conference arranging the itinerary of

HARRY ROSE

Still

Paramounting
Minnesota, Minneapolis, Next
(April 14)

London

Another English musical show is in rehearsal, under the direction of Liddle Chiff. The book, "So, This Is Love," is by Arthur Rigby and Stanley Lupino; Conyer and Hal Brody are responsible for the music; Max Rivers is staging the dances. The cast includes Connie Emerald, Madge Elliott, Mary Leigh, Cyril Richards, Stanley Lupino and Liddle Chiff. The show will be tried out in Blackpool March 26, proceeding to Glasgow for three weeks, thence to London.

Edna Best, recently in "The Constant Nymph," and being sued for divorce by Seymour Beard, with Herbert Marshall named as co-respondent. The case will not be defended. Sir Gerald du Maurier is releasing Marshall from the cast of "S. O. S." to appear with Miss Best in the new Basil Dean-Margaret Kennedy play.

Silver Slipper, in Regent street, one of the newest night clubs, has been struck off the register and disqualified as a club for one year. It is an aftermath of a police raid in the early hours of Christmas morning, when liquor was being consumed on the premises after hours.

Dr. Harold Deardon, author of the successful farce "Two White Arms" and part author of "Interference," has retired from the medical profession, to devote his time to writing plays and short stories. He is the fourth doctor who has deserted his instruments for the theatre, the others being Harold M. Harwood, Noel Scott and Somerset Maugham.

The Winter Garden theatre is bringing itself up to date, having installed a garage for 400 cars.

New theatres under construction near Drury Lane, under the direction of Arthur Gibbons and Martin Henry, will be known as the Duchess, in honor of the Duchess of York.

While in England news of the secret engagement of Betty Bronson leaked out. The prospective groom is Pan Ecclewood, English, and the nuptials are to be celebrated at Hollywood in the coming summer.

SAILINGS

May 5 (New York to London)
Douglas Fairbanks, Mary Pickford ("Saturnia").

April 21 (London to New York)
Archie Debear, Henry Sherek (Mauretania).

April 14 (New York to London)
A. J. Clark (Leviathan).

April 11 (New York to London)
Beth Chellis, Eddie Lambert (Pres. Harding).

April 11 (New York to London)
Beth Chellis, Eddie Lambert (Harding).

April 11 (New York to Paris)
Leo Morrison (De Grasse).

April 11 (New York to London)
Gene West, Edith Martin (De Grasse).

April 7 (London to New York)
Keller-Sisters and Lynch (Aquitania).

April 7 (London to New York)
Walter Butler, Joe Termini (Aquitania).

Australia

By Eric H. Gorrick

Sydney, March 10.

Summer season is rapidly drawing to a close and with cooler weather approaching managements are making preparations for new attractions. Past month was responsible for torrid heat, which, however, affected box offices very little. Several shows drew capacity, right along, with a slight falling off at matinees.

This month will usher in the opening of two big movie houses—Hoy's Regent and Union Theatres Capitol. Latest from America in atmospheric presentation, and experts from leading American theatres will assist in strengthening the picture situation here.

"Trial of Mary Dugan" has clicked tremendously at the Royal for W.-T. Leon Gordon is featured.

"The Girl Friend" now regarded as the musical hit of the present season at Her Majesty's. Playing for W.-T.

"The Film Girl" closed this month at the Empire, to be followed by "Take the Air." Bobby Jarvis featured. This makes Jarvis' third production in this city.

Dion Boucicault and Irene Vanbrugh will close "All the King's Horses" shortly. "Caroline" replaces.

Muriel Starr opens in "The Donavan Affair" tonight (March 10) at the Palace for W.-T.

Stock company playing "Up in Mabel's Room" at the Opera House.

Fullers begin their opera season at the St. James this week. Opening opera is "Il Trovatore." The Gerald finishing great run at Fullers in tab revue.

Corking bill at the Tivoli this week, with Ann Suter as feature act. Miss Suter has been responsible for capacity business since her opening three weeks ago. American girl has scored the biggest success in her career at this house for years. Murray, billed as Rodini's successor, held attention in a clever act spoiled by a poor speaking voice. Murray would do better to leave all the talking to her announcer. Two girls also carried in turn. Big Four, over nicely on singing routine. Di Gatanos repeated former hits with dancing exhibition. Syd Burroughs, who made songs and did nicely. Lampinos got across with novelty act. Rupert Hazell talked and sang his way into favor.

PICTURES

"The Scarlet Letter" finished a fair run at the Prince Edward this week.

"Romance of Rummelmeid," Australian picture featuring Eva Novak, will finish a passable run at the Crystal Palace this week. "Magic Flame" and "Out All Night," Rene Maxwell twice daily on stage.

Haymarket presenting "She's a Sheik" and "The Magician." Lyric has "Bitter Apples" and "The Love Mart." Broadway Four on stage.

Empress featuring "The Last Frontier," "Out All Night" and "The Silent Hero." No acts at this house.

Hoy's Strand and Hoy's Theatre playing "The Joker" and "The Arizona Wildcat." Mix still a favorite in this country.

MELBOURNE

"Student Prince" finishing great run at His Majesty's for W.-T. Maurice Mosevitch has clicked with "The Terror" at the Royal.

English company playing "Thank! at King's. Another W.-T. show. Betty Ross Clarke playing in "Tarnish" at the Princess.

"Spooks" is concluding its run at the Playhouse.

The Carrolls present Percy Hutchinson in "The Joker" next week at the Athenaeum.

Strong bill at the Tivoli this week, with Sonny Clay topping. Clay is surrounded with new company. Other acts include Hector St. Clair, Snell and Vernon, Jack Lumsdaine, Wylie Watson, Fordham Bros. and Four Phillips.

Elton is playing "Stiffy and Mo in revues."

"What Price Glory" (film) goes into the Auditorium for an extended season next week.

"The Volga Boatman" now in its seventh week at the Capitol.

Majestic presenting "Bitter Apples" and "Romance of Rummelmeid." Paramount playing "She's a Sheik" and "Cheating Cheaters."

All Around the Continent
Williamson-Tait's opera season

begins at His Majesty's in May. Madame Melba will be associated in the venture.

"Ruddigore" was presented in Adelaide by W.-T. for a third season. Following this production will come the revival of a series of Gilbert and Sullivan operas.

Sir Ben Fuller has returned from Brisbane, where he bought a site for a new theatre.

Krazy Quilt Revue and Hans Schistel's Marionettes have been booked for a tour of the Tivoli circuit together with Flo Levere. Latter opens her Australian season in Sydney at the Tivoli.

Fullers will play "Sunny" for a short season in Newcastle. Elsie Prince and Jimmy Godden featured. Fullers acquired this musical from Rufe Naylor several seasons ago.

Margaret Bannerman will open the new W.-T. Comedy in Melbourne with "Our Betters." English star may play a short season in Africa before reaching here.

Ann Suter will probably lead a troupe of vaudevillians to New Zealand after her Sydney season. Unit will travel as a road show playing the principal cities.

W.-T. has given up its Repertory Society. State the idea of presenting amateurs and professionals did not pay. A new society will probably be formed, consisting mainly of amateurs with W.-T. not interested.

Rufe Naylor has the option on the following attractions: "Happy," "Top Hole," "Sweet Lady" and "Five O'Clock Girl." Maurice Diamond is staging the dances for "Take the Air."

At a dance hall in Sydney a man recently danced 101 hours without a stop. During slack hours 12 cents admission was charged to watch the demon strut his stuff.

Harriette Bennett, who scored here in "Rose-Marie," returns to Australia. She stayed in this production two years.

W.-T. will send James Liddy and Beppie DeVries to New Zealand to break in "The Vagabond King" also for a season in "The Student Prince."

Wirth's Circus is playing New Zealand prior to opening in Sydney at Easter. Show will have to play under canvas this season on account of Wirth's selling the former Hippodrome to Union Theatres.

At the next meeting of the shareholders of W.-T. it is expected that a motion will be put to allow more capital to be put into the organization. Company at present very firm and regarded on Stock Exchange as solid investment.

A report states that the year's profit increased from \$314,675 in 1926 to \$388,420 in 1927. Shareholders will receive a bonus of 12 cents in addition to usual 10 per cent dividend, and \$103,245 will be added to reserve fund, bringing its total to \$1,729,815. Nominal capacity of company is \$5,000,000, and an increase to \$4,500,000 will probably be sought.

Film Lore

"Flesh and the Devil" has been chosen to open the Regent theatre, Sydney. Special attraction will be the stage production of prison scene from "Faust." This will be staged by Byron Bidwell. Signor Kost will conduct the orchestra and Roy Devaney will preside at the Wurliizer.

C. Herschell has formed a company to acquire the Australian rights to the output by Gaumont and several other English production companies. Some 20 films have already been selected for exhibition here.

Alex Markey, Universal director, has arrived in New Zealand to produce a picture with a Maori interest. Two cameramen, W. Cline and H. Smith, and an assistant director, Lew Collins, are in the party.

"Chang" has done big business in Melbourne. Film comes to Sydney this week, going to the Prince Edward first for a long run.

Sir Harry Lauder's picture, "Tlunt-Inger," will have a special release in the principal cities late this year.

State of New South Wales has decreed that pictures of theatricals must remain closed on Good Friday.

ANGLO-AMERICAN NEWS STORE
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"VARIETY"

Paris Representative

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MONTMARTRE IN CLUB REVIVAL

Joe Zelli Turns the Trick—Other Sites Still Dead

Paris, April 10. Joe Zelli, in an amazing coup, demonstrated that right night club management can overcome lagging trade. After the Montmartre district lay dead, with cafes and resorts untenanted by patrons, for months, he threw open his doors one minute after midnight, and in five minutes the place was crowded. Before the show had gone far they were clamoring for standing room, and last night was a repetition of the opening.

The phenomenal phase of the matter is that the rest of Montmartre remains as dead as a doornail, while Zelli has to call the cops to keep order around his door.

The round Italian's great asset is that he never forgets a face or a name, and he can coax the worst hard boiled grouch into a smile. Joe never misses a pan once he has seen it and his memory for months. He makes a grandstand bully out of his "royal box," and his personal service play is a vast attraction. Besides which Joe is the best publicized personality in Paris night life.

He denies reports that he intends to sell his place, deciding he will take three months' vacation every year and run his place the rest of the time. He's just completed one of the inyofts.

D. E. Apologies to Butt and Retracts

London, March 10. Owing to the pre and post-Easter holidays, show business dead for the past five days. Only excitement was the sensational apology to Sir Alfred Butt in the "Weekly Dispatch." Lord Rothermere's Sunday paper, by Gordon Beckles, its dramatic editor.

Beckles the previous week had attacked Butt's alleged Jewish origin, going on to describe him as a man who pursued a defeatist policy and "the worst influence in the theatre of the country." Beckles' retraction states: "I may have hit below the belt, which is unforgivable. I am truly sorry and hope Sir Alfred will accept my apology and withdrawal of any unkind personal allegations."

The "Dispatch's" dramatic man now says that Butt has always followed the Christian faith and has never made any secret of the fact that he started life as an accountant in a shop.

Syndicating Cafes

London, April 10. Next week a syndicate will be put on the market for the purpose of taking over the Kit Cat Restaurant, Cafe de Paris, Cafe Anglais and the Hotel de Paris at Bray.

Entire stock issue will be underwritten by Bakers and comprises \$650,000 cash, with \$250,000 in debenture bonds.

London Openings

London, April 10. Inexpacitated from completing her engagement at the Victoria Palace (vaudeville) by laryngitis week before last, Edith Clifford reopened yesterday. Despite not fully recovered and working under wraps, she stopped the show at this house.

Practically doing the same act he did last year, Bob Albright, plus a couple of new girl assistants, scored nicely at the Holborn Empire (vaudeville).

Gregory Act for U. S. Paris, April 10. Max Grix Gregory's troupe of acrobats has been booked for American engagements, beginning in New York.

The Tiller Dancing Schools of America, Inc.

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MARY READ, President
Phone EDicott 8215-6
New Classes Now Forming

THREE 1-ACTERS AT COMEDIE FRANCAISE

Paris, April 10. By way of novelizing the Comedie Francaise stages a bill of three one-act pieces, furnishing a varied entertainment. Two of the sketches are in a comedy vein and the third is rather sombre.

"Le Metier d'Amant" ("The Profession of Lover") by Edmond See is featured. It deals with two architects who are competitors for the same commission, one being the heroine's husband and the other her lover. The point of the story is that when the woman's material interests are at stake, she works for the advancement of her husband to the detriment of the lover. Andre Luguet plays the lover and Berthe Boye the wife.

Martial Piechauds' one-act comedy, "Quatrieme," is a conversation between an aged novelist and three spinsters whom he meets after the close of the comedy.

The situation consists in each of the trio believing herself preferred to the other two.

The third item is the late Robert de Vairey's "Fin du Jour" ("End of the Day"), another conversation in which an aged dowager gives his last instructions to an old priest, her friend since childhood, and then dying calmly. This bit was poorly received, the others being greeted with considerable enthusiasm. Denis Dines plays the Priest, Catherine Fontenay the expiring noblewoman.

The significance of the performance is that the House of Mollere almost never goes in for plays of this kind and the presence of a bill of such material argues a vogue for the short sketch.

From the Italian "Gutlibi," from the Italian of Forzano, was produced at the Theatre de Madeleine to a fair reception. Piece is motivated by theme that the white race exploits its black brother in all grades of society. Gutlibi is an African Negro who becomes a champion pugilist and is taken up by society in Belgrade. He meets Anna, Russian refugee princess, and imagines that she returns his love.

Under this misconception he murders a Bolshevik agent at her behest. The woman was actuated only by desire to revenge her family's ruin in the revolution and when her object is accomplished she drops the unhappy Negro. Habile Bengila, colored comedian, plays the name part.

Profit in Continent For English Troupes

Paris, April 10. A group of English players returned to Paris yesterday (Monday) after a four months' tour of Scandinavia, Holland and Belgium, declaring there is a fine opportunity for English-speaking players in the cities they visited.

William Sterling, who directed the tour, said he will send two companies out over the same route next season. He said his venture brought him a profit and Americans would do well in the territory.

"Happy Families" in West End

London, April 10. "Happy Families," by Audrey Carton, and produced at the Q last week for a fortnight, has been purchased by Sir Alfred Butt for West End production.

INDEX

Foreign	2-3
Pictures	4-26
Picture Reviews	12
Film House Reviews	34
Vaudeville	27-31
New Acts	36
Burlesque	44
Billie	38-39
Times Square	40-41
Editorial	45
Literati	26
Women's Page	42-43
Legitimate	46-52
Legit Reviews	51
Music	53-57
Outdoors	58
Sports	40-41
Obituary	58
Correspondence	59-63
Letter List	63
Inside Pictures	10
News of Dailies	44
Inside Legit	45
Inside Vaude	45



WILL MAHONEY

"Sime" in "Variety" said: "Will Mahoney stopped the show cold. As a nut comic he's perfect. Breaks no hats, doesn't run wild, has his comedy in hand all the time, and is a panic every minute. Everything he does is a howl. Mahoney has developed into a great performer. A comedian second to none in all of show business—anywhere. He's worth his weight in gold. Wotta boy!"

Jazz Barred in Russia

Vladimir Shavich of the Syracuse Symphony has left for Soviet Russia with his wife and daughter, invited for a tour of Moscow, Leningrad, Kioff, Kharkov and Odessa with the Moscow Symphonic Orchestra, which he will direct.

He will introduce into Russia the following American pieces: "Automobile No. 10, 000,000," "The Skyscraper" and "The Negro Rhapsody."

Soviet Russians are forbidden jazz (a state regulation) but are madly in love with Ford, skyscrapers and the negroes, the State leaders sharing with populace in these infatuations.

Of 4 New Shows 2 Have Good Chance

London, April 10. Four openings within the week, two of which will probably get over. The quartet line up as one drama, musical, fantasy and comedy-melodrama.

"Other Men's Wives" came into Saint Martin's last night, registering itself as one of the most scintillating and intricately interesting pieces yet written. The work is brilliantly played by a small but evenly balanced cast, in which Marlon Lorne is an outstanding hit as an exasperating wife. Walter Hackett is the author.

Second piece that will likely get some business is "Thunder in the Air," at the Duke of York's. This is the best "first play" seen here in years. It is a thoughtful afterlife subject treated with dignity, beauty and restraint. It now either be acquired by the Theatre Guild or someone who will give it a Belasco production.

The lone musical, "Will of the Whispers," featuring Jack Smith, is bright but inconsequential entertainment by Donovan Parsons at the Shaftsbury. Show looks as if it will have a successful but limited run.

Smith is given much more to do than in his previous London efforts in this type of entertainment and scores. The best of his support is Elly Bennett, whom the management was afraid to place in a West End show on the supposition he was too lowbrow. Myrtle Desha and Barte also stood out in their adagio work.

"Stranger in the House," domestic drama of "Dancing Mothers" type, is well played but lacks sufficient punch to lift it above the commonplace. It is at Wyndham's.

Paris to Rio

Paris, April 10. Cyril and Virginia Dath are making the long jump from Paris to Rio de Janeiro, dated for the Copacabana in the South American metropolis.

Bastos Set for Paris Club

Paris, April 10. Dick and Edith Basto, now engaged in the South of France, will return to Paris presently to take up an engagement at the Perroquet.

This In Paris

By DAVID STUIGIS

Paris, March 30.

Here is the thousand and second Araba Niche's tale. Elena Duby, the Seattle dancer, who courted at the Casino de Paris, is now in India. She writes as follows:

"I am the American girl who married the former Maharajah of Indore. It is true I have a kuku-kuku mark on my forehead, and I had to eat some Fancha (ayya) sprinkled over with kusha kusha grass. But I really did not change from vegetarian to Hindu. While the priest was pouring the sacred cow's milk on my head I was counting the sinners in my necktie. So far, the Maharajah has treated me grand. Every time he lifts me in the eye he gives me a hilt. So my face is blotched with purple, but my hands are all covered with red. Love. Princess Tukaji Rao Holkar, care of Mintaz Begum, Nawara Bilya, India."

Venus and the Bloodhounds

Chrysis—same name as the heroine of "Aphroditte," by the late Pierre Louys—is the most beautiful exponent of Venus in France. Her natural glory is over my desk timidly covered by the wings of a dove. Selwyn thinks Bengila the Soudanese actor, is the greatest artist in the world. She has declared her admiration so openly that it brought her a piece of luck. Recently a French company was assembled to play "Uncle Tom's Cabin." Chrysis was cast for Little Eva.

Where Was Saint Bernard?

Mi-Careme Day in Paris. The shops are closed and the midnights are covered with masks. The French version of "What the Hell Do We Care?" is ringing along the boulevard. Joan of Arc is forgotten for 24 hours—but never Saint Bernard Shaw. When the feature float went by I missed him terribly. He was not straddled on top of the white bull.

Sacrifice of Ida Rubenstein

I called on Ida Rubenstein recently. She is the Russian actress, so they say in Showgown, Maine, who made the poet d'Annunzio forget Eleanor Duse. Then she took Paris by storm as "The Martyrdom of Saint Sebastian," by the aforementioned heart-wrecker of Gardone. She lives in a palace on the Place des Etats Unis. Holy rugs from Delhi are on the floor. (Not the ones that Dora Dwyer has.) The ivory peak of a blue eubank hit me in the nose.

"Well," I said, "Ida, now that Gabrielle has gone in for aviation, I am the poet of the universe. What will you have?" "I should like a play on Krishna," she answered. An emerald from her finger nearly blinded me. "Really," I lisped, "he was the Hindu Messiah who pleaded for poverty here and riches in Nirvana."

"Very well," she returned—while four gold-braided lackeys brought in some tea. You feel poverty enough to play such a role? I ventured. Her comeback drove me into the caffeine. "I am perfectly willing to sacrifice—in art."

Yorska Followed by Serpents

Madame Yorska, who founded the first French theatre in New York, lives in a curiosity shop on the Boulevard Raspail. Since hobnobbing with the "white orchids" of Manhattan she has gone from riches to religion—and now is writing plays. I saw one produced last night, and it was a good night. It proved, to my satisfaction, did the drama of Lottie Yorska, that the concatenation of the amoeba is only surpassed by the tintinnabulation of the thousand-legged worm.

When the curtain went down the brilliant light suffused with billows of the valley. When it arose again, Nadja, an Oriental dancer, formerly Beatrice Wanker of Gotham and Famous Players, was twisting in the spasms of a serpentine dance. When the coiling was retreating, a skinny cigarette dude appeared with a bucket of incense. He hurled the drug too near the musicians. They began to strangle—and the curtain crashed on the splinters.

Moral: Many a work of art is saved by a dash of perfume.

Key to the Mysteries

The theatre of Scrible is stirred by a rather new technique of playwrighting. The innovator is H. R. Lenormand, author of "Follures," produced some time ago by that

LOVE SICK ANNA FITZIU IS CURED

Paris, April 10.

Anna Fitziu has cast off the spell of love which made her forsake her art for more than a year. She is due to make her appearance at the Opera Comique April 19. After a few engagements on this side, she proposes to return to the States to take up concert and opera work where she left off before her grievous experience.

The joke confessed to Variety's correspondent that the stories of her nervous breakdown about 10 months ago were the bunk. At that time the published yarns made it appear that the singer had gone in for dieting and had overdone it to the point of losing her health, and even her life, was endangered. She admits now that it was a different kind of breakdown. Her movie boy friend misbehaved, gave her a lot of grief, and the result of her distress over disappointment in love really affected her health.

The girl snapped out of it now and looks in the best of health, says she's in fine voice and is keen to get back into public life.

peat-bog of the intellect, Theatre Guild of New York. His play is a simple series of many scenes. Acts are far too rigid for this writer's mode of expression. But it is the content of his work that interests me.

All of his themes are quite the same. He has many detractors, for the degree of many scenes, what he is driving at. It is simply this, that all may know: There are three worlds—the physical, the psycho and the spiritual. The inner one, or superconsciousness, is related to the middle one, or subconsciousness, in just the degree that the outer one resembles. The Shooting of Dan MacGrew."

Three Wise Men of the West

Time: Last Saturday Night. Scene: A Paris Tobacco Store with Fitzie Selwyn, discovered. Al Woods, Arch Selwyn and Irvin Marks. Each were buying their own cigars.

Woods

Who has ever touched Florence? Selwyn You mean that negro restaurant in Montmartre?

Marks

No! He means—who ever got any money out of Ziegfeld.

Woods

On your travels! You mule-drivers! Who ever touched Florence?

Selwyn

Why? Woods I want a new show town for "The Shanghai Gesture."

Marks

You mean that city in Italy?

Marks

Is that where it is?

Marks

You'll get a fat box office there. They were brought up on Dante in that burg.

Selwyn

Oh, her? Woods She had Bernhardt beaten.

Selwyn

She'd be too strong for Florence Reed—

Marks

In a tame role like Mother God-dam.

Woods

Why didn't you tell me in the first place!

The Heart of Mary Lewis

Some time ago "The Merry Widow" was revived in Paris. Mary Lewis, the Jenny Lind of Arkansas, was cast for the spellbinder of the Danube. I went to a rehearsal with the writer of "Mon Homme."

The lady and I immediately engaged in a skippy cugaret. "You look like Dr. Parkhurst," I offered as a compliment. She retorted, "What are you? A Cook Tourist. Wait for me after the rehearsal."

As the competition in those days was only one "L'Intransigent" reporter, a grand duke, six bankers and a soprano tenor, I did. After she had praised Al Johnson for the way he sings "The Rosary," we went to the Cafe de la Paix. "Do you know why you interest me?" she murmured. "Of course," I replied. "I have to put an opera hat on my lap to keep the ladies away." No, not at all, came back the beautiful one. "Simply because a mutual friend told me—you have been trying to pick me up for six months. And I was so sorry for you."

DE MILLE FAVORS PATHE UNDER NEW PRODUCING LAYOUT

12 DeMille Specials, With DeMille's Own to Sell on Open Market—FBO Merging Pathe Production

A new lineup on a proposed D. DeMille-Pathe deal as reported seems to be favored by Cecil B. DeMille on the coast. It involves for the Pathe program 12 special pictures to be made by DeMille, with one or two to be supers personally made by DeMille. Neither is to cost over \$300,000 and to be sold on the open market.

Another inducement for DeMille is said to be an understanding between Jos. Kennedy and himself that there will be a practical merger of F. B. O. and Pathe production work, with F. B. O. making its features on the DeMille lot.

The combined output is to be 50 features, with the maximum cost of any, \$50,000.

Kennedy Staying West

Another report is that Jos. Kennedy, of F. B. O., and the leading light at present as a Pathe executive, has taken a permanent home on the coast, indicating he believes in the spot for his future headquarters.

Phil Rolsman is active on the sales end for Pathe, but it is again said that Elmer Pearson, who is expected daily in New York, will shortly leave Pathe, if he has not done so.

In the new layout it is reported that Mr. DeMille will be able to take care of several in his own organization. The DeMille-Pathe matter, involving Hector Turnbull and Ralph Block.

John C. Flinn, who set the Senne deal for Pathe, is reported talking over the Pathe-DeMille matter with the other principals out there.

DeMille has finished three features for the Pathe new program: "Man Made Woman," "Tenth Avenue" and "The Code."

Pat Casey left New York late last week for Los Angeles with report he went west as personal representative of John J. Mudrock, president of Pathe. Mudrock keeps in continual touch with DeMille and Kennedy over the phone.

Los Angeles, April 10.

Pat Casey arrived here yesterday (Monday) to represent John J. Mudrock regarding the matter of Cecil B. DeMille remaining, or not, with Pathe.

Casey may remain a week longer before returning to New York. Meanwhile, numerous conferences have been held by DeMille, John C. Flinn, Phil Rolsman and Joseph Kennedy. DeMille, it is understood, has been awaiting the arrival of Casey before making up his mind.

E. B. Derr, treasurer of FBO, is acting as contact man between the Pathe-DeMille studios and Joseph P. Kennedy, while the latter is on the coast.

Colvin Brown, formerly in charge of the Tom Ince interests before joining FBO three years ago, is acting as the New York contact man for Kennedy.

Had \$100,000 in Wallet,

Wallace Beery Tells Cops

Los Angeles, April 10.
Wallace Beery reported to the police the loss of a wallet containing some \$100,000 in stocks and bonds which, he said, was stolen from his dressing room at the Paramount studios.

Beery declared he had withdrawn the securities from a safe deposit box with the intention of transacting a business deal. He left the wallet in a pocket of his coat after changing clothes in the dressing room, Beery said, and later returned to find both the wallet and securities gone.

Police are investigating the reported theft.

Another Showman-Mayor

Dubuque, Ia., April 10.
John MacLay, owner of the Grand theatre, was elected mayor of Dubuque at the first session of the new council.

His term runs a year.

Sapene in Africa

Paris, April 11.
Jean Sapene, director of Cinerama, with his wife, Mme. Clauda Vetrin, have left Paris for Morocco. The latter is the lead in "L'Occident," by Henri Fescourt, from the novel of Henri Fescourt, being produced by Cinerama.

29,000 Miles of Lure

Washington, April 10.

Over 29,000 miles of opposition in the form of new roads will be built during the coming year, says the Bureau of Public Roads of the Department of Agriculture. These roads will yield an estimated return in gasoline and taxes of upward of \$750,000,000.

Figures on automobiles owned have just been compiled which show that more than 23,000,000 motor vehicles were registered in 1927. This is an increase of 5 per cent. over 1926 and averages a motor vehicle for every 5.13 persons, based on the population estimate of the middle of last year.

College Prof Taking Studio Course at M-G

Los Angeles, April 10.

W. R. McDonald, professor of English literature at the University of Southern California, will be at the M-G-M studio the next six months learning the picture business under the tutelage of Harry Rapf. McDonald returns to the University next fall to tell the students in the motion picture course how it's done.

McDonald has started by reading stories. He will next attend story conferences, after which he will watch the shooting of a picture, observe the rushes and see how the editing and cutting is done up to the finished product. He will be taken through the mechanical department, shown how trick shots are made, how scenery is built, and how a production schedule is worked out. He will also be taken into the wardrobe department, after which he will be given a little experience in casting, to see how script is followed for the selection of "types."

M-G is the first studio to launch a movie of this sort, Rapf having conceived the idea.

Weather Forecast

Washington, April 10.

Weather Bureau forecasts no questions as to the weather outlook for the coming week affecting the country east of the Mississippi, states that some cloudiness will prevail Wednesday (11th) with possibility of showers.

Warmer Wednesday and Thursday with possible showers and rain Thursday night, and again on Sunday (15).

Cooler at close of week.

Shortage of Negro Talent For "Show Boat" on Coast

Los Angeles, April 10.
Owing to a shortage of local Negro picture talent, it is probable that Universal will negotiate for some of the original members of Ziegfeld's "Showboat" cast.

Production on this picture is scheduled to start some time in May, Harry Pollard directing.

Error Over Gain

Los Angeles, April 10.

By an error in last week's Variety Jack J. Galt, executive manager of Paramount studios, was reported to have resigned. The word should have been "gain."

Mr. Galt will continue to function in his capacity with Paramount as before.

Wurtzel Back—Then Sheehan East

Los Angeles, April 10.

Sol Wurtzel returns from abroad the middle of May to resume charge of Fox studios.
At this time, W. R. Sheehan goes east to attend the annual sales convention of Fox in New York.



ROSCEO AILS

Russ Stewart, Bridgeport's foremost critic, said:

"We are compelled to seem extravagant in our praise of Roscoe Ails, that clever funny man who was held over for a full week at the Palace. His histrionic abilities are supreme. When Roscoe came on we laughed out loud. The biggest hit in years."

M-G-M's Talent

Metro-Goldwyn-Mayer has under contract at the present time nine stars, twenty-three featured players and twenty-three directors, nine of whom are on a picture-to-picture status.

The Stars

Lon Chaney
Marion Davies
Greta Garbo
John Gilbert
William Haines

Featured Players

Renee Adoree
George K. Arthur
Nita Barlow
Lionel Barrymore
John Mack Brown
Law Cowd
Edward Connelly
Joan Crawford
Frank Currier
Marceline Day
Ralph Dane
Ralph Forbes

Directors

(Under long-term contracts)
Monty Bell
Clarence Brown
Tod Browning
Jack Conway
Nick Grinde
George Hill
Robert Z. Leonard

Directors

(To make at least one picture)
Harry Beaumont
Frank Capra
James Cruze
Alan Dwan
Chester Franklin

British Ship for Actress Sailing for British Films

St. John, N. B., April 10.
Headed for England, contracted to appear in three pictures there, Lillian Rich refused to sail on an American steamer. Instead of sailing from New York or Boston, she boarded the English steamer Montclare here for Liverpool.

Miss Rich was accompanied by her husband, Leo Nicholson, active as a film distributor in Winnipeg, Man., and also by her sister.

The three English made films will be part of the British quota sponsored by Canadian producers.

German's Talks on Films Will Be Illustrated

Los Angeles, April 10.
Dr. Richard Berrmann, feature writer for the "Berliner Tageblatt" in Germany, visited Hollywood a year ago and collected sufficient data to write a series of lectures on picture conditions. He has now sent Max Goldschmidt here with a camera to film certain scenes that will illustrate these lectures.

The studies are co-operating with the cameraman, giving him their players and sets gratis for the publicity ultimately to be received from the tieup.

Screen Writers' Election

Los Angeles, April 10.
Grant Carpenter was re-elected president of the Screen-Writers' Guild for the coming year at the annual election.

Other officers include Joseph Farnham, vice-president; Joseph Jackson, treasurer, and Ewart Adamson, secretary.

Board of directors has M. C. Bryan, Al Cohn, Will M. Ritchie, Louise Lunge, Waldemar Young, Jack Cunningham and Viola Brothers Shore.

A Tip From Paris

Paris, April 11.
Untold free trade publicity is daily going to waste in Paris. Some of the exploiters in Hollywood and New York should take advantage of the situation.

The informer of this fact interviews practically all of the theatrical and screen folk who come to town. Invariably upon his arrival at the star's hotel and he or she is asked for an idea on something in their profession, the visitor is struck dumb.

When a player decides to make a hop across the pond, he or she should have a little chat with their publicity man. Give him a few days' grace to work up an idea and the result should be page one over here.

3 More Resolutions on Free Lance Contracts

Los Angeles, April 10.

When the Actors' Branch of the Academy of Motion Pictures Arts and Sciences unanimously approved the revised standard contract for free lance players, as submitted by the special contract committee, they passed three additional resolutions as follows:

1.—That all members of the branch be advised to communicate to the secretary of the Academy any difference that may arise with reference to interpretations of the contract, it being apparent that misinterpretations are liable to occur, both on the part of the players and company executives, usually due to individual misunderstandings, which can be easily clarified on explanation.

2.—That it is the sense of the Actors' Branch that that part of paragraph two, referring to "the latitude of 48 hours (exclusive of Sundays or holidays), either prior to or after the date hereinabove specified as the commencement of the term hereof," shall be construed to mean that the employment must continue within two days before or after the date specified, as, for instance, if the date specified for the commencement of the contract should be "on or about" the 10th of the month, the employment must commence no earlier than the eighth and no later than the twelfth.

3.—That the producers be requested to have contracts ready for signature of artists within 24 hours after verbal agreements have been reached for engagements.

Bowers-De La Motte New

Los Angeles, April 10.

John Bowers and Marguerite de La Motte, from the screen, have been given a route by Panagra with the sketch they opened for K-A-O. recently.

The couple are now preparing a new song and dance act by George Rubin and James Madison. They expect to offer it to picture houses at the conclusion of their vaudeville tour.

Personal Appearance for "Abie's" Opening Apr. 19

Los Angeles, April 10.
Charles "Buddy" Rogers and Nancy Carroll, "Abie's" and "Rosie" in Paramount's "Abie's Irish Rose," go to New York for personal appearance in connection with the first showing at the 44th Street theatre.

Picture opens April 19.

JOAN CRAWFORD OPPOSITE

Los Angeles, April 10.
Joan Crawford will play the feminine lead opposite John Gilbert in "Four Walls."

William Nigh will direct for M-G-M.

Indictment for Sunday Shows

Marion, O., April 10.
Edward F. Sharpless, manager of the Grand theatre here, this week pleaded not guilty in common pleas court, following an indictment on four counts for operating his theatre on Sundays.
Sharpless' bond was set at \$2,000, and his trial has been set for next week.

1ST MOTION PICTURES BY TELEPHOTOGRAPH

Wilma Banky Leaving Train at Chicago Sent to N. Y. on Phone Wires

Newsreels were reported interested last week in the first public demonstration by Telephotograph of transmitting motion picture negative over telephone wire.

The Newsreel interest was a by-product to a publicity tie-up with the American Telephone and Telegraph Company, arranged by Ward, ren Nolin of United Artists to get Wilma Banky and the Embassy Theatre on page 1.

Telephotograph has been in existence and operation for three years, used mostly by daily newspapers for stills but also by police for quick transmission of affidavits, fingerprints, identification, etc. Previous attempts to transmit motion picture negative had been failures. A. T. & T. laboratories were working on the matter for several months prior to the public demonstration in the Dey street offices April 4. Lynn Farnell, representative for Goldwyn, handled the Chicago end.

Motion pictures of Miss Banky taken in Chicago about 10 o'clock, Chicago time, Wednesday, developed, cut into numbered strips seven inches long and three to a negative, were received in New York 1 o'clock, eastern time, the same day, redeveloped, spliced together and run off at the Embassy Theatre around 7, also on Wednesday.

Nominal Cost

The Newsreels' interest was aroused because the nominal cost of transmitting 100 feet, so that actual exhibition can be made in a theatre within three or four hours after an event takes place far away.

It was estimated that 100 feet is a nominal length for a Newsreel item. Telephotograph hooked up in New York, Boston, Cleveland, Chicago, St. Louis, San Francisco, Los Angeles and Atlanta can transmit this much footage to each of these cities simultaneously and at an estimated total cost of around \$1,600, considerably less than the expense of special aeroplanes and other methods used on hot news.

It is considered possible although not yet tried telephotograph could transmit movietone negative with the sound variations in the sprockets.

Since its inception three years ago Telephotograph has developed to a point where it is possible to send still photographs or lithographs in four colors—yellow, red, blue and black.

It takes about seven and a half minutes to transmit a negative measuring 7x5. The film exhibited at the Embassy was forged but clear enough to indicate possibilities.

Duell-Gish Alienation Suit Was Settled

Los Angeles, April 10.

One of the charges to be aired in the forthcoming Duell-Gish court trial in which Metro-Goldwyn-Mayer are linked for alleged conspiracy, will be to show why Duell's former wife's suit against Lillian Gish for alienation of affections was settled out of court and kept a secret from the public.

The alienation suit against Gish asked damages of \$300,000. This is claimed to have been settled through an arrangement between the former Mrs. Duell, Miss Gish and M-G-M after the latter had signed the access to a two-year contract for \$800,000.

More than a year before Duell's wife entered the suit, Duell had secured a final Paris decree of divorce from her.

The conspiracy trial against Gish-M-G-M-Joseph M. Schenck and others is scheduled to open in the Los Angeles courts April 13.

Joseph M. Schenck does not have to testify. Superior Court Judge Gates made the ruling.
Schenck was cited to appear to show cause why he should not answer certain questions relative to a telegram he sent to an M-G-M official in New York, which questions he had refused to answer at the time his deposition was taken by Duell's attorneys. Court decided the telegram and question asked Schenck were immaterial to the case.

GYP FILM PROMOTERS TAKE RURAL BANKS FOR \$10,000,000

**Legitimate Trade Hurt, Checks Up Past Years—
—Country Capital Now Seeks N. Y. Advice**

Country bankers have been taken for more than \$10,000,000 in the past few years by independent film production promoters. Final sale of office furniture of the A. C. A., an organization in which two Russian bankers in Michigan dropped \$450,000, took place recently and resulted in executives of the leading independent producing offices checking up on activities of promoters among small time bankers.

Well established independent producers have been interested in the matter because the sucker promotions have cut into their territory. Most of the promises of production failed to materialize, but the damage had already been done as far as the sales of the other independents were concerned.

How They Work

Method of operation of promoters has been to establish offices, get several directors and players identified with the picture business, and sell pictures in block to independent exchanges and exhibitors on the strength of the names and promise to produce. With exhibitor and exchange contracts, promising to show or buy, in hand the promoters have found it simple to get financial backing from the country bankers. Usually production would end after the first picture had been released and flopped.

A banker who dropped \$500,000 backing independent producers of this type, said it was the first time in 28 years he had lost on what he considered an investment.

Getting money from small town bankers is a little more difficult now, since the latter may check up with their New York connections. But the promoters can often take care of most arguments put up to them.

British Income Tax Sends Americans Back

Los Angeles, April 10. Sydney Olcott is reported back here from England after refusing to make "The River" for British Lion Film Co., which Arthur Mayde is to direct.

Reports are that American directors and high-salaried players do not want to work in England, because the government is taking 45 per cent. of their weekly earnings for taxes.

Americans claim that under these circumstances they would only be earning one-half, or less, than they got here.

Studios' Stock Tickers

Los Angeles, April 10. Stock tickers may find their way into Hollywood picture studios.

Representative of one large local brokerage, which is handling most of the picture colony business, suggested to a studio executive that his firm would install a direct ticker in the studio for the accommodation of customers. Representative pointed out this would work to advantage of the studio, as it would eliminate hundreds of daily phone calls to the broker's office. Offer was also made to place a board in the room set aside for the ticker, if the producer desired.

Current stock activity has sent many film players and producers into the market, many carrying up to 35 different lines. A number piled up big paper profits in the recent rise, and are still holding on.

P.D.C., London, Explodes

London, April 10. An explosion in the storeroom of Producers Distributing Company's offices here followed by fire severely damaged the building and destroyed a great number of films April 6. Staff of 35 were rescued by firemen and 20 girls rehearsing in the Tiller Dancing School next door were saved by the police.

Destruction of prints necessitated the switching of a number of release dates.

Joe Schenck Denies Stars' Air Doubling

Los Angeles, April 10. Joseph M. Schenck, head of United Artists, says there was no doubling for Norma Talmadge and Dolores del Rio on the air during the Dodge Radio Hour, March 29, as reported in Variety last week.

Miss del Rio sang the song herself and Miss Talmadge spoke directly into the mike, says Schenck, who adds that any statement to the contrary is unfair to both of those young women.

60% FRENCH FILM CUT NOW

**Would Mean Ruin for
Overloaded Trade**

Paris, April 10. A new plan of the French Film Restriction Commission to force a cut in imports of American pictures to 40 per cent of last year's supply has been greeted with an uproar of protest by the native trade, distributors and exhibitors, who see ruin if Minister Herriot sanctions the proposal.

Tightening up of the much discussed boycott is already under consideration by American producers and distributors. A 40 per cent quota plan would spell the wreckage of French exhibitors.

If the American trade is forced to action, it is possible a stop order will be placed on all American rentals, and pictures already released in this market will be withdrawn. American producers protest especially the forcing of purchase of French subjects, demanding to know where they can find native film that will be salable in the U. S.

The new two-fifths proposal reacts in another way. It would work havoc upon French distributors who already have contracted for a full supply for the coming year and have the pictures on hand. If the new rule goes into effect they will have a dead surplus on their hands.

B. O. Falls Off

Meanwhile exhibitors are gnashing their teeth, looking at sadly depleted box office statements. Receipts have dropped through the offering of old subjects and the dragging out of rejected material. More than these developments cinema patrons are complaining bitterly and crying loudly for "cinema Americain."

From official French sources it is understood that the commission is bound to go as far as a gesture of enforcing restriction. At this moment all depends upon what happens in the conference between Herriot and Will Hays scheduled for early this week.

Menjou a Riot

Adolph Menjou, of French descent, vowed that when he appeared at the Palace Saturday, when he told the audience in perfect French how glad he was to be once again in the land of his fathers, Menjou is held in high esteem by the French screen public, who regard him as the beau ideal of manners. It was some time before the crowd could be heard over the cheers of the crowd, and the applause continued long after he had bowed off the stage.

A great demonstration was staged when he arrived, the crowd at the railway station, pressing in to shake his hand. Al Kaufman whisked him away from the mob. Menjou looked ill and worn when he appeared at the Palace. He has gone to Fontainebleau to obtain a complete rest. He and Kathryn Carver will be married here shortly.

"Sunday" Hearing Again

Washington, April 10. House Committee members state it may be necessary to grant a hearing to Congressman Lusk's supporters on the demand for Sunday closing law in the national capital. Pressure is being brought to bear from so many angles that the plan to avoid any move whatsoever during this session may have to be sidetracked.

The situation is looked upon as serious with delay as the best defense.

Crystal Gazer Tipped Off on Film People by Hair Dresser

Los Angeles, April 10. A crystal gazer and mind reader on the Pacific coast seems to have the picture crew believing he is the last word in foreseeing the future and also in telling them things about themselves and persons in whom they are concerned. This fellow has been telling a lot of so-called innermost secrets that a great many of these people possess. He has been telling them so right as to themselves that a great many have been paying him a yearly retainer for which they would visit him as often as they chose to have him gaze into the crystal glass.

Recently it was discovered that this man has a great outside staff that is in contact with people in the picture industry and hears a great deal of stuff of rather an intimate nature, quickly reported back to the seer. Of these, one of his best tipoffs, is a woman. This particular femme operates a beauty shop in Hollywood, and is reported telling him everything she sees and hears in her establishment.

Most of her trade is composed of picture actresses or wives of motion picture executives, writers and directors. The line of stuff talked over in her establishment from one to another and told to her is amazing. Of course, 95 per cent of it never sees the public prints. However, practically all of it is noted by this young woman who runs the establishment and she in turn slips it over to the mind reader.

This young woman has been doing this tipoff, it is said, for the past three years and is reported to be well reimbursed for her endeavors.

One Hour Stage Show In London's M. P. House

London, April 10. Commencing April 23 the Astoria cinema, part of the new Gibbons-Szarvasy circuit, will stage a one-hour stage show with its pictures. This experiment will be tried for four weeks.

Booking committee, practically dormant since taking over the Gulliver houses, has notified agents it is now open to consider big acts.

Gibbons In Again?

London, April 10. Gibbons-Szarvasy group is reported not happy over its recent \$15,000,000 flotation for General Theatres Corp.

It's also reported that Charles Gulliver is expecting an opportunity to jump in again.

TUTOR ON SET

Loretta Young Has Teacher in Studio—Studio's Youngest Lead

Los Angeles, April 10. Loretta Young, contract stock player with First National, appears to be the youngest leading lady in pictures. She is under 16 and because of state educational laws is required to have a tutor on the set while working.

Miss Young is now playing her first lead opposite in "Boss of Little Arcady."

Wallace Wants Release

Los Angeles, April 10. Richard Wallace, directing for First National under the Asher, Small and Rogers banner, has requested a written release from his contract.

Wallace claims he directed four pictures for First National, including "The Poor Nut," "Lady Be Good," "Texas Steer" and "American Beauty," and that the basic story ideas handed him were so plain he had to build up besides directing. Wallace claims that protesting to the studio executives regarding story material brought no beneficial results, so he wants to quit.

POMP AND CIRCUMSTANCE

Los Angeles, April 10. The new City Hall will be opened April 26 with the usual pomp and ceremony.

A city parade through the business section of the city will have most of the picture producers represented with a float.

FLAGG'S TITLES

Los Angeles, April 10. James Montgomery Flagg, artist is trying his hand at a new racket. He is now title writing and will try and provide the captions for "The Yellow Lily," F. N. Yagis will probably illustrate his captions.

If Flagg gets over, First National will give him a contract and he will make his home out here.

ONTARIO'S SUBSTITUTE LAW FOR CHILDREN

**Rigid Censorship Modified by
Classifications of 'Universal'
and 'Adult' on Films**

Toronto, April 10. A bill introduced into the provincial legislature aiming to set up in Ontario a censorship as rigid as Quebec was withdrawn at the request of Prime Minister C. Howard Ferguson.

A substitute measure provides for the classification of all pictures under two heads, "universal" and "adult," with exhibitors compelled by law to advertise to which classification the picture they are showing belongs.

Mr. Ferguson believes that by eliminating the "Thou shalt not" feature more practical good will be accomplished and without hardship to anybody. Children are not forbidden to attend movies, but it is figured that parents will exercise supervision when able to tell by the censorship marking whether a picture ("universal") is recommended for children.

Local picture men are satisfied with the new law and expect no difficulties. There is a tendency to regret any gain made by the reform element, as the exhibitors fear they will try to obtain more stringent rules at a later date.

4 of Mankie's Group Hit for Year Contracts

Los Angeles, April 10. Paramount's Authors' Council seems to have hit it. Four of the last seven writers brought to the studios from New York have shown enough to secure one-year contracts. These writers are Ernest Cuthbertson, Wells Root, Samuel Ornitz and Harlan Thompson.

Authors' Council arrangement provides for Herman Mankiewicz to go to New York at least once a year to round up writers of books and plays, or on newspapers, likely material for screen stories. Those selected are offered a trial contract to come here for Paramount at \$250 a week for three months. Further contracts are promised if the writers make good.

LOUELLA PARSONS' STAFF

Los Angeles, April 10. Louella Parsons, conducting a movie chat column for Universal Newspaper Service, employs three people to assist in the narrating of studio activity.

Pepi Lederer and Jimmy De Tarr act as studio contact, and a private secretary is carried to relieve the columnist of minor details.

DOUBLE TRIP ABROAD

Mary Pickford and Douglas Fairbanks on May 5 will board an Italian liner out of New York for a two months tour overseas.

WEATHER SPOILS GOOD FRI., NAT'L HOLMAY, TORONTO—\$1,600 TOP

Critic Asks Censors to Bar Bow-Glyn Films, but \$9,700—"Speedy" Opens Big at Two Houses

Toronto, April 10. (Drawing Population, 700,000)

Good Friday saw the temperature at 71 in the shade and fans flocked to the beaches and golf links. Result was top money to "Doomsday," a Lowy production, at \$11,600. "Good Friday," a completely observed national holiday, is usually the equal of anything on the calendar, including New Year's, but the weather here was terrible. Showmen are not looking for any tremendous improvement for the balance of the season because daylight saving comes in in just two weeks, earliest it has ever been started in Canada.

Decks were all cleared this week with not a holdover in sight. First week of the year there was no run picture on the boards. Pantages was within a few dollars of the Loew house with "Burning Daylight" at \$11,600. "Speedy" has a regular following here, and this crowd voted the present effort the berries. Critics were politely bored. Not a word was said in favor of "Red Hair" at the Uptown, but Clara got off to a good start, and considering what other houses did she held steady. "Speedy" came out with the suggestion that censors bar all combinations of Bow and Glyn. His audience of one was fully convinced. "Fair" was \$9,700. Mary Pickford took a slight dip when "My Best Girl" was spotted as a roadshow at the Regent early this season. Nevertheless, Tom Dalcy shot the film into the lead with 60 cents last week. Results were not so bad, although far below the average for the house on the present year. Under \$4,000.

Wise mob here figure that at least three feminine stars are finished so far as Toronto is concerned. These are Lillian Gish, Mary Pickford and Gloria Swanson. The latest efforts of all three have flopped noticeably in this town.

"Heart of a Foolies Girl" was not expected to do much at the Hippodrome, but got a good advertising break and held it to \$3,600. Billie Dove is grabbing herself some suppers here. Vaude was good, picture panned.

Estimates for Last Week
Loew's (2,900; 30-60)—"Doomsday" (Par). Fans seemed to have some trouble understanding this one from the novel, but billed by the author of "Sorrell and Son," helped; vaude good, but gross little disappointing; \$11,500.

Pantages (3,400; 30-60)—"Burning Daylight" (F. N.). Milton Sills' regular following took a look at this one and called it good; opened and closed strong, but folded up in mid-week during rain; \$11,450.

Uptown (3,000; 30-60)—"Red Hair" (Par). In face of a universal panning by dailies, this one went better than \$11,000. "Speedy" Par opened to turnaway big Saturday at both Uptown and Tivoli.

Tivoli (F. N.) (1,400; 30-60)—"My Best Girl" (U. A.). Mary Pickford was not expected to do much, and didn't at \$4,000; Harold Lloyd's "Speedy" opened to a line-up in the due in part to a high-class campaign for the two houses by Tom Dalcy.

Hip (F. N.) (2,600; 30-60)—"Heart of a Foolies Girl" (F. N.). Nobody thought much of it but it seemed to drag a few in; fell but slightly below average at \$3,600. Neighborhoods fair.

Yiddish Life Film
Los Angeles, April 10.
Dorothy Mackall will be featured in a First National production of Yiddish life entitled "Dunt Esk."

At Santel will direct.

L. A. TO N. Y.

Charles ("Buddy") Rogers. Naney Carroll. Florence Vidor. Constance Talmadge. Eddie Cantor. Jack Dempsey. Marceline Day. Mr. and Mrs. Eddie Cantor. Edward Clark. Buster Keaton. Edward Sedgwick. Elgin Lesley.

N. Y. to L. A.

Sam Salvin. Rufus Le Maire. Pat Casey. Julius Bernheim. Sigmund Moos. Sam Salvin. Rufus Le Maire.

5TH AVE. TOPS SEATTLE; \$21,000 TO \$17,000

Garbo Over New House and "Crowd"—"Doomsday's" Title Hurt, \$7,000

Seattle, April 10. (Drawing Pop., 475,000)

Weather: Rain and Cool

Holy week hurt most of the local houses, except the Fifth Avenue which had Eddie Peabody back for four or five weeks. Reception for Eddie was 100 per cent. The new Seattle especially suffered with the United Artists also took a solid hit. The chump "Banjo boy" was backed up with F. & M.'s "Jungle" idea, and Greta Garbo's "Divine Woman." Columbia had better biz but still off. Blue Moose fell short of the week prior when "Wild Geese" had a special pull. However, Mussolini got around to the point where he called to come up to "Madame X" of week before, but "Spite Corner" proved okay. "Doomsday" could have been better named "Doomsday" for two rather awful at the United Artists. This house plugging for "Speedy."

Pantages couldn't do anything but immerse and landed more solidly with "Sharp Shooters" and eight acts, two of which were recruited locally. Show at Seattle ran so long that house cut "The Crowd" to about six reels. Mutation made some sequences abrupt, unreal and the ending unsatisfactory.

Estimates for Last Week

Seattle (W. C. Pub.) (3,300; 25-60)—"The Crowd" (M-G). Had tough road to travel as cuts hurt it; "Mikado in Jazz" good; Jules Buffalo did heaviest stage work to date here to plaudits; no velvet awl at this house due to heavy opening costs; \$17,000.

Fifth Avenue (W. C.) (2,700; 25-60)—"Divine Woman" (M-G). Garbo has following but Peabody returned real magnet; great adagio and acrobatic dancing in "Jungle Idea"; biz better and Jim Clemmer smiled; \$20,000.

United Artists (W. C. U. A.) (1,900; 25-60)—"Doomsday" (Par). Just didn't connect and what a title. \$7,000.

Columbia (U.) (1,000; 25-60)—"Finders Keepers" (U). Better, but still weak; \$5,600.

Blue Moose (Hartnick) (950; 25-75)—"Collector Hero" (Col). Type entertainment; Vita acts good; just fair at \$5,500.

Pantages (1,500; 25-65)—"Sharp Shooters" (Fox). Vaude helped; improved but not good; \$3,800.

Orpheum (2,700; 25-50)—"Wall Flowers" (FBO). Nice picture and date here; a little off in bills of season, but biz poor; \$9,500.

President (Duffy) (1,650; 25-51)—"Spite Corner" (Duffy Players). Little below average at \$4,200.

'SORRELL,' \$25,800, BUFF.

Outstanding for Holy Week—Hipp's \$10,000 Takes 24 Place

Buffalo, April 10. (Drawing Pop., 590,000)

Weather: Fair

Shen's Buffalo stood out last week like a light in an otherwise perfectly dismal pre-Easter week. Takings elsewhere dropped like plums and remained at low ebb. With the exception noted, it was one of the worst weeks in seasons.

Estimates for Last Week

Shen's Buffalo (Publix) (3,800; 20-40-60)—"The Crowd" (M-G). "Roman Nights." Registered one of the best pre-Easter weeks here in years, deserving to get business offering a film like this on this particular week; bettered preceding week by about \$1,000 at \$25,800.

Hipp (Publix) (2,400; 50)—"Love and Learn" (Par) and vaude. Went under together with best of local houses; dropped a couple of thousand; slightly over \$10,000.

Great Lakes (Fox) (2,400; 35-50)—"Good 21" (Fox) and vaude. Estimated about \$9,000.

Loew's (Loew) (3,400; 35-50)—"Under the Black Eagle" (M-G) and vaude. Ran about even for \$9,500.

Lafayette (Indep.) (3,400; 35-50)—"The Circus" (U. A.) and vaude. For this house to use second run of comedy was a mistake; the step has been taken here; vaude card strongly bolstered; b. o. under \$9,000.

Celebs and Recipes

Volland's "Calendar of Celebrities" is a new book prepared, containing 62 celebs with an inquiry as to their favorite liquor, jokes and a recipe of their favorite beverage.

Among the show people to be included are Texaco, Groucho and Vincent Lopez. Tex's favorite booze gag is quoted as "cover charges for the privilege to drink," and Lopez's favorite liquor joke is "prohibition." Volland, the publisher, plans to make the volume an annual series.

ST. LOUIS FAIR WEEK

"If I Were Single," \$30,100—"Freckles," \$15,900

St. Louis, April 10. (Drawing Pop., 1,000,000)

Weather: Fair, Warm

With only one of the legit theatres open last week, the American, with "Diplomacy" the first three nights, the picture houses got a much better play than might otherwise have been expected during Holy Week.

Estimates for Last Week

Ambassador (Skouras) (3,000; 35-65)—"If I Were Single" (W. B.) and Ed. Lowry. Picture called light little comedy, with Lowry welcomed back to town by a host of loyal fans. "Home Again" was title of stage show; \$30,100.

Loew's State (3,300; 25-35-65)—"Quality Street" (M-G). Reviewers said this Marion Davies picture might have been more of a bell-ringer than it proved. "Starland" was the stage show, with "40,000 Miles with Lindbergh" (M-G) an added starter and a crowd-getter; \$15,300.

Missouri (Skouras) (3,800; 35-65)—"Freckles" (FBO). Gene Stratton Porter tale of the lumberlost drew 'em in; \$15,900.

Grand Central (Skouras) (1,700; 50-75)—"The Missing Link" and Vita (W. B.). Short subjects won praise; \$8,700.

Capitol (Skouras)—"Clancy's Kicker" (Skouras) and "A Man's Street." Theatre takes 'em in off the street in the shopping district and is having its best season.

MIL. SPURNS "TILLIE"; "GAUCHO" BIG, \$10,500

Fairbanks About Only Film to Do Biz—"Quality St." Off, \$5,800—"Tillie," \$4,000

Milwaukee, April 10. (Drawing Population, 650,000)

Weather: Rain and Warm

Pressure of Holy Week and rain did not split between the Wisconsin and Garden. "Gauchito" was the big draw for the little Garden, while the Wisconsin did well enough, all things considered.

Half and quarter pages in the two Hearst papers were used on "Quality Street" at the Merrill, but except for the opening day attendance was meagre. "Tillie's Frenzied Romance" at the Strand got little more than a severe panning from the critics.

Estimates for Last Week

Alhambra (F. N.)—"Finders Keepers" (U.) (1,800; 30-50). Hit bottom and saw red.

Garden (Brin)—"The Gauchito" (U. A.) (1,200; 25-50-75). Boosted mats over one p. m. to 50 cents; little doubt what was spent along the street dribbled in here; house hit a new high at better than \$10,500.

Wisconsin (Fox) (1,600; 10-25-40). Fair vaude bill but weak picture; dropped hard, barely reaching \$5,500.

Merrill (M-G) (1,200; 25-50). "Quality Street" (M-G) (1,200; 25-50). Fair opening but took a stiff drubbing middle and end of week, \$5,800; picture gives way to "The Enemy" (M-G).

Miller (Midwestco)—"Honest First" (Fox) (1,400; 25-40-50). Not even John Barrymore on release and good stage bill could draw for the week; lower than in many a week; \$4,000.

Palace (Orph.)—"Stand and Deliver" (Pathé) (2,400; 25-50-75). Regular bill on stage but again a weak picture that had no draw value; down around \$16,000.

Strand (Midwestco)—"Tillie's Frenzied Romance" (Par.) (1,200; 25-50). And what a mighty fall. Took a lacing and lucky to finish close to \$4,000.

Wisconsin (Midwestco)—"Heart of the Polities Girl" (F. N.) (2,800; 25-35-50-60-75). Started off with a bang; stage show did its part because picture generally accepted as weak; Billie Dove could draw here if given the chance; just all right, \$17,000.

NEW MINN., \$33,300, KILLED OFF TOWN

With Holy Wk. Besides, Minneapolis Had Miserable Week, Outside of Big House

Minneapolis, April 10. (Drawing Pop., 450,000)

Weather favorable (Except Friday) New 4,100-seat Minnesota, plus Holy Week spelled near ruin for practically all the show houses. At that, the State, Hennepin-Orpheum and Strand did somewhat better than the preceding week, which marked the Minnesota's inaugural. But even the returns at the trio of houses, despite the poor moment, might be set down as miserable, to put it mildly.

It's, perhaps, just a case of the new theatre, like a new broom, sweeping up the town's sins. Holy Week a year ago was normal from the box office standpoint.

That the Minnesota, in its second week, grossed practically as much as during its opening seven days is attributed to its very much stronger picture, "The Divine Woman," and a better all-around show. These overcame the Holy Week handicap.

After breaking all local box office records up to the top of its first presentation here in February by grossing approximately \$28,000, "The Jazz Singer" was brought back to the top of the list with similar results. One would have expected it to be an ideal Holy Week attraction because it draws so heavily on Jewish trade, and evidently it has milked the local field almost dry during its one previous week or the Minnesota competition was too much for it. At that, the gross was added to the week's gross, preceding week with "Rose-Marie" held forth.

Johnny Marvin probably drew some trade to the Hennepin-Orpheum because of the very bad because of the unpopular reserved seat policy and Minnesota competition was somewhat better than the week before. On the same bill for 35c, top up to 6:30 p. m. and 50c, over the entire house thereafter, were Helen MacKellar and company, Billie Farrell and company, Lavinia Barker and company, "Hap" Farnell and Florence and Bob Anderson and his pony, together with a mediocre picture, "Cassio."

Pantages had good matinee patronage with "Topsy and Eva" on the screen and Mabel Taliferro as the vaude headliner, but night takings were low, with the exception. As for the other houses, the least said is the soonest.

Estimates for Last Week
Minnesota (Publix-F. & R.) (4,100; 65)—"The Divine Woman" (M-G) and "Blue Danube" (Pathe). Six stage unit. Show splendid throughout. Unit far superior to "Treasure Ship" week before. Greta Garbo big card here. \$33,300. Nearly the same as opening week and very good.

State (Publix-F. & R.) (2,300; 60). "Jazz Singer" (Warner). Return fell far below expectations. Around \$3,000.

Garrick (Publix-F. & R.) (2,000; 60)—"Blue Danube" (Pathe). Picture moderately pleasing, but couldn't weather competition. Virtually broke. Around \$2,500.

Strand (Publix-F. & R.) (1,500; 50)—"Chinese Parrot" (U). They like this one and real trade puller. Colorful and interesting picture. Around \$4,500. Fine under the circumstances.

Lyric (Publix-F. & R.) (1,350; 35)—"Under Tonto Rim" (Par.). Good enough picture but its existence seemed unknown to fans. Around \$1,000.

Grand (F. & R.) (1,100; 25)—"London After Midnight" (M-G-M). Second loop run. Around \$600.

Hennepin-Orpheum (Orph.) (2,800; 50)—"Chicago After Midnight" (F. B. O.) and "Picture Blood" and thunder melodrama. Vaude held several names, including Johnny Marvin. Poor bill, yet big buy at \$2,500.

Pathe (Pathe) (1,600; 25-50)—"Picture Blood" (U. A.) and vaude, including Mabel Taliferro. Good entertainment for money. Suffered with others. Around \$5,000.

John Barrymore (Orpheum) (1,400; 40)—"The Swift Arrow" (U. A.). Quite show bargain but this house nearly ready for burial. About \$4,000.

FROM 13 TO 4

LOS ANGELES, APRIL 10.—Personnel of the Pathe-DeMille publicity staff, headed by Henry McMahon, has been reduced from 13 to four.

Until a month ago they employed six unit men, one fashion writer, one office boy and four secretaries in addition to the director. Staff now consists of McMahon, Phil Gersdorf and two secretaries.

HOLY WK., RAIN TOO MUCH FOR LOOP FILMS

Chicago Got \$50,000, Thanks to Marx Bros.—Oriental Under \$35,000

Chicago, April 10.

Weather Rainy

Holy Week and wet climate were too much for most Loop houses. With few exceptions grosses continued in the rut of the previous week.

Exception was the Chicago, where the four Marx Brothers on the stage brought \$50,000 worth of customers, despite dew and religion. The Marx boys are entered in a special unit formed for three weeks in this city, and working without the customary stage band. Special exploitation is being used.

Another house that refused to expire is the Monroe, collecting \$4,400 with "Dressed to Kill." The film is being held over.

Four of the five run pictures in town took pretty low grosses and left the Loop. "Patent Leather Kid" at McVickers went to \$17,000 in its fourth and last week. This one opened good at \$28,000 on top scale. The remaining two weeks in the Woods.

"Chicago" played three weeks in the Roosevelt without catching local interest. It started weakly at \$14,000 and got a sad \$10,000 each for the remaining two weeks. "Jazz Singer" had heavy patronage in the small Orpheum for five weeks, winding up with \$7,300. Two large neighborhood houses, the Rialto and Grandad, are each playing it two weeks.

"Simba" Johnson travelog, finished five weeks on a percentage basis in the Woods. The first three showed a profit with the last two taking care of expenses at \$7,000 and \$8,000, respectively.

Oriental had benefit of special Hearst publicity with showing of Marion Davies "Patsy" but continued under previous high average with \$35,000. Second week of "My Best Girl" at United Artists brought \$19,100, a bit light because of conditions.

Estimates for Last Week

Chicago (Pathe)—"Night of Mystery" (Par.) (4,600; 50-75). Menjou film held over, but big gross of \$50,000 credited mostly to the Marx Bros. on stage in special unit produced for three weeks in this city.

McVickers (F. N.) (2,400; 50-75). Fourth week and out, closing with mild \$17,000; opening at \$26,000 good.

Fox (Fox)—"Dressed to Kill" (Fox) (975; 50-75). Underworld film in favorable spot and brought good \$4,400, meriting holdover decision.

Oriental (Publix)—"The Patsy" (G. K.) (3,300; 35-75). Marion Davies got usual extra publicity in Hearst papers but it didn't mean much. Around \$7,000. Second week continued under average with \$35,000 but still showing sizeable profit.

Orpheum (Warner)—"Jazz Singer" (Warner) (2,800; 50-75). Closed distinctive engagement, finishing to \$7,300; "Tenderloin" opened Saturday and attracted standees in afternoon, despite snow, \$10,000. Ash on stage last week; opened to \$14,000.

State-Lake (Orpheum)—"Midnight Madness" (Pathe) (2,500; 50-75). Picture noticed favorably and special exploitation expended on vaude, but weak gross of \$16,000.

United Artists (U. A.)—"My Best Girl" (U. A.) (1,702; 35-75). Second week of Pickford picture light but not cause for worry at \$19,100; in for three weeks, with "Sorrell and Son" to follow.

Foods (Foods)—"Simba" (Johnson) (1,703; 50-51-55). Town's lone two-day film closed after five weeks; \$8,000; small profit in early weeks.

ENGLISH LEAD ARRIVING

Walter Butler, Samuel Goldwyn's new English leading man, arrives in New York Friday on the "Aquitania." He will leave for the coast immediately to go into production opposite "The Sign of the Cross."

Lily Damiti, Goldwyn's running mate for Ronald Colman, will not arrive from Paris for some time. Colman is still abroad and Goldwyn has not yet selected a story for him.

WHITEMAN'S \$78,700 HOLY WEEK: "SPEEDY'S" WEEK-END RECORD

"Jazz Singer," Second Week at Roxy, \$109,500; \$226,500 on 2 Weeks—Holy Week Dents

Holy Week wasn't so bad along the Street. Not so good, either. Final count-up shows an aggregate score that's no worse than a normal off week. In a few spots it was strictly okay. For instance, at the Paramount, Roxy, Astor and Criterion.

Paul Whiteman gave the ace Publick house a sweet income of \$78,700 for the Holy Week. Seven days of the year, helped mightily by a \$33,000 week-end, and "Jazz Singer" was strong enough on its second week to do \$109,500 at the Roxy. Jewish holidays pushed this house and picture. At the Astor "Trail of '98" but slightly felt the picture. "Wings" continued to hold its own at better than \$15,000.

Business didn't come back until this past Sunday night, although Harold Lloyd's new comedy, "Speedy," had a whale of a week-end at the Rivoli by going \$400 ahead of "Sadie Thompson's" top to get \$18,900 in two days. This is a record for the house. "Legion of the Condemned" took a normal drop to \$28,850, and will depart soon to make way for "Drums of Love" (U. A.). The Strand, allowing for recent standards, was fair at \$28,300 for "Stand and Deliver."

"Ivan the Terrible" finally broke away from the Cameo after a \$6,600 fourth week, while "Two Lovers" did well enough to catch \$7,800 at the Embassy.

The two Fox pictures and Universal's "We Americans," which are having exploitation runs, are the pictures which had to struggle the hardest. "Street Angel" is the new Fox entry at the Globe, opening Monday night, and "Able's Irish Rose" (Par.) will be in next week (April 19) at the 44th Street.

"Uncle Tom" is due to leave the Central this Sunday, followed by "Man Who Laughs," "Mother Macchree" is now on 42d street at the Times Square.

Second week of Chaney's "Big City" at the Capitol was all right, under conditions, at \$58,700.

Estimates for Last Week
Astor—"Trail of '98" (M.-G.) (1,129; \$1-\$3). (4th week). Strong demand in agencies and pulling cash trade; doing \$18,900 for Holy Week considered excellent.

Cameo—"Ivan the Terrible" (Ama-kino) (549; 50-75). Russian film departed after four weeks; wind-up was \$6,600, 4th Langdon's "Chaser" (F. N.) current.

Capitol—"The Big City" (M.-G.) (4,620; 35-50-75-165). Chaney picture held over for tough show week and b. o. fair; \$53,700.

Central—"Tom's Cabin" (U.) (922; 35-50-75). Goes out this Sunday; never factor at \$2 scale, although tie-up with school children helped for a follow; "Man Who Laughs" to follow.

Colony—"We Americans" (U.) (1,080; \$1-\$1.65-42) (3d week). Jewish holidays should have aided this one, but picture short of getting in five figures.

Criterion—"Wings" (Par.) (836; \$1-\$2) (35th week). Air picture gives no sign of letting go; established itself for consistency regardless of weather or conditions; over \$15,000 again.

Embassy—"Two Lovers" (U. A.) (596; \$1-\$1.65) (4th week). Romantic feature doing all right; hasn't reached its capacity, but no complaint at \$7,800.

Gaiety—"Four Sons" and Movie-tone (Fox) (808; \$1-\$2) (9th week). Going along nicely on even balance. Fair \$3,700.

Globe—"Street Angel" and Movie-tone (Fox) (1,416; \$1-\$1.65) (1st week). New picture opened Monday night, at the Mother Macchree's to Times Square.

Paramount—"Doomsday" (Par.) (3,666; 35-50-75). Picture never meant a thing and wind-up of mouth on its confirmation. Paul Whiteman's first of three weeks' stay solely responsible for \$78,700; unusual Holy Week gross and far above average, giving running start by \$33,000 week-end.

Rialto—"Legion of the Condemned" (Par.) (1,960; 35-50-75-90) (4th week). Picture doing logically and \$28,850 on third week; doing substantially, but is due to blow April 20; "Drums of Love" (U. A.) coming in.

Rivoli—"The Gaucho" (U. A.) (2,200; 35-50-75-90). Approximately held even at \$19,400 with its third week; picture early in its life. "Speedy" (Par.) came in for benefit performance that evening; Lloyd comedy took bit in its teeth to do \$18,900 on week-end; house record. Roxy—"Jazz Singer" and Vita (W. B.) (50-75-165). Sufficient

\$12,500 Montreal's Best; Try Everything in Off Wk.

Montreal, April 10. (Drawing Pop., 600,000).

Weather: Clear and Warm.
Everything imaginable thrown into the picture houses to attract Easter and Passover business, some being hardly distinguishable from churches during parts of the show. But it couldn't halt the flop and three hockey play-offs didn't help.

Lew's came out on top with \$12,500. Capitol dropped close to \$4,000 from its big previous week. Montrealers seem divided between those who swear by and those who swear at "The Enemy" with its war atmosphere no smash. Attempts to inject humor into the picture, but the orchestra selections didn't seem to get the fans hot up any. War stuff has to have highly sensational angle up here and about \$10,000. Have done much better any other week. Poor at \$11,500 for Capitol.

M-G-M's Lindbergh film drew nearly as many as "Man and Woman" at the Palace, while the combination of the concert and the jazz orchestras in semi-sacred music helped George Rotsky out of a slump. Gross held up to around \$10,000. "Girl From Chicago" worked well with much better than usual vaude at Loew's. Matinees showed more than previous week.

Both the legit houses started out well. Ziegfeld's Follies' grossing around \$2,600 Monday night and "Able's Irish Rose" \$2,800. Later the both flopped, but picked up heavy Friday and Saturday. Both totalled around \$12,000 for the week.

So far nothing has been done about the Children's Bill. Neighborhood houses started barring them under 16, but admitted them when it was found main stems were not bothering. This showed the general feeling is to do nothing either until the bill has passed the Legislative Council or wait until civic or police notification is issued. The general feeling is to do nothing either until the bill has passed the Legislative Council or wait until civic or police notification is issued.

Estimates for Last Week
Capitol (F.P.) (2,700; 40-85)—"The Enemy" (M.-G.). Too good despite failed happy ending; near capacity opening night, fell off steadily rest of week, except Good Friday when there was a pickup all day; saved it from complete flop; \$15,500 net.

Palace (F.P.) (2,700; 35-60)—"Man and Woman" (M.-G.). Another gloomy one, although high class; Lindbergh picture combined orchestras made fans think they were in church, thus soothing guilty consciences; special appeal and good weather; \$10,500, off.

Loew's (3,200; 45-75)—"Girl from Chicago" (W. B.). Lots of kick and action with better than usual weather; \$10,500 gives Warner Sisters, staved off worst week of year; fair return at \$12,500.

Imperial (K-A) (1,900; 35-90)—"Surrender" (U.). Good picture with good vaude, ending in special carnival turn, put house over fairly well; average at \$9,000.

A Strange Scout (Par.)—"Fashion Madness" (Col.)—"Peaks of Destiny" (Par.) and "Smilin' Thru" (F. N.). All together \$2,500, poor.

Neighborhoods, poor.

Take Up Sternberg's Option
Los Angeles, April 10.
Paramount has exercised its option on Josef von Sternberg, director, for another year.

strength to keep house at six figures despite Holy Week and that film held over; only \$7,500 net first week; \$10,500 gives Warner's Jolson picture \$226,500 on fortnight's stay.

Strand—"Stand and Deliver" (Pathé) (2,900; 35-50-75-90). Eased along to \$28,300.

Times Square—"Mother Macchree" and Movie-tone (Fox) (1,080; \$1-\$1.65) (6th week). Movie over during Globe sojourn with "Four Sons" and own title to offset.

Warners—"Tenderloin" and Vita (W. B.) (50-75-165) (5th week). Don't hear much about new talker; claimed over \$16,000.

"SORRELL'S" \$17,000 OKAY IN TOUGH WEEK

Michigan Stays Up at \$44,100—State Goes Stage Band

Detroit, April 10. **Weather: Warm and Rain.**

Normal Holy Week reaction caused some lowdown grosses, but no less than expected. Boys began the week with their eyes shut and a lot of hope. Result was a combined \$114,000 with hardly enough profit to feed an undersized canary bird.

Four holdovers out of eight, and the rest of the street none too attractive. Of the repeating quartet, only "Sorrell and Son" possessed the power to withstand the anti-theatre assault. In fact this film grabbed the lone respectable sum around \$17,000 for the U. A.'s second week precedent at \$17,000.

"The Crowd," Adams, and "Student Prince," Madison, other two-timers, had just second weeks, but are held in for a third by schedule. "Sunrise" finally took air after a nine-week struggle at the Washington. Final week's receipts were low out of the eighth and ninth weeks. After the fourth or fifth week, "Sunrise" was obviously forced, though to little, if any, loss to the house. However, the local Fox stand of less time. "Mother Macchree," coupled with another excellent Movie-tone bill, opened Saturday.

Holy Week stood in the way of a recovery by the Capitol and the presentation stand returned a second consecutive undernourished total, getting little out of "Cohena and Kelly" and "The Big Kick." Michigan with "Chicago After Midnight" declined after the previous bangup week. Mich always leads the town and was all right \$44,100.

State said a happy farewell to its vaudefilm policy, turning stage band Saturday. "Nameless Men" failed to help the Oriental, which now has the vaudefilm field practically to itself.

Point of interest this week will shift to the State, where it will be shown whether or not the change to presentations will end at the Capitol, and possibly the Michigan, and by how much if at all. Also how the Oriental will take advantage of its new exclusive position. "Wings," the first two-day cinema to chance hard boiled Detroit in several months, opened at the New Detroit (Legit) Sunday night. Top-seller at \$13,650. It has a battle at the start. If the fate of most specials in the past is a model display of the local attitude.

Estimates for Last Week
Adams—"Kunsky" "The Crowd" (M.-G.) (2d week) (1,700; 50-75). Fell hard in second week after disappointing opener; \$11,500, but remaining "Top-seller" with "Speedy" (Par.) billed as coming.

Capitol (Kunsky) "C's and K's in Paris" (U.) (2,448; 50-75). Second successive low week at \$19,000; regular preventive for holidays, but house improved over last week end; house rarely a consistent loser.

Madison (Kunsky) "Student Prince" (M.-G.) (2d week) (1,916; 50-75). Personal matter of program, spotting in bad period also against it; second week's \$10,000 no reason for staying, but film remains current; "Chicago" (Pathé) slated to follow.

Michigan (Kunsky-Publix) "Chicago After Midnight" (F. B. O.) (4,100; 50-75). Fair week for big show after previous high gross; \$44,100.

Oriental (Miles) "Nameless Men" (T.-S.) (2,950; 25-90). Off in all departments last week; Pan bill and film brought \$10,000.

State (Kunsky) "13 Washington Square" (U.) (3,090; 25-75). Willing to forget final vaude film week and \$8,000; turned stage band Saturday to packer's bill, has personality draw in Fred Stritt.

United Artists (U. A.) "Sorrell and Son" (U. A.) (2d week) (2,000; 50-65). Surprised mob to show big comparative gross in town; \$17,000 warrants holdover; four weeks possible, mid-week pace this week to decide; "The Dove" (U. A.) next.

Washington (F. B. O.) "Sunrise" (M.-G.) (2d week) (1,778; 35-50-65). Completed unreasonable long stay under \$3,000; "Macchree" (Fox) with Movie-tone current for indefinite run.

Gil Boag's Foreign Films

Los Angeles, April 10.
Gil Boag, husband of Gilda Gary, is the latest to decide to make pictures abroad.

Boag has hired Rochelue Glesse and Edgar Ulmar, former assistants to F. W. Murnau, to make pictures in Germany.

The first will be based on a story, "Love Never Die," by Karl von Modier.

A Real Supervisor

Watching a fight at the Hollywood Stadium from a ringside seat, Monte Brice overheard one of the pugs in a prelude say to his manager: "I want to quit."
"Gwan, you can't quit," answered the manager as he pushed the kid forward.
Brice turned to a companion, remarking:
"He's what I call a real supervisor; always pushing a guy to the front."

TOM MIX, PANIC, IN PERSONAL APPEARANCES

Broke Denver Orpheum's Record in Holy Week—Kids Crazy Over Him

Denver, April 10. **Weather: Unsettled.**

Tom Mix easily the big show attraction here last week. Fireworks started before his clock rings and yawns in the papers every day during his stay.

Despite Holy Week, the Orpheum, where Tom opened his 10-week Orpheum vaude bill, broke all records for attendance. Orpheum is almost in middle of the block, and through the week it had lines standing clear down to each corner with house full and lobby jammed.

Mix pictures were at a premium during the star's personal appearance. Colorado, first-run indie, kicked in "The Arizona Wildcat" while Victory, 2-a-week grind, opened first half with "Tumbling River."

Tom is the kids' ideal. They swarmed around him everywhere he went. He didn't miss a chance to thrill 'em by shaking hands wherever he appeared. "I didn't like to see them," he explains. "They are the ones who made me what I am today."

Tom's act may improve as he goes along, as he made several changes after opening here. He works on a full stage, riding out on "Tony," his appearance in a slight recitatives and heavy applause. He then dismounts, talking to "Tony" and getting answered by shakes of the pony's head. "Tony" runs off Tom the displaying his skill with the shootin' irons—using both six guns and a rifle on a small, regular target. Mix is an expert, which he explains is to show that he's not a fake target artist. He talks a little before exiting, to be followed by the house of applause again for the curtain. Lots of mutters on the act, but he's such a swell guy that they'll go to see him, anyway.

Tom's visits and demands on his time ran Mix ragged during the week here.

Other houses fought for biz, feeling the Lenten pinch.

Estimates for Last Week
Aladdin, "East Side, West Side" (Fox), with Vita prolog and Movie-tone newsreel hovered around \$8,700.

Elman, owner of the house, plus bird and Bide-a-Wee, suburban second-runs, became the leading local movie magnate last week when assuming operation of the America, U's downtown theatre. Huffman will install Movie-tone and Vita at America within the next few weeks, ending location of the program pictures and keeping the Aladdin for long runs. America always has been liability under U banner, but it is thought Huffman, who has succeeded everywhere else, can pull it into the money.

America (U.) "Thirteen Washington Square" (U.) closed at \$3,900 as first film show. U's management, E. Marshall Taylor, Laemmle manager, succeeded by Gerald Whitney, resident manager for Huffman.

"Gaiety" (Par.) (2,400; 35-40) with Dolores Del Rio opened Friday as initial Huffman feature. Girl ushers cannot, replaced by unformed young man in a Publick style. Orchestra filling pit temporarily.

Broadway (50-150). "King of Kings" (De Mille), had religious appeal necessary to draw right trade. Held up nicely, getting around \$8,000 for seven-day run.

Colorado (Inde), "Arizona Wildcat" (Fox). Drew because of Tom Mix at Orpheum. Heavy billing helped bring in \$6,000.

Denver (Publix) (2,400; 35-40-60). "Free My Pulse" (Par) and "Kid Hot Capers," stage act, \$11,000 in five days, opening Saturday and closing Wednesday. "Blue Danube" will open Thursdays, giving Denver will open Thursdays, giving

PTLD. HOLDS ITS OWN; \$18,000-\$22,000 HIGH

"Crowd" Does Well at New House—Minnevitich a Draw—"Nite Life," \$10,000

Portland, Ore., April 10. (Drawing Pop., \$10,000).

Orpheum (vaudeville) has closed for the season earlier than expected. Orpheum plays only three days a week at the Hellie. Business has not been good the past few months.

Borah Minnevitich was at the Broadway (Inde) and did business, despite Holy Week.

Estimates for Last Week
Portland (Publix-W. C.) (3,500; 35-60)—"The Crowd" (M.-G.). Proved good attraction; Publick "Night Life" (O-S). Liked and did all right; \$10,000.

Broadway (W-C) (2,000; 25-60)—"City Gone Wild" (Par). Borah Minnevitich was the draw; \$12,000.

Oriental (Tebbett's) (2,700; 35)—"Night Life" (O-S). Liked and did all right; \$10,000.

Pantages (Pan) (2,000; 35-50)—"Why Sailors Go Wrong" (Fox). Good comedy; \$10,000.

Liberty (W. C.) (2,000; 35-60). Willing to "Abel" and "Adventure Mad" (Ufa). Got \$5,000.

Columbia (U) (35-60)—"Finders Keepers" (U). Okay; \$6,000.

Publick (W. C.) (2,000; 35-60)—"Last Command" (Par). Typical of Jannings excellence; \$7,500.

Music Box—Henry Duffy Players (1,300; 25-75)—"Not Herbert." Exciting mystery; \$7,000.

TACOMA OKAY

"Gaucho," \$4,400—\$5,500 for "Crowd"—Pan, \$6,500—Colonial, \$1,000

Tacoma, April 10. (Drawing Pop., 125,000).

Weather: Cold and Rainy.

Business improved last week at the Rialto where "The Gaucho" put some life into things. Broadway was very pleasing. Due to change in routing, Tacoma was blanked from Fanchon & Marco, but City of Tacoma, Seattle, came over for a week. He improvised a "musical hour" that registered.

Estimates for Last Week
Broadway (W-C) (1,600; 25-50)—"The Crowd" (M.-G.-M.). Not cutting here and action smoother, although this version ends with the happy family at theatre; \$5,500.

Publick (1,500; 25-50)—"Ladies Must Dress" (Fox). Vaude fair. Picture no riot; \$5,500.

Blue Movie (Hamrick) (650; 25-50)—"Opening Night" Movie-tone; \$3,000.

Rialto (W-C) (1,250; 25-50)—"The Gaucho" (U. A.). Nice gain in rate; \$4,400.

Colonial (W-C) (850; 15-25)—"Devil's Skipper" (Tif). Picture liked and biz gaining; over \$1,000.

Next week. Fanchon & Marco shows Friday, Saturday and Sunday, charging up to 60 cents Saturday and Sunday nights. Other change of picture program, with band featured. Dave Good, m. c.

changed stage show bookings as reason. Lou Goldberg, now agent, no manager having been appointed since Bill Jacobs returned to Kansas City some time ago. Goldberg continues to keep the town hopped up on the Denver with freak exploitation and numerous tie-ups.

Denham (Inde stock), "High Stakes" mystery melodrama, fell off a little, due to departure of Jean Inness, leading woman, for west coast. Stage returns to 30c for her husband, Victor Jory, former Denham leading man, now on coast. Marlon Haplan, leading woman from "The Girl from Chicago," "High Stakes" got nearly \$5,000.

Empress (Inde vaude) (10-20-30). Colored team, with Harvey's Radio Minstrels. As headliners, minstrels all wet, other acts shouldering burden. Stage returns to 30c for her husband, Victor Jory, former Denham leading man, now on coast. Marlon Haplan, leading woman from "The Girl from Chicago," "High Stakes" got nearly \$5,000.

Orpheum (Vaude) (25-35-60). So many kids filling seats at per formance to "Blue Danube" that the house couldn't get gross record to correspond to attendance mark. Made around \$10,000 net on week at the "Blue Danube" (Pathé) on screen.

Rialto (Publix)—"The Patsy" (M.-G.-M.) and "40,000 Miles from London" (M.-G.-M.) equal draw. Fair at \$4,300.

Victory (Publix)—"Adventure Mad" (Ufa-Par). Plot for last half. Closed at 20c for four days on \$550. First in "Tumbling River," first half.

RAMONA'S \$27,800 LEADS L. A.; MET. \$1,500 AHEAD OF STATE

"Divine Woman" Weak, \$23,500 for Loew House—
"Uncle Tom" Can't Get Started, \$5,100

Los Angeles, April 10.
Drawing Pop., 1,450,000.
Weather: Clear and Fair.
Holy Week put the usual crimp into first run and neighborhood business. The Al G. Barnes Circus did, too. Luckily, it was vacation week for the school and college youngsters, otherwise the calamity would have been heavy.
Outstanding on the week was the fact that United Artists led the town with the picture of "Ramona." Picture did within \$400 of Gloria Swanson's opening week with "Sadie." Second week with "Ramona" started off strong and looks as though it may beat the first. Grauman's Chinese took a forward spurt, due to heavy exploitation for the matinees. House jumped \$5,000. Metropolitan, with "The Smart Set," nosed out Loew's State by around \$1,500. Later, house had "The Divine Woman." Had this film been spotted, Loew's would have hit close to \$30,000 mark.
Biltmore held in great style on 12th week of "Wings" and Carthage Circle for eighth week of "Four Sons," dropped around \$3,000 below preceding week and showed red. Million Dollars had "The Sporting Life" and did get anywhere. Picture in program houses have shown to better advantage. This house plays specials only.
Circle Theatre (W. C. Miller) the brodie class from the start at the Criterion, where it is being shown twice daily at \$1.50 top. With a \$5 premiere opening performance, only brought in \$908 cash, though house held capacity. From then on was slow drag for initial week. One reason for this is that picture has been previewed some 20 times and more all around Los Angeles and that most of the populace saw it on one of those two-for-one neighborhood shows.
"Sorrell and Son" at the Egyptian, did average business, as did "The Silver Slave," at the Boulevard.

Estimates for Last Week
Grauman's Chinese (U. A.) "The Circus" (U. A.) 1,958; 50-\$1.50. W. C. schools closed and heavy play made for the kiddies, matinees were capacity, gross jumped to \$24,000.
Carthage Circle (W. C. Miller) "Four Sons" (Fox) 1,600; 50-\$1.50. Next to closing week not so good; total, \$5,800.
Criterion (W. C.) "Uncle Tom's Cabin" (U. A.) 1,600; 50-\$1.50. With little cash in house on \$5 premiere this one, despite heavy advertising and exploitation, flopped on first week; \$3,100.
Biltmore (Erlanger) "Wings" (Par.) 1,655; 50-\$2.20. Matinees very heavy on account of school cancellations; on first week up to \$18,000.
Loew's State (W. C. Loew) "The Divine Woman" (M.-G.) 2,200; 25-50. Not the picture for kids on vacation; trade suffered. Total, \$10,000.
F. & M. Opportunity center helped bring final score to \$23,500.
Metropolitan (Pub.-W. C.) "The Smart Set" (U. A.) 2,250; 25-50. "B. Lights" unit on stage, with screen in combination, which resulted in around \$25,000 of trade.
United Artists (U. A.) "Ramona" (U. A.) 2,100; 50-\$1.50. Got off to exceptionally good start and kept up great pace for initial week by doing \$27,800 second week looks equally as good. First week, \$10,000.
Million Dollar (W. C.-Pub.) "The Sporting Life" (Col.) 2,200; 25-50. For house running specials this one not the type for a 90c top; in nine days, around \$6,000.
Boulevard (W. C.) "The Silver Slave" (W. B.) 2,164; 25-50. Did the regular "B. Light" house has been doing for some time; even \$7,500 snails profit for theatre.
Egyptian (W. C. U. A.) "Sorrell and Son" (U. A.) 1,800; 25-50. Okay, as business jumped \$400 ahead of week previous \$5,500.

Russian 'Covered Wagon'

"The Covered Wagon" is the name of a new Soviet film just released in Leningrad. It has Russian Asia as its locale. Maybe they did not hear about James Cruze's vehicle as yet.

JACK FORD'S VACATION

Los Angeles, April 10.
John Ford leaves next week for six weeks' vacation at his home in Portland, Me. Ford then goes to Paris, London and Munich to prepare material for his next Fox production in which J. Farrell Macdonald is to be starred.
The story will be based on the life of a suave and gentlemanly New York police officer.

Double and Triple Bills In K. C.; Dix, \$19,500

Kansas City, April 10.
(Drawing Pop., 700,000)
Not only have the first runs suffered during Lent, but many of the suburban and residential houses are about ready to give up the struggle. In desperate attempts to stimulate things, double and even triple bills were offered last week.
Pantages is pulling for business with a vocal contest and offering a \$1,000 purse to the winner. Contest will run several weeks, as only four singers are tried weekly. On weather, the theatres have been setting the worst of it for several Sundays, fair and warm. With the roads jammed, the houses have been empty.
Estimates for Last Week
Midway (Loew's) "Spring of Goods" (Par.) 4,000; 25-35-50. Richard Dix one of best bets for this town; Saturday opening one of the best in week; "Tick-Tock" as stage show; \$19,500.
Mainstreet—"The Blue Danube" (Pathé) 3,200; 25-50. "Papers" to give this film much; \$11,000.
Pantages—"Dressed to Kill" (Fox) 2,000; 25-50. Melo fans sure got their money's worth; weekly singing contest bringing business; did \$7,300.
Newman (Loew's)—"Bringing Up Father" (M.-G.) and "With Lindbergh" (W.-G.) 3,800; 25-35. Lots of double offering and cut-rate for school kids; business still in doldrums; \$2,200.
Liberty—"Siren" and "A Connecticut Yankee" (Fox) 1,000; 25-35. Quantity plenty here for 35c nights, but \$1,600.

Earle, Wash., New Policy Not Healthy at \$7,000

Washington, April 10.
(White Population, 450,000)
Weather, Unseasonably Warm
Everybody felt the last week of Lent. Add to that a rush of summer weather.
Two leaders, Palace and Fox, weathered storm rather well. The others, with possible exception of the Capitol, are somewhat at a disadvantage.
"The Jazz Singer" suffered. Facing a tough week Met recanted the "Singer" to lead Lloyd's picture on first Easter. Business last week as expected. Columbia died on the second week of "The Enemy."
Earle with its presentation announced a new m. c. in Jack Eppner. Leon Navara closing. Business last week few hundred under preceding period and hence not so good.
"Thirteen" Washington Square. "Hearts" things somewhat at the Rialto which brings considerable credit to the picture in face of general trend of business and the week's "natural" things.
Keith's in second week of new policy died. Two weeks' notice is up with proviso of continuing on week as break basis. Picture was "Preckles."

Estimates for Last Week
Columbia (Loew)—"Enemy" (M.-G.) and "40,000 Miles of Lindbergh" 1,232; 35-50. Not much first week but held over to do around \$5,000 on second. Almost prize low figure for house.
Earle (Stanley-Crandall)—"French Dispatch" (F. B.) 1,200; 35-50. Presentation 2,300; 35-50. Bad week previous, going even lower to final count last week of \$7,000.
Fox—"Going to the Sun" (Charley) (Warner Bros.) and Stebbins presentation 3,485; 35-50. Lost only "rand on worst week of year with so good, and happy, final count hitting almost \$10,000.
Keith's (K-A)—"Preckles" (F. B. O.) 1,223; 25-31. Change to modified two-day meant nothing; last week considerably less than \$7,000.
Met (Stanley-Crandall)—"Jazz Singer" (Vita-Warner Bros.) 1,585; 35-50. Back for second repeat and got even; \$6,000.
Palace (Loew)—"Baby Mine" (M.-G.) and Public presentation with Vesley Eddy as m. c. 2,368; 35-50. Continued to get no matter what the picture; ran to almost \$17,000.
Rialto (U. A.)—"13" Washington Square (U. A.) 1,200; 35-50. Got improvement over previous week; considering natural opposition, \$5,500 good for house.

M. Citroen in New York
Louis H. Citroen, of "La Cinematographique Francaise," has left Paris for a visit to New York.

SHEARER SURPRISES IN BALTO AT \$16,500

Baltimore, April 10.
(Drawing Population, 170,000)
Weather: clear, warm, rain.
Ford's, one of the town's legits, went movie ranks for two weeks beginning Monday. House has made several excursions into pictures this season to fill gaps, but results to date are not impressive.
Holy Week revealed some paradoxical results. Last week of Lent hit most a hard wallop. It is traditional for Baltimore, with a large church-going population, to ignore the theatres during the pre-Easter week. It was worse this year because of economic conditions. A paradox was the Century, which had latest from set m. c. here, "Feed Me Pulse" of the previous week by about \$1,000. Needless to add it topped the town. Ted Claire apparently set as m. c. here. The crowd revealed an unexpected phase on local amusement, in that the town now has a large non-Lent observing faction that would not let it given the filed fare they want.
The Valencia had a release of "The White Sister." Result was not remarkable but better than local tradition would have predicted. Elsewhere business was "way off." At that the uptown Parkway came through with a fair to better result with "The Smart Set."

Estimates for Last Week
Stanley (Stanley-Crandall)—"Finder's Keepers" (U) 3,600; 25-60. "Way off matinees and nights; picture liked by those who saw it; about lowest week big house has ever experienced in its first five months; about \$12,500.
Century (Loew)—"Latest from Paris" (M.-G.) 2,074; 25-50. Shearers' apartment house, predicted following that disregards Lent; George Sidney also figures prominently in draw, appealing to Jewish element in holiday picture. Well liked; due to these factors receipts did the unexpected and topped previous week; at least \$16,500.
Valencia (Loew)—"The White Sister" 1,600; 25-50. Unusual publicity given Lindbergh film shown in conjunction with Gish release. While receipts were equal to average second week's gross of usual fortnight run films here; about \$6,000.
Garden (Schanberger)—"High School" (Fox) 2,200; 25-50. Hit low spot under Schanberger-K-A regime; all performances decidedly off.

New (Whitehurst)—"The Blue Danube" (Fox) 1,600; 25-50. Apparently, to buck the seasonal slump; off with average.
Rivoli (Wilson Amusement Co.)—"Texas Steer" (F. N.) 2,500; 25-50. Bill Rogers failed to cope with Holy Week.

Boston Orpheum, \$3,000 Over State; Met, \$37,100

Boston, April 10.
(Drawing Population, 850,000)
Picture houses might just as well have closed their doors last week. The Metro picture, "The Enemy," under normal with \$37,100, which, in proportion to size of houses, was the best in town. Showed "A Girl in Every Port" (Fox) 2,500; 25-50. Business, however, at the Met has been worse occasionally than Holy Week produced.
State took it, dropping \$5,000 under normal, with the best week in history. House played "40,000 Miles With Lindbergh" featured, "Wickedness Preferred" (M.-G.) and "Fosco" (W.-G.) on stage. Collected only \$12,500. State does not ring in on shopping trade as do downtown houses, depending almost entirely on residential sections.
Orpheum downtown Loew house, beat the State for the first time in many a month, coming in for shopping trade, but gross was low at \$15,000, about \$5,000 off. Billed "Patience" (Loew) and vaude.
"Finders Keepers" and vaude, at the New Boston, had a tough week. "Love Me and the World Is Mine" at the Scollay Square Olympia, not so good, and "The Flying Romeo" night, Wash. St. Olympia, just fair. Last week of "The Jazz Singer" at Modern and Beacon very low. "Patience" weeks at a good profit despite Lent.
Double bill and split week, "Love Me and the World Is Mine," with "Breakfast at Sunrise," first half, and "The Flying Romeo," second half, did no business at the Fenway.

Estimates for Last Week
Metropolitan (Publix) 4,000; 50-60. "Girl in Every Port" (Fox). "Kiss Me" (M.-G.) 2,500; 25-50. But not as low as it has been this season; \$37,100.
State 3,500; 35-50. "Wickedness Preferred" (M.-G.) "40,000 Miles With Lindbergh" (Loew). Worst week in history; \$12,500.
Orpheum 3,500; 35-50. "Sadie Thompson" (U. A.) and vaude. Poor week at \$15,000, but beat State.



BAL de TETE

Again high honor was conferred upon Meyer Davis when one of his orchestras was chosen by H. H. Princess Xenia of Greece to play for the recent ultra MI-CAREME BALL AND CARNIVAL at the Plaza, New York City.
Another instance, of many, when Meyer Davis has topped the entire orchestra word.

"DRUMS" \$16,000 IN N. O.

State Cancels Coming Mix Film After "Red River" \$10,300
New Orleans, April 10.
(Drawing Population, 500,000)
Weather: Clear and Cool
Red ink flowed profusely during the worst Holy Week in history. Not one house escaped loss.
Saenger came near making the grade with "Drums of Love" when Griffith picture went to \$16,000, but the big house must do a trifle better than that to be on "win side" of the ledger. Showing, considering the period of Lent, when New Orleans is deep in the throes of reverence, highly creditable. Those who looked insisted D. W. has never done anything quite so "hot" and "valuable" as this picture.
The thought Mary Philbin can worry Garbo. "Drums" heavy sequences helped h. o. Stage show not so forte and Art Landry, new m. c. has not clocked as well as previous.
Loew's State was sad spectacle with rows of empties and its lowest gross in its history. Had a Tom Mix road vaude.
Another house that established new low was Strand, which dropped to \$2,600 with "The Patsy." Those who saw the film missed it, but did. Realizing house requires something to bring it back, Saengers are shooting this week with "Patent Leather Kid."

Orpheum in the doldrums and Vannah Taylor, its smiling manager, insists he grew a few new gray hairs. Theatre was struggling with "Night Five" and just a vaude bill. Went below \$7,000, with matinees a fright. When the Palace gave away an automobile one evening its gross ran to \$1,200. Award of our proved feature, as former Orpheum circuit standby, which at one time cleared over \$150,000 yearly, would have certainly dipped below \$2,000 on first time in its career. Raffle of machines and other inducements sent the total to \$3,800.
What a session!

Estimates for Last Week
Saenger (3,568; 65)—"Drums of Love" (U. A.). Griffith picture saved Saenger during dead week; its merit alone sent total to \$16,000, establishing Mary Philbin as a star with "it" here.
Loew's State (3,218; 50)—"Outlaws" (Red River) (Fox). Taps for Tom Mix in New Orleans; after dreadful showing of "Red River" house, with another Mix on its schedule, paid for same but will not play it; only \$10,300.
Strand (2,200; 50)—"The Patsy" (M.-G.). Few who witnessed Miss Davies' latest voted it okay, but check showed only \$2,600 came in.
Orpheum (2,400; 50)—"The Night Flyer." House looked like what has been termed a vacant void; \$6,600.
Palace (2,300; 50)—"Patent Leather Kid" (M.-G.). Few around to acquiesce or disagree; raffle of a Whippet helped the Palace to \$3,800.
Liberty (2,800; 40)—"Flying Romeo." Quickly flew into despond of neglect; just \$2,200.
Tudor (800; 40)—"If I Were Single" (W. B.).—Nobody cared; \$737.

Topeka Fights It Out

Topeka, Kan., April 10.
(Drawing Population, 85,000)
A normal Holy Week, weather doing little to assist in the annual battle. Two conventions helped things.
Grand was dark, Waddell Players refusing to buck Holy Week, and there was evidence that the picture houses only kept open from force of habit, booking about the cheap. They had on the shelves, however. Everybody making a big play for a revival Easter Monday, going

WARFIELD, S.F., HOLY WEEK, \$31,000, BIG

"Jazz Singer" Making Town
Talk—Grind Run Record—
Comedy Team Washed Up

San Francisco, April 10.
(Drawing Pop., 750,000)
Weather, unsettled

Picture grosses slightly off along the coast. Good Friday most of the houses did not open until about 2 p. m.
Holy Week meant little to the gross. Good Friday most of the houses did not open until about 2 p. m.
The Jewish Passover helped business late in the week, but little other exception of the Warfield, which came close to the high mark of all time. Warfield had a sensational week.
Holy Week meant little to the gross. Good Friday most of the houses did not open until about 2 p. m.
Granada can't seem to hit its pace. Screen feature was entirely unsuited for here. "Patent Leather Kid," while pleasing, offered little that has not been seen here time and time again. So far Public stage units have meant very little to the Warfield. Business has been to have prove materially before the house can justify the additional expense.
Jazz Singer continues to be the talk of the town. "Patent Leather Kid" ended with every indication it will hold strong for at least four more and possibly six. By long odds the week's run of any picture on grind and at pop prices.

California altered its policy of opening Thursday by holding "The Road to Ruin" on Thursday, management not wanting to open "Speedy" on Holy Thursday or Good Friday. California just dragged along on the ninth nine days of the war. Tuesday alone was a grand day. Figured the Lloyd comedy will put the California once more in the running. The last four weeks may finally have spelled murder for that one.
Two weeks plenty—and perhaps a little too much—for the Beery-Hatton comedy. "Patent Leather Kid" on Final week, while not registering a loss, was nothing to brag about. Looks as though this pair are about washed for here. A tendency to let it if their latest figured from the box office angle, is a criterion.
Imperial wound up a dismal two weeks with "The Road to Ruin" sex propaganda, and has reverted to a first run, weekly change policy, featuring Universal pictures, with band.

Estimates for Last Week
Warfield—"The Jazz Singer" (M.G.M.) 2,672; 35-50-65-90. Greta Garbo demonstrated her box office draw. Sensational week, and probably at any other time of year would have established new house record. Tanchore and final week \$8,000 and Movietone helped materially. Grossed over \$31,000. Panic.
Granada—"Circus Rookies" (M.G.M.) 2,600; 35-50. Just can't seem to make the grade at this Public-West Coast house. Neither screen feature or Public stage stage show, and an undying interest. Week lucky to reach \$24,000. No profit at that figure.
California—"The Enemy" (M.G.M.) 3,568; 65-90. Second week extended two days, and total gross about \$11,000. Not bad but not so good either.
Embassy—"The Jazz Singer" and "Patent Leather Kid" 2,672; 35-50-65-90. Any time feature picture can hold up for eight weeks on Market Street it's going. Though eighth week about two weeks ago, it was still plenty of profit, and end of run not yet in sight. \$10,400 last week. Should jump on ninth.
St. Francis—"Patent Leather Kid" (Par.) 1,375; 35-50-90. Pay mob weren't any too enthusiastic over this one, despite two-star combination. Second and final week \$8,000. Satisfied. "Patent Leather Kid" current.
Imperial (Markowitz)—"Road to Ruin" (M.G.M.) 1,400; 25-35-50. Public paid little attention to this. Second and final week figured around \$3,000. Very bad for house.

strong on newspaper space and forcing the town's only Sunday edition to add an extra page to the theatrical section.

Estimates for Last Week
Jayhawk—"Pat to Love." First half got about half the business usually picked up those three days; last half, "The Flying Romeo," while liked by those who saw it, played to several almost empty houses; \$7,100.
Orpheum (1,100; 40) (National). "Cohens and Kellys in Paris" (U.). Described by critics as "best batch of slapstick," got the best drag-in the movies for the week, but failed to make the run; \$7,100.
Novelty (1,200; 40) (Crawford). Opened strong first half of week, but extra poor bill, coupled with bad weather, pulled gross down to \$1,800.
Cozy (400; 25) (Lawrence). "The Small Bachelor" first three days and "The Flying Romeo" last three days. Hit by general slump, but held up well considering; \$600.

STATE-WIDE INDE LINEUP AFTER SAPIRO IDEA, PREDICTED FOR N.Y.

Western Zone Exhibs Want to Co-operate—Albany Group May Follow—\$12,000,000 Buying Power

Buffalo, April 10. A New York state-wide organization of exhibitors, along the lines of the Sapiro group of independents in the metropolitan district, is presaged and predicted here through the contemplation of a Motion Picture Exhibitors' Association by indie showmen of the western New York zone.

This zone extends east to Oswego and south to Binghamton, taking in Syracuse, Rochester and Buffalo. Important indices of this territory have expressed a desire to co-operate.

The proposed western zone organization will have as its leader, in a position analogous to that of Aaron Sapiro with the metropolitan group, Sidney B. Pfeiffer, a leading Buffalo attorney familiar with the exhibition business and acting as counsel for many of the foremost indie exhibs of this section. Pfeiffer is reported having an appointment for a conference with Sapiro in New York this week.

It is claimed here that the matter of organization has progressed to a point where the western zone exhibitors of the western zone have virtually pledged membership.

Zones and Combines

New York State is divided into three independent exhibiting groups, or zones, for picture theatres. Other than the New York and Buffalo zones is the Albany zone, taking in all sections not covered by the other two.

Meagre reports have been to the effect that the Albany sector exhibs have also spoken about following the example of the New Yorkers in the Sapiro organization. With the western faction organized and Albany following suit, all patterned after the Sapiro group, and also as a buying combine, in part and importantly, little doubt is held by the indies around New York that a state-wide organization, welded for mutual benefit although perhaps independently directed, will shortly follow.

The Sapiro organization, lately formed, is representative of about 125 theatres in the metropolitan area, with those theatres having an annual film purchasing power of around \$2,500,000. A conservative estimate of the annual buying power of indie exhibs within New York State, as prospects for a state organization, is \$12,000,000.

Sapiro Group As Model

The Sapiro group is accepted as the model for the east by exhibitors everywhere. As its benefits may become pronounced, the Sapiro and other groups, if then formed, would largely add to their membership rolls. Members pay five per cent of their film purchasing total toward maintenance of the Sapiro machine. These amounts go toward the payment of Sapiro's reputed salary of \$100,000 a year and an allowance of \$75,000 for operating expenses, with offices and staff.

Income to the Will H. Hays organization, representing picture producers and distributors, amounts to over \$500,000 a year. Hays' personal salary is reported at \$200,000, with a traveling account allowance and \$25,000 annually given him for living expenses in New York City. His home and family are in Sullivan, Ind.

At a dinner to be tendered Sapiro next Monday evening (April 16), by the members of his organization, at the Hotel Ritz-Carlton, New York, Sapiro is expected to detail the aims and objectives of his group.

Week of Mazda Tests

Los Angeles, April 10. Following the convention of the Society of Motion Picture Engineers at the Roosevelt Hotel this week, the Academy of Motion Picture Arts and Sciences and the American Society of Cinematographers will hold a week's series of demonstrations and tests conducted with mazda lights for picture work.

Sessions will be held the week following the meetings of the engineers to allow the latter to stay over and obtain data on the results of the experiments.

SNITKIN'S 2D APPEAL

M. P. Operator's Trial Set for June—Atty. Stricken, Cannot Appear

Leonard Snitkin's withdrawal as defense attorney for Harry Hoffman, former picture operator, through ill health may precipitate another fund raising campaign by the Motion Picture Operators' Union to retain counsel to defend Hoffman on his retrial for murder in the County Court, Staten Island, in June.

Hoffman was tried for the murder of Mrs. Maud Baer and convicted of murder in the second degree in 1924. After having been meted out a life sentence, Hoffman appealed to his fellow workers of the picture operators' union to raise funds to provide adequate counsel to appeal his case, maintaining innocence throughout.

Last year a fund of \$6,000 was raised and Snitkin engaged. Snitkin won a reversal and retrial for Hoffman and was in the throes of the second trial when stricken with a heart attack. A week's adjournment was taken, but when Snitkin had another collapse County Judge Harry Tierman withdrew a juror, declared a mistrial and remanded Hoffman to the County Jail, Staten Island, until June.

Hoffman was defended by a court assigned lawyer on his first trial and was incarcerated in Sing Sing for four years before the appeal and reversal.

Markey-U's New Zealand Unit Start Return Apr. 26

Los Angeles, April 10.

Alexander Markey and Universal's unit, which has been making a picture in the interior of New Zealand, leave Auckland on the return trip, April 26.

Markey directed a picture with only natives in the cast and shot 100,000 feet of film.

If the picture measures up to road show standards, the natives will be sent far later to participate in the presentation.

Lubin's Costly Golf Pro

Los Angeles, April 10.

Herbert Lubin cannot seem to get along without a private golf professional.

Lubin employed Charles Guest in that capacity up to two months ago. He now has Ed Dudley for his personal use at a salary of \$1,000 a month. Dudley was formerly pro at the Hollywood Country Club.

May Farm Johnny Hines As Anybody's Film Star

First National refuses to concede a \$25,000 increase in Johnny Hines' production budget so Charlie Burr, Hines' business manager, having turned down a \$10,000 compromise offer, will have to find another release for his star after "Black Magic," the production ready for shooting, is complete.

From Hines' New York representative it is gathered that Burr may not tie up his star as a producer with another company but may hereafter act as his agent in farming him out as a come to the big companies, for stalling.

It is said Burr is sounding out Paramount for the possibility of using Hines in the leading role in the screen adaptation of "Broadway." At the same time Burr is reportedly interested in promoting a deal with Fox whereby Hines would be Mayvoted in some of George M. Cohan's old successes, such as "Little Johnny Jones."

Berger Directing Negri's Final Film for Paramount

Los Angeles, April 10.

Ludwig Berger, German film director brought here by Fox, and recently released without making a picture, was signed on a one picture contract with Paramount. Berger will direct Pola Negri in her next and final feature under her contract with Paramount. Story has not been selected.

Polly a Busy Gal

Los Angeles, April 10.

Polly Moran, under contract to M.-G.-M., is playing six different parts in as many productions, on the lot, and at the same time.

She is doing the part of a maid in both "The Bellamy Trial" and "Breaking Into the Movies"; a boarding house keeper in "Easy Money"; a hooper in "Excess Baggage"; an aristocrat in "Detectives"; and a cabaret soubrette in "The Deadline."

Until a year ago Polly was satisfied with bits. Along came "The Callahans and Murphys" and she's been in demand by all directors on the M.-G.-M. lot.

2-Reelers at Cosmo, N. Y.

A series of two-reelers is scheduled to go into production, April 20 at the Cosmopolitan Studio under the sponsorship of "American Sports Series."

The plan, as understood, is to use amateur talent from the nearby colleges with campuses utilized for the majority of the background stuff.

T-S After Miss Logan

Los Angeles, April 10.

Tiffany-Stahl is trying to borrow Jacqueline Logan from Pathe-DeMille to play the lead in "Marriage of Tomorrow." James Flood will direct.

WALLOPING LENTEN'S END

Providence Felt It So Strongly, 20 Runs Were Submerged

Providence, April 10.

(Drawing Pop, 300,000)

Weather: Fair

End of the Lenten seasons fulfilled the worst fears of the big getters. Hardly an attraction scored a decent draw.

The Opera house picked the dull week as an opening for a new play, "Fiddlers Riddlers." From all reports, it doesn't look any too good. Modern remained dark after closing a fairly good season of stock.

"Tinseltown" opens this week with an imported cast. This establishes a new policy at this house. The troupe will be furthered with "Her Unborn Child," looked as opposit to the Albee stock which will open against this New York production with another name cast.

The end of "Judith and the Blacksmith" at the Carlton has come with the change to lead releases after six weeks with the bargain pictures. Scale of 300,000 is charged. Carlton was formerly a vaude house.

"Tillie's Punctured Romance" failed to stagger at the Strand, and "Flowers" at Fay's classes with "Topsy and Eva" at the Majestic in succumbing to the Holy Week lull. Upton and Rialto were caught in the undertow.

Estimates for Last Week: Majestic (Fay) (2,500; 10-50); "Topsy and Eva" (U.A.) with Vita and Vivian (2,000; 10-50); "Tillie's Punctured Romance" (Par) and "The Secret Hour" (Col). Caught in calm at \$5,500.

Fay's (F.B.O.) (2,000; 15-50); "Wall Flower" (F.B.O.) and five acts. Poor biz at little hotter than five grand.

Carlton (Fay) (1,474; 10-30); "The Summer Hero" and "You Can't Beat the Law" first half; "Cup of Life" and "Phantom of Turf" last three. Fox's marks shot down by indies.

New lead policy this week. Not beyond \$1,600.

Rialto and Uptown in second-run shows played submarine in the storm.

Former Vaude Team

Now Film Producers

Los Angeles, April 10.

Yaconelli brothers, vaudeville accordionists, stopped here a little over a year ago to try their luck in pictures. Frank secured a job playing the accordion on sets, while Earl took up acting. Both accumulated enough money to make a picture of their own, which brought a contract to make 11 more with Earl, now known as Earl Douglas, playing the featured role. This series is now completed at a cost of around \$6,000, each, and the brothers have a new contract to make 12 more with the proviso that the new series must exceed a \$15,000 negative cost.

Since the new arrangement calls for such a negative cost Frank Yaconelli, acting as producer, is going to make the most out of every dollar by making a series of short comedies at the same time the features are being made. This will be done by employing people in the feature who can be doubled in the comedy, and using the same sets for both pictures. The release of both types of pictures will be via the state right market.

Pathe Quitting Met

Studios After June 1

Los Angeles, April 10.

Pathe will not renew its lease on the Metropolitan Studios after expiration June 1.

Plant was taken over by Pathe when Metropolitan Pictures Co. was merged with Pathe and DeMille, and was made the headquarters of Pathe's western units. When the latter was abandoned, the studio became one of the foremost rental sets to be used under the Phil Ryan's direction. No Pathe units have worked on the lot for the past two months.

Al and Charles Christie own this studio and will likely lease the entire plant to an independent company.

Taylor Directs 'La Piava'

Los Angeles, April 10.

Sam Taylor will direct "La Piava" for United Artists with Lupe Velaz. D. W. Griffith was first to make the picture, then it was turned over to Fred Niblo. The latter returned to make a picture at M.-G.-M. and Taylor drew the assignment after scheduled to direct Douglas Fairbanks in "Twenty Years After."

Ivana Kraly wrote the adaptation.

WARINGS' \$32,000 FOR STANLEY BIG IN PHILA.

"Showdown" Can't Make the Karlton Grade, \$5,000—"The Gaucho" Steady, \$12,000

Philadelphia, April 10. Not much complaint about Holy Week in the downtown indie houses. Some of the grosses, of course, were affected.

Stanley overcame the obstacle by booking Warnings' Pennsylvanians, Jazz outfit has played more engagements at the Stanley than any other act, averaging about six weeks a year and always surefire. Last week with "Her Wild Out" on the screen, house went to \$32,000, remarkable for Holy Week. Pennsylvanians held a record.

Of the other Stanley downtown houses, Stanton with "The Gaucho," fared best. Reported around \$12,000.

"The Showdown" was a disappointment at the Karlton but it was not any worse last week than the week before, holding to \$5,000 price. It was taken off Saturday night. "Adventure Mad" was a flop at the Areadia, under \$3,000.

"Wings" in its next to last week at the Areadia, claimed \$19,000, but figures to jump a couple of notches this week. It is now set, however, that the long run will end Saturday night with a pretty good going in. Next picture will be "When a Man Loves."

Fox had all kinds of trouble with its production, "The Four Sons" was announced, but dropped out after two appearances Monday. Finally, the DeMarcos were booked. Future was "Wickedness Preferred" (Fox) (5th week). Generally increased. Gross was about \$23,000. Fox-Locust felt the adverse conditions, dropping heavily to \$9,000. It now is doubtful if "Four Sons" can stay much more than another fortnight. This week tells the tale.

Estimates for Last Week: Stanley (4,000; 35-50-75) "Her Wild Out" (F. N.). Colleen Moore not so well treated, but Warnings' Pennsylvanians turned the trick; Stanton (1,700; 35-50-75) "The Gaucho" (U. A.) (2d week). Fairbanks' "The Kick" should get a month's run around \$12,000.

Aldine (1,500; 32) "Wings" (Par.) (19th week). Aviation special in next to last week, reported around \$12,000, okay; this Saturday definitely terminates run. "When a Man Loves" (W. B.) next at 75-cent top on grind showing.

"The Showdown" (Par.) (2d week). Melodrama failed to hold up; first film under house's new policy that didn't make grade; doubtful if "Four Sons" can stay much more than another fortnight. This week tells the tale.

Arcadia (800; 50) "Adventure Mad." Pretty much a flop from the start; under \$3,000.

Fox-Locust (1,300; 11-55) "Four Sons" (Fox) (5th week). One house that felt Holy Week badly; off to \$9,000 and may not be able to stick; this week will.

Fox (3,000; 95) "Wickedness Preferred" (Fox). Lew Cody-Alleen Pringle picture mediocre and bill had to be produced on the old program because Buster West quit Monday night due to illness; \$23,000.

T-S May Make 42

Los Angeles, April 10.

With three more pictures to complete on Tiffany-Stahl's '27-'28 program, M. H. Hoffman is making final preparation for the listing of the program.

This list will include 24 program pictures and 12 specials, or it may be decided to increase the number of program films to 30. List now being prepared by Hoffman will be submitted to the New York sales office for final approval. Pictures yet to be produced on the old program are "Grains of Dust," "Bonifant But Dumb" and "Albany Night Boat."

Firm has purchased screen rights to "George Washington Cohen," written by the late Aaron Hoffman. It will be used as the second starring picture for George Jessel, providing he cancels his contract now alleged to be held by Gotham.

Doman Replaces Loughborough

Los Angeles, April 10.

Rob Doman, publicity director for the Million Dollar, has been promoted to take same post at the Metropolitan. He replaces James Loughborough, resigned after holding the job for three years.

Charles Kurtzman, manager of the Million Dollar, will also handle publicity.



RE-UNITED
EDDIE and LOU MILLER

Real Brothers in Harmony
A Blend of Voices—Good Last Note
Address: Friars Club, 110 West 48th St. New York

<p>Los Angeles, April 10. Harold B. Franklin, president of West Coast Theatres' circuit, is due to leave here April 21 for New York.</p>	<p>Chicago, April 10. Ellantee, picture house operated by Lubliner & Trinz, has been closed by poor biz.</p>
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24		18	19,000	Warner Bros.	76	74	74%	-2%
BONDS								
101	.98½	3,000	Kelth's, A's,	'46.....	98½	98½	98½	+¾
111	100¼	118,000	Lewy's O's.,	"'11.....	111	109½	110½	+½
101½	99½	50	do do ex W'r.	"'46.....	100	100½	100½	+½
81½	100	12,000	Fathe's T's,	'37.....	69	63	—	-¼
30½	99½	700	Packard's	"'46.....	101	100	100½	+¾
94	91¾	28,000	Shubert O's.,	'42.....	94¾	94¾	94½	+¼
112	96½	91,000	Warner Bros. O's &	'28.....	111	108½	111	+½
ISSUES IN OTHER MARKETS								
All Quoted for Monday								
Over the Counter								
New York								
Quoted In Bid And Asked								
#1	33	Roxy, Class A. (\$50).....	" = "	= "	= "	= "	+
#3	38	Unit do.....	" " "	" " "	" " "	" " "	+
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Philadelphia								
..	31,621	Stanley Co. of America ..	48	45½	47½	+¾		
Chicago								
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Los Angeles								
..	..	Roach, Inc.....	"	"	23			
Montreal								
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50 FEATURES, 15 SHORTS AND 4 VITA UNITS WORKING ON COAST

Los Angeles, April 10. Studio activity shows a decrease of one unit from that reported in last week's checkup. Pictures in work at the 24 studios include 50 features, 15 short subjects and four Vitaphone units.

M-G-M retains top position, with 11 features in work. These include "Breaking Into the Movies," directed by King Vidor; "Dancing Daughters," by Harry Beaumont; "The Deadline," by Ross Lederman; "The Bushranger," by Chet Withey; "Baby Cyclone," by Eddie Sutherland; "The Bellamy Trial," by Monta Bell; "Snapshots," by Ed Sedgwick; "Under Southern Skies," by W. S. Van Dyke; "Tide of Empire," by Alan Dwan; "Easy Money," by Jack Conway, and "Excess Baggage," by James Cruze.

First National is next, with eight features: "Heart to Heart," by Wm. A. Seiter; "Roulette," by Al Santell; "The Divine Lady," by Frank Lloyd; "The Hawk's Nest," by E. Christensen; "The Volunteer," by Arthur Ripley; "The Whip," by Charles Brabin; "Boss of Little Acaudy," by Eddie Cline, and "The Butcher and Egg Man," by Richard Wallace.

Fox has six features and two short comedies in production. Features include "Four Devils," by F. W. Murnau; "Plastered in Paris," by B. Stollhoff; an untitled aviation

independent producers, has three features, with a number of indies preparing to start soon. Pictures in work are "Hell's Angels," Caddo, for U. A.; "The Racket," Caddo, for Paramount; and "Free Lips," being directed by Fred Windemere for First Division.

Tiffany-Stahl has three companies working: "Green Grass Widows," by Al Raboch; "Frowlers of the Sea," by John G. Adolfi, and "Tom, Dick and Harry," Tiffany Color Classico, by Mark Goldaine.

Paramount's Sextette

Paramount has six features going: "The Dragnet," by Josef von Sternberg; "The Big Kill," by F. Richard Jones; "Half a Bride," by Gregory La Cava; "The Vanishing Pioneer," by John Waters; "Ladies of the Mob," by William Wellman, and "The Newsreel Girl," by Clarence Badger, are under way.

United Artists has "The Woman Disputed," by Henry King, and "Battle of the Sexes," by D. W. Griffith.

Universal has a Hoot Gibson unit going under the title of "Doubling for Trouble," Henry McCrae directing, and is raising space to Gotham, which is making the film version of "Hell Ship Bronson."

Tec-Art studios, another leasing plant, has two units: Ruth Roland's first short subject of a series, titled "Love and the Law," and a Cliff



MARTHA VAUGHN
"The Irish Nightingale"

Featured songstress in Paul O'Grady's "Dancing Feet," "Martha Vaughn captivated her hearers in a duet with Frank Masters and a solo that brought tremendous applause." — Chicago "American."

RUTH ROLAND'S SERIES

Producing 12 Two-Reels With Herself and Ben Bard in Cast

Los Angeles, April 10. Ruth Roland starts production on "Love and the Law," original by G. Allison Phelps, as her first of a series of 12 two-reel subjects. Cast includes Ruth Roland, Ben Bard, Arthur Rankin and Theodore Von Eltz and is being directed by Richard Thorpe at the Tec-Art Studios.

Miss Roland is acting as producer as well as star in the series. No definite releasing facilities arranged to date.

60 Added Scenes

Los Angeles, April 10. After "The Man Who Laughs" was considered completed, it was discovered the ending needed a faster tempo. Under-orders from New York, 60 new scenes were written in to replace the old.

Direction was done by William Craft, while Paul Leni, original director, looked on. More than 500 extras, in addition to the principals, were required on the re-makes.

Partington-Ash Acts

Chicago, April 10. Jack Partington and William Ash here for Public to arrange with Paul Ash for the latter's four first units at the Paramount, New York, where Ash will open May 12.

Paul and Jack are production buddies. It was Partington who took care of the Ash shows on the coast before Balaban & Katz' ace came to Chicago.

Film Board Convention

Secretaries of the film board organizations will attend second annual convention to be held May 21-24 in Hollywood, Cal.

Between 85 to 100 secretaries will be there.

PATHE'S 1ST UNDER NEW PLAN

Los Angeles, April 10. First picture to go into production at Pathe-De Mille under the new producing arrangement will be "The Ticket Chopper," starring Rod La Roque with Jeanette Loff opposite.

E. H. Griffith is scheduled to direct.

STATE RIGHT STUNTERS

Los Angeles, April 10. Frank Yacht removes his production headquarters from California studios to the Tec-Art studios. He will produce a series of stunt pictures for state right releases, featuring Earl Douglas, his brother.

Newsreel Troupe Back on Coast

Los Angeles, April 10. Fox's "News Parade" company has returned from Havana and will spend three weeks making interiors. Company started the picture in New York, went to Florida and Havana, and then returned here.

David Butler is directing, with cast including Nick Stuart, Sally Phipps, Brandon Hurst, Earl Fox, and Cyril Ring.

Ruggles' Long Term U

Wesley Ruggles has a long term contract with Universal. He will direct three Laura La Plante pictures during the coming months, "One Rainy Night," "That Blonde," and "Dangerous Dimples."

Stanley in Syracuse?

Syracuse, N. Y., April 10. Construction of a picture theatre to seat 4,000 and a legit theatre to seat 1,800, both on the site of the present Wieting theatre building, is reported contemplated by the Stanley company. Stanley interests presumably are now linked with the Strand here, but the latter house is owned and operated locally and Stanley efforts to acquire control have been futile.

Wieting property was recently purchased by D. P. McCarthy at a price of approximately \$750,000. The Shuberts had an offer in but were outbid. The Wieting, ancient legit house, is under lease to the Shuberts, the term expiring next year.

\$250,000 on Ships

Los Angeles, April 10. Craig shipbuilding yards, San Pedro, Cal., have been turned over to First National for the remodeling of three three-masted wind-jammers for use in "The Divine Lady."

Vessels are being transformed into British warships of the type used in the late 18th century. Cost of revamping is estimated to exceed \$250,000.

Studio's Free Publicity

Los Angeles, April 10. Competition between studios renting space to independent producers is growing so keen that the Tec-Art studio is offering free publicity service to units not big enough to employ their own publicity man.

Dan Campbell, former Los Angeles manager of the United Press Service, is in charge.

FOX CALLS OFF "MARRIAGE"

Los Angeles, April 10. Fox has decided not to make "Part Time Marriage," which Irving Cummings was to direct with Neil Hamilton and June Collyer co-starred. Hamilton returns to Paramount, to whom he is under contract, to play opposite Bebe Daniels in "The News Reel Girl."

Fox is trying to find another picture for Cummings to direct.

VITA'S NEW STAGE

Los Angeles, April 10. Warner Brothers are building an additional Vitaphone stage at the Sunset Blvd. plant. Other improvements are now going on adds from rebuilding structures destroyed by the recent fire.

Size of the new talking stage will be 60 by 100.

MARIA CORDA'S \$10,000

Los Angeles, April 10. Maria Corda is due here from England, where she made one film for British National. She will make one picture for First National, getting \$10,000 for her work in the production.

Her husband, Alexander Korda, will direct.

DARMOUR BUYS "GOOGLE"

Los Angeles, April 10. Larry Darmour has purchased film rights to "Barney Google," comic strip by Billy de Beck from E. B. Hatrick, head of International Newsreel.

Darmour plans to make a series of 12 two-reel comedies for F. B. O. release.

ALL-AUSTRALIAN FILM

Los Angeles, April 10. Dale Austen, "Miss New Zealand," according to New Zealand and Australian newspapers, is now Tim McCoy's historical picture, "The Bushranger," M-G.

This is the first all-Australian film play to be made in America.

Remaking "Heliotrope"

Los Angeles, April 10. "Heliotrope," made as a special by Cosmopolitan eight years ago and a flop at that time, will be remade by Paramount under the title "The Perfume Trap."

Victor Schertzinger will direct. Olive Brook, Mary Brian and William Powell in the cast.

Cummings' N. Y. Locals

Los Angeles, April 10. Irving Cummings, Fox director, is on route to New York to take shots for "Hell's Bells," his next production.

Marla CesaJuana is to play the lead.

ARRESTED FOR BOMBING HIS OWN HOUSE

Wm. Kleihege Held for Hammond, Ind., Blast Last November

Hammond, Ind., April 10. William Kleihege, local theatre magnate, and five other men are held in Lake County jail at Crown Point under bonds totalling \$220,000 in connection with the mysterious blast which wrecked the State theatre Nov. 8. The loss was about \$1,000,000.

Deputy State Fire Marshal Elmer Vrooman believes he has solved the mysterious plot. Kleihege was arrested on auto banditry and accessory charges. He was lessee of the theatre at the time and the state charged he instigated the blast because the theatre was losing money.

William Kleihege was among the first suspects jailed in connection with the bombing. Kleihege is charged with having engineered the job. Besides his interest in the bombed theatre, Kleihege owns the two other Hammond houses under construction in Indiana Harbor, East Chicago and Calumet City, Ind.

Arrest of the theatre operator followed revelations by Joseph Millons, Kleihege's film operator, who confessed that his employer had paid him \$2,000 to arrange the bombing. Millons is also in jail at Hammond. Other arrests, ordered by Fire Attorney Elmer Vrooman, include Henry Ames, business agent of the Hammond Hod Carriers' Union; Dean Malloy, alleged Chicago gangster; Marwood Williams, treasurer of the Hod Carriers' Union, and James Tuto, former official of the Hammond Finishers' Union.

Kleithege's interest in disposing of the theatre was allegedly due to the fact that the newly opened house receipts at the two other houses which he controlled here.

FROM T-S. TO U. A.

Los Angeles, April 10. With Tiffany-Stahl relinquishing its claim on Fanny Hurst's story, "Lumoux," to United Artists, it is understood that Belle Bennett, who was to have starred in the screen version for the former company, will do the same for the Schenck organization.

Picture will be directed by Herbert Brenon.

SOUTH SEA TROUPE'S RETURN

Los Angeles, April 10. M-G's South Seas troupe, in Tahiti several months making "Under Southern Skies," returns this month to finish the picture.

Sudden return is caused by boat schedules, the troupe having to lay over six weeks if the April boat were missed.

CHADWICK ON OPEN MARKET

Los Angeles, April 10. I. E. Chadwick is producing "Smoke Bellow," with Conway Tearle and Barbara Bedford featured, Scott Dunlap directing.

Chadwick will not release through First Division, but place it on the open market. If successful, he will produce three more of the London stories.

JACK CONWAY'S LONG DRIVE

Los Angeles, April 10. Jack Conway, on the eve of an auto departure for a three-months vacation in New York, titled two pictures for FBO.

They are "Hit of the Show," directed by Ralph Ince, and "Stocks and Blondes," made by Dudley Murphy.

COSTUMES FOR HIRE

PRODUCTIONS EXCLUSIVE PRESENTATIONS
BROOKS
125 W. 40TH ST. N.Y.C.

Weekly Studio Work Percentages

Los Angeles, April 10. This table shows a summary of weekly studio activity for the past eight weeks. Percentage of production is based on 106 units working at the 24 studios on the coast. Determined by an average of normal working conditions during the year 1927.

Week Ending	Features In Work	Short Subjects	Total Units Working	Studios of Production	Percentage
Feb. 22.....	47	8	55	6	.52
Feb. 29.....	39	9	48	12	.45
March 7.....	40	14	54	8	.51
March 14.....	40	16	56	7	.61
March 21.....	49	15	64	8	.60
March 28.....	47	17	64	6	.60
April 4.....	53	17	70	5	.66
April 11.....	50	19	69	8	.65

picture by Howard Hawks: "Mr. Roney," by Henry Lehrman; "None but the Brave," by Richard Rosson, and "Wild West Romance," by R. L. Hough.

Warner Brothers has four features and four Vitaphone units working. Features are "No Questions Asked," by Roy Del Ruth; "State Street Sadie," by Archie Mayo; "Noah's Ark," by Michael Curtiz, and "Fools in the Fog," by Howard Bretherton.

FBO has three features including "Battling Buckeroo," by Robert Delaney; "Beautiful Bullets," by Ralph Ince, and "The Perfect Crime," by Bert Glennon.

Metropolitan studio, renting to

Broughton two-reel comedy.

Cal-Art and U. M. Dalley studios both have two short comedy units working, while the Novelle studios are housing the three. Darnour units making shorts for FBO.

Poverty Row is doing about the usual amount of business, with Columbia working an untitled feature directed by George B. Seltz, and "Way of the Strong," by Erle Kenton. Chadwick has "Life's Mockery," by Robert F. Hill, and Stern Bros. are keeping their three short comedy units working.

The eight day studios are Mack Sennett, Chaplin, Christie, Roach, Educational, Pathe-DeMille, Mission and California.

Warrant for Nigh

Los Angeles, April 10. William Nigh, M-G-M director who has figured in a long-drawn out litigation over an alleged attack on Edward Usher, Jr., football player, over the affections of a girl, was charged with being a fugitive from justice when failing to appear at a hearing. A bench warrant for his arrest was issued.

Nigh later claimed he was ill with influenza in Salinas, Cal., and couldn't make it. The judge didn't accept the alibi.

MISS VAUGHAN'S FBO RETURN?

Los Angeles, April 10. F. B. O. is negotiating with Al-berta Vaughn to make a series of six pictures for next season's release. Miss Vaughn was under contract to F. B. O. up to 18 months ago, made several series of two-reels and some features.

Miss Vaughn became dissatisfied with story material and production costs and was finally given contract release. Since then she has free-lanced.

Cortez's 6 More

Los Angeles, April 10. Ricardo Cortez, with Tiffany-Stahl, has been signed to make six more pictures, in which he will be starred.

Jack Nanteffor is writing the first.

WRITERS' CONTRACT DELAY

Los Angeles, April 10. Writers' standard contract for free lance work, being prepared by a committee working through the Academy of Motion Picture Arts and Sciences, has been held up pending the recovery of Waldemar Young from a recent illness.

Young is a writer representative on the committee. He was taken ill six weeks ago.

MISS BARKY'S MARION STORY

Los Angeles, April 10. Francis Marion has sold an original to Samuel Goldwyn, untitled, which is to be the first starring picture for Vilma Banky. Victor Fleming has been obtained from Paramount to direct. Miss Marion was paid the customary \$25,000 for the script.

SWANSON OFFICE MOVES

Offices of the Gloria Swanson company, formerly in the United Artists suite on 7th avenue, have been moved to the offices of Pathe, in New York.

Hattons' Original

Los Angeles, April 10. Frederic and Fanny Hatton will write an original for Lew Cody and Aileen Pringle. (M-G-M.)

THE CHASER

Nitta's husband shall not know where his wife was. Convinced that Armand realizes the position, the doctor tells him to get the pistol and reveal the truth to his wife at the moment in his apartment. After wanting to shoot Armand, he turns back because he doesn't like to shoot his wife. The doctor turns his spouse over to the playwright, who puts her in his new production, marrying her mentally ill son to a little girl.

Not so bad for the first run house. The play is a little too long for the family theater. I think you get a chance in America, not through any fault of story, but from directing and setting. Dressing of the stage looks as if all furniture and props were taken down, brought out and pushed in.

Acting is good. Miles Maugham made his first real hit in "The Fake," and, except in appearance,

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

4 *Big Pictures* *When You*

One is now playing to capacity houses on Broadway at \$2 top. Another has just completed a run of 25 weeks on Broadway at \$2 top. Two others will soon be given their Broadway runs. The entire four are available now--when you need them!

**Dolores
Costello**
in
'Tenderloin'
with **Conrad Nagel**

Filled with slam-bang climaxes that remind you of perpetual motion; the rat-tat-tat of pistols, as crooks and police trail after the same girl.

The New York critics marked it A Number 1 when it opened on Broadway.

Available Now

**'The Lion
and the Mouse'**
with **May McAvoy**
and **Lionel Barrymore**

Wherever a theatrical company has passed, there "The Lion and the Mouse" is a household word. Does this guarantee a full-house run when you book the picture?

There's only one answer. Year in and year out this drama of political intrigue and corruption has played to packed houses.

Available Now

What Warner Bros. Promise

es Now! Need Them!

Warner Bros. is the one producing company that places the interests of the exhibitor on a level with its own interests. When big Warner productions are ready, you can have them--even before they play on Broadway. Big pictures when you need them, for big profits when you need them!

**Dolores
Costello in
'Glorious
Betsy' with
Conrad Nagel**

If ever a picture was made for the greater glory of the box-office here it is. High intrigue in the dazzling Versailles court life checkered with the familiar democratic ways of Baltimore a century back. Hypocrisy at war with simplicity. Dolores Costello in "Glorious Betsy" glorifies the box-office.

Available Now

**Al Jolson in
'The Jazz
Singer'
with
May McAvoy**

After you have played this supreme triumph of screen art you will understand the why of its phenomenal 25-week run on Broadway and of its 52 weeks of actual playing time, crowded into a period of fifteen weeks, in Philadelphia.

Holds the record for more broken records than any other production ever made.

Available Now

—Warner Bros. Deliver!...

Victor Experimenting with Small House "Talker"

The Victor Talking Machine Co. is secretly experimenting with a film talker of its own, under license from the Electrical Research Products, Inc., which licenses the Vitaphone and similar synchronization devices.

Under copyright ruling, music publishers have been issued contracts on numbers Victor has recorded for film talker purposes to be used in synchronization with a foreign film which is the experimental production.

Victor's product is primed for economy to appeal to small picture houses and lesser exhibitors, costing about \$3,000 to install, including the amplification system. The phonograph records as in Vitaphone are used to synchronize with the film, and for small-capacity houses of 500 seats and under the illusion is fairly

accurate, requiring no elaborate house wiring to bring the horns behind or under the screen.

Victor's idea will be more as a means to eliminate pit musicians, the "canned" accompaniments being synchronized with film features, but making no pretext of reproducing anything but musical sound.

If the development clicks, production of vocal and talking subjects may follow.

Not only Victor, but Brunswick, Edison and almost all of the other talkers have been experimenting with the film synchronization theme in anticipation of any developments.

COOPER-WRAY CHANGE

Los Angeles, April 10. "Wheel of Life," by George Bronson Fagan, being considered by Paramount as the first Gary Cooper-Fay Wray team picture. "First Kiss" will probably be set back to take advantage of weather conditions. This picture requires much exterior work.

GERRY SOCIETY'S END OUT

Los Angeles, April 10. Josef Von Sternberg will direct Esther Ralston in "The Case of Lena Smith" for Paramount. Story deals with an errand girl, and was to have been made with the co-operation of the Gerry Society of New York, but that angle is now cold.

BRENON'S NEXT

Los Angeles, April 10. Herbert Brenon may be loaned to M-G-M to direct Greta Garbo in "Iris."

Brenon cannot begin work on "Lumina" for United Artists for some time, as there is a dispute as to the ownership of the picture rights to the Fannie Hurst novel.

FBO'S "DANGER"

Los Angeles, April 10. F. B. O. has started production on "Heading for Danger" as the first of Bob Steele's new series of westerns. His father, Robert N. Bradbury, also supervisor of F. B. O.'s western pictures, will direct his son in what is promised to be a new type of western picture written by Frank Howard Clark.

ZEIDMAN SUPING BOW

Los Angeles, April 10. Ben Zeidman will supervise Clara Bow's next two for Paramount. These are "The Fleet's In," an original, and "Three Week Ends," by Ellnor Glynn.

Pictures are Miss Bow's first two releases on next season's program.

LUBITSCH'S TWO

Los Angeles, April 10. Ernst Lubitsch has finished re-takes on the new ending for "The Street of Sin," Emil Jannings, for Paramount.

The director moved over to United Artists to prepare "Last of Mrs. Cheney," John Barrymore's last picture under his U. A. contract.

WARNER IN TREVOR'S ROLE

Los Angeles, April 10. H. B. Warner has been assigned the role in First National's "The Divine Lady," originally slated for Norman Trevor.

Unfinished Three

Los Angeles, April 10. Shipping of "Walking Back" and "Hold 'Em Yale" to New York leaves Pathe-DeMille with three uncompleted productions on the Coast. "Tenth Ave.," "The Cop" and "The Godless Girl" are all being edited.

Mark Larkin With "Photoplay"

Los Angeles, April 10. Mark Larkin, former P. A. for Fairbanks and Pickford, has been appointed western editor for "Photoplay." He is now en route to New York with James R. Quirk, the publisher.

Military Prep School Yarn

Los Angeles, April 10. William Counselman is preparing a military school story for Fox. Title will be "Prep and Pep," featuring David Rollins. David Butler to direct.

U's "Cupid at Vassar"

Universal has the rights to the Owen Davis stage play, "Cupid at Vassar." It will be a Laura La Plante picture for next year.

Barthelmess' New 2

Los Angeles, April 10. First National bought "Mutiny," an original by Scott Darling, and will start Richard Barthelmess in it after "Roulette." Darling will adapt his story.

"Diversion," stage play by John van Druton, has also been purchased by the company for Barthelmess. "Mutiny" and "Out of the Ruins" are slated as Barthelmess' first two releases on the 1928-29 program.

U. A. GROUP EAST

Los Angeles, April 10. Douglas Fairbanks, Mary Pickford, their lawyer, Dennis O'Brien, and John W. Considine, Jr., leave for New York April 17. Fairbanks and Pickford sail for Europe April 21.

Considine remains in New York long enough for the opening of the new Barrymore picture, "The Tempest," and will then take ship for the other side.

MANAGING FOR CRUZE

Los Angeles, April 10. Harold Swartz will be manager of production for James Cruze when the latter starts producing for the independent market. Vernon Keyes continues as assistant director on all pictures Cruze personally directs.

Fox's German Comedy

Los Angeles, April 10. Fox has selected Germany as it was during 1914 as the background for the next Sammy Cohen-Jack Pennick comedy.

Andrew Bannison and Tom Gibson, staff writers, preparing the story.

Howard Green Free Lancing

Los Angeles, April 10. After two years as a scenarist with First National, Howard J. Green is leaving the company to free lance.

Now "Telling the World"

M-G-M has changed the title of the next William Haines picture from "He Learned About Women" to "Telling the World."

STUDIO "MUNCHERS"

Los Angeles, April 10. Fox studio employees have organized an eating club known as "The Munchers." A Dutch cafe on the lot will be operated strictly on a club basis.

Any member desiring to eat at this convenient spot will be required to pay an initial fee of \$10 for what they eat thereafter with script purchased in advance.

MacDonald Prefers Direction

Wallace MacDonald, former leading man, after trying directing shorts for Fox, has abandoned acting to direct a feature length for First Division Distributors.

The Master of Ceremonies Who Never Repeats on His Material

RUBE WOLF


"MIRTH OF A NATION"

Indefinitely with F & M "Ideas" Warfield, San Francisco

Now a part of
PUBLIX STAGE
SHOWS
And Clicking
Nicely
13th Big Week
at the GRANADA
San Francisco



OWEN SWEETEN



NOW It's


AL LYONS

With

MUSICAL BUNCH

At the West Coast

CALIFORNIA
SAN DIEGO



Motion Picture Producers

Young man, college graduate, with two years' experience in California studio and one year running theatre, wishes position as assistant to executive. Address

Box 105, Variety, New York

MESSRS. BALABAN AND KATZ, CHICAGO, ILL.

DEAR MESSRS. BALABAN AND KATZ:

Kindly allow me at this time to express my sincere appreciation to you for signing me for three years. I am very happy to join your wonderful organization. After having staged and created for the past several years, I am joining you, leaving the memory of two wonderful years at the beautiful Carthay Circle Theatre, Los Angeles, where the public, managers, stars and directors—in fact, everyone—have been perfectly wonderful, and I go East with the good will of all.

It gives me great ambition, and Mr. Fred A. Miller of the Carthay Circle Theatre tells me he knows my success is assured.

I have never had a more pleasant two years than with him.

I feel that I will give you some startling productions—and will try and equal for you the success I have had in California.

Sincerely,

JACK LAUGHLIN

LOS ANGELES, MARCH 28, 1928

Can You Beat It

It really couldn't fail. Pictures always happen in cycles. There's the football, baseball, airplane, crook movie, every conceivable kind of movie season.

And now, the newsreel camera has its fling. David Butler has just completed the direction of "The News Parade," a movie glorifying the newsreel cameraman, in which Sally Phipps, Nick Stuart and Brandon Hurst are featured. And now comes word from the coast that Bebe Daniels' next production will be "The News Reel Girl" and that Neil Hamilton will be her leading man.

And—Buster Keaton, Natalie Talmadge Keaton, and Director Edward Sedgwick are already on their way to New York, where exteriors will be made for Buster's next movie. The story is as yet untitled. Byron Morgan wrote it—and it concerns the misadventures of a newsreel cameraman. Can you beat it?



—New York Daily News, April 5

Can You Beat It?

Not Unless You Make 'em Quickies

THE NEWS PARADE

Now Being Titled and Edited
Will be Generally Released

MAY 27

and available for
earlier pre-release

DAVID BUTLER directed this story by Wm. Conselman
at LAKE PLACID, NEW YORK, PALM BEACH,
HAVANA and HOLLYWOOD

CAST OF CHARACTERS:

Newsreel Nick	NICK STUART
Sally Morgan	SALLY PHIPPS
Dillon Morgan	Brandon Hurst
Prince Oscar	Cyril Ring
Mysterious Stranger	Earle Foxe
Boris Walpole	Franklin Underwood
Director-in-Chief Talley	Truman H. Talley



SETS THE PACE for the INDUSTRY



Now add -

ELINOR

BY DIRECT WIRE FROM
WESTERN UNION

Salt Lake City, Utah

Ned E. Depinet, N. Y.

Mad Hour opened Capitol capacity business. Audience reaction most favorable, expressions proclaiming it unusual entertainment. Manager Carpenter states unusual number of favorable comments received by him today and I concur in his and patrons opinion. Regards.

WM. F. GORDON

AN ALLAN DWAN PRODUCTION
8 FAVORITES IN THE CAST—

Alice White, Lowell Sherman, Larry Kent, Sally O'Neil, Donald Reed, Margaret Livingston, Norman Trevor and Tully Marshall. Presented by Robert Kane. Adaptation by Tom Geraghty. Directed by Joseph C. Boyle.

GLYN'S

BY DIRECT WIRE FROM
WESTERN UNION

Ned. Depinet, N. Y.

Boston, Mass.

Mad Hour going over very well Olympia in spite business depression during Lent.

THOMAS B. SPRY

"MAD"

BY DIRECT WIRE FROM
WESTERN UNION

Chicago, Ill.

Ned E. Depinet, N. Y.

Reviewed Mad Hour at Capitol last night. The house is doing better than their average business.

R. C. SEERY

"HOUR"

BY DIRECT WIRE FROM
WESTERN UNION

A. W. Smith, Jr., N. Y.

Baltimore, Md.

Audiences enjoyed Mad Hour very much. Consensus of opinion was that it is just a little different.

FRANK PRICE, *Reel.*

-to the list of
**First National's
PROVED Money-Makers!**

These First Four First-Run tests show that you can count on it for the same kind of profits exhibitors are making on "The Noose", "The Patent Leather Kid", "Burning Daylight" and "Ladies Night in a Turkish Bath!"



Member of Motion Picture Producers and Distributors of America, Inc.—V.M. 11,189,190,191

The Salesman's Side

(Contributed to Variety with a request for confidence)

Some executives do no doubt honestly feel that they have no more pictures on their shelves to sell, but a little sincere investigation might prove that they are still unsold in many spots throughout the country, especially at those smaller points only open a few nights a week, and where a portion of their product at least could be sold, if not its entirety.

These towns are generally lost because home office or branch office executives hold out for either impossible prices or for a sale of their entire block, with the result that some companies never secure any revenue from them.

The average distribution of a national company is about 60 or 70 per cent, thus there are about 5,000 theatres from which they receive no rentals during the year. Assuming

that they, by intensive distribution, only received \$20 a year from each of these accounts, it would amount to an additional \$100,000 in their receipts, and pay a year's salary to about 20 salesmen.

Another serious loss yearly is that caused by rejected contracts, on the part of both home office and branch office. Personally, I would have liked to have earned as a bonus each year I have been selling only a fraction of the money I have seen lost in this manner. Not only where an exhibitor's contract was first rejected on account of prices and later sold to him at greatly reduced rentals, but also those contracts rejected when they represented the absolute last run in a zone, and when once rejected were lost in their entirety, because there was no existing account in which it could be replaced. Salesman's recommendation and judgment seems to have no standing with the company, regardless of how long he had been employed by them.

Big Sales Loss

For instance, during a period of two years, when I was selling for a national company, my records showed that during that time this company lost in this way contracts amounting to over \$15,000. As my precinct was charged with 35 per cent of the office quota, and my branch office was charged with 3 per cent of the national quota, by law of averages this amounted to a national loss of \$1,500,000. This would pay the yearly salary of almost the entire sales force for two companies. Strange to relate, the particular company referred to is now making the most severe cuts in their sales force.

Salesmen have been generally blamed for everything wrong with the industry, but they should not be blamed for something the inferior product that they have been forced to sell in the past few years. I am satisfied that any unbiased person in the business will admit that if a film salesman's judgment and sincerity were no better than that displayed by many officials responsible for production, the industry as a whole would have to do more than cut off salesmen to save themselves. Many producers are not able apparently to sense what are hackneyed stories, worn out stars and worn out directors. Especially those kind that persistently shoot about 200,000 feet of negative for a six or seven-reel picture and junk the balance. They can establish all the centralized depots they wish for the buying of equipment, or the exchanging of costumes and sets, but these depots will never off-set the losses of unnecessary negative. Can you imagine an automobile factory making up 10 or 20 machines and then assembling together parts from each of these machines for a finished product and junking the rest?

Nevertheless, when the bad picture is released, it is placed in the

salesmen's lap with the instructions to go out and sell it at over-rated values, and in the majority of cases does only secure contracts on these kind by hard work, personality and a little confidence some exhibitors do have in a salesman's statement. These bad pictures also generally develop the type of salesman known as the "one time around man," who will stop at nothing short of murder to sell them, for the reason that they are paid the best salaries and get the promotions, while the regular precinct man tries to live down the trouble, lies and grief the other fellow leaves behind him.

Experiences

As an illustration of what little credit is given many of the honest, earnest, and conscientious film salesman, as also how unfair some of them are treated, I will relate personal experiences, and there are no doubt many other salesmen who have passed through somewhat the same experiences.

Another time when I was again acting as a branch manager for a national company, during a period similar to the present one, and many people out of employment throughout the country, with a general business depression, this company had sold a certain year's group with two good pictures and the balance very bad. It was not very long before there were a lot of dissatisfied accounts, who were asking for small reductions and adjustments on some of the bad pictures. Disregarding my sincere recommendations (after being with them for two years) the home office insisted that I force every account to play or pay his contract as originally made.

Even though I voiced frankly my disapproval of their intentions, they forced me to do as home-made product. Latin America and the Far East offer large potentialities for American-made pictures in the future, according to Golden.

Monday afternoon sessions included technical papers, mainly on color photography. The subjects included: "A Line Screen Film Process for Motion Pictures in Color" (with demonstration) by J. H. Powrie, Warner Research Laboratory, New York.

"Reproduction of Mobility of Form and Color by the Motion Picture Kaleidoscope" (with demonstration) by L. A. Jones and C. H. Tuttle, Research Laboratory, Eastman Kodak Company.

"An Amateur Studio Picture," by J. S. Watson, Jr., Rochester, N. Y.

"Some Novel Projected Motion Picture Presentations" (with demonstration) by L. M. Townsend and W. W. Hennessy, Eastman Theatre, and University of Rochester, N. Y.

Dinner

An informal dinner of welcome for the members was given Monday night by the American Society of Cinematographers, at which time L. A. Hawkins of the Research Laboratory of General Electric Company gave an address on "The Importance of Research in Industry."

This morning (Tuesday) members of the Society got acquainted with detail of picture production by talks given by Carey Wilson on "Scenario Writing"; Milton Sills on "The

Trade's Engineers' Week Now on in Hollywood

Los Angeles, April 10.

The annual convention of the Society of Motion Picture Engineers got under way Monday morning at the Roosevelt Hotel. More than one hundred members of the Society made the trip west for the meetings, which are scheduled for every day this week.

Lieut.-Gov. Pitts of California opened the sessions with an address of welcome, and detailed the importance of the motion picture industry upon the development of the state. He was followed by Joseph M. Schenck, who welcomed the members on behalf of the film producers. Then came W. B. Cook, president of the Society, with his annual address; and the report of the Arrangements Committee.

Two papers were read at the Monday morning session: "Report of Progress in the Motion Picture Industry," by Frank Benford, which detailed the technical advances made during the past year; and "American Motion Pictures Abroad," by N. D. Golden of the Bureau of Foreign and Domestic Commerce, Washington. The latter paper detailed the expansion of theatres in Europe, giving 733 new picture houses there in 1927 to add to the 21,000 existing. Golden said it is estimated 400 features were produced in Europe during 1927 divided between Poland, Austria, divided as follows: Germany, 241; France, 74; England, 44; and balance Hungary and others. Golden pointed out that European countries had adverse legislation affecting American-made pictures, primarily to help establish a home-made product.

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Motion Picture Actor"; and Irvin Willat on "The Motion Picture Director." Fred Beelson, executive vice-president of the Producers Association, explained the situation of the extra in his talk on "Operation of a Central Casting Bureau." Demonstration of the General Electric method of sound synchronization with film was given at the Hollywood Chamber of Commerce. At this time H. B. Marvin, of the General Electric Company, Schenck, explained the demonstration with his paper on "A System of Motion Pictures with Sound."

FIRST STRAND UNIT APRIL 28

First of the new Stanley Company units to play New York will come into the Strand week of April 28.

Joe Plunkett, manager of the Strand and recently appointed head of the Stanley production department, is personally supervising the inaugural Manhattan troupe.

AL MOREY

M. of C. & S. B. L.

Worth Publix

Star-Telegram: "Morey continues to display unusual versatility, being able to display different talents each week to fit the stage show he presents." —M. G.

ALFRED BROWER

World's Fastest Russian Dancer
Dir. WM. MORRIS AGENCY

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
ASK THE DAVEYS

RUDOLPH SCHRAEGER

FEATURED ORGANIST

4th Consecutive Year with West Coast Theatres

Eccentric and Specialty Dancing BILL DORVAL

In Prologue to "Ramona" at United Artists Theatre, Los Angeles
Formerly with Oliver Morosco and Gilda Gray

CARLOS AND DOROTHY

DANCING PAR VERSATILITY

4TH CONSECUTIVE YEAR WITH FANCHON AND MARCO

HOWARD EMERSON

Versatility and ORCHESTRA Showmanship
THE LAST WORD IN STAGE PRESENTATIONS
Opened April 9th, RIVOLI, BALTIMORE, for Extended Engagement
Direction ARTHUR SPIZZI

The Talk of Chicago
ED MEIKEL'S
ORGAN CLUB
HARDING THEATRE
100th Week and Still Growing

HELENE HUGHES
ROY SMOOT
Featured with
FANCHON and MARCO

IRENE JUNO
AT THE
WURLITZER
B. F. KEITH'S
Washington, D. C.

DARLING TWINS
FEATURED IN
"MIKADO OF JAZZ"
Direction MAX TURNER
WM. MORRIS OFFICE

Gino Severi
MUSICAL DIRECTOR
CALIFORNIA THEATRE
SAN FRANCISCO
Direction:
WEST COAST THEATRES, Inc.



An Abe Lyman Idea

JACK WALDRON

Working for
FANCHON and MARCO
Opening April 15, Egyptian Theatre
Hollywood, Cal.
Personal Direction
LEONARD GOLDSTEIN

Stanley's Neighborhood in Albany
Albany, April 10.

A neighborhood house, seating 1,600, will be built at 1030 Madison avenue by the Stanley company. Razing of houses now occupying the site will be begun on May 10. The company operates the Strand and Ritz, first run, and the Albany and Regent, second run, in Albany.

FIRST APPEARANCE IN THE EAST

ENRICA and THEODORE

Offering Their SENSATIONAL Dance Creations

This Week (April 7) New Stanley, Jersey City

Entire Stanley Tour to Follow

SOVIET RUSSIA IS PRIMITIVE IN THEATRES

Shwedchikoff of State- Controlled Trust Makes Statement

Shwedchikoff, the head of Sovkino (state-controlled trust), in his recent report to the ruling Communist Party (Russian Soviet) in Moscow, gives the following facts and figures on the Soviet movies:

Until the fiscal year '26-'27 Soviet movies brought no profit. In the year '26-'27 they got about 10 per cent profit. The making of an average Soviet picture sets the State back from \$35,000 to \$40,000. An average foreign film bought by the Soviet agents abroad costs from \$2,000 to \$3,000. With its exploitation such a foreign picture costs the Soviet not over \$8,000 or \$10,000, and the State trust makes good profit on such movies.

The needs of the Soviet Republic

are estimated at 220 program features a year. Importation of the foreign films will continue, says Shwedchikoff, all the kicks of the Russian press and some of the Soviet leaders notwithstanding.

The Soviet State movie studios and offices have combined resources of \$10,000,000. There is no domestic production of raw film.

In Soviet Russia, asserts the Sovkino head, are 50 country centres, 200 other large towns and 2,000 large villages without a single picture house.

Existing picture houses are huddled together in the main business section of each city. Even the big Russian cities have practically no neighborhood theatres.

New movie studios (or "movie factories" as they are called in Russia) are being built in Moscow, Kieff and Tiflis.

Sievers, on Rehearing, Fined \$1,000—No Jail

St. Louis, April 10. William Sievers, formerly manager of the Grand-Central, but a fight film promoter the last several years, was fined \$1,000 by United States District Judge Davis on his plea of guilty of illegal transportation of pictures of the Dempsey-Tunney Chicago fight. Nov. 3, last, Sievers was sent to Warren County jail with a \$1,000 fine and a six-months sentence on the same count to which he has pleaded guilty on a rehearing of the case.

As Sievers' second Attorney James E. Carroll, claimed a technical foul on the ground that the crime under which Sievers had been counted out and sentenced to jail should have been prosecuted under an indictment instead of an information, Sievers got the decision and was released from jail after serving 17 days. The government then had Sievers indicted and now Judge Davis has delivered the second punch. This isn't nearly so hard to take because it carries only the \$1,000 fine instead of the added jail term.

On Aug. 17 Sievers was fined \$600 for transporting pictures of the Dempsey-Sharkey fight.

CLOSED FOR SEX FILM

Cedar Rapids, Ia., April 10. Grand theatre was closed here last week and the manager, F. E. Williams, arrested for showing an immoral picture. The film, "Tittles or Passion," was confiscated after it had been run once. Williams was released on a bond of \$1,000 after he had waived to the grand jury. L. E. Beckwith, lecturer with the film, did likewise.

City council outlawed the film by an ordinance passed in a special session.

Musicians' Week-End

Chicago, April 10. Theatres increasing admission price above 60 cents on Saturdays and Sundays must pay musicians \$1 above the regular wage scale on each day the increase is in effect. This is according to a motion passed by the board of directors of the Chicago Federation of Musicians.

Gade On Wasserman Story

Los Angeles, April 10. Svend Gade, former director for Universal, signed by M-G to adapt Wasserman's "The Mask of Irvin Renier."

Picture will be produced as "Mask of the Devil," Victor Seastrom directing.

Cancels U. A. Films; Branch Sells to School

Minneapolis, April 10. Manager Hayman of the Minneapolis sales branch of United Artists has declared, that where he can't sell his pictures to the exhibitor he'll sell to the church, school, livery stable or tent in that particular locality.

Statement follows a protest over the sale of U. A. product to the school at Crystal Lake, Minn. Manager Persava of the Crystal theatre there canceled the three remaining United Artists films on his contract, alleging unfair trade practice.

Presentations at Met

A presentation de luxe policy will go in at the Metropolitan, Brooklyn, N. Y., with the other Loew house, Melba, a few blocks away being retained as Loew's vaudeville stand in the downtown shopping district of Brooklyn.

Although nothing definite has been arranged for the Metropolitan's change of policy, it is figured to materialize within the next few weeks. The Met has the larger seating capacity of both houses and is figured better suited to the Loew de luxe presentations and pictures.

Melba (formerly Keeney's) was one of a trio of houses acquired by Loew Circuit from Frank A. Keeney last season.

Moe Kerman Cleared

Moe Kerman, head of Kerman's films, who had been charged with the larceny of a film, "Streets of Sorrow" (Greta Garbo), by Symon Gould, picture importer, was exonerated when he appeared for trial before Magistrate George W. Simpson in the Tombs Court April 5.

The Court held that the contract specifically stated that the defendant was entitled to perpetual possession and that there was nothing in it that stipulated the time of its return upon the termination of the contract.

Gould complained that the film was the property of the Sofar Films, foreign corporation, and that he represented the latter in the United States. He turned the film over to Kerman Sept. 2 last for the purpose of having prints made in the Komp Laboratory, 1600 Broadway. Gould charged Kerman with having cut certain footage from it.

Patrons' Parking Rate

Detroit, April 10. Kunske theatres have arranged with nearby auto parking stations for a special rate for patrons. Tickets calling for a 15 cent knockoff from the usual 50 cent fee are issued upon request of the purchaser of theatre duets.

Public parking facilities downtown are very bad here.

BLOOMINGTON O.K.'S SUNDAYS

Chicago, April 10. Bloomington, Ill., has become a seven-day picture town. At the recent election a special ballot on the subject carried a 2,600 majority for Sunday movies.

All five theatres in the town are operated by the Great States circuit. C. E. Irvin, former chief of police, but now general manager for Great States, is credited with putting the open Sabbath over.

BRANDT'S ADD ANOTHER

William and Harry Brandt, operators of a first class picture circuit in the Brooklyn's best neighborhoods, have taken over the Empress.

It seats 2,000 and is located on Empire boulevard, at Brooklyn avenue.

"Garden" at U. A., L. A.

Los Angeles, April 10. "The Garden of Eden" will be the next picture at the local United Artists theatre instead of "The Gaucho."

Corinne Griffith insisted upon the play date in keeping with her agreement with U. A. when she left to rejoin First National.

Coast's Gas Station Tie-Up on "Speedy"

Los Angeles, April 10. One of the best of recent tie-ups for exploitation of a picture was conceived and worked out by Oscar Kantner, exploitation man for Paramount on "Speedy," Harold Lloyd's current release. Tie-up is being used in all West Coast houses from San Diego to Seattle.

Kantner made a deal with the General Petroleum Co. for 2,204, 24-sheets, all with the name "Speedy" and Harold Lloyd's picture alongside of it, calling the gasoline "Speedy Gasoline." These boards are to blanket the entire coast. Company also maintains a number of window news bulletins in cities and towns and a special Lloyd poster will be posted in them. About 150,000 of these will be used. Gas company will also use newspaper space playing up "Speedy."

In this tie-up 2,200 gasoline trucks will carry banners in advance and during the showing of the picture.

This tieup is said to be the most gigantic of its kind, with practically no cost to the theatre, in its handling outside of splitting on the rotogravure.

6 of 8 Nebr. Towns Vote for Open Sunday

Dakota City, Neb., April 10. Voters in northeastern Nebraska towns shook the shackles of the blue Sunday advocates in the matter of theatres last week, six of the eight towns in which the question was submitted to a vote returning decisive majorities in favor of opening the theatres. Wakefield voters called it a tie, with 167 votes each way, while Tekamah for the third time rejected the proposal to lift its Sunday ban.

Decatur, Wayne, McCook, Fremont, Kearney and Falls City joined the ranks of open Sunday towns.

Howard Sheehan's Post

Los Angeles, April 10. Howard Sheehan, brother of Winfield Sheehan, has been made vice-president in charge of construction for West Coast Theatres circuit, taking over the post formerly held by Mike Gore, retired chairman of the board of directors of West Coast.

Howard Sheehan was formerly division manager for Fox on the coast. It is understood the vacancy will not be filled immediately.

Alice and Molly as Stars

Los Angeles, April 10. First National plans to make both Alice White and Molly O'Day stars on next year's program.

F. N. has purchased screen rights to "The Show Girl," magazine story by J. P. McAvoy, to serve as Miss White's first feature picture.

Grooming Spanish Girl

Los Angeles, April 10. Marie Casajuana, brought here from Spain a little over a year ago by W. R. Sheehan for Fox, is being groomed for stardom. She will be given a featured role in Irving Cummings' next picture.

Marie Prevost Opposite Meighan

Los Angeles, April 10. Marie Prevost will play the only feminine part in "The Racket," Caddo-Paramount, in which Thomas Meighan is starred.

25 or 10-Mile Radius Butterfield 'Protection'

Detroit, April 10. Talk along film row is that evidently the "protection" demands recently entered by W. S. Butterfield will not be considered as presented in full.

Demand set up by Butterfield is for 30 days "protection," or precedent in film bookings within a 25-mile area of all Butterfield theatres. The strong request came as a bombshell to local picture men, particularly the smaller independents and state righters, many of whom depend on this circuit for the major portion of their sales. While receiving the demand with hesitance, the larger distributors have so far revealed no intention of turning back the Butterfield proposition without due consideration.

The 25-mile demand, if granted, would give Butterfield first run monopoly in virtually all Michigan except the north central district, sparsely populated and without a large number of theatres.

10-Mile Counter Offer

There remains a possibility that Butterfield will be offered a 10-mile "protection" arrangement. In a case of this nature, the Film Board of Trade has no direct power to settle the question. The Board will prepare the facts of the demand and present them to the exhibitors, with the exhibits at liberty to decide among themselves or individually.



FREDDIE MARTIN "THE GOOFY GOB"

Al Kvale, Master of Ceremonies, Northern Chicago said: "Freddie Martin 'Stopped the Show' so cold he had to 'beg off' before I could introduce the next act."

This Week Senate, Chicago
Wk. Apr. 16, Harding, Chicago
Personal Rep.: MAX TURNER
WILLIAM MORRIS OFFICE



JOE SINAI

The Little Drummer Boy
and His Band
CALIFORNIA SAN JOSE
West Coast Theatres

ARMANDA CHIROT SOPRANO

AND
JOSE MERCADO BARITONE
THE BEST SINGERS ON THE PACIFIC COAST
13 MONTHS WITH FANCHON AND MARCO

MARGUERITE

RICKARD

Appearing in the Public Unit, "HANDS UP"
April 14th, METROPOLITAN, LOS ANGELES

ONE OF FANCHON AND MARCO'S BEST "IDEAS"

The OPPORTUNITY GIRLS

DOROTHY YOUNG
PATSY LEEPER

ELEANORA TAMAI
DEATRICE GWEN LLOYD

ERMA ECHT
IMOGENE BROODIN

WANDA ALLAN
FAYE CHILDS

CAROL HAMERTON
BERNICE MORTIMER

LILLIAN SMITH
JO BARROW

DOROTHY DORSCH
NORMA ARLETTA MASTERSON

LILLIAN KYLE

P. R.—One Wonderful Week with BENNY RUMIN

LOWRY
Master of Ceremonies

SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

GINGER ROGERS
This Week, HARDING, CHICAGO
Direction WILLIAM MORRIS OFFICE

FLORA
VALERIA
PRIMA DONNA
Now at the New
UNITED ARTISTS THEATRE
LOS ANGELES

FATTI SAMMY
MOORE AND LEWIS
Featured with BORIS PETROFF'S "LEAF YEAR FANCIES"
TOURING PUBLIX CIRCUIT OF THEATRES
Direction: WILLIAM MORRIS OFFICE

THE ONE AND ONLY
BERNARDO DE PACE
MANDOLIN VIRTUOSO
PLAYING PUBLIX CIRCUIT
Direction WILLIAM MORRIS

greatest gross
ever rolled up
in one week
by one picture
in history of
show business!



Special Newspaper Advertising offered by Paramount.

HAROLD LLOYD
in "Speedy"

Produced by Harold Lloyd Corp. A Paramount Release

records
go flooey!

RIVOLI, NEW YORK

"Speedy" opening breaks Saturday and Sunday house record!

ROOSEVELT, CHICAGO

"Speedy" opening tremendous.

INDIANA, INDIANAPOLIS

65% of average weekly gross in first two days!

AMBASSADOR, ST. LOUIS

More than 50% of average weekly gross in first two days!

RIALTO, DENVER

First three days \$500 more than average weekly gross despite temperature below freezing!

ARCADE, JACKSONVILLE

50% of average weekly gross in one day!

TAMPA, TAMPA

First day almost 50% of average weekly gross!

LYRIC, McKEESPORT

Opened to more than 30% over average Saturday business.

FENWAY, BOSTON

Business tremendous, topping record held by "Kid Brother."

OLYMPIA, NEW HAVEN

"Speedy" opening tremendous and will unquestionably make a new record.

MILLION DOLLAR,

LOS ANGELES

Line a block long "Speedy" opening, at eight thirty A. M.

MIAMI, PALM BEACH,

MIAMI BEACH

"Speedy" a clean-up. Critics, public and exhibitors claim it best Lloyd ever.



business is great!



Pete Harrison says — 'DOUBLE YOUR PLAYING TIME ON WE AMERICANS.'

IT'S A LAEMMLE SPECIAL!

with GEORGE SIDNEY, Patsy Ruth Miller, George Lewis, Beryl Mercer, Eddie Phillips, Albert Gran, John Boles, Josephine Dunn, Kathlyn Williams. From the stage play by Milton Herbert Gropper and Max Siegel. Supervised by Carl Laemmle, Jr. Screen adaptation by Al Cohn. AN EDWARD SLOMAN PRODUCTION. Presented by Carl Laemmle.

Carl Laemmle, Jr. Al Cohn wrote the story.

Note: In my answer to Mr. Carl Laemmle, President of Universal Pictures Corporation, which was printed in the issue of March 24, I said that if "We Americans" proved to be a good box office attraction I would recommend to those who have bought it to extend the playing time if I should find it a good picture. In my opinion, it deserves extending the playing time. I believe that you could make more money by playing it the extra time than you would if you should play an ordinary picture. Those who have bought it for one day can safely play it two; those who have bought it for two days can safely play three or even four; those who have bought it for three days can play it four, and even five if circumstances warrant it.

BIG MONEY PICTURES ALL OVER THE LAND!

REGINALD

DENNY

in the

Best Denny Yet!

"GOOD MORNING JUDGE"

With

MARY NOLAN, DOROTHY GULLIVER,
OTIS HARLAN, BULL MONTANA,
SAILOR SHARKEY

A WILLIAM SEITER PRODUCTION

**The COHENS
and KELLYS
in PARIS**

Starring GEORGE SIDNEY and
J. FARREL MacDONALD

with VERA GORDON, Kate Price and
Gertrude Astor

Screen adaptation and continuity by Al Cohn.
Story supervision by Joseph Poland.

A WILLIAM BEAUDINE PRODUCTION

The Screen's Great Comedienne

LAURA

LA PLANTE

in the Mary Roberts Rinehart Saturday
Evening Post Story

"FINDERS KEEPERS"

With

JOHNNY HARRON, EDMUND BREESE,
ARTHUR RANKIN, CAPT. DUNCAN

A WESLEY RUGGLES PRODUCTION

AGAIN---UNIVERSAL Has the Pictures!

SURE-SEATERS SPRINGING UP ALL OVER

"Art" Film House Movement Strong in West—
Pros Not Worried

Scores of neighborhood picture houses, commonly referred to as "art" thieves, but all operated on the sure-seat policy, are being planned by semi-professional individuals and societies. The movement for what lay people consider art in motion pictures having been sold by the professional operators now in the field, fans and enthu-

tures for posterity will be trying to carry out their plans very shortly. One operator of a sure-seat circuit reports he has received hundreds of queries from every part of the country asking for information on operation. Colleges, universities and institutions of the educational type lead the list, the most recent being from Northwestern University, Chicago, and the Hebrew Institution in the same city.

General impression is that art and scientific films are available in sufficient quantity, the semi-professionals not knowing that the showman in the art theatre racket have great difficulty in getting up their weekly programs and are obliged to resort to reissues to fill.

Semi-professional operation of "art" film houses has resulted in losses of over \$1,000,000 to date. The 55th St. Playhouse venture, before Mindlin got it, resulted in a loss of approximately \$80,000. The Greenwich Village Theatre, more recently closed, cost the backers around \$50,000 within a few months.

Professional operators do not consider the semi-professional movement as serious opposition, principally because of the unbusinesslike methods employed by the latter. The case of a group of society women, who are planning to run an art house, have put out bonds on which the interest will be \$30,000 a year, constituting the rent of the theatre. An art house with that rental is in the red before it opens. The new movement is reported especially strong in the west.

Sennett's 7-Reel "Kiss"

Los Angeles, April 10. Mack Sennett's personally directed production, "The Good-Bye Kiss," has been booked by West Coast Theatres, to follow Harold Lloyd's "Speedy," at the Million Dollar.

This 7-reel feature is the first picture Mack Sennett has directed since making "Mickey." It has a new screen find, Sally Ellers.

Picture will play the entire West Coast circuit. Sennett has no release for it with any of the major companies yet, but it is understood a deal is on for United Artists to distribute internationally.

CRUZE STARTS MAY 15

Los Angeles, April 10. James Cruze has 12 stories all set. He intends to start production, probably at Metropolitan studios, May 15. Cruze will engage three directors, including Walter Lang, who has been with him in the past. Cruze will direct six pictures personally and supervise the others.

NO EXHIB PROTESTS AGAINST HOME MOVIES

Not a single exhibitor has filed a protest with the Hays organization against home movies, or 14 millimeter film. While several state units have adopted vacuous resolutions, no specific instance of damage to the box office is recorded to date in the headquarters of the Motion Picture Theatre Owners of America.

The Cinema League, central point of information for home producers and projectionists, strongly maintains that the amateurs will never injure the professional box office, but to the contrary will convert thousands to the theatre to study Hollywood product from the technical viewpoint.

Hundreds of depots where raw stock of the required dimension may be purchased and where cut-down features of yesterday may be rented, are springing up all over the country. According to one wholesaler, Julius Singer, demands for cut-down features, practically all of which have exhausted legitimate runs, are so great the supply is hardly adequate. At the same time Singer makes known he is arranging to produce special topics for home consumption, which will be another step in this field.

In the opinion of Roy Winton, managing director of the Amateur Cinema League, home movies will within a short time concentrate on their own product, rather than cut-downs. The class of people interested in this entertainment is largely of those who seldom frequent the box office and will now be drawn to it with the ambition to learn how they can come nearer perfecting their own celluloid efforts, Winton believes.

Neighborhoods With Vita Hold Over "Jazz Singer"

Chicago, April 10. "The Jazz Singer" is being held over for second weeks in four neighborhood houses, Granada, Marbro, Capitol and Avalon. All houses use Vitaphone.

Rosengarten's Successors

David Rosengarten, manager of the New York Metro-Goldwyn-Mayer exchange, has resigned. Carl Sonin is acting manager for M-G-M for the present. Harry Thomas, president First Division pictures, has succeeded Rosengarten as president of the Film Board.

U's Negro Shorts

Los Angeles, April 10. Universal is contemplating a series of two-reel comedies with all-colored casts, based on stories by Octavius Roy Cohen. U is also figuring on splicing together a six-reel subject from the extra footage not used in "Uncle Tom's Cabin."

Al Boyd's Location

Philadelphia, April 10. From reports here the location for the Al Boyd contemplated large picture theatre is on the site of the old Aldine Hotel, a block away from the Stanley Company's Aldine theatre.

SENTRY'S FOREIGN ALLY

Executives Back in New York After Arranging for World's Rights

-Jos. E. Cohen and Senator Max Aron returned to New York Monday having gone abroad in the interest of the Sentry Safety Control, an American concern controlling a patented safety device for theatres, which is being generally adopted over here. While in London, they arranged to place the world's rights to the device through a British syndicate, Sentry Safety Control, International, Ltd., formed in England, under the supervision of Joseph-Hicks, leading firm of English solicitors.

Jack McKeon, Stanley Co., accompanied the Sentry officers, representing the Stanley interest in the device.

Some Chilliness Over

Fox and F. & R. Matter

Things are not quite so hot as before on the proposed merger of Finkelstein & Ruben with the Fox chain. The partners operate in Minnesota, mostly.

In New York the report is that delayed financing, postponing the deal for some weeks, has gradually reduced William Fox's desire for a union. In Minneapolis a story is that the members of the F&R firm are not any too anxious to dispose of their interest, figuring no immediate future for their adult sons, if doing so. The boys are now with their fathers in the business. Fred Hamm, financial backer of the Minnesota chain, is said to hold an interest of \$4,000,000 in F&R. It was for that amount, from accounts, that the financing so far has been negotiated. Each of the banner-bearing partners is said to have about \$1,000,000 represented in the circuit.

Any number of the F&R smaller town houses are jointly held with locals, who as a rule also manage, with an average interest per house locally of around \$150,000. The locals have advanced the same opposition to a sale, that if they dispose of their local theatre there could be nothing else for them to do in the town.

Minneapolis, April 10.

Owing to dissatisfaction with William Fox's proposed financing plan for the absorption by Fox of the Finkelstein & Ruben circuit, F. & R. today issued a statement saying that all negotiations have been declared off.

The circuit will continue to be solely operated by F. & R., the statement adds, and the number of theatres under operation by them is placed at 130.

Exhib Goes to Mat With School on Free Films

Salt Lake, April 10. Movie business is hurt by school films. North Summit school district, Summit County, is agitated over the action by George Beard to prohibit the board from conducting educational pictures and other amusements in the school without admission, charge.

Plaintiff picture house proprietor, alleges the board's action is detrimental to his business.

Case is regarded as important, as an adverse decision will set a precedent in this case.

Marcus Houses' Stub Bobs

Salt Lake, April 10. The L. Marcus Enterprises, theatre chain throughout the intermountain country, has adopted the innovation of "script."

The books list \$3.30 worth of tickets for \$3; \$5.50 costs \$5, and \$11 costs \$10.

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

Ask the Man
Who Played It!

Still Going Big!!

SEND US YOUR
OPEN TIME
PERCENTAGE ONLY

**The
Naked
Truth**

Special Reels for
WOMEN ONLY

Special Reel for
MEN ONLY

SAMUEL CUMMINS
Public Welfare Pictures Corp.
723 Seventh Ave., New York City

"LIMBERLEGS" EDWARDS

With "DANCING FEET," a Public Unit
WEEK APRIL 14: MINNESOTA THEATRE, MINNEAPOLIS
Direction: WILLIAM MORRIS OFFICE

TREEN and BARNETT

THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE

FEATURED BY FANCHON AND MARCO



Just Completed a Successful
Five-Year Engagement at the
TRIANON BALLROOM
CHICAGO

DELL LAMPE

AND HIS

TRIANON ORCHESTRA

with CHARLES AGNE

Now Master of Ceremonies and Stage Band Director at Chicago's Most
Beautiful Picture House

THE CAPITOL THEATRE

Direction—LEW WEST



THE OPEN SEASON FOR THE SAP!

*It's getting so that Spring means
nothing but blah about next season.
Let the saps talk, but don't listen.*

NOW IS THE TIME FOR PICTURES!
Others **TALK** 'em—We **DELIVER** 'em

FOR EXAMPLE

BEN-HUR	THE BIG PARADE
THE STUDENT PRINCE	LOVE
THE ENEMY	THIRTEENTH HOUR
LONDON AFTER MIDNIGHT —	WEST POINT
THE PATSY	LATEST FROM PARIS
THE SMART SET	THE BIG CITY
BABY MINE	THE DIVINE WOMAN
THE FAIR CO-ED	ETC., ETC., ETC., ETC.

**METRO-
GOLDWYN-
MAYER**



AND FOR THE REST
OF THIS SEASON

ACROSS TO SINGAPORE (Novarro)
LAUGH, CLOWN, LAUGH (Chaney)
CIRCUS ROOKIES (Dane-Arthur)
THE ACTRESS (Shearer)
DIAMOND HANDCUFFS (Joan Crawford)
THE COSSACKS (Gilbert)
SKIRTS (Syd Chaplin)
DETECTIVES (Dane-Arthur)
TELLING THE WORLD (Haines)
—and More! More! More!

THE IMPORTANT

COMPANY

BRITISH FILM FIELD

By Frank Tilley

Registration in Force
From April 1 no film coming under the films act can be shown publicly in this country, unless it has been registered. This provision does not apply to films which were trade shown before Jan. 1, and permits the pre-release at one theatre for an unbroken run, without any limit as to length of such run, of any film for which a provisional application to register has been made.

Position now is: no film can be booked for release more than a year ahead—this period shortening Oct. 1 to nine months. No film can be registered until it has been trade shown, and then not after 14 days from the trade show.

As a result, there has been a flood of trade shows lately, particularly by American distributors who naturally wanted to have as much product as possible registered so they could take advantage of the next seven months in which they can book a year ahead.

In the last two weeks 56 films have been trade shown, and 51 of these were American. Universal had the biggest quota, showing 12, with Metro-Goldwyn 7.

J. D. Gives British Producers the

J. D. Williams has not lost much time since settling his case. On March 23 there was registered the United Motion Picture Producers, Ltd., as a private company with a capital of \$250,000 in 50,000 common stock with a \$5 par value. Company was registered by E. N. J.

There Is No Substitute for

PAUL ASH



STAGE-BAND ENTERTAINMENT

Known as the "PAUL ASH POLICY"

UNIT NO. FOUR
THIS WEEK
"THE SONG SHOPPE"

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

Paul Ash Presentation Staged by LOUIS McDERMOTT

A Production Which Will Show Profit at the Box Office

"HONOR BOUND"

Directed for Fox

by

ALFRED E. GREEN

At the Roxy New York, Soon

Jacobson, head of the firm of attorneys, Jacobson & Spyer, who handled Williams' case against British National, as a private company. It cannot be taken to the public nor have more than 50 stockholders. Its first object is to confirm and take up an agreement between Williams and the company making him managing director.

Formed to distribute British films in America and Canada, this company proposes to put 36 exchanges into America and five into Canada by fall, and figures it will handle some 70 pictures a year—but some of these may be Continental.

Called "The Fake," "The Rising Generation" and "The Woman in White" have been taken over by U. M. P., and others are scheduled to come from Gainsborough, British and Dominions Films and Neo-Art.

Cecil A. Harrison, one of the original directors with Williams in British National, and credited with having lost \$75,000 in it, has joined Jaydee in this new one. Both sail for America in a couple of weeks.

The New Belle

Gabrielle Morton, daughter of C. M. G. McLellan, author of "The Blue Bird," is to be opposite Leslie Matheson Lang in "The Blue Peter," new being put into production by British Filmcraft. Miss Morton is a niece of Madge Lessing, who was set in Berlin and had a theatre named after her. It is the sister-in-law of Yvonne Arnaud.

World Distribution—Except U. S.
One British company at least, and at last, has got a world release for a year ahead on all its scheduled product. British International, whose chief executives are G. M. B. H. of Berlin for Central Europe has already been detailed in this department, has closed contracts for the rest of the foreign markets, including the British Colonies.

Sascha, of Vienna, takes Austria-Hungary. The Balkan States, Italy, Turkey, Greece, Bulgaria, Syria and Antioch go to Antonio Mosco; European Film Exchange (Damazee) handles Straits Settlements, Siam and Dutch East Indies; Esthonia, Latvia and Lithuania go to Golding and Schilling; Sweden and Norway to Svensk Film Industri; Denmark and Finland to Nillson of Copenhagen; Switzerland to Pathe; Holland to Van Den Berg Filmag; South and Central American States, Wilson, Carstadt and Hermanos; South Africa, I. V. T. A. (I. W. Schlesinger's company) and Kinemas, Ltd., a new South African concern.

Distribution in most cases is on percentage with advances, except the South American deal, which is outright sale. Other contracts carry a 20 per cent rejection clause, but in the case of Germany the release through Sudfilm A. G. is partially controlled by British International, having acquired a majority holding in the German company's stock. Of the 20 films now scheduled by British International for the current year, 12 are to be made at Elstree and eight in Berlin by the German affiliation, four of these to be directed by Richard Eichberg.

No arrangement yet exists for American and Canadian release, but J. D. Williams is dicker for the product to put through his new company. Possibility is there will be no deal closed in that quarter till J. H. Maxwell, head of British International, returns from New York, whether he goes in two or three weeks to look for a release. So far he has it for only one picture, the Sid Chaplin-Betty Balfour "Little Bit of Flirt."

"Confetti" Not British

Despite its director and cast, it is now officially held "Confetti," First National's first "British" film, made before the fusion with Pathe of London, does not rank for the quota on account of the money spent on its production not being British. Exhibitors who booked the film in the belief it would count for quota are now asking reconsideration of contracts.

Exhibitors' Troubles

Two things are agitating the independent exhibitors at the moment, the continually increasing prices of British films, and what they regard as the packing of the committees of the general council of the Exhibitors' Association.

Ten of the smaller district branches of the association are without any representation on these committees. Scotland is also left out except in the case of four, on which Thomas Orniston acts ex-officio. There is again great concern, too, at several committee members being connected with exhibitor-exhibitor groups, and the fear is now openly expressed these groups will control the association for their own purposes. James Atcox, chairman of the West Lancashire branches, states a five per cent ownership of the picture houses of the country would give any group control of the association, and A. J. Gale, former president, declares an attempt on the part

of large interests to dominate the association is not far off.

On the question of prices, theatre men complain of a jump recently of five to six times as much as was formerly paid. Already the possibility of putting the price still forward as a reason for not fulfilling their quota obligations under the film bill is being suggested by exhibitors as a counter move. Some of the smaller theatre men say they are being asked \$100 for native films of a quality no better than the stuff they get from American distributors for \$25.

In many cases British producers are trying to cover their production costs and overhead on this home market alone, with the result they have to ask high prices. It is a vicious circle from which there does not appear to be any escape until British pictures have a market outside their own land. With few exceptions the type of films being made does not warrant getting such a price, but the kind of folk who are making the kind of stuff no foreign market needs are not the kind of folks you can teach anything.

On Production

Six companies are now at work at Elstree studios. Four are on British International's own product, one on a Pathe-First National picture, and one on the Burlington Film Company's first venture, "Tessie," with Jameson Thomas in the lead.

Ernie Lotting, vaudeville headliner, is to make a series of two reel talks for De Forest Phonofilms here.

British Lion is making a start on the Edgar Wallace film, "The Ring," using its studios at Benconfield, now made over. Arthur Maude is to direct, with Leslie Faber, Hayford Hobbs and Lawson Butt in the cast. This company has meantime been shooting another Wallace story, "Chick," at the Gainsborough Islington Studios.

Nadia Keen, former Harry Pilcer's dancing partner in Paris, plays the lead in "Sagusto," Harry Hoyt directing.

About People and Things

W. A. Northam, editor of Sam Harris' "Cinema," has once again resigned. Getting to be a habit. Last time Northam went to the London branch of Universal as publicity manager for a spell.

E. V. Allen, formerly northern

branch distribution manager for Wardour Films, goes to Elstree studios as casting manager in place of Tim Brook. Latter has been close to Anthony Asquith and Frank Wells, son of H. G., and is one of the University boys who horned into the business recently.

Ralph Hanbury, formerly distribution manager for Stoll Film Co., joins the new Welsh Pearson-Elder company.

The brothers Wilcox are not going to start their own distribution concern, despite prospectus statements. Contract was made for distribution by the W. & F. Film Co. (Gaumont-British unit) to handle the British & Dominions' product for six years.

Phil Hyams, who recently sold his circuit to the Denman group, has bought a site at Newington Butts and is going ahead with another picture theatre.

Having sold the Court theatre, Brighton, the Golden Domes, Streatham, and his two smaller houses at a nice price, Alfred Lever has bought the Grand Palace, St. Albans, as the first of a new circuit he is forming.

W. J. Gell, joint general manager since 1922 of the Gaumont Co., has been made joint managing director. Gell and his partner have just registered two companies as a preliminary to their public issue of the Denman Theatre Circuit, which has been held up. One is the Denman (Midland) Cinemas, Ltd.; directors, A. C. and R. C. Bromhead and E. C. Shapeero; nominal capital, \$575,000; the other the Denman (London) Cinemas, Ltd.; directors, A. C. and R. C. Bromhead and Sidney L. Bernstein; nominal capital, \$500,000. Both are registered as public companies, and will no doubt act as vendors to the company, which is preparing to go to the public for subscription. Total number of picture theatres involved will be 56, and more are likely to be added after the flotation.

London & Provinces Picture Houses (Flotation) in which L. J. Clements and P. N. Fitzgerald, stock brokers, and C. F. Bernhard, film distributor, are involved is held up. Delay is claimed by the theatre broker doing most of the deals to have cost him \$50,000. Circuit when complete is figured at 30 theatres.

Recent Stock Prices

News of the foreign distribution arrangements moved British International common stock up 40 cents to \$2.65, par value being \$1.20. The

eight per cent preferred, \$4 nominal, are around \$3.50.

British Lion deferred, 45 cents. British Filmcraft, common, \$1.30. British & Dominions, deferred, \$1 par, \$1.15; 10 per cent preferred, \$5 par, \$4.25.

Gaumont-British common, \$1 par, \$7.30; 7 1/2 percent preferred, \$5 par, \$4.30.

New Era National Pictures, common \$5 par, \$4.50; deferred, 25 cents par, \$1.65.

Pro Patria Films, common, \$1 par, \$2.20.

Whitehall Films common, \$5 par, \$3.30; deferred, 50 cents par, 40 cents.

Welsh Pearson-Elder, 8 per cent preferred, \$4 par, \$3.50; common, 60 cents par, 50 cents.

General Theatre Corp., 7 1/2 per cent preferred, \$5 par, \$2.50 paid up, \$1.75; 5 1/4 per cent, first mortgage debentures, \$500 par, \$250 paid up, \$235.

Stoll Picture Theatre, common, \$1 par, \$1.50.

United Picture Theatres, 10 per cent preferred; common, \$5 par, \$5.12 1/2.

Associated Provincial Picture Houses, common, \$5 par, \$6.15.

Provincial Cinematograph Theatres, new 7 1/2 per cent preferred; common, \$5 par, \$5.50; "B" preferred, \$5 par, \$5.65.

A New Idea

Once upon a time independent products in America got around half their negative cost out of this territory; that is, the makers of cheap quickies. But prices have fallen on this sort of stuff, partly because of increased production here and partly because the independent distributors can get even cheaper films from the Continent. Now some of the British producers are figuring there is a consequent shortage of cheap indie product in America as a result and figure they have a chance to get into your market that way.

Some are lining up with import and export brokers, trying to get around half-negative cost for all rights outside the British Empire, which is, in some cases, not a bad buy for the brokers. If the films are made cheap, as they can get theirs back from the Continent and make some money, if they get a break in the American market.

PLAYING PICTURE HOUSES

EVELYN VEE

PLAYING "YUM YUM"

in Paul Ash's "Mikado of Jazz"

Many Thanks to PAUL ASH

THE JAZZ PIRATE OF THE AIR

BOYD SENTER

SEZ:

"COME AND SEE ME AT THE RIVOLI, NEW YORK

WEEK OF APRIL 7"

Had a Great Time at the Stanley, Baltimore, the Past Two Weeks, Thanks to Manager BERNIE DEPKIN, JR., MOE "BAER FACTS" BAER and My Pal SHERRY

JACK and KAY SPANGLER

STILL ALIVE

AEROPLANING EN ROUTE PUBLIC CIRCUIT ON WEST COAST

WEEK OF APRIL 14, METROPOLITAN, LOS ANGELES

Direction: WILLIAM MORRIS OFFICE

LITERATI

Column Opposist

A column-kibitzer is becoming the bane of the daily grind of some of the original boys who don't read the funny mags. But the columnists or some of them in New York deny that they are paying for the exclusive rights for hearsay gags.

A report was that if a columnist heard a gag told by anyone he immediately asked for a 4-day exclusive. This was busted up by Harry Hershfield of the New York "Evening Journal" through Mr. Hershfield stating that the "Journal's" presses never stop in order to print over 600,000 any day, so when he hears a nifty he thinks is new

enough for the "Journal" readers, he phones it to the press room. The presses are stopped, the foreman takes out what he thinks is the punkiest par Harry has for that day, and inserts the latest gag. If the foreman laughs when he reads it, it's a great gag—but the foreman never laughs.

One of the columnists alleges that the Hearst people are behind Hershfield, although Harry is supposed to be seven days ahead with his stuff. Through this virtual boycott, free lance contributors like Arthur Caesar, Walter Kingsley, Mike Scott and Joe Ginsberg must sneak their gags to other columnists either late at night or around the corner. It's very embarrassing to the columnists who have no secrets otherwise.

The kibitzing columnist is one who takes the columnist aside to whisper his newest. If it doesn't appear in print within two days, he tells it to another, and so on, until finally it may get into "Life" or "Judge." Meantime, if Winchell turns it down, but Kitchen says yes, the kibitzer lays for Winchell, slyly pulls out the clipping from the "Evening World" and mutters: "See, it was good enough for Karl."

Hershfield's phoning method, repudiated by cols who have no expense account, got Harry and Mark Hellinger jammed up the other day. It seems from the account that a kibitzer double-crossed them, giving each the same gag the same day, a sort of ethical breach by any kibitzer, but not punishable through the kib not knowing the deadline for advance stuff. Harry phoned his in to the "Journal," but Mark waited until dark, when people can't see him turning out a column, and used it the next day in "The News."

Harry lightly mentioned, as a col, that Mark had pinched his gag. Mark answered he had heard it but the afternoon before, at which time Harry said he had printed it. "Is that so?" said Mark. "I'm so sorry, Harry, but I don't read your column, so, of course, I couldn't have known."

As "The Journal" prints over 600,000 some days when all presses are running, and "The News" prints over 1,000,000 every day, it's a serious matter to repeat a gag in the Broadway column of either paper, since they both go to the same readers. The difference between the "Journal's" circulation and that of "The News" is taken up by "The Graphic" and "The Mirror," for as someone not a columnist once said, the "Journal" is a tab grown up.

There is some talk of the columnists forming a union so that they may stand or lie together.

Radio—Unadvertised

The latest special Dodge Hour (March 29) disclosed throughout the country that where the local dailies ignored the air event, the natives didn't know it was going on unless running into the hour accidentally with their sets.

Which might suggest to publishers that if the Dodge Brothers will spend \$200,000 for one hour on the air to establish an auto brand, such as their Standard car, the last time and their Victory the time before, it might be wise to let the high pressure auto exploiters advertise in the dailies to inform the public what's going on the air. For the Victory hour, the Dodges spent around \$150,000, all for the advertisement, that taking in the talent, preparation, wires and incidentals.

Even an agate line free in the daily Radio programs for four or five days before the other exhibit its valuable gratis publicity to the promoters of big air stuff. Whether the dailies are in fear of the possible loss of regular black and white advertising of the Dodges, or of their competitors or of circulation, of course isn't known, but they certainly do give away what the Dodges pay for and make radio, their biggest opposition, bigger.

Had the "Lucky Strike" people decided upon radio instead of newspaper, the dailies would have lost a considerable revenue. Yet the example of the Dodges getting away with everything may be the example the next big national advertiser will follow, and let the newspaper buyers do their stuff to help the air plug along, without income. Deletion of the single line only pertaining to the big air buyer and with no free advertising publicity as pure news would shortly oblige the spender of \$200,000 in one night to spend some more to get a return on the original. And more so when the Dodges might safely agree with themselves that their Standard hour in publicity value was worth to them not less than a million dollars and perhaps twice as much or more, as those things are calculated in the publicity way, gauging the numbers of people gotten to.

There is a Broadway axiom that that if you give it away long enough you will have nothing to sell.

Newspaper Club's Election

The annual election of the Newspaper Club of New York will be held May 7. The nominating committee ticket is headed by John J. Leary, "World," for president, with Louis Fehr, "American," as his running mate. Independent ticket has James C. Dalton as its standard bearer, with Fehr also the choice of the Indies for second place honors.

Others on the "regular" ticket include Emmett Crozier, "Sun," 2d vice; Emil M. Scholz, "World Wide News," treasurer; Leslie H. Allen, "Electrical Record," recording sec.; Bryce Oliver, "American," corresponding sec.; Andrew Ford, "Telegram"; James Melvin Lee, "Editor and Publisher"; William B. Chase, "Times"; Frank B. Perley, "Record and Guide"; William G. Henderson, "City News"; H. C. Beatty, Associated Press, and Samuel Macfarlane, publicity, are named for the board of directors.

The balance of the opposition ticket consists of Grove Wilson, 2d vice; Harry Roden, treasurer; F. W. Frost, record, sec.; Arnold Prince, cor. sec.; R. P. Clarkson,

James Melvin Lee, George Finley, Frank Perley, Leo Solomon, W. Axel Warn, Eddie Jackson, Denis Tilden Lynch, Clyde Jennings and Baron Fougner are the selections for directors.

"Collier's" and Radio

"Collier's" claims it added 1,000,000 circulation as a result of its Sunday night WJZ (blue network) broadcasts. Radio is credited for over 100 per cent. circulation increase since the weekly was under the 1,000,000 mark and now is almost 2,000,000 A. B. C.

Crowell Publications as a result of its "Collier's" hour put "American Magazine" and "Woman's Home Companion" on the air.

Film Duell's Expose

Charles H. Duell, former member of the old Inspiration Pictures Corporation, has just completed a book based on his four years' experience in the picture business. These experiences promise to reveal sensational doings of the higher-ups in the motion picture industry and will be somewhat similar to the recent Harding administration expose.

Fuller-Walker Book

Hector Fuller's book on Jimmy Walker, titled "Abroad With the Mayor," will be issued next week. It covers His Honor's European travels in about 400 pages. Longacre Publishing Company handling the work.

Long-Distance Columnist

"DAC News," class monthly, published by Detroit Athletic Club, succumbs to a Broadway column, starting with May issue, captioned "Broadway Broadside," by Abel Green (Variety). "DAC News" is a huge money maker, its club membership of Detroit's automotive executives insuring a prolific motor and accessory advertising. The publication is featuring the satirical text, Charles A. Huxley, the secretary of the Detroit Athletic Club, is the editor and publisher of "DAC News"; E. A. Batchelor, managing editor.

Allen's Fresh Remark

Kelcey Allen was morally imprisoned in Sardi's restaurant for over an hour recently and didn't dare return for three or four days. It came about through Allen dropping a side remark, overly loud, as a much bewhiskered man exited with a lady. Word carried to the critic was that the man had informed bystanders he was escorting his companion home and then coming back for Allen. It was hurriedly arranged that Allen should remain at his table until the coat-room girl, posted in the foyer, should

take down a book from a shelf. Allen waited over an hour for the signal which never came, and then warily made his departure.

Three or four days later, Kelcey finally returned to take lunch and the first person he bumped into was he of the red whiskers. Allen immediately dropped all pretense and made profuse apologies to which the affronted gentleman listened in silence. Finally, after Allen had completely humbled himself, the man replied, "Pardon, M'sieu, I not speak English."

MacGrath's Top Price

Harold MacGrath was in New York last week, having made the (Continued on page 37)

BENNY
MEROFF

CUTE, EH!



Breaking All Records
Marks Bros. Granada
and
Marbro Theatres,
Chicago, Ill., Indefinitely

THE
JESSE CRAWFORD
ORGAN CONCERT

PARAMOUNT, NEW YORK

MRS. CRAWFORD AT THE STAGE CONSOLE

PROGRAM WEEK BEGINNING SATURDAY, APRIL 7

"HUMORESKE"

"JAPANSY"

"THE DANCE OF THE BLUE DANUBE"

AL MARKELL
and
GAY FAUN

Now Appearing as Spot Act in Boris Petroff's

'SPRING FESTIVAL' at the CAPITOL, New York
WEEK OF APRIL 7th

We are grateful to Mr. Petroff for his offer of a second week but unable to accept due to opening April 14th with Stanley Unit, New Stanley Theatre, Jersey City.

Direction MAX TURNER, WM. MORRIS OFFICE



FANCHON & MARCO IDEAS

Watch the "Miss Opportunity" Girls.
Fifteen of Them.

Everyone Was an Amateur
Two Weeks Ago. Now They Are Breaking
House Records on the
West Coast Theatres, Inc., Circuit

FANNIE WARD SAID ORPHEUM "TRIED TO MAKE MONKEY" OF HER

Reported "Flapper" Nearly Walked Out of Winnipeg Bill—Paid Six-Sevenths of Salary

Winnipeg, April 10. During her usual curtain speech when at the local Orpheum, Fannie Ward was asked by a woman auditor if it were true that she had undergone a monkey gland operation.

"No, it's not true," answered the flapper, "but from the treatment the Orpheum Circuit is according me, I imagine they are trying to make a monkey out of me."

This is said to have referred to Miss Ward accepting the local engagement without receiving a contract, stabled by the Orpheum people in New York and arriving here to find it still missing, and learning she would receive but six-sevenths of her week's salary in this six-day town. From the account only the intervention of Pat Casey from New York stopped Miss Ward from walking out on the local engagement.

Attorney's Advice

She did consult an attorney in this city who advised her the Canadian equity law would uphold her claim if she wished to bring an action to recover the full salary for a week as paid her in the States, since the six-day work in Canada is looked upon also as a full week. Miss Ward did not take action.

What showmen here said was the most ridiculous attempt at exploitation they ever heard of was the Hudson Bay department store advertising Fannie Ward would appear in person in their store on Tuesday, Wednesday and Thursday afternoons at 4, giving a beauty lecture. Seats were advertised as reserved and free. All were given away within half an hour.

The ridiculous portion was that the Orpheum now on a grind, has kept away former patrons who demand reserve seats or nothing, so they flocked to the free reserved seats offered by the store. They would have had to go to the Orpheum otherwise, not being able to resist the temptation of seeing Miss Ward.

Fannie's daughter is Lady Plunkett of the King's set in England. Her pictures and movements over there are frequently carried by the Canadian papers.

More Trouble

Miss Ward has run into more trouble with Keith-Albee-Orpheum: Four houses she was booked into, closed. She wired her manager for full-in dates. The manager was not able to secure them. But the K-A-O said she must continue her route. Having no alternative and not wishing to forfeit the remainder of her bookings, Miss Ward continues. As she lost \$7,000 from the cancelled dates, which the K-A-O refused to pay, the flapper will probably start suit when reaching New York.

COOGAN-BERNSTEIN DENIAL

Bernstein Does Not File Cross-Complaint Against Wife

Los Angeles, April 10. After consulting with their attorneys, Mrs. Lillian Coogan, mother of Jackie Coogan, and Arthur H. Bernstein, business manager of Coogan Productions, filed answers to Mrs. Corabel Bernstein's divorce and alienation suits. Mrs. Coogan and Bernstein both put down categorical denial of any wrong doing between them, as charged by Mrs. Bernstein.

Bernstein did not file a cross-complaint. His attorney denied in detail every charge made against him and Mrs. Coogan, and also denied that his income was anywhere near the estimate made by Mrs. Bernstein. Lillian asks for alimony on the basis of a family income she rates at \$3,000 a month. Bernstein said his income did not exceed \$1,250 a month.

WILTON'S MEX REVUE

Keeping it step, and ahead, Alf T. Wilton has under his direction "The Mexican Mozaico," with the Perezcaro Sisters, all forming a Mexican revue.

With the Mexican orchestra, the turn has 12 people.

HUSBAND WITH MEMORY TELLS ON HAZEL DELL

Socko Divorce Reasons, Too, in Chicago—But Herb White Leads Mob for Reasons

Chicago, April 10. The most varied assortment of charges aired in many a moon are contained in a suit for divorce filed by Herbert M. White through Attorney Leo A. Weisskopf against Hazel Dell, nite club entertainer.

White has made four allegations against his wife—adultery, cruelty, threat to kill and drunkenness. He claims she has carried on promiscuously with men and boasted of it; that she has come home intoxicated and threatened to bump him off; that she has hit him in the head with a brick-a-brac elephant and shattered said elephant something fierce; that she has knocked him in the leg with the edge of a shovel; that she has whanged him with a cold cream jar; that when nothing loose has been handy she has resorted to fists; that she has profaned him in a manner reflecting on his parentage; and that she has often mentioned he is 20 years older than she.

Gene Huston, dancer, working in a local picture house, has made an unusual charge in her suit for divorce filed by Attorney Phil R. Davis against Frank Huston. Gene says hubby resented the idea of her being on the stage and at one time attempted to "accidentally" break her leg so she'd have to stick around the house from then on. The Hustons have two children. They were married in April, 1917, and separated in February, 1927.

Ted Leary's Anger

Rae Leary, wife of Ted Leary, who has been master of ceremonies at the Stratford theatre more than a year, secured a divorce on grounds of cruelty. Another of the numerous socko divorces was obtained by Kitty McAloon. In his spiel for the plaintiff Attorney Davis stated Mike has swiped his wife's jewelry and that when he was requested to give it back, got sore and broke up several pieces of furniture, hitting Kitty with one of the pieces. The McAloons were married in Dec., 1926, and separated in February of this year.

Phyllis Haskins, now in "Manhattan Mary," has instructed Phil Davis to start divorce proceedings against H. G. Haskins, non-pro, on charge of desertion. Carol Morrison, chorine at the Star burlesque house here, has filed suit through Mr. Weisskopf against Harry Morrison, whom she married in November, 1927. She charges cruelty.

A ballet dancer, Nito Rosso, has instituted divorce proceedings against Antonio Nello, New York dance instructor. Nito says her husband deserted her in 1925, two years after their marriage.

\$6,000 for Cantor

Fox bookers are negotiating with Eddie Cantor for personal appearances at their houses, both pictures and radio.

Cantor is asking \$6,000 a week to sign if his health will permit.

Pat Casey on Coast

Los Angeles, April 10. Pat Casey arrived here yesterday. He expects to remain but a couple of days, reaching New York again by the first of next week.

His business on the coast is believed to be in the interest of Keith-Albee-Orpheum or Pathe or both.

BOB BURNS SET

Bob Burns, Pantages booker, is set to hit the altar trail in June. The bride is a member of the Grey theatrical family.



GERALD GRIFFIN

"The Dublin (Ireland) Evening Mail," July 26, 1928, said:

"Song and comedy are the features of Mr. Gerald Griffin's turn, a delightful tenor. He sang songs of his own composition as well as old Irish ballads. As an interlude he fairly reveled in funny stories which never failed as laugh-getters."

GARLAND DAVIDSON IN JAM

Arrested for Beating Up Samuel Rubenstein, Phone Operator

Garland Davidson, 49, vaudevillian, 300 West 49th street, was held in \$500 bail for further examination by Magistrate Corrigan in West Side Court on a charge of felonious assault.

Davidson was arrested by Policeman Bove, West 47th street station, on complaint of Samuel Rubenstein, 42, 635 West 135th street, phone operator in an apartment house at 1694 Broadway. Rubenstein says the actor beat and kicked him.

Davidson, accompanied by his wife, entered the lobby of the apartment house in search of a friend. He was unable to find him. An argument arose between him and the telephone operator, during which, Rubenstein said, the actor struck him and knocked him down and then kicked him.

Following the assault Rubenstein was attended by Dr. Moorman of Reception Hospital for possible fractured ribs. Davidson was playing at the Hippodrome and after being bailed out hurried back to put on his act. He denied that he had beaten or kicked the operator.

Delf Coaching Screen Star For Imitations in Film

Los Angeles, April 10.

Harry Delf, who came out here to record for Vitaphone, is going to stay awhile. Delf has been signed by Fox to coach Madge Bellamy in her next picture, "Mother Knows Best," adapted from the Edna Ferber novel, which is supposed to be the life story of Edna Janis. Miss Bellamy will go through a series of impersonations of stage people in the picture, which will have Movietone accompaniment.

Doner Recovering

Los Angeles, April 10.

Ted Doner has left the hospital and is now at home with his wife and child.

Although still under the care of physicians, Doner's condition shows improvement and doctors hold hope for his complete recovery from the recent auto crash.

GUILD FAREWELLING SOPH

At the Bijou on West 45th street Thursday night (12th) at 11.15 the Jewish Theatrical Guild will hold a meeting.

It will be in the nature of a farewell to Sophie Tucker, who sails next week for London. Whether the farewell will be in sorrow or joy over Soph's departure doesn't matter—it's just another one of those things that that hot madam is always falling into.

SYRACUSE'S COP TENOR

Syracuse, April 10.

Jack Fogarty, Syracuse patrolman with stage aspirations, is a possibility for Keith's last half. It's all up to Chief Martin L. Cadin. Fogarty has the Rialto beat. He's according to Manager John J. Burnes of Keith's.

K-A-O CONTRACT PROVIDES FOR UNLIMITED PERFORMANCES

Cancellation Without Notice If Act Objects—Policy Change Another—Philadelphia on 6-7 Basis

SIR JOS. GINSBERG CAN BE SUMMER-LEASED

Too Long Chance Depending Solely Upon Willie Howard—Requires First Class Cooking

Sir Joseph Ginsberg is willing to have the world know he can be leased for the summer as a professional guest. No bidding for terms, says Sir Joe, who claims he's not that kind of a guy, to sell himself to the highest paying host, but his one demand is that he must be furnished with first class cooking.

In much surprise the titled medal carrier was asked if that were intended as a slam upon the cooking propensities of Mrs. Willie Howard. Sir Joe answered Mrs. Willie is a very fine lady and a great cook but he never knew she used propensities. He wanted to know if that included an imitation of original food or sauce, as that and all canned stuff must be barred from the menu.

Sir Joseph states he has no complaint against the Willie Howards, with whom he has spent several summers, despite the Howards' secret efforts to be alone. Mr. Willie has had a good season, says Sir Joseph, as he was informed by Willie's brother, Gene, so there is no reason why he should not hitch onto Willie for this summer, but Sir Joe protests he has grown so accustomed to Mrs. Willie's cooking that he doesn't think the trouble is on some days to miss the meals he has marked off his list.

Can't Break in Gene

Mr. Gene is a nice man, too, reiterates Sir Joe, but, added Sir Joe, he has grown so used to Mr. Willie that he doesn't think the trouble is worth the time to break in Mr. Gene.

Sir Jos. argues he gets along better with strangers, a fact he discovered the other day while holding down a bench in Bryant park. All about him were strangers, said Sir Joe, only men, and each curious about his medals.

As the men asked him if this or that medal on his coat was worth anything, Sir Jos., with but little effort, answered yes, explaining he picked up the yessing habit while with the Willie Howards. And as he answered Sir Joe related, the other bums copped his medals one by one, until Sir Joseph fled, to save his medalless coat.

Which convinced him, claims the self-anointed knight, that he's a good mixer, as not one of his park companions complained.

Conditions

In writing letters for Sir Joe as a pro guest for the summer season, starting May 1st or before, and to continue indef., Sir Joseph states his conditions are as follows:

- No errands.
- No singing.
- No kidding.
- New golf sticks.
- New knickers.
- No Ford car.
- Comedy hours, 1-2 and 7-8, which must also be meal times.
- No telling other guests he's a pro.
- No objection to medals.
- No reference to the Howards.
- No pay.
- No charge.

Any other conditions Sir Joseph states will be mentioned to the applicants, who must be of good family, living in a house with a front yard and no notice dog.

Sir Joseph says the Willie Howards are not barred from bidding if they will agree to live over the summer on a beach within 40 miles of New York, where high tide is not over four feet.

In writing for Sir Joe, he requests that if his photo is desired with his medals on, etc., should be enclosed, while if they want to see him as he was before he met the Howards only 10c. need be sent.

Cancellation without notice if an act objects to the number of performances daily called for by Keith-Albee-Orpheum is a new clause in the K-A-O artist contract. It provides that the manager has the privilege of changing the policy of a theatre at any time and that the actor must appear according to the policy of the house.

K-A-O acts booked in Philadelphia, a six-day town, or any Pennsylvania spot adjacent to Atlantic City, must play Sunday in Atlantic City or accept six-sevenths of a week's salary for the Philadelphia engagement. That is also a contractual provision.

This practice was in vogue by K-A some years ago but was rescinded through vigorous protests maintained through the existing artists' organization, White Rats. The nearest to an artists organization at present in vaudeville is the National Vaudeville Artists, a notoriously managerial controlled organization, formed and held together for the purpose of preventing any other artists' protective society to form.

Four and Five-a-Day

The "policy change" also calls upon the actor if the theatre should stop playing vaudeville to accept assignment elsewhere. Under that assignment the act would be obliged to play according to the policy of theatre, three or more shows daily. The K-A-O circuit has but two theatres east of Chicago playing twice daily. Both are in New York City: Palace and Riverside, with the latter reported to go grind either before the end of this season or with the commencement of next.

With the K-A-O houses preparing to follow the picture people's plan of entertainment, presentation on stage band show, it is not improbable that by the commencement of next season K-A-O will be playing four performances daily and five a day on the week end.

One report is that K-A-O already has received several declinations of the new contract by heavy money acts. Those acts are said to have given as their reason that if they must play unlimited performances at their regular vaudeville salary they prefer the picture houses at more money. At present the K-A-O agency is attempting to procure acts for their three or more shows daily at the same salary paid the acts for twice daily performances in the past.

While the K-A-O argument for the same salary or a cut is that the lower price admission theatres can not make the money the two-a-days formerly did, it is well known within inside vaudeville that Keith-Albee's biggest money makers have been their vaudeville houses, with the two current leaders the K-A houses in Cleveland (Palace) and Cincinnati.

Ed Gallagher's Stroke

Ed Gallagher, of the former Gallagher and Shean team, is reported having suffered a paralytic stroke this week, with the comedian's condition reported as favorable as possible under the circumstances.

Gallagher has been confined at Rivercrest Sanitarium, Astoria, L. I. for the past year. He was taken there after suffering a nervous breakdown.

William Morris
CALL BOARD

MAX TURNER

Manager of the Chicago Office is now in New York

NEW YORK, 1500 BROADWAY

LOS ANGELES, 1029 S. STATE BLVD

VAUDE FOR FILM PLAYERS NOT IN HOLLYWOOD DEMAND

Greatly Padded Salaries Asked on Speaking Stage—
Some Without Stage Experience

Los Angeles, April 10. With no contracts in sight from the big line producers, a score of picture actors, most of them without speaking stage experience, are now making a beeline for vaudeville dates.

The majority of these people, it is said, are asking salaries more than double and in some instances triple what they would receive in picture work, were they to find employment.

Most of the people listed with agencies on the Coast and in the East are those whose names have been passed from the top of the billing credits with the big companies for a number of years. A great many have not had contracts with any companies at all for the past two or three years, freelancing during the latter period.

The salaries which they have received for their late picture work have been anywhere from 25 to 50 per cent. of what they were getting when at the top.

The independent producers are always keen to take someone, leaving a big line producer and capitalizing on the sales value of these people, paying them the same salary as they received before, for several pictures. A player can do from six to ten pictures before the independent producer stops craving for their services. Several players who have gone from the big companies to the smaller ones, supposedly through, and then came back to the ranks of the other organization are getting their old salaries and in some instances considerably more than previously. These instances though are rare.

Recently a comedian, known to be through so far as picture work concerned, tried to do some picture house work on the Coast and asked a four-figure salary. None of the distributors on the coast could see him. He went back East and is reported to be receiving near to \$2,000 a week.

Standard Players

Many of the players listed in the New York booking offices for vaudeville and picture house work were never considered stars in pictures, considered more as good standard players. In several instances these people have asked two and three times their picture salaries for vaudeville and picture house appearances.

Film producers are weeding out the so-called standard picture players whom they feel have been on the screen too long and ask salaries felt in excess of their drawing power.

The big line producers who operate fan mail departments have been gauging the popularity of these features with standard players by their fan-mail. They have also been watching theatre and exchange reports and when they found that no one got excited over them, simply released them from contract or refrained from using them in future productions.

In their place were to be found new faces in juvenile, ingenue, character and leading roles.

Jeanne Eagels in Sketch

Jeanne Eagels is going Keith-Albee in a vaude sketch. She will not go to Europe for a brief vacation as planned, being concerned with a proper vehicle.

Several have been submitted, including originals. She may do an excerpt from "Rain," her stage success.

Sheldon Lewis' Stage Sketch

Sheldon Lewis, stage and screen actor, has gone into vaude with a sketch by Burt Tuttle.

It is a one-act on "Dr. Jekyll and Mr. Hyde."

Girls Too Young

San Francisco, April 10. Maureen and Sunny, juvenile dancing girls with Fanchon and Marco's "Skyrocket" unit, were closed at the T and D, Oakland, not having proper working papers. Four of Max Bradford's orchestra boys improvised a substitute act.

Benny Wires Aimee

Los Angeles, April 10. Aimee Semple MacPherson in her broadcast from Angelus Temple Saturday night used Jack Benny's routine. The vaude actor was in Oakland at the time and sent Aimee the following telegram: "Just heard that you broadcast my routine of talk about California climate that I did at Orpheum, Los Angeles, week of March ninth. This is not helping me at all, as my name was not mentioned. Please pick on Jolson, he's good, too. Best wishes, "Jack Benny."

EDWARDS DAVIS BACK IN THE PULPIT

Los Angeles, April 10.

Edwards Davis, former minister and one time president of the N. V. A., also a sketch player, but picture actor on the coast for six years, intends abandoning stage and screen to return to the ministry which he left 25 years ago. Davis has not as yet been given a congregation, but will do his preliminary, religious work by delivering four formal lectures on theological topics at the Windsor Square theatre.

The first one will be given April 15 with the subject, "The Genesis of Religion and Its Revelations." Davis is one of the founders and was president of the 233 Club, an organization composed of people in the picture and theatrical industry who are members of the Masonic order.

Mixed Bills in L. A. Colored Vaudefilm House

Los Angeles, April 10.

Lincoln, vaudefilm houses, located in the heart of the colored belt, is using white acts along with colored performers. Musical colored stock, formerly here, has been abandoned. Under the present policy the theatre is using mixed vaude programs, with some weeks an all white bill booked. Doc Howe, West Coast Theatres' vaude department, is booking the acts. Theatre is operated by Adolph Ramish.

Henry Santry at Palace

After three years over the map, the travel taking in Australia, Henry Santry with the Seymours, will appear at the Keith's Palace, New York, April 30.

When the Santry-Seymour turn left New York three years ago for a stay of eight weeks in Australia, it was the largest salary booking the Antipodes had ever made. Much anxiety was felt by the act as well as the Australian management on the result of the try. The Santreys played Australia for two years and developed into the biggest imported drawing card the country had ever seen.

This week the act is at Keith's, Philadelphia.

Miss Godowsky, Pianist

Ed Hutchinson, producer of "The Love Call," produced a vaude act called "Breivities of 1928," which he closed.

Now he is sending the leading wupian, Florie Hutchinson, out in a new act, with Dagmar Godowsky at the piano.

Leo Morrison Sailing

Leo Morrison sails for Paris today (Wednesday) to join Bobby Connolly. Between them they will stage the new revue at the Ambassadors for Edmund Sayre. The boys will also see what London, Berlin and Vienna hold before coming back, keeping Morrison out of Lou Shurr's way for six weeks.



MEDLEY and DUPREY

Appearing this week (April 9), Regent and Coliseum.

Next week (April 16), Keith's Palace. Return engagement within six weeks.

Sailing for London May 30; opening June 11 at Victoria Palace.

BILLY TAYLOR BANKRUPT

Owes \$13,860, Nearly All of It to Irving Yates

Billy Taylor, last in "The Ramblers," lists \$13,860 in liabilities and no assets in a voluntary bankruptcy petition filed in U. S. District Court Monday. The chief creditor is Irving Yates, with a \$10,000 item on a damage suit.

Yates is also down for \$1,700, covering a judgment including costs and interest on a \$1,598 cash loan between January, 1926, and May, 1927.

Other debts are to James Ashley, agent, \$750, on a loan; James Dealy, agent's commissions, \$100; \$50 hotel bills each, and to the hotels Prisma and Joyce; \$300 to Frank Lihuse, comedian, for damage to his automobile; items for jewelry, clothing etc.

Taylor gives his address at 244 West 49th street, New York. Kendler & Goldstein represent him legally.

Ritz Bros. Suddenly Out

Columbus, O., April 10.

Ritz Brothers are out of the "Taka Chance" Public unit, leaving the troupe here this week. Illness of one of the boys is given as the reason.

It is understood the three-act will report to the Public head office in New York to talk it over. Mills and Shea replace.

SOLAR'S THOUGHTFULNESS

Los Angeles, April 10.

Thoughtfulness by Willie Solar saved an engagement with the Public "High Lights" stage unit for six chorus girls and two dancers. He had been booked for four weeks with the unit, from Seattle to this city, but could have continued. Had he done so, with the unit to be cut for overhead, it would have thrown the other people out of work.

Willie will last around here for a couple of weeks before going east.

Telling 'Em How for N. V. A. Week

Two acts of instructions were sent out to house managers of the Keith-Albee-Orpheum circuits regarding the use of the N. V. A. trailer and taking up the collections during this N. V. A. Week (April 8-15) in these theatres. One letter was signed by E. F. Albee and the other by the National Vaudeville Artists per W. J. Sullivan, although Sullivan is a K-A-O employee.

Each letter called attention to the elimination of the customary spiel preceding the collection, with the trailer only to be depended upon at this time. The Albee letter said: "This does not mean that nothing special should be done. Quite the contrary. The audience should be entertained while the collection is being made."

The Sullivan letter said not to go to the collection thing just before the intermission; that lost too many walk outs. Rest of it is mainly contained in the following:

"The collection is to follow immediately after the film, without an address or speech. The film this year makes its own appeal and ends with 'The ushers will now pass among you, etc.'"

(a) Have your ushers at the head of the aisles when the film reaches the sub-title—'The new sanatorium will look like it'—and the flash of the new sanatorium—so they can start up the aisle at the conclusion of the trailer.

(b) Have the house lights flash up promptly and fill the time used by the ushers by very lively music, and some entertainment on the stage to interest them. Perhaps an artist who has already appeared will sing a special song or some surprise act. By all means, do not allow this to drag, or become a bore, but use your ingenuity and talent on your bill to repay those in the audience who contribute for their generosity.

This being sent direct at the suggestion of your chief executives, hoping for your interest and co-operation.

DISPUTING VAUDE'S DEATH, ENGLISH ROAD SHOW WINS OUT

Plays Along American Lines With M. C.—Called
"Young Bloods of Variety"—Out Since Feb. 13

Prizes Awarded—Paid! To K-A-O House Mgrs.

H. R. Emde has added to the record he has made as manager of Proctor's, Newark, by winning the \$200 first prize offered by Keith-Albee-Orpheum for managers of the Greater New York houses. The prize was counted for exploitation, novelty and publicity 60 per cent, net based on gross and average, 25 per cent, and gross business based on average, 15 per cent.

Emde had a ballyhoo with 10 clowns in a band-wagon, Punch and Judy show in the lobby, shadow boxes, cut-out for the box office, a display of flags, and a nine-mile searchlight on the roof. Another feature was a loud speaker supposed to reproduce the laughter going on inside over the feature picture, "Cohens and Kellys in Paris." It was really connected to a laugh record. The light also won him mention for a special prize offered for the best and most novel idea introduced.

The second prize went to L. J. Hartman of Flatbush and E. M. Hart of New Rochelle. The special prize went to Herman Whitman, of the 85th street, for collegiate, Emil H. Groth of the Coliseum for a stereopticon, Leon Kelmer of the Prospect for a movie, and Sol Levey of White Plains for Lions Club. L. J. Hartman was also mentioned for this prize for a carousel.

A \$50 prize for the best run show went to Wm. V. Kerrigan of the Albee, Brooklyn. Fifty dollar prizes for the best run front of theatres went to Elmer Rogers, Palace; Tom Gorman, Hippodrome; L. W. Stanion, Tilyou, and Edward Goodman, 81st street. More special \$50 merit of show prizes best carrying out the Carnival Week spirit were awarded Robert Hawkins, Riverside, and Robert Harrington, New Brunswick.

It is said that these prizes, unlike some in previous K-A contests, have all been paid.

A. J. Clarke's Sad Trip

A. J. Clarke, the international agent, leaves New York Saturday on the "Leviathan," accompanying the remains of his wife, who died about three months ago, following childbirth.

Services will be held in England, where Mrs. Clarke was born. The surviving son will be placed over there with relatives.

BUSHMAN WITH LOEW'S

Francis X. Bushman, playing his "Code of the Sea," Keith-Albee, swings to the Loew time at Columbus, O., April 22.

London, April 1.

Due to the continual condemnation of variety as a live factor by a number of managements, Nervo and Knox thought of an idea to prove those wisecracks in the wrong. They suggested to their agents, Reeves & Lannport, that they would like to tour their own combination, and would be prepared to take over theatres on a percentage basis, just to prove that variety is wanted, providing it is of the right kind.

The company consisted of Nervo and Knox, Three Australian Boys, Holloway and Austin, Dorrie Dene, Ryan and Burke, Jackson and Blake, Arthur Pond, Jacky Marks and the Rodney Hudson Girls.

Calling themselves the Young Bloods of Variety, they set out on their adventure, opening out of town Feb. 13, doing exceptional business, and are now booked for 25 weeks.

The program is presented on American lines with a master of ceremonies, acts intermingling with each other, and an afterpiece by the company.

Sir Oswald Stoll's scouts have seen the show and, on their reports, he has booked the entire outfit for two weeks, for the Alhambra (June 11-18).

It is even contemplated the show may go intact to America as an English unit.

Durante Trio Asks \$3,500 for N. Y. Palace

A figure is reported having been set at \$3,500 for a week at the Keith's Palace, New York, by Jimmy Durante, Eddie Jackson and Lou Clayton, the comedians-stars of the Parody Club, New York. The Palace offer as reported was \$3,000.

The show proposal also has been extended to the same trio of entertainers. It is said to have come from the Shuberts, with the provision that an entire new production will be built around the three. The boys have been playing steadily since Labor Day and sense a vacation shortly with more relish than more dates.

P. S.—The boys open Monday at the Palace; figure, \$3,000.

Mrs. Thomashefsky Now

Bessie Thomashefsky, Yiddish actress, is following the footsteps of her husband, Boris, and taking a fling in English vaudeville.

Mrs. Thomashefsky has been routed over the Loew Circuit in "The Actor's Wife," sketch by Edgar Allan Woolf.

CANTOR BACK

Los Angeles, April 10.

Eddie Cantor, accompanied by Mrs. Cantor, has gone to New York after resting a month out here.

Cantor's contract with Ziegfeld has about five more months to run, and unless Ziegfeld has a show ready for him in 30 days Eddie may get out of his agreement and look around for something else.

MINOR WATSON'S 'OFFICE ACT'

Minor Watson, legit, is entering vaude via K-A-O production department in a skit by Vincent Lawrence captioned "The Love Lie." Gale Sondergaard, Henry Whitmore and Harold De Becker comprise the support.

JACK LEWIS' BARON

Jack Lewis' latest dig is a German baron, whom the agent declares is a monologist demanding attention.

He is Baron Henry Schultz. While Mr. Lewis doesn't guarantee the royal title, he doesn't deny it.

Rube Wolf Sticks in S. F.

Rube Wolf, who was reported opening for Fanchon and Marco in Seattle on May 15, will stick to San Francisco for the summer months.

Jack Gardner's Rest

Jack Gardner, Pantages agent, has gone into temporary retirement upon advice of physicians. He left last week for Muskegon, Mich., for three months.

Before departing Gardner turned over his lists of acts to Jack Henry, also Pantages agent, who will handle Gardner's business in addition to his own during the latter's absence.

Russian's 12 Weeks

Los Angeles, April 10.

Fanchon and Marco have signed the Moscow Players of five Russians for 12 weeks for West Coast Theatres.

SONGS AND DANCES

PEARL

TWINS
Playing West Coast Theatres
With Thanks to Fanchon and Marco

CORRINNE

MARSH

In Specialty Dances
Featured with "Radio Fancies"
Now Playing Fanchon Circuit

One of Fanchon and Marco's Good "Ideas"

BABE

MORRIS

Tap Dancer Supreme

PECK'S BAD BOY

PECK

Songs Plus Personality
With Thanks to Fanchon and Marco
You Can't Go Wrong with a
Felt Song or Benny Rubin

Actor Appeals from 10% Commish Decision

Thomas E. Jackson and Hyman S. Kraft, as Jackson & Kraft, artists' representatives, convinced Judge Morris Eder in their suit for 10 per cent. of Roger Gray's \$300 weekly salary from "Hit the Deck" that they were personal managers and not mere agents. The court sustained their claim, after testimony that each had rendered distinctive managerial service.

Jackson showed that, having been in Frances Starr's support in "Shore Leave," from which "Hit the Deck" was musicalized, he assisted Jackson in the staging of the prize-fight bit and other scenes without compensation from the show management, but as a personal service to Gray.

Jackson & Kraft, sued for 15 weeks, up to the time of action, the decision in their favor automatically entitling them to additional income for the rest of the show's run.

Kendler & Goldstein were attorneys for the plaintiffs.
Gray is appealing.

Vincent Resting in East

Los Angeles, April 10.

Frank Vincent, lately retiring as the Orpheum Circuit's coast general representative, expects to leave for the east within a few days. His brother Walter, who came out here last week, will return with him.

Frank will take his vacation east, perhaps extending it to six months, in travel and golf. He has played golf but six times in the 18 months out here for the Orph. im. With no financial worry, he is not bothering about the future.

Frank Vincent was with the Orpheum Circuit for over 25 years. Most of that time he spent as its general booking manager.

RODNEY PAN COMING EAST

Rodney Pantages, son of Alexander Pantages, head of the Pantages Circuit, is due in New York in two weeks for an inspection tour of the Pantages eastern holdings.

N. V. A. Thing 2 Ways

There was a boomerang to the inaugural of N. V. A. Week entirely unlooked for at the N. V. A. Clubhouse in West 46th Street, New York. The week started off Sunday and in all the K-A-O houses was screened an illustrated picture trailer that told of the money being expended in taking care of the needy, the destitute, the sick and unfortunate professionals. Sunday saw this appeal shown in animated form, followed with an appeal for the public to give what it could, no matter how small, etc.

Not in a long time have been so many inquiries made of the N. V. A. to help men and women who claim to be professionals and in immediate need of some ready cash. Having read the trailer and hearing that the cash was beginning to be collected, the N. V. A. was made the immediate target of many who believed it would be a pipe to pick up some quick mazzama.

Loew-Picked Beauts Due for Galveston

With positive word coming from Atlantic City passing up its annual bathing beauty contest this summer pushes Galveston into the fore as the city where a beauty is to be picked as "Miss America" this year.

Negotiations are under way for a Loew tie-up with the New York "Evening Graphic" to conduct a series of neighborhood theatre contests where semi-finalists will be picked with a final choice to be made at one of Loew's downtown houses.

The Galveston beauty picking starts June 2. Last year the Loew beauty contests resulted in Loew getting a bathing beauty act. Dorothy Britton, chosen as "Miss New York," lost out for the "Miss America" choice, but was designated as "Miss Universe."

"Bad Boy" Inde Bookers' Contracts

At least three of the more important independent vaude agencies if not more in New York issuing "pay or play" contracts to vaude acts for their different theatres have failed completely to live up to their playing agreements, and the acts are making a loud holler to the V. M. P. A. for redress.

The V. M. P. A. of late has received a score of complaints, but the theatres involved are not members of the association.

The different agencies have had their attention called to the protested bookings which upon issuance have been cancelled.

The multiplicity of the complaints at this time is likely to result in civil cases being filed against the respective agents for damages of violated contracts.

Schilling, as Agent, Wins

In William Schilling's suit for commission against Ernest St. George and Co., touring for Pantages in "In China," a flash act, the court ruled for the Pan agent's 7½ per cent. commission claim. St. George booked the act direct after Schilling got them a Pan break-in, the agent maintaining the act agreed to pay him 7½ per cent. of his salary.

Schilling proved, through Sidney Kalfus, of Kendler & Goldstein's office, that if an agent advises on settings, production, presentation, etc., special managerial services are being rendered.

F. & M. SIGNS WALDRON

Chicago, April 10.

Jack Waldron, formerly at the "Midnight Frolics" here, has been signed by Fanchon and Marco upon completion of his picture house contracts in this section.

He opens for F. & M. April 15.

Wright Leaves Orpheum

Ansel Wright, formerly assistant to George Godfrey, resigned from the Orpheum Circuit last Friday. Wright becomes affiliated with the Abe Meyer agency.

K-A Stocks

Stock is to serve as a summer show substitute for quite a number of Keith-Albee-Orpheum houses, in the east particularly.

One of the first to get under way will be Keith's Palace, Manchester, N. H. Another will be Keith's house in Portland, Me.

F. & M. CONCENTRATING

San Francisco, April 10.

Fanchon and Marco are abandoning their local production department and will henceforth concentrate all activity in Los Angeles.

Gae Foster, production manager in San Francisco, will move to the L. A. Headquarters.

NOW APPEARING IN AMERICA!

?DANER?

THE SENSATION OF FRANCE!

BLACK DOTS

JEANETTE and HAROLD
A Very Pleasant Week with
BENNY RUBIN

HARRIET HARBAUGH

Appearing as "MAMA"
in Sol Gould's Act "SPAIN"
K. & A. HOUSES EXCLUSIVELY
Fordham & Franklin This Wk. (Apr. 9)

Another Fanchon and Marco "Idea"

RUSSELL

SONGS—BUT HOW!
A Great Week with Benny Rubin

PARISIAN RED HEADS

AT

KEITH-ALBEE PALACE, NEW YORK

LAST WEEK (APRIL 2)

UNANIMOUSLY ACCLAIMED

"MORNING TELEGRAPH"

"They can play!!
"They can lift crowds to their feet!!
"They are good!!"

Charles Isaacson.

"VARIETY"

"They can play vaude, pictures or ANYWHERE and would be a panic in a Broadway musical."

Abel.

"BILLBOARD"

"Landed solidly!!
"Stopped the show!!
"Could have done far longer!!"

E. E. Sugarman.

"ZIT'S"

"They take to jazz like Lindy takes to the air.
"Snap, color and a kick to everything they do."

Paul Sveinhart.

OUR 56th CONSECUTIVE WEEK IN THE EAST

SOME OPEN TIME IN MAY AND JUNE

ADDRESS: 28 WEST NORTH STREET, INDIANAPOLIS

Topeka Six Weeks Ahead

Topeka, April 10. Topeka's vaudeville season closes April 14, six weeks earlier than ever before. The Novelty starts its summer musical tabloids and pictures April 16.

Three stock companies are due to struggle for business during the coming four months. Arthur Higgins' "Follytown Maids," musical tab, splitting the week, company of 20, opened Monday.

At the Best this week "Bozo" Davis and his Sunkist Stoppers open. House has 750 seats. Davis has a company of 12. Three shows per day during April. The Best will run continuous with second run pictures and daily change.

Waddell Players start at the Grand Monday with "Is Zat So?"

None of the straight picture houses has announced any change or closing.

Only Manager-Leader

Kansas City, April 10. Pantagues, here, is the only major theatre in the country managed by its musical director, Louis Charnisky, known in the profession as Louie the Leader. He is holding the two official positions and doing a good job of it.

As manager Charnisky has had a push button fixed to the leader's stand. While directing the orchestra if he sees or hears anything amiss in the house the buzzer brings an usher, who receives a note, which tells of the trouble and it is immediately looked after.

The system seems to be working fine as Louie is a glutton for work there is no slightest either department.

MUST PROVE SEALS DEAD

Agent Loses Suit Against Sun, Through Counterclaim

Chicago, April 10. An action started by Ed Weyron, agent, to secure \$350 salary claimed due for one of his acts from the Gus Sun office, was non-suited in court here. Attorney Ben Ehrlich, representing Sun, had filed a counter-suit, claiming Weyron owed the Sun office more than that amount through non-appearance of Tibor's Seals in Columbus and Dover, O., in August, 1925.

Weyron stated the seals were dead, but the court upheld Ehrlich's contention that no proof of death had been given. If establishing the seals died before their non-appearance in Columbus and Dover, Weyron is entitled to re-enter his suit.

JOE REGAN COMING EAST

Chicago, April 10. Joe Regan, the tenor who studied abroad under the patronage of E. H. Doheny, the oil man, is going to New York to appear in vaudeville. Marvin Welt has Regan under his direction.

Claire Ulrich Testifies in Whitehurst Estate Action

Baltimore, April 10.

Claire J. Ulrich, former revue actress, who is suing the heirs of the late Charles E. Whitehurst, Baltimore theatre magnate, for a widow's share of his \$280,000 estate, appeared in Circuit Court here to testify. The case has been dragging through local courts for over a year, having been returned to the Circuit Court when the Court of Appeals in an opinion ruled that there was an implication of bribery in the agreement by which the complainant relinquishes a share of the estate.

This "agreement" was the \$11,000 settlement, made through Attorneys Walsh and Ascher of New York. Mrs. Ulrich-Whitehurst alleges that Walsh, acting as agent for Ascher, advised her that her case was hopeless and that she had better accept the \$11,000. She claims that she agreed, believing that this assured her recognition as Mrs. Whitehurst. Randolph Barton, Jr., present counsel for Mrs. Ulrich-Whitehurst, claims that Walsh and Ascher conspired with the Whitehurst estate to defraud Mrs. Ulrich-Whitehurst, entering into a secret agreement accepting pay from the other side. According to this allegation the settlement was really for \$10,000, \$5,000 going to Mrs. Ulrich-Whitehurst's attorneys. Barton declares that William L. Marbury, Baltimore counsel for the complainant, refused \$1,700 as his share of the settlement, declaring that he regarded the transaction and settlement as "null and void."

The alleged widow injected unconscious comedy into the trial when she declared that her attorneys in advising the settlement warned her that the Ku Klux Klan would get her if she crossed the Mason and Dixon Line and attempted to fight the case in Baltimore.

The late Mr. Whitehurst was a Protestant and his alleged widow is a Catholic. They met in 1922 when she was a member of the cast of a revue playing on the Century Theatre Roof in Baltimore, one of the amusement projects of Whitehurst. The estate has since sold the property to the Loew interests.

The alleged Mrs. Whitehurst declares that she was married to Whitehurst in the presence of a Mrs. Anna Stevenson, the ceremony being read by Mr. Whitehurst from her prayer book. They then signed an agreement which the complainant has produced in court as evidence. The defense alleges that this is a forgery.

Case adjourned until April 17.

VAUDE AT BEACHES

Beach vaudeville may do a comeback at seaside resorts around New York this season.

Muscle halls at Midland Beach, South Beach and North Beach are all set for vaude policies. They will probably operate with direct bookings.

Lee Tracey Takes an Act

Lee Tracey and Robert Glecker of "Broadway" open as a vaude act in May.

Represented by Ben Boyer.

EDDIE

ROGERS

"FOR NO REASON AT ALL"

New Playing for Alex Pastages

WOODS

MILLER

SONGS PLUS PERSONALITY

Playing West Coast Theatres, with thanks to FANCHON and MARCO

Direction: LILLIAN ROSEDALE GOODMAN

An Illustration

Illustrating vaude as it exists today.

Harry Faber and Lita Wales played Loew's American the last half laying off three days in the middle of a six weeks K-A-O route to make it.

FORUM

New York, March 31.

Editor "Variety":

I wish to inform you that I was rather disappointed at the way the stage show at the Capitol theatre, "On Parade," was written up in the current "Variety."

I am featured in the show, "On Parade," and I have a conspicuous part. My chief complaint is that my name was big enough on the program so as to not warrant any reviewer calling me Raymond Capps. Instead of my rightful name, Kendall Capps.

I hope that you will rectify this mistake in some way. If only to mention that I will drive to St. Louis immediately after completing my two weeks at the Capitol theatre, and then after producing two groups of dancers for picture units out of St. Louis, I will spend a few weeks' vacation at the summer home of the Capps family, whom you will remember as the famous vaudeville family of 11 members: Father, Mother and seven children.

Kendall Capps.

Holland, Mich., March 16.

Editor Variety:

In Variety of March 7 the statement is made in a news item that Allen K. Foster intends to sue Leo Post for infringement of what he calls his "web" act.

The "web" act was conceived and originated by me in Berlin in 1910, while playing at the Wintergarten. At that time I mentioned and explained my idea to Mr. Baruch, theatrical producer, and Mr. Trankowsky, electrician. They will gladly verify my statement.

I, Hal Harington, scenic artist at Keith's Riverside, New York, made me a web, spider and cocoon shortly after the war and I gave the title of the act, at that time, "The Spider and the Butterfly."

Amata

(Parisian Mirror Dancer).

In Goodman's Shows

White and Manning, dancers at the Paramount, New York, are set for a new Philip Goodman musical production for next season. Paul Howard has also been signed by Goodman, both through Billy Grady of the William Morris Agency.

Kalmer and Ruby are writing two new shows for Goodman, one starring Charles and McCullough, the other to feature Louise Brown, now in London. White and Manning and Howard will go into either of the two productions.

Spizzi's Inde Houses

Arthur Spizzi is invading independent booking field and is lining up a chain of houses for presentation and vaude bookings.

Spizzi attempted a similar circuit for bookings of unit road shows two seasons ago but abandoned the venture after a couple of weeks.

ORGAN IN ORPH, L. A.

Los Angeles, April 10. First indications of the vaude-picture policy expected to be adopted by the local Orpheum soon is evidenced this week with the installation of a \$40,000 organ. Newell R. Alton has been engaged for the console.

L. & L. Coast Prod. Dept.

Los Angeles, April 10. George Rubin, material writer, is now associated with the local office of Lyons and Lyons.

Rubin will handle the production department for the concern here.

A Positive Hit in "Hit the Deck"

FRANK

MITCHELL

and

JACK

DURANT

MAJESTIC, LOS ANGELES

NEW HOTEL ANNAPOLIS



Washington, D. C.

Single, \$17.50

Double, \$26.00

In the Heart of Theatre District

11-12 and H Sts.

CHARLES

BEAUCHAMP

TENOR

11th Consecutive Week at Public Million Dollar Theatre, Los Angeles

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BRONSON

America's Foremost Singer and

Fastest Russian Dancer

Direction of HARRY PEARL

DOTSON

"past results my guarantee"

33 years with KEITH-ALBEE

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A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES CONSISTENT, EFFICIENT SERVICE SINCE 1913

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Have ten weeks to offer with short jumps to recognized and standard acts, also flash acts

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600 WOODS THEATRE BLDG

JOHNNY JONES

IN CHARGE

IN AND OUT

Myrtle Gness, wife and partner of Jimmy Conlin, had to leave the bill at the San Francisco Orpheum and leave for New York on a wife that her mother was seriously ill. Dorothy Ryan of Ryan Sisters doubled into Conlin's turn.

PALMER-SIEGEL BACK

Bee Palmer and Al Siegel, together again, are in New York. They have been in Chi cafes but are taking an Orpheum vaude route in preference.

Evelyn Nesbit's New Start

Evelyn Nesbit opens Monday at Loew's Orpheum (Yorkville) next Monday.

HARRY ROGERS Presents

CARL FREED
AND
HIS ORCHESTRA

APPRECIATION OF PEPPY MELODIES IS AN OLD SPANISH CUSTOM!

CARL FREED'S ORCHESTRA HAS MADE IT AN AMERICAN HABIT!

A SURE-FIRE
HEADLINE ATTRACTION

NOW PLAYING PUBLIX THEATRES

MASSE

AND
DIETRICH
Direction ARTHUR SEELIG
of LYONS and LYONS

BETTY

MOLLY

DEAN AND LOGEE

"THE FEMALE VAN AND SCHENCK"

NOW PLAYING KEITH-ALBEE CIRCUIT

This Week (April 9) Keith's, Jersey City, N. J.

Direction: ARTHUR PIERCE-LOU GOLDER 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
Direction WILLIAM MORRIS AGENCY

WOW! and How Keith-Albee Audiences Are Laughing at

SOL GOULD

in "SPAIN"

With FLORENCE PAGE as "SPANNY"
and HARRIET HARBAUGH as "MAMA"

STAR OF THE STAGE AND SCREEN

ELLIOTT DEXTER

IN PERSON

PLAYING KEITH VAUDEVILLE

Direction LOU GOLDER

Albee's Slight Reversal

Over the new E. F. Albee theatre in Cincinnati is a large electric sign.
It only says:
"E. F. Albee-Photoplays."

ILL AND INJURED

Fay Webb, screen actress, is recovering from an operation for appendicitis at St. Martin's Hospital, Santa Monica, Cal.

Stricken with acute appendicitis, Carl Byer, singer at the Alhambra, Milwaukee, appealed to manager Fred Meyer, who rushed Byer to a local hospital in his car and called in Dr. M. W. Sherwood. The surgeon performed a hurried operation for appendicitis. Byer will leave the hospital in a few days.

Sadie Banks is confined to her home, 1049 Simpson street, New York, recuperating from illness. Miss Banks was compelled to cancel her vaude tour when stricken ill three weeks ago.

William Johnson, ill in Chicago, convalescent.

Buddy Jones, still in City Hospital, Kansas City.

Carl Cooke, colored musician, is ill at his home in New York, following a physical collapse.

Cynthia Misslove, actress, recovering in Hollywood hospital from operation for injuries received in an automobile accident.

Neil Kingsley is confined to his home at 459 West 187th street, New York, with ulcers of the stomach as a complication from the poisoning that developed from tonsillitis. Kingsley is a Broadway publicist and handles theatrical advertising for the New York "Sun."

Ruth Goodman, daughter of Philip Goodman, is ill with pneumonia. Miss Goodman designed the costumes for several of her father's musical productions.

Sim Collins has quit the hospital, physicians having decided that instead of an operation he needs a rest. The Collinses will go to California for four months, by which time it is expected Sim will be able to return to work.

Jack Foster, one of the charioters with the Ringling-Barnum circus, April 6 during the night performance, was knocked unconscious during a spill. For a time he was in a serious condition.

MILLER BROTHERS REUNITE

Eddie and Lou Miller have reunited as the singing team they formerly formed.

Their first return appearance will be at the Friars' dinner to Koenigsberg, when the Millers will sing the "Friars' Song."

"BIRD" AND WALK-OFF

Edith Meiser Made Victim at Uptown Coliseum

Edith Meiser walked off the bill at the Coliseum, New York, last Sunday night in the midst of her act; a victim of "the bird."
Miss Meiser, principal in the last "Garriick Galettes," has been vaudeville for several weeks with her numbers from the latter show, "The Queen Must Have Her Moments," as the piece de resistance of her turn.

Miss Meiser's opener, "Misfits," which lyrically foretells that she is a freak for vaudeville, brought assent from the outfronters. Down to the "Queen" song they interrupted with misplaced handclapping that disturbed the artist and finally precipitated her walk-off.

Despite Miss Meiser's experience at the Coliseum, she will continue to fulfill her remaining dates on the K-A-O Circuit.

W. & V. Squawk at School Charity Shows Criticized

Norfolk, April 10.
Wilmer & Vincent, who operate the Wells theatre here, have received severe criticism from civic authorities for a letter addressed to the city manager protesting against renting the school auditorium for charity performances, which the theatre men characterize as "unfair competition."

The transaction in point came up when Harry D. Stearn, W. & V. local manager, was negotiating with the Norfolk King's Daughters for rental of the Wells for a charity show. Instead, the organization hired the Blair junior high school.
The W. & V. Corp. addressed a letter protesting that the school building was offered at a low rental, which the theatre could not meet, and the deal was unfair to them. When the letter was discussed in council, one of the members said that every time a church gave a dinner it was competing with local restaurants, and the theatre men's objections were "far-fetched."

MICKEY WALKER'S TURN

Jack Kearns is sending Mickey Walker, light heavyweight champ, into vaude, for Loew's.
Leo Donnelly and Dolph Singer did the authoring.

PADDOCK AND FILM

Charlie Paddock, track star, and his picture, "The Olympic Hero," go into Loew's Palace, Washington, D. C., week of April 21.
The sprinter then goes on to Boston for Loew.

CLAIRE WINDSOR STARTS

Another picture actress who is leaving the screen to go into vaudeville is Claire Windsor. Miss Windsor went to work for the K-A-O circuit this week in a sketch.

INCORPORATIONS

New York

Harrie Amusement Corp., Brooklyn, theatre, \$15,000; Beery, Stakind, Abraham, Solwin, Len Strong.
Adonis Amusement Corp., Brooklyn, theatre, \$1,000; Charles Banowitz.
David Rickover, Herman E. Weisbach, H. K. H. Productions, Manhattan, pictures, \$10,000; Gerald Hyman, Michael Kallieser, Lionel Hyman.
14th Street, Inc., Manhattan, theatrical, \$5,000; Estelle Dickman, Nellie Kinber, Rose D. Kaplan.
White Entertainment Bureau of New York, New York, theatre, \$20,000; Karl M. White, Clifton R. Lovejoy, Charles E. Flynn.
Frank Wilcox Co., Syracuse, theatre, \$10,000; Frank Wilcox, A. Fairfax Montague, George A. Chene.
Paddock's Producing Co., New York, plays, \$5,000; Joseph Fontana, Morison Rosenthal, Edward A. Wynne.
Home Movies Corp., Manhattan, pictures, \$50,000; Nicholas Pecora, Gabriel W. Aramanda, Herman Spingarn.
Wilberkin Inc., Rochester, theatrical, \$20,000; Morris Wallich, Joseph Wyszynski, John Prytz.
Greater Productions, Inc., Manhattan, pictures, \$100,000; Kalas Rowell, Morris Spitzer, Cell Sulling.
2819 Church Avenue Realty Corp., Brooklyn, theatre, \$150,000; Barney Muller, Sholto D. Kirk, Louis Principio.
Coast Good News Co., New York, amusement, \$100,000; Julius Kendler, Frank E. Frick, Harry Berke, Harry H. Equipment Co., Manhattan, scenery, \$10,000; Frank Ilo, Thomas Fowler, David C. Taylor.
Film Knowledge, Inc., New York, theatre, productions, advertising, \$20,000; Herman B. Wilson, William N. Reichelmer, Joseph Laria.

JUDGMENTS

Harry Latz; H. E. Hamblen, \$1,742.
Irving Theatres Corp. and Irving M. Lesser; Rubel Coal & Ice Corp., \$25.
W. E. Theatre Corp.; P. Spring, \$1,100.
Lyric Operating Co.; Weber-McLaughlin Co., \$723.
McLaughlin Corp.; N. Y. Tel. Co., \$28.

Agents' Lean Days

Business evidently is so poor with the vaudeville agents several are doing their own office spring painting and varnishing.
When the actors call and see this state of affairs they decide to go get jobs as painters themselves.

MARRIAGES

Leon Weaver ("Abner" of the Weaver Bros.) and Wreatha Wright, stage name Maye Sweet, paragonage of the M. E. church of Clarksburg, W. Va., April 4, by Rev. T. Leroy Hooper. Bride from Terre Haute, Ind., and will join the Weavers' act next season.

Dorothy Van Hest, dancer and understudy in "Good News," to Harry Jenks of Milgrim's (New York modiste) in Shrewsbury, N. J., April 1.

Neill Kelly, with Fanchon and Marco, west coast, to Walter C. Collins, Hollywood real estate man; at Toluca, Mex., Feb. 26.

Al Zuger, drummer with Phil Romano and his orchestra, at the De Witt Clinton hotel, Albany, is marrying Lodeamia Tietz, April 20. The bride-to-be is an Albany girl, Zuger hailing from New York city. Johnny Walker, screen actor, to Maude Wayne, film actress, March 7, at Ventura, Cal. They leave soon for Europe on their honeymoon.

Lester A. Corson, president of the International Producers and Distributors' Corp., to Modene Post (non-professional), at Los Angeles, April 10.

Sunshine Ruth Fullmer is engaged to marry Jimmie Givens, both pros.

HIGGINS JUDGMENT REVERSED

Milwaukee, April 10.
A judgment for \$15,000 awarded James Higgins, former assistant manager of the Palace theatre here, for injuries suffered when his car hit a truck, has been reversed by the state supreme court.

The circuit court, which awarded the damages, found the truck driver guilty of negligence in failing to provide parking lights on his machine. The higher court differed, holding Higgins guilty of contributory negligence.

ORPHEUM'S FREE RIDE

Los Angeles, April 3.
The Orpheum Circuit is set to invade San Diego with three-day vaudefilm.

They have options on three locations and will start building soon. Local capital will pay for the bricks.

Houses Opening

The Palace, Lorain, O., will be opened here April 19. Cost more than \$100,000; has a seating capacity of 1,900. The Variety Amusement Co. of Cleveland is the owner.

Mixed bills comprising six colored acts and two white acts on a weekly basis goes in at the Standard, Philadelphia, next week.

Rivoli, Rutherford, N. J., off attractions since September, resumes stage programs next week with acts booked by Fally Markus. Markus has added the Regent, Kennerly, N. J., and Stamford (Conn.) theatre.

Fally resumed booking the Willis (Bronx), N. Y., this week, five acts. The Embassy, Mt. Vernon, operated by Max Rudnick, opens April 7.

Pocohantas theatre, Welch, West Va., opening next fall. Seats 1,300.

A Comedy Hit Everywhere

BILLY MARIE

HIBBITT and HARTMAN

Solidly Booked on
KEITH-ALBEE INTERSTATE
and
ORPHEUM Circuit



HIBBITT and HARTMAN

with

MISS MARIE HARTMAN

World's Champion Comedienne

HER COMEDY IS AS SUREFIRE

AS THE AMERICAN FLAG

Next Week, April 16

Hippodrome, N. Y. City



ELSA ERSI

CHANTEUSE A LA RAQUEL MELLER
AND YVETTE GUILBERT

French, Hungarian and English Songs

Late Star of "Moonlight" and Formerly with

ZIEGFELD'S "LOUIS XIV"

NOW PLAYING VAUDEVILLE
THIS WEEK (APRIL 9) PALACE, NEW YORK

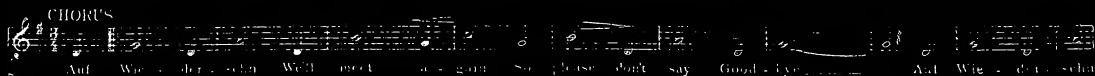
REMICK LEADS THEM ALL!

THAT FASCINATING WALTZ TUNE

AUF WIEDERSEHN

(WE'LL MEET AGAIN)

BY ABNER GREENBERG



THE MOST "TALKED ABOUT" SONG OF THE SEASON

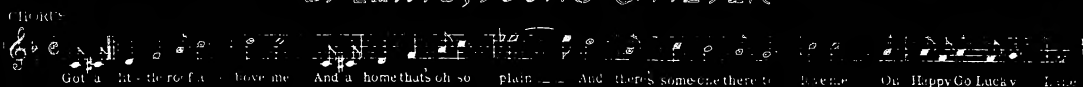
LAUGH CLOWN LAUGH

BY LEWIS, YOUNG & FIORITO

A BRAND NEW BALLAD FOX TROT HIT

HAPPY GO LUCKY LANE

BY LEWIS, YOUNG & MEYER



A NEW GUS KAHN BALLAD HIT

WILL YOU BE SORRY?

MELODY BY GRACE LE BOY KAHN

TWO GREAT SONG AND DANCE HITS

RIGHT OR WRONG I LOVE YOU

BY DAVIS, ROSE & AKST

NOTHIN' ON MY MIND (BUT THE MOONLIGHT, THE STARLIGHT AND YOU)

BY GUS KAHN & TED FIORITO

WE HAVE ALL THE MATERIAL YOU NEED.

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JEROME H. REMICK & CO.

DETROIT - 457 W. FORT ST. — NEW YORK - 219 W. 46TH ST. — CHICAGO - STATE LAKE BLDG.

REMICK LEADS THEM ALL!

THE BALLAD BEAUTIFUL!

IN MY BOUQUET OF MEMORIES

LYRIC BY
LEWIS & YOUNG
MUSIC BY
HARRY AKST

espress
My life is just a gar-den fill'd with dreams Each dream a flow'r of yes-ter-

day I gath-er all the flow-ers in my dreams

poco rall.
And tie them all in one bou-quet

REFRAIN
I see a vi-o-let we pick'd when first we met

In my bou-quet of mem-o-ries I see a-mong the lot

my sweet for-get-me-not In my bou-quet of mem-o-ries

I kiss each blos-som rare when night ap-pears

I keep them fresh and fair with lone-ly tears I ask my heart each morn

Why should there be a thorn In my bou-quet of mem-o-

ries

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SPECIAL MATERIAL.
DANCE ORCHESTRATIONS
SLIDES FOR ORGANISTS

JEROME H. REMICK & CO.

DETROIT - 457 W. FORT ST. — NEW YORK - 219 W. 46TH ST. — CHICAGO - STATE LAKE BLDG.

The Rasch girls in a "winding up" dance were first and offered a neat routine of tap stuff. They were relieved from the bare legs of the usual dancing choruses. Joe Maxwell and his double voice and dressing stopped everything. Band's special number had extra verses and novelties.

Feature picture, "Sporting Goods" (Par). Entire bill rated good by the customers. *Highes.*

(Continued on page 37)

EUGENE O'BRIEN and Co. (5)

"Restitution" (Drama)
16 Mins.; Full (spec)
Palace (St. V)

Eugene O'Brien, former legit leading man and in the movies for 10 years, arrived at the Palace after some break-ins on the eastward trek from Hollywood. His act is by Tom Barry and without a single female character, unusual and may be against it.

A group of men are at a friend's house for dinner. Coffee is served and the old friend (O'Brien) tells them the story of his wife who deserted him while he was away at war. She, in her turn, was deserted by the man.

One of the men in the room was that man and has already been poisoned through his coffee. The guilty man collapses and is pronounced dead.

O'Brien, hysterical, explains that it is not murder, as his friends suggest. No poison. The man died of fear.

Slow and talky at the start, the sketch develops interest in the telling and reaches some sort of a bona fide climax for the curtain. A more urbane turn, more in the breezy George Ade style with which O'Brien was identified in former days, would have been better, but Barry's playlet will suffice probably for the present.

Albert Andrus, Joseph McInerney, Leslie Adams, William Jessup and Roy Boyer are in support. *Land.*

"SPANISH NIGHTS" (27)

4 Marx Brothers. Unit
40 Mins.; Full (Special)
Chicago, Chicago

A special unit organized in Chicago, starting the Four Marx Brothers. It is to play three weeks here at the Chicago; Uptown and Tivoli.

Holy Week is a severe handicap against the Marx family bringing in a high gross at the Loop house, but it's certain they're exerting unusual drawing power.

"Spanish Nights" opened at the Chicago after a break-in at Rockford. It was still ragged in spots Tuesday afternoon, suggesting reorganization since the Rockford date. It's a novelty for a Public house in having no stage band.

Opening is in "one" before a drape, with the Marx boys coming on one at a time seeking work from a producer seated at a desk. All conversation is worked in rhyme. The finish of this scene is handled by Harpo doing his pantomime of drinking ink, wiping his lips with a blotter, sticking pens in the desk and spitting in a desk drawer. It was a wow line.

Second scene is taken rather faithfully from "Cocoanuts," wherein the boys entertain at an engagement party. It starts with 10 Gould girls doing a tambourine number and very well. John and Mary Jennings followed with a tango of merit. A ballad by an unblinded girl was suitable.

Rest of the time was taken by the Marx brothers. Groucho made his regular chair speech, and while he missed with some gags was a riot every time he mentioned the crime situation here. Harpo worked his drunk pantomime throughout and also took a spot with his harp for great returns. He was accompanied in this by a six-piece string orchestra. The Zeppo piano solo was short and effective. Chico is straight for the three.

Finish was also taken from "Cocoanuts"—the opera travesty. Good way as any to finish. Where the unit was ragged was in switching from the Marx brothers comedy to other features and vice-versa. Otherwise okay and strong in entertainment and draw.

CHARLES JUDELS and Co. (3)

Comedy Sketch
14 Mins.; Two (Parlo)
American Rock (V-P)

Charles Judels has been with the Shuberts off and on. In this new sketch, a makeshift of probable self-creation, Judels has enough to satisfy the customers with his harp and ever-clicking farce situation.

Judels as a big silk and petticoat buyer is calling on the Greys, whose maid has just left them. Wife is impressed into service and Judels, with usual farce complications, makes a play for pseudo-maid, spills a lot of inside on her cheek, hubbly, and then conveniently patches things up for the curtain.

Judels skillfully dovetails a number of sure-fire gags to conform with the plot sequence. Done in breezy style by a good cast, the informal tempo of it all more than offsets whatever dramaturgical shortcomings may exist.

Okay Lpew comedy act. *Abel.*

WILLIAM DESMOND and Co. (3)

"The Right Man" (Dramatic)
15 Mins.; Full Stage (Special)
Pantages (V-P), Los Angeles.

With this sketch William Desmond appears to be burning his screen rep tracks behind him. Quite a departure in character for Desmond in this piece as compared to the range and type of his last effort, "The Dude." "The Dude Baudit." From the swash-buckling where his physique was the thing to the tottering old man in this one is a long leap for Desmond. Yet he makes good and is convincing to the finish, when the battered wig and make-up are doffed to reveal the real Bill Desmond.

Another thing to be chalked up for Desmond this time is his fee-way in giving the lead of the sketch to another, Harry Shutan. As the hard boiled theatrical producer who turns the old man down when he comes to intercede for a part for his son (in reality himself) Shutan does the character with intelligence, conservatism and corking good playing. Mary McIvor (Mrs. Desmond) does full justice to the wise-cracking stenographer on the theatrical office, while in toto the piece looks good enough to play around in vaude for some time, here and in the east.

JACK KNEELAND ORCH (10)

Music
22 Mins.; Full
Academy (V-P)

Group have appearance of seasoned organization. Rising curtain finds boys arranged on terraced stage all sleeping. Saxs stretch and bow a few tuning up notes. Enters Kneeland as though arriving from street shakes up the trombone and like a flash all-brass outfit surges into hot full-toned syncopation.

Trombone goes into brief solo, a remarkably harmonious bit for that rowdy instrument. Other instruments solo fragments of pop numbers accompanied by full orchestra to Kneeland's energetic leadership. Couple of plump little ponies, not more than 17, are on for song, done in captivatingly parlor voices and then into dance. The kids are cute, and do three dances, each time stripping down to something less in the way of apparel until they get to bare legs for a Charleston. More solos and band ensembles to the finish, which is as neat as the novel opening. Kids step on in pajamas, kneel for prayers and go into a lullaby with orchestra crooning accompaniment. Kneeland is off and as lights gradually go down, male quartet of bandmen takes up lullaby melody, diminishing in volume to cease as light goes to darkness and boys relapse into slumber as at start.

For encore Kneeland is back and, on announcement, put a peppy period to the turn with a spirited rendition of an old "rag." One of the earlier bits was a torrid version of "Variety Drag" with two girls stepping lively. Among the solo well liked number was a crooning solo by the tuba, a sentimental air played in effective pianissimo.

Aren't many bass horn players who can solo at all and this item, together with the playing of the trombone, suggests that the outfit is rich in talent. This hint is borne out in their ensemble work.

All nice looking young men and on appearance and performance can go right in as they stand for the de luxe filmicries. *Rush.*

JOE HERBERT

Songs
10 Mins.; One
American Rock (V-P)

A male single of Joe Herbert's type hasn't been around in contemporary vaudeville for a long time. Herbert is a straight singer of pops, reeling off four or five published numbers without a pause or an interrupting gag, quip or comment.

Herbert just sings, and they like it. He is an engagingly robust lyric enunciator who sells his words and music straight, whatever they are worth. His sense of values and manner of delivery exact pretty fancy toll for his song wares, proving that Herbert is a worthy mass entertainer.

It is not an act in the strictest sense, but if an act is supposed to be entertaining, Herbert seems to be all of that. In business suit and slouch hat, which he doffs and dons at intervals, he reels off a fast opener, followed by "Without You, Sweetheart." A mama-papa comedy ditty clicked on the strong lyrics, and "Laugh, Clown, Laugh," the sure-fire ballad of popular appeal, was a clean getaway.

Herbert is an all right family trade entertainer. *Abel.*

CLARENCE NORDSTROM and PEGGY HOPE

Song, Dance and Dialog
15 Mins.; One
Pantages (V-P), Los Angeles

As a team Clarence Nordstrom and Peggy Hope stack up great. They should go far with the combination and sooner or later wind up in the big picture palaces. They have "cinema" written all over the act.

In front of a band Miss Hope would click like she never did before, while Nordstrom's appearance alone, discounting all the rest he can do, is sure fire for the big turn over houses. Both are of the "class" musical comedy type and put up a whole lot of argument why they should play the bigger and better emporiums.

Peggy remains the peanut-sized but double-barreled comedienne as always. Her clownish antics are of the wholesome kind. Looks, too.

In teaming with Nordstrom she made no mistake. The pair match other like made-to-order gloves. They frolic through song and dance routines with much ease and individuality while their comedy situations are perfectly timed. Nordstrom delivers a ballad in showmanly manner, his years in musical shows not having gone astray. He handles dialog in perfect diction and acquits himself ably with steps.

Material all around is of the sort that will hold up. James Madison wrote the dialog for them, while Lynn Cowan took care of the music. All the turn needs is a little faster tempo. Otherwise strictly okay.

EARL GRAY and Orchestra (10)

Orchestra (25 min.)
Full Stage
Columbia (Pct.), Seattle

Earl Gray and his orchestra, recently returned to Seattle after eight months at the Vancouver, B. C., Hotel, are taking a short flyer in picture houses before opening at the California beaches.

Gray and his men are showmen par excellence. Although the Columbia (U) is a small house with an inadequate stage, the boys, with their original brand of syncro melodies, clicked big. Gray is versatile with instrument as he manipulates sax, banjo and fiddle to excellent results. His personality can connect anywhere.

The boys as an opener dished out a syncopated version of "Meditation" from "Thais," utilizing some hot breaks. This number was followed by a vocal tune, entitled "Friend of Mine." It panicked.

Earl Gibson, pianist, accommodated the mob by playing a fast eccentric number, while the boys closed with "New and Old Melodies," arranged by Gray.

Although the boys seem more adapted to the dance hall style of music, they could with a little more coaching go into picture houses and get good returns. *Cohen.*

CAFFERY and MILLER

Dancing
7 Mins.; One
5th Ave. (V-P)

Looks as if they're not going to be able to keep the acrobats out of No. 2 any longer. This is the second team of dancing men tumblers in that spot in a week. And both made good in the location.

Caffery and Miller are straight tumblers in go-to-go, comedian in neat eccentric get-up—red tie and trick hat. They go right into tumbling, straight doing routine of but-terflies and nippus, and comedian trying to imitate and taking shock-ling falls.

Only a little talk and then they go into straight acrobatic stepping with some good tumbling interpolated. Dangling only fair but impressive because of the tumbling. *Rush.*

Art Frank and Ann WOOD

Comedy Act
28 Mins.; One
Fox's Savoy (V-P), Brooklyn, N. Y.

Running 28 minutes, Art Frank can chop off at least 10 minutes and cut out the obviously primed show-stopping, leaving them hungry if need be. An extra bend over would simmer down and permit a solid exit and not a forced show-stopper.

It's a good comedy act and was well liked. Frank does an A. K. with some leg-crossing biz a Jack (Rube) Clifford. Ann Wood is a good straight, a hard worker and fast stepper.

Frank also flashes some limber dance capers, the team between 'em scoring solidly. Speeding up and cutting down on the chatter would do the trick. *Abel.*

ADELAIDE HUGHES and WILLIAM HOLBROOK

Song and Dance Revue
20 Mins.; One and Full (spec)
Palace (St. V)

Adelaide Hughes, formerly of Adelaide and Hughes, in a spiffy song and dance act with William Holbrook. It is strongly reminiscent of the older turn.

Opens in "one" with a Jack and Jill number, not too strong, but okay. Thence to full stage for series of dances with hats, French, Spanish, etc., and a dance routine to fit. The doll bit is sure fire. Holbrook soloed with an excellent hard-shoe dance that will get over better when he is surer of his routine. He should tone down on his grease-paint.

Great finish, with the couple denoting "Variety T-ag" and "Five Step" and then combining the two.

Dressed like money and sticking out with class and talent, this combo should prosper. *Land.*

NAN BRITTON (2)

Comedy
15 Mins.; One
55th St. Playhouse (Pct.)

Nan Britton, whose claim to the actual writing of "The President's Daughter," is being contested by various lecturers, is touring local art picture houses claiming to go in the interests of illegitimate children.

Miss Britton reads off an uninspired speech prepared for her by the members of the society known as the Elizabeth Ann League. The ballyhoo included printed circulars distributed with the regular house program.

In front of the theatre are photographs of Nan Britton and Elizabeth Ann Britton.

The Elizabeth Ann League is collecting finances through membership and other means. When the funds reach "warrantable proportions," the league claims, they will be used for three branches of work.

Miss Britton, in the course of her talk, brought forth the interesting information that there are over 35,000 illegitimate children born in this country annually. Miss Britton said this number includes only the whites, since the large number of colored children brought into the world without the benefit of name are too numerous to keep track of.

It is planned to collect sufficient funds to maintain lecturers all over the country to speak on behalf of the cause of the "little, innocent children."

An announcer preceded Miss Britton, offering a brief introduction with an English accent, maybe Boston. The monologue business seemed effective. *Mori.*

BILLY DAY

Songs
11 Mins.; One
Academy (V-P)

Billy Day has won some eminence as a "whispering tenor" on the air and also has a number of characteristic disks on the Columbia label. For which reason at the opening the spot is thrown upon a loud speaker set upon a pedestal at one side, while Day enters from opposite entrance and does a number at the piano in the dark.

Then the lights go up and he sings three more songs, all ballads and quiet in style. Asked for requests, he did "Four Walls." Well handled numbers in the "confidential" manner, but couldn't hold this house. They were restless at the finish. Spotted No. 2 here which seems to be a reasonable appraisal of act's entertainment weight. *Rush.*

FLOOD and M'NEW. (2)

Songs
12 Mins.; One
Academy (V-P), Chicago

Mixed harmony act with the man at piano. Seemed just within the limits of vaudeville but may improve enough to become reliable for small time.

All numbers are pops and from publishers' newer lists. Neither voice is outstanding.

For an s. a. finish the girl strips to silver tights, appreciated at the Academy. But act needs more than that. *Loop.*

SIZE and SHIELDS

Songs and Piano
11 Mins.; One
American (V-P)

Remind of the old days and the rathskeller duos: One does a dialect Irish number.

Songs are of familiar stripe, but the men do well with them. Voices not unusual, but pleasing. Did fairly well here in No. 2. *Mark.*

MAL HALLETT and Orchestra (12)

25 Mins.; Three
Fox's Savoy (V-P), Brooklyn, N. Y.

Mal Hallett and his orchestra, best known in ballrooms as dance cards, have been invading film and vaudeville houses the past couple of months, concluding a stage itinerary at Fox's Savoy in Brooklyn the last half of the week.

For an aggregation new to metropolitan stage standards, although they have been pressed into service on occasion in their native New England for Sunday stage concerts, Hallett and his band are astonishingly effective, evidencing that the hokum entertainment they go for on the dance floors is even more impressive in a theatre.

Appreciating that an act must get started and have an opener, Hallett pitches his crew to a brief crescendo in a curtailed number and then goes right into "socking out" the hot "Lots of Mamma" blues. A medley of familiar waltzes followed, giving the personnel an opportunity for solo interludes.

A Ted Lewis impression, a collegiate hoke number, "We Love the College Girls," with life-size femme dummies, and Ollie Ahearn's number leading were wow numbers, stopping the show cold. At Friday night's performance the applause lasted into the trailer heralding the following week's film feature and threatening another stoppage.

Hallett, while making more playing ballrooms on percentages, can come back for stage appearances at his pleasure. *Abel.*

THATCHER, DEVEREAUX and ADAMS

Dancers
11 Mins.; One and Full Stage
American (V-P)

Three people, without stage accessories to aid them in flash here go into competition with the world's revues that small time has become accustomed to. Two men and a woman are finished steppers in many styles, work briskly and capably, but the frameup isn't strong enough to support the closing spot as here located.

Open with trio, man and woman do grotesque routine as boob and St. Hopkin for comedy, another comedy bit, straight jazz solo by good looking, sizable girl and they are on for the trio finale of taps, legmania and medley of unison hoofing.

Merely a series of straight dances without showmanship and doesn't stand up. *Rush.*

FABER and WALES

Talk and Dancing
14 Mins.; One
American (V-P)

Former Faber and MacGowan mixed double with a new woman. New girl is a pert little worker with a great figure and a twittering baby-face style perfect for the combination. Has a high note that commands attention and is a great comedy foil for Faber's wise cracking stuff.

"Rollies girl" and "compass" bits are retained as is the getaway dance interlude. Talented pair who prove again that even the flirtation routine can be made fresh and amusing when it gets the people and treatment. *Rush.*

ROY REGA REVUE (5)

Dances and Songs
15 Mins.; Full
Academy (V-P), Chicago

Roy Rega and partner are in an averagely routine revue. Act is for family time.

Rega and the girl start with a ballroom number done gracefully enough. A boy and girl with saxes fill a spot with a medley without quality here. Maybe it was in the pit accompaniment. Another girl takes two solos with operatics of a fair sort.

A tango and short twirl bit by Rega and partner complete the act. Both are suitable but lacking in impressiveness. *Loop.*

AXEL MIRANO and Co. (1)

"Flying Torpedo"
6 Mins.; Full (garden)
Palace (St. V)

A novelty apparatus act. The merry-go-round principle pivoting from a stand; three-quarters the height of fics. One end an airplane carriage with propeller, electrically driven. The other end a trapeze on which Mirano performs tricks as the apparatus spins a wide orbit around the stage.

Good novelty act, flash, and should work steadily. *Land.*

BRONX—STRANDED

Business Saturday afternoon
2:30. Fine spring day, fair.

O. Gallarini Sis
(Two to fill)
TRENTON, N.
Capitol
2d half (12-1)
Kinkadee
2 Ton Twins
Sally Boy

1. Billy Hango
Senna & Dean
Joe Darcey
Flo Meyers Rev
ld UNION CITY,
Capitol
2d half (12-11)
Parishan Whirl
Knox & Inman
Adalla Careno
Rodero & Males
ev Sherwood's Ent.
UTICA, N.

Kelth's
 2d half (12-11)
 Layton & May
 Will J Ward
 Withor's Co
 (Two to fill)
WILM'GTON, D
 2d half (12-11)
 Garrison
 Holden & Graham
 Paekard & Doe
 Cardo & Noll
 Crafts & Lamore
 Woodland Rev
W'NSOCKET, B
 2d half (12-11)
 Barr 2
 (Others to fill)

3 Nolson
Fred Hughes Co
Peter
A & F Stedman
Stanley & Nor
YOUNGSTOWN,
Keith-Albee
2d half (12-1
Patricola
Davis & Barnel
2 Daveys
(Two to fill)

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On the Square

Jim Kahn's Oil City Gal

Jim Kahn, sports writer for the New York evening "Graphic," at St. Petersburg, Fla., with the Yankees, wrote Low Clayton for a job. Low is the brunet of the bouncing demon trio, commonly called Durante, Jackson and Clayton, at the Parody Club, New York. Eddie Jackson also is a brunet and Jimmy Durante would be if he had hair.

Kahn delighted Clayton by addressing him as "Mr.," something unusual in the sawdust life at the Parody, and wrote like this:

Princess Martha, St. Petersburg.
Monday, March 28.

My Dear Mr. Clayton:

I suppose you get hundreds of letters like this every day, and that you really can't be bothered with a girl from Oil City like myself, but I have heard it said that you are one of the most big hearted men on Broadway and that you are always ready and anxious to see that talent and genius get the recognition they deserve.

This is the reason I am writing to you. I am 19 years old and have worked in Sniffelhoven's hardware store for the last two years. However, Oil City is just a quiet place, not nearly so large as New York (though you really should see the new American Legion clubhouse) and I have had a lot of time to myself. I have put this time in studying dramatic expression, stage dancing and What To Do Until the Doctor Comes, and, if you won't think me immodest, I think I am now ready for Broadway.

Of course, I don't expect to jump into the "Follies" right away with Mary Miller or Nellie Morgan. Just a small part in "Manhattan Mary" or "Shower Boat" would do and I know I would work my way up.

Don't think I am not prepared to work hard. I know that in order to be a star one must work hard and suffer. I am ready to suffer, and what is more I am ready to make my audiences suffer!

What She Can Do

I suppose it is only fair to tell you what I can do so that you can have my part all ready for me when I arrive in New York. I give imitations. Ethel Barrymore is one of my best. Everyone in Oil City says so and while they've never seen Ethel Barrymore, they know.

"She couldn't be better than you," is the way they put it. Then I whistle with my fingers and impersonate wild bird calls. I also give an imitation of a violin and a muted cornet. This is very "hot," and I am figuring on using it at the conclusion of my specialty with an Off-to-Buffalo hop and a nip-up at the end. I can also walk on my heels.

My real ambition, of course, is to play musical comedy leads, but if you can't place me right away I would be willing to take a week or two at the Palace while waiting for something to turn up. If I am forced to do this I will need a piano player, don't you think? See if you can dig one up for me? Jimmy Durante, whom I understand you know, would do. I would give him his chance, you may be sure. He could accompany me on my numbers and I would let him do a solo while I make my change. I would also let him take the second bow with me and put "Mr. Jimmy Durante at the piano" in the program.

Selects Stage Name

Well, Mr. Clayton, I shall look forward to hearing from you. I don't know the exact fare from Oil City to New York but you can find that out at the Pennsylvania station and enclose a check for it when you write me. When you write me you had better address me just as Elsie Schultzenheim, which is my real name, but when I get to New York I want you to introduce me to your friends as Barbara Vanderbilt, which is the name I have selected for the stage.

I will leave everything up to you, because I suppose you really know the racket (you see, I know all the Broadway words!) but don't you think we ought to let William Morris or Max Hart do my booking?

Your little friend,

Elsie.

Panic in Pajamas

At two a. m. Saturday morning was an impromptu pajama parade in the halls of the Forrest hotel where a number of circus people and other professionals are staying. Through a crossed wire the fire alarm started ringing and guests, including Peaches Browning, rushed into the halls with very little attire.

Fred and Ella Bradna were among the circus people who joined the excited throngs. Dexter Fellows, Ringling press agent, rushed out with a derby hat, overcoat over his pajamas and an arm full of his wife's clothes.

The still alarm was soon explained.

New Pastor on Broadway

Rev. Everett Wagner, pastor of the West Side Methodist Episcopal Church, this week became pastor of the Union Church on West 45th street, which styles itself "the actors' church."

He replaces Rev. R. J. Harrison, who goes to Liberty, N. Y., under one of the regular switches of pastors, which is a traditional part of Methodist policy.

Mr. Harrison spent four years on Broadway and, by his own statement, learned plenty. What good his acquired "wisdom" will be in a little Main Street town no one knows.

Novice Skills in Square

Octagonal shaped watches which resemble at a casual glance the thin, open-faced expensive models of platinum and white gold, are being sold for two bits by black-bag pitch men on Broadway. A few minutes' check on the sales of one indicated there is no dearth of come-ons on the main stem those days. Working with two or three shills in the usual method with the timepiece racketeers. The shills are crude, evidently novices of the rankest sort, and knowing little or nothing about manipulating the coin used in the purchasing of the salesman's junk.

Class in Rockefeller's Colored Apartments

For some time the word spread that when the new Rockefeller apartment building at 149th-150th and 7th and 8th avenues (Harlem) that Mr. Rockefeller expected to give the very poor colored people a chance to live nicely, say about \$9.50 a room and if they so desired the renters could arrange to pay for their own homes.

When the new building opened a higher class of tenants than expected got in and the new place was considered A1 for the living purposes of theatrical, literary and ritzy Negroes.

In the new Rockefeller building now called the Paul Lawrence apartments are such professionals as Paul Robeson and J. Rosamond Johnson. The ceilings of the rooms are eight feet high.

A Spender at Last!

At last a spender appeared in a Broadway nite club, blowing his dough as though trying to get rid of it. It's a long while since big checks have been common and this boy's bill for \$1,480 in one evening, clad with many local hearts. Other hearts and heads were high-pressed when the same giver started a flow of \$500 bills amongst the performers and musicians in the cafe.

Breadline at Capacity

Holy Week may have affected a lot of box offices but it's understood the well known New York bread line has been playing to capacity.

Some 18 months ago, the bread line was down to a minimum but it has been steadily growing until the nightly line is now about as long as it's ever been.

High Hat Driver

Easter in Central Park a topcoatless young man was driving a Chrysler roadster while wearing a high silk hat. With him were two girls. Nothing funny about it excepting the high hat and the absence of a hansom cab.

CARELESS TICKET SPEC

Harry Lipson Took \$2,000 From Woman and Then Forgot Her

As a result of his forgetfulness, Harry Lipson, 39, ticket speculator, Hotel Claridge, is languishing in the Tombs unable to raise the \$2,000 bail, fixed by Magistrate Corrigan in West Side court. Lipson is charged with grand larceny of \$2,100.

According to Sue Atlas, Newark, N. J., she met Lipson, whom she had known, and expressed a desire to purchase \$2,000 worth of seats for the Golden Gloves contests at Madison Square Garden, March 17. Lipson told her, she said, that he could get them.

She gave him \$1,000 cash and the rest in checks and told him to get choice seats, as she wanted to bring a number of her friends. She did not hear from Lipson for some time. Finally the 17th came along and she was still without tickets or her money.

She notified Detectives Leech and Hannigan, West 47th street station, and they started a search for the speculator. Lipson said he had forgotten all about the tickets, but was unable to produce the money.

\$150 Lighter Intrigued Hostess and Boy Friend

Charlotte Olezenska, 20, hostess at the Winnipeg Club, 41 West 46th street, and Fredericko Cavieze, 22, elevator operator, both of 157 West 81st street, were held in \$1,000 bail each in West Side Court on charges of grand larceny.

The couple were arrested by Detective Kane on complaint of George J. Jager, Jr., 100 West 59th street, who charges them with the theft of a cigarette lighter valued at \$150.

According to Jager he entered the Winnipeg Club, when the girl came over and sat beside him. He said they talked for a while and finally he took out his platinum cigarette case to light a cigar. The girl asked him to let her look at it. That was the last he saw of it, he said.

After leaving the club Jager went to District Attorney Banton's office and made a complaint. Detective Kane was assigned to the case. Kane talked with the hostess. As a result he arrested her and brought her to the 81st street address. There they found Cavieze in bed. The detective frisked his vest and found the lighter, arresting him also.

Mary Trask Made Good

Mary Trask, 23, who claimed to have been with "Artists and Models" until last February, was convicted in Special Sessions of defrauding the Hotel Marie Antoinette, Broadway and 56th street, out of a board bill of \$130. The Justices allowed her to go free under a suspended sentence. Accompanying her to court was a Mrs. Grace, formerly with the "Greenwich Village Follies," she said.

It was stated in court that Miss Trask later made good on the rubber check given the hotel people and they were not desirous of punishing her.

BIRTHS

Mr. and Mrs. Buddy Fisher, at Lakeview Hospital, Chicago, April 5, daughter.

Mr. and Mrs. Ivan Bankoff, at Sylvan Lodge Hospital, Los Angeles, April 3, daughter. Mother is Beth Cannon, her husband's dancing partner.

Mr. and Mrs. Bernie Prager, April 5, at the Polyclinic Hospital, New York, son. Father is sales manager for Robbins Music Corp.

Mr. and Mrs. Ivan Bankoff, at Los Angeles, April 3, daughter. Mother is professionally known as Beth Cannon.

Mr. and Mrs. Fred Bloch, in New York, April 5, son. Their second child. The father is an official of the Mutual Bursar's Circuit.

Mr. and Mrs. Robert L. Ritz, in New York, April 6, daughter. Father is in the box office of the Alvin theatre, New York.

Looping the Loop

The Bomb Town

Numerous easterners are in town, ducking every time an automobile tire blows out.

Abe Lyman's "Cups"

Seene, Sherman hotel lobby 1 a. m., with usual hotel corridor activities at that hour, wash women and porters stacking chairs, etc., into corners preparatory to the wash-up.

Abe Lyman's frame spotted. In front of the frame over a dozen cuspidors stacked high. In what competition did Lyman win all those cups? chirped Frisco as he wended his way up to the key desk.

Al Jolson Plugs Bill Thompson

Before the radio in his speech at the Comedy Club Friday night, Al Jolson turned out to be a campaigner for Bill Thompson. His description of Chicago as imagined by out-of-towners was turned into a million dollar boost for the Mayor.

The Mayor was reported to be listening in at his private suite at the Sherman.

Jimmy Hanley Convinced

Jimmy Hanley, composer of the musical "Honeymoon Lane," surrendered to the Chicago hospitality of night club life last week. He returned to New York satisfied Chl is a "crazy town."

Nurses Name Baby

Buddy "Joy Boy" Fisher, former m. c. at Cooneys Avalon, is the daddy of a girl. Buddy had his own ideas as a monicker for the youngster, but nurses at the Lakeview hospital had ideas of their own. Having seen Fisher at the Avalon theatre they insisted that the girl be named Joy, due to her father's stage appellation.

Prefer Apartments

Either as an economy measure or a craving for domesticity numerous artists appearing in loop theatres are taking small kitchenette apartments, and in some cases more elaborate ones.

Plumbing Made More Expensive

Oscar Well, brother of Milton, lives in a building which has just gone into receivership. Not having a copy of his lease, Oscar went to the receivers and demanded one, besides complaining that the plumbing was terrible.

"How much rent are you paying?" he was asked. Well said \$75. "You'll have to pay 20 bucks more," replied the receivers. "We didn't even know you were living there."

Troupes Playing Jai-Alai

Mortie Hyeman (formerly Sherman, Van and Hyeman), now connected with Fred Mann's Rainbo Jai-Alai, is promoting a theatrical frolic at the front on every Saturday night.

Entire companies from loop legit houses have taken up the sport, some noted star acting as an impromptu m.c. at each game.

Hollywood Buzz

Getting Sick on Space

Ever since the old jewel robbery solved its usefulness as a space copper, press agents have been trying to find one that would serve the same purpose. In New York they get a lot of good hard wear out of the one about the star having just completed a play. Or, if it's a musical, the chorus boys have just formed a football team and will challenge all the other chorus boys in town, or else there are eight girls in the chorus who have college degrees.

Out here the favorite gag seems to be getting on the ill or injured list. As soon as it became apparent that a good case of appendicitis or a nice busted rib would land a couple of sticks with a bank head, all the p. a.'s in Hollywood made a concerted drive in that direction, till now there isn't a day that doesn't see half a dozen film players laid low by the imaginations of their press agents.

Some even go to bed and summon doctors to lend an aspect of truth to the situation. Occasionally they go further than that and get themselves committed to a hospital. Only last week an announcement was sent out by the p. a. of a certain girl who has been out of pictures for some time and is trying to get a come back, to the effect that she had been sent to a local hospital for observation. The ailment was diagnosed by the p. a. as "a form of auto-intoxication." One of the newspapermen receiving the yarn sent back word that she should cut out drinking while riding in motor cars.

A German Marvel in Hollywood

Quite a sensation, and not of the usual variety, is being created here by Camilla Horn, the little German girl who is John Barrymore's lead-in woman in "The Tempest." The fraulein, who got a contract after producers saw her as Marguerite in Jannings' German made "Faust," has taken her place in the colony without ballyhoo. She lives in an unpretentious house, does all her own work and cooks her own meals. Not for publicity either. It's all quite on the level. She was brought up that way.

At a Mayfair dance recently all the girls were struck with admiration for the dress she wore and wanted to know where she had bought it. It looked like a Paris import, but turned out to have been Camilla's own handwork. Quite a girl. Besides all that she looks like a combination of Lillian Gish and Greta Garbo, retaining the best features of each, if you can figure that out.

The Old-Timers

Sometimes it's funny, but more often it's too near tragedy. The effort that is, by one-time film stars, to keep in the public eye. People whose names once were universally known, and who are now all but forgotten, appearing eagerly at every important picture opening in the hope the announcer at the marquee will mention their names to the crowd in the lobby or the electrician will catch them with a corner of the spotlight.

Offering to speak over the radio, endorsing any product on the market for the dubious satisfaction of seeing their pictures in print again. Whether it's all in a futile attempt to make a screen comeback or just die-hard vanity nobody quite knows.

Reversing Revived Old Styles

A style prevalent in New York 10 years ago was that of men's socks for women's wear. It's the latest craze out here. A new version, of course. Years ago in New York women's skirts just about touched the ankle and the men's socks reached almost to the knee. Now the skirts just about reach the knee and the socks are rolled down to the ankle. The socks are usually woolen, worn with Deauville sandals. Introduced first for sport use by some of the paces setters of local fashion, the idea was soon taken up in a general way by the little cuties who copy everything the picture stars do.

Now it's a pretty commonplace thing to see a girl strolling down Hollywood boulevard wearing a sleeveless chiffon dress, fox scarf and heavy woolen socks rolled around the ankles. Occasionally there are silk stockings worn underneath, but as a rule the legs are bare.

It seems that dog races a through for the Milwaukee district unless those in favor of them put a faster one than the opponent have already pulled.

Gray Matter

By Mollie Gray
(TOMMY GRAY'S SISTER)

The Palace Collectors
Even with flags flying outside and figures soaring inside as the screen tells of the thousands and hundreds of thousands the N. V. A. spent, even then the Palace show would have been rather minus if Joe Laurie hadn't appeared as the guest star. The good humor he left the house in was gone by the time the figures stopped and lots of the audience were too under cover of darkness. Collectors at the doors might be better.

West and Stanton get some laughs with some of their burlesque blackouts, but it is certainly not a dressy revue, if a revue. A white double breasted coat worn with purple hat and boutinere appeared first, then a red dress, then a blue rose embroidered shawl this girl's bag of feathers. A ballet was in scraps of chiffon and another frock of red dotted crepe combined with a pale yellow, rather anemic from the front.

The Midget Follies did fine and their crisp natty costumes looked good, but it would take a magnifying glass to get details of them. Chilton and Thomas are an asset to any show. A white satin frock had applied figures of black around the hem.

At the Paramount
Paramount doesn't get very spectacular to "Say it with music," but of course when Paul Whiteman says it it means something. Paul looked quite slim in contrast with other days.

Lora Hoffman, whom Mr. Whiteman introduced as his favorite prima donna, and whose fine voice deserved the compliment, sang first in a beaded and spangled gown of yellow and later in a wide spreading creation of silver, the only one of the type gowns that usually distinguish John Murray Anderson productions. The shining Gish did the goose step in shimmering costumes of tiny mirrors as the "Phantom Crusaders" or spear carriers. Mil-

dred and Muriel Lee wore brief costumes of the same silver and mirror.

Easter was recognized only by the lighted lilies covering Jesse Crawford's console, but Mrs. Jesse had none. Her recognition came from the public even without Mr. Jesse's m. c. (much clapping) introduction. Her frock was a black taffeta, a diamond pendant shooting rays when the spot caught it bowing.

Easy to Look At
"Skyscraper," steel riveters gambling on the girders between grins at girls, satisfied the holiday crowd and the regulars, too, at the Paramount. It rather reflects on the scarcity of suitable chorus girl-husband material in New York, but at least they each talked as outlandishly as the other sub-title speaking.

Sue Carol wore a towering heel, two, of course, but only one was necessary to the plot.

Costumes were simple except for a white satin coat whose collar was covered with narrow striped ribbon in light colors. She looked nice in a rubber coat with a wide belt. Alberta Vaughn wore a coat of light pony skin.

Last-Minute Stays
No doctor's certificate will ever say it, but these last half-second stays of executions are the cause of most nervous prostrations. Though cleverly seasoned with good titles, "A Woman Against the World" was a movie dish of the first order, and still unchanged.

Georgia Hale is very good as the reporter-detective-life saver. Gertrude Olmstead was the beautiful but temporary bride whose satin negligee had a long separate feather box instead of collar. Sally Rand had a brief moment in black lace lingerie, also brief, and negligee of the same. Miss Hale, in a velvet dress, fitted, with tiny buttons down front and on tight sleeves,

slit-lined throw-scarf collar, cross-fox scarf and good-looking hat, was another reason "A Woman Against the World" had the movie world with her.

All Men Alike
"Beware of Married Men" (why the "married?" was started off well by its titles, but that staff wasn't strong enough to support the aged and screen and stage worn farce of opening and closing bedroom doors.

Irene Rich, Aubrey Ferris and Myrna Loy all flaunted silver fox scarfs, Myrna's apparently about four skins. Aubrey's silk coat had the aged and screen and stage worn farce of dyed squirrel. Irene's pajama ensemble screened well, too.

"Terrible Goes Double"
According to the pictured story of "Czar Ivan the Terrible," it's a film version of a chamber of horrors. And what Ivan could do with a sword was an undertaker's business. If this is an "Attraction" then a slaughter house is a playground. Both Ivan and the picture are perfectly named "Terrible."

Boots and Saddles Again
Dynamite accomplished wonders in the single day he worked as "The Fourfooted Ranger." He could have been called Rubber, the was stretched himself across the stage, snapped at the villain and brought Marjorie Bonner and Edmund Cobb together. Is there no end to these jockey Romeos?

Fewer and Funnier
No question about "Flying Romeo" being intended for a comedy picture, because Charlie Murray and George Sidney are in it. They leave no facial or other muscle untwisted to get a grin. But where does Fritzle Ridgeway come in? Her appearance sometimes was funny, yet not grotesque enough to be sure it was meant to be so. Wondering about Fritzle was better than wondering about the picture. Somebody should start a campaign for fewer and funnier films.

Ritz

Townsend Martin is the author of a play, "A Most Immoral Woman," to be given a spring tryout by Brady and Wiman. A member of the rich and fashionable New York family of which the late Frederick Townsend Martin, author of the sensational book, "The Passing of the Idle Rich," and the late Bradley Martin, who gave a spectacular fancy-dress ball in the Eighteen-Nineties, were shining lights, he was first associated with the show business in connection with the film industry.

A relative, Cornelia Martin, married the Earl of Craven, and is the mother of the present Earl, who was in New York a couple of years ago at the same time the Countess Cathcart, who wrote and acted in a short-lived play.

Craven and the Countess had eloped together, deserting their respective mates, but, whereas Cathcart later divorced the Countess, Craven was forgiven by his wife.

Recalling Ian Keith
Early next fall Ian Keith is to return to the stage in "The Command Performance," a play by C. Stafford Dickens, under the management of Arthur Shumlin. After having enacted leading roles in several film productions, he more recently appeared in vaudeville in a sketch called "Clip," supported by his wife, Ethel Clayton. He first attracted attention on Broadway in Belasco's "Laugh, Clown, Laugh," sharing honors with the star, Lionel Barrymore. Then came his widely exploited divorce from Blanche Yurka, who brought in the name of Marjorie Rameau.

Wilson Mizner's Past
Wilson Mizner, who is with Fox to write originals for the movies, starts his series with a scenario version of his story, "Soapy Smith," for the past 18 months he has been of the Hollywood colony, and has not only done considerable writing, he has also tried acting, in a minor capacity.

More than a decade ago he had

several dramas presented on Broadway. That was after his sensational marriage to and divorce from the very wealthy widow of Charles T. Yerkes, the traction magnate. His brother, Addison Mizner, after long years of moderate success as an architect, suddenly blossomed out as a real estate Napoleon in Palm Beach and Boca Raton, and, like Bonaparte, meeting a Waterloo.

Leatrice Joy's Ambition
Having completed her contract with Rahe DeMille, Leatrice Joy is now to have the leading role in "The Bellamy Trial," to be produced by the Metro-Goldwyn-Mayer company, directed by Monta Bell. An ardent Christian Scientist, Miss Joy hopes, after a few more pictures, to leave the studios and devote herself to the work of healing. Conrad Nagle, of the Hollywood colony, whose mother was a practitioner, has served as reader and usher in the Christian Science church.

In the Social Register
The Shuberts are about to put into rehearsal Rachel Crothers' latest play, "Let Us Be Gay," the authors retaining a part interest. She has had her share of successes and failures, but has made considerable money from the former. Originally a school teacher, Miss Crothers turned to acting, and was on the stage for some years. She is one of the very few professional playwrights recorded in the pages of the New York Social Register, another being Mrs. Henry Wise Miller, who, under the name of Alice Duer Miller, has written many books, plays and scenarios.

One of the few successful dramatists in the same volume is Sidney Cox Howard, author of "The Silver Cord," in which his wife, Clare Fames, has met with great favor in London.

Stompy and Estelle, colored vaude turn, recently returned from Australia, have separated. Estelle (Estelle Johnson) is now in Chicago where she will form a new stage partnership.

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Among the Women

By the Skirt

The Best Dressed Woman of the Week

BLOSSOM SEELEY

("Greenwich Village Follies"—Winter Garden)

What Jake Says, Goes

When Jake Shubert says a show will begin at 8.30, it does. That happened at the Winter Garden Monday night with the new "Greenwich Village Follies." Although Mr. Shubert's name appears nowhere on the program, his methods are easily recognized.

The "G. V. F." is good entertainment and should go far into the summer. Blossom Seeley runs away with the show and never looked better, although Miss Seeley should insist upon a white light. She hasn't yet reached the age where she needs a colored spot.

All of Miss Seeley's costumes are up to the minute. As Roxy Hart, a flame satin dress and coat with hat matching was followed by a green box coat worn with a navy blue pleated skirt. As Mary Dugan, grey georgette and fox with matching hat. In a Spanish dame in black net ruffles of uneven hem with the head bound round with a blue scarf, Miss Seeley was really beautiful. For her specialty number she was in chartreuse colored ensemble with much crystal trimming.

Grace Larue, on for two brief numbers, appeared first in a costume of gold. The dress had three rows of fringe while a straight gold lace cape hung from the shoulders. Her second gown was of pink georgette made ankle length, with a ruffle around the neck, not too becoming.

Evelyn Law did her familiar high kicking in a green chiffon dress made with ruffles of a shaded pattern. Grace Brinkley, whose diction was perfect, made a lovely blue boy in velvet.

Laura Lee was another miss with many numbers all well done. Miss Lee was backed up in her numbers by either the Chester Hale girls or the Ralph Reader girls. The costuming of these two sets of girls in all their numbers was perfect. Especially the finale of the first act with the entire company in black and silver. There was a green and mauve ballet and a Padlock number led by Miss Lee, with the entire company in yellow skirts with green tops and orange ribbons. Sounds ridiculous but surprisingly artistic. One leg green, the other white, with chief caps, was another artistic combination as worn by the Hale girls, but their black velvet ballet dresses with high head dresses of feathers will linger longest in the memory. They were stunning.

Trixie Friganza was never funnier than at the Palace Monday afternoon. Appearing first in a coral velvet dress with diamond bandings, a change is made in view of the audience, revealing a black and diamond gown. Then Miss Friganza goes in for the low stuff. In a gladiator sort of costume she did a few stunts with other performers of the bill, an excurtatingly funny that it was worth while waiting until 5.30 to see her.

At the Palace

Sophie Tucker, guest star at the Palace Monday, this being N. V. A. week, wore a flowered chiffon dress. The predominant colors were yellow, orange, flame and green. A silver slip shimmered through. Waist made quite long ended in a skirt having innumerable godets at the bottom. A silver belt had a jeweled ornament. Around the neck hung a diamond chain.

Hope Vernon, outside of badly pulled up stockings, was very nicely dressed in a white taffeta made with a flowered border and a meline

The Best Dressed Man of the Week

WILLIAM HOLBROOK

(Palace Theatre—Vaudeville)

hem. Wide blue satin ribbon was used as trimming. A white hat with a blue crown was carried.

Lynn Canter was in her familiar black satin dress with collar and cuffs of white taffeta.

Adelaide Hughes has as her partner that delightful William Holbrook. In a Jack and Jill number she was in a flannel costume of several colors worn with a white leather apron. A short silk dress had a cherry lining with a trimming of a floral embroidery. For her ballet number a green net skirt made up of scallops with silver edging had a velvet bodice. Mr. Holbrook made a picturesque Jack to Miss Hughes' Jill, and appeared later in correct morning wear.

Elsa Eris was in Hungarian peasant costume for her opening number. Miss Eris' next two costumes looked like importations, of the daintiest of daises. One was white net heavily embroidered with ruffled sides of meline. With this a white wig was worn.

At the Capitol

Walt Roemer gracefully stepped aside at the Capitol Monday and handed the baton to David Mendoza, who led his own men and those of the Roemer stage band. The combination of the two orchestras on a raised platform was an imposing sight. Numbering over 50, the musicians were in blue coats with brass buttons and white trousers. Mr. Mendoza was in the conventional afternoon clothes, while Mr. Roemer wore white flannels striped with black and a single-breasted sack coat.

The Melody girls were in pretty taffeta dresses, each of a different shade. One was mauve, another blue and still another peach. The skirts were in several ruffles. Conspicuous at one side of the bodice were double circles of diamonds. Huge golf hats had wide ribbon for trimming. The Capitol Singers were in buffants of every shade. Tarasoff-De Dancers wore two flounce dresses of a flowered pattern.

Greta Garbo and John Gilbert in "Love" is the picture this week and has come into the Capitol with the same ending as at the Embassy. It was to be expected the happy ending would be used for the Broadway mob. The management is to be congratulated upon its courage. Miss Garbo has chosen the simplest dressing for this picture. All of the dresses either trail on the floor or at least ankle length. The Medici collar affected by this artist so often is again used in "Love."

Circus Now Best Ever

The Ringling-Barnum circus this year is a delight. Better by far than in recent seasons.

One thrill alone is worth the price of admission. It is the Wallenda Troupe on a high wire.

The girl with Maximus was in yellow net flounces. Berta Beeson was in white made with swansdown trimming. Ramona Ortiz was in white also. But she varied the trimming, it being red pompons. Mimic Thomson was stunning in a white riding habit made for side saddle.

Mme. Bradna with her familiar white setting is lovelier this season, having an additional collection of girls in feather costumes of every shade of the rainbow.

The Hugonys Sisters, marvels of strength, are in yellow satin, trimmed with black. The Rubio Sisters, who were such a panic a few weeks back at the Palace, were in short green chiffon frocks. Their cloaks were salmon color.

Lillian Lettzel looks dainty and sweet in her short white net skirt. There was a jeweled brassiere and a cap of solid diamonds. Miss Lettzel made exactly 67 turns on the rope and disappeared from the arena in a cloud of white meline.

Lulcita Leers and Miss Winifred in separate rings but at the same time and both in white.

The Rieffensch Troupe had the girls in short white satin costumes

A TIMES SQUARE GAL WRITES BACK HOME

(Another letter sent by Adelaide Smithson to her chum, Louise Chesterbrook of Cumbresboro, Idaho.)

New York, April 8.

Dear Louise:

Your girl friend's getting on. I've made the grade, socially. Crashed the Mayfair Club. That's in the Crystal Room of the Ritz, Louise, where men are quite often men and women what gossip permits them to

Swell joint, girlie, because you can only get in with a member, and after you're in you have to sit at his or her table. I got there through that boy I was telling you about who lives in the next room. Seems he's a friend of a press agent who high pressured an actor into taking us over there, a synthetic host playing master of ceremonies but ducking the white man's burden when it came to set aside the budget for this one-nighter. We all chipped in an extra \$1 to make up this guy's entry free, which maybe was only right inasmuch as he had the pass-word.

No kiddin', Louise, flashing this place coming down the long steps, it looked as if every grandmother in New York was present. A closer look changed this to a bevy of white blondes, some with black parts. Anyway, we finally got a big table on the dance floor and we had the handsome waiter. Think his name's Rudolph. I could go for him, but don't tell ma.

This exclusive site for stage people only operates every Saturday night, Louise. It must have been my boy friend's first week-end out in months. He had a rush of wanderlust to the head and went on an introduction expedition that covered the four corners. But I didn't care 'cause there are a lot of "stags" over there who get in some way and just navigate from table to table until unconscious. As I got a play from these guys with the new throats, it gave me plenty of action, and then our p. a. suddenly went sentimental on this country girl alone in a big city.

Dumber but Wiser

Met a lot of celebs, Louise, mostly people you've seen or heard about. Peculiar mob, this film and stage outfit. Picture stars think you ought to be introduced by a Publicist and the legit start taking bows when they meet you. Never saw so many engueues dressed to play mother roles, with the old girls giving old man Time a struggle to look as if juveniles were still going into ballads about 'em.

And Peggy Joyce came in with a diamond around her neck the size of a cameo. I personally heard four women send for aspirin. A few husbands and wives came in together, but it must have been burn-up night, for after the first quaff it was women first and never mind the children.

But I like the Mayfair, Louise, and you can tell Ma that it's supposed to be swell. Saw my boy friend home and gave the p. a. the phone number. Why not? Think the sax player on the end has aspirations and he certainly blows a mean horn.

But what I really want to say is that I hope the Mayfair puts in hostesses. All you got to be over there is a good listener and anything can happen. Meanwhile, I've got to dig another evening gown in case my hero on the other side of the wall decides to let me pay my way again. But don't tell Ma that's where half of the \$15 she sent me went.

I'm gettin' wiser by being dumber. You should, too. Love, Addie. P. S.—Quell those quivers you've got for that celluloid flame. I met him. He's a total loss.

The American Projectionists' Society, whose membership includes several hundred picture operators' will tender a testimonial dinner to H. R. Richardson at the Hotel Astor, New York City, April 24. Richardson is editor of "The American Projectionist" official organ of the American Projectionists' Society.

while the woman who wielded the whip was in black velvet with a criss-cross pattern of diamonds. The Ernestos had the girls in solid sequins of silver with the lady of the whip in a black chiffon robe much embroidered in brilliants.

Yacoppi family all in purple velvet. Theol Nelson and the Delong Sisters were in gym suits of white satin with red tips.

Siegrist-Sifton Troupe in a bad shade of blue.

Remarks at Random

By Nellie Revell

Did You Hear That

Estelle Windwood's marriage to Francis B. Bradley, last week, automatically erases his name from the social register? Actresses are not eligible for that holy of holies. Only two ever made it: Mrs. August Belmont and Claire Eames.

Al Johnson is slated to act as master of ceremonies at the premiere of the new Warner Pictures in Los Angeles, April 26? Frank V. Bruner has been named for the post of publicity director.

George Middleton, president of the Dramatists' Guild has sailed to attend the Convention of Authors and Composers, to be held April 15 in Berlin?

There probably won't be any one left here to answer the phone this summer? Everyone seems to be going to Europe.

Gertrude Vanderbilt left us flat? And there is a rumor that David Belasco has booked passage during May.

May Robson sold her home in Beverly Hills and returned east only to be engaged for another picture in California?

Eleanor Boardman (Mrs. King Vidor) is in town? She brought the new baby with her.

Wilton Lackaye, Jr., who married Florence Johns while they both were abroad, and in "Crime" in London, prevented his returning with his bride last week?

Louis K. Sidney, the Loew executive, is a brother of the character screen star actor, George Sidney?

Frank E. Pope is out of Father's publicity department and exploiting Martin Johnson's picture, "Simba"?

Grace Niles at the Embassy is the only woman managing-director of a theatre in New York City? Miss Niles was formerly cashier at the Astor theatre.

Those two inseparable Eds, Sedgewick and Brophy, director and assistant, are here seeing to it that Buster Keaton makes a funny picture? Mrs. Keaton and Constance Talmadge also came along.

Dr. William Axt's 12-year-old son Edward promises to be an expert saxophonist? Teacher, Rudy Wiedefeld.

Wells Hawkes has recovered sufficiently to be taken to the country for the summer?

Senator Francis Murphy, who for 20 years has been telling the United States how to run this country, has finally decided to become a citizen? Joseph Freiberg is his civic godfather.

Trixie Friganza is doubling between the Palace and Jersey City this week? How can a single do that?

It was worth the price of admission to the benefit sponsored by the Theatre Press Representatives of America to see Leon Victor's face as he escorted John Philip Sousa down the aisle, to the orchestra pit; and then, with no additional cost, to see his face as he turned facing the audience, and took a bow?

Incidentally, the Press Agents Relief Fund will be about \$5,000 richer as a result of that benefit?

Jean Richards (Mrs. Ed Schroeder) has been ordered to Douglas, Ariz., for a rest?

Arthur Hornblow's novelized version of "The Lion and the Mouse" by Charles Klein is being republished as an exploitation aid in connection with the new film production of that famous play?

Mrs. Victor Moore's mother died last week at Englewood, N. J.?

Stanisloff and Gracie have dissolved partnership? Mr. Stanisloff has gone abroad. Miss Gracie will probably go into a show.

The war has been over nine years, yet its effects are still with us? In the Brooklyn Naval hospital are Dan P. Killarney (Killarney and Barry) and Harold Peck (Teddy Lorraine). A letter to each of these boys would cheer them up considerably. Address them by their family names for the hospital does not keep a record of professional names. Harold Peck is in Ward B. 7. Dan Killarney in ward C. 5.

"Rio Rita" cancelled Baltimore to order to play two weeks in Washington? Then it goes to Philly before returning to Boston to finish the season. It opened originally in Boston. Clarence Willets is back with the show.

Lyle Andrews, manager of the Vanderbilt theatre, has gone to French Lick Springs?

Frank Bering, manager of the Hotel Sherman in Chicago, is in town attending the polo games in Brooklyn?

Nevada Panington (Mrs. Ted Cornell) died in Chicago last Wednesday? Heart disease.

David Mendoza, conductor of the Capitol Grand orchestra, appearing on the stage this week?

Emily Darrell has a new act and hopes to get a chance to show it while it is still new?

Lee Simson, stage designer and director of the Theatre Guild, has been appointed editor of "Creative Art"?

Marceline Day and her mother are in New York for their first trip? Marceline is with Buster Keaton.

Mary Ann Jackson, four-year-old feature of many Mack Sennett comedies, has joined Hal Roach's "Our Gang" pictures?

John Peltret and Tommy Naimack are both in Warner's publicity department assisting Percy Waxman?

Eastering in Atlantic City: Mr. and Mrs. Robert Sick, Dave Chasen, Catherine Calvert, Ralph Long, John Golden, Paul Dickie, Ted Barker, Frank McHugh, Miriam Hopkins, Doris Eaton, Jack McGowan, Ned and Alex Barbour.

GRIFT EXPOSE

(Continued from page 1)

the manufacturers of the mechanical devices from complicity in the fixing or gaffs. It states that through high rentals paid by the carnival concessionaires they are not satisfied with the strong percentage of the normal machine but put on the gaff to increase it.

It's quite the most complete exposure of crookedness in games that ever has been published. The unnamed author states that if the response is sufficient he will continue the series with other volumes.

Publisher is listed as Walter B. Gibson, 709 Chestnut street, Philadelphia, with the mail price 60 cents.

though the book is on sale at news-stands.

A copy of "Bunco Book" came to Variety upon request, following the submission of an advertisement for the paper-covered volume.

Pickpockets

One safety valve overlooked by the book's writer is the pickpocket menace to the countryside. That is usually present, wherever there is an attraction of the pickpocketing privilege sort, on the ground or in the air.

Any number of aerial exhibitions, such as balloon ascensions, parachute jumping, high diving, etc., with planes now replacing the first, create a great many upward-looking eyes who leave their pockets unprotected.

Dramatic stock will follow in the burlesque policy—at the Hudson, Union City, N. J., at the end of the current Mutual season.

The stock will be installed as summer policy by J. J. Leventhal, owner of the house, which is leased to Mutual with the proviso that it reverts back to Leventhal each summer for dramatic stock.

News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

NEW YORK

The Jeanne Bagels Equity suspension got more space than any other theatre item of the week. Star's threat of playing for the sign company in defiance of the organization ban was the angle that attracted editorial interest.

Kathryn Ray, sailing for Paris, pulled a story about having been married secretly for four years and planning a Paris divorce. She had all the details. Harold K. Haas, son of a rich tobacco man. "Anyhow, Kitty's interview on shipboard was excuse, enough for the tabloids." The story was written by George Price and Jack Osterman.

Helen Royden figured in a story in an opera company. Former singer, on the dramatic stage since she lost her voice, is said to have recovered her pipes and to be preparing for light opera in the fall. She was last with Glenn Hunter.

James Gleason and Lucille Webster (Mrs. Gleason) of "The Shansons" and away to California, where Gleason will collaborate with Al Jolson on the musical piece Jolson will star in next season.

By court decision Flo Ziegfeld may introduce evidence that Edward Royce incompetently directed "Rio Rita" in defiance of Royce's suit for \$1,000, claimed as salary due and 1 per cent of the gross. Trial starts in White Plains, N. Y., this week.

Mary Trask of "Artists and Models" was convicted in Special Sessions of defrauding the Hotel Marie Antoinette of \$130, but got off with a suspended sentence. A girl paid her bill with check that came back, but subsequently the amount was made good.

Are all these cabled stories about adventures of American stage people abroad manufactured in the New York newspaper offices? The principals furnished by the principals' press agents? There were two this week. One hinted that the suicide in Vienna of Fred Taylor, the one of former, was due to love disappointment involving Josephine Baker, colored singer. Another had Eleanor counter as heroine in a love counter between her husband and a German count in Berlin.

LOS ANGELES

Lionel Barrymore confessed judgment to a clothes bill suit for \$405.95. Barrymore admitted owing the bill for which action against him was brought by a collection agency.

Jean Lorraine, film actress, denied being the girl thrown from an automobile after a party with a Los Angeles clubman. Lorraine, who was with much ado that several instances have come to her attention where impostors have used her name. It is very embarrassing, the actress said.

Arturo Pallás Novales, Jr., operator of the Mexican theatre, was divorced by his wife, Mrs. Carmen Novales. She obtained a decree after testifying her husband spent most of his time paying attention to chorus girls. She was granted \$25 a week alimony and custody of their two children.

Following their separation, Lloyd Hamilton, screen comedian, was sued for divorce by Irene Hamilton on grounds of cruelty. Mrs. Hamilton's complaint states her husband often used language unbecoming a gentleman; that he prevaricates and she has lost confidence in him. Once, while in San Francisco, she states, Hamilton struck her.

Mrs. Hamilton asks for \$1,500 a month permanent alimony, \$5,000 counsel fees and \$500 court costs. The couple were married less than a year ago.

Don Gabriel de Barbadoillo and Mrs. Phyllis Waters de Barbadoillo, also known as Mrs. Phyllis Waters Forbes, started a suit in federal court against Samuel Goldwyn and Lenore Coffee. Coffee is charged with copyright infringement of Goldwyn's production, "The Night of Love."

Barbadoillo alleges that the film story was taken from a dramatic composition written by them entitled "The Christ of the Alley," which they copyrighted in 1912 and submitted to Goldwyn in 1922. They assert the manuscript was returned and later the film story, "The Night of Love," was produced by Goldwyn.

Late batch of income tax liens filed by Galen Welch, internal revenue collector, listed Elliott Dexter, former motion picture actor, as owing the government \$1,974.68 for the 1923 period.

The home of Frank Dazey and his

wife, Agnes Christine Johnston, scenario writers, suffered a \$15,000 loss from fire that broke out in the upper part of the dwelling. Two women servants braved the flames to save some valuable possessions and furniture. The fire department got control of the conflagration before it went too far, and no one was injured.

The Mexican divorce suit filed by Edwin Carewe, a film producer, has been upheld as legal by Gunther Leasing, his attorney. The lawyer stated that Carewe and Mary Akin Carewe had effected a property settlement out of court and there are no property rights now involved.

J. Boyce Smith, president of Tec-Art Studios, Inc., and vice-president of Inspiration Pictures, has been admitted to the California bar to practice law in this state.

Motion pictures were used in a court case in California to illustrate an important point of evidence against a violation of a law in that county. Defendant was charged with polluting a creek. An official of the State Fish and Game Commission made a film of the spot and presented it at the trial.

Zane Grey, author, and a party, will leave next month for Tahiti and other places in the South Seas. Grey is planning the expedition for the purpose of taking marine motion pictures and is taking along with him full equipment.

Dorothy Phillips, screen actress, has filed suit for \$750 against the North Side Cleaners, for ruining a white Russian ermine fur belonging to her. The matter came up before Municipal Judge Ballard for adjustment and the latter took the case under advisement.

Marguerite Chebel Le Grand, musician, obtained a divorce from Ernest J. Le Grand on grounds of incompatibility. Superior Judge Gregory awarded the decree. Each charged the other with keeping company with friends of the opposite sex. Le Grand declared his wife had more interest in her music than in a home. She charged he refused to take her out and went about with other women.

Richard Sparks, fourth defendant charged with circulating burlesque photos of Marion Parker, victim in the Hickman murder case, was sentenced by Judge Sheldon to serve six months in city jail. The court denied a plea for probation.

Pola Negri, screen actress, has filed suit for \$33,341 in superior court against the California Counties Development association, realty concern. The matter involves a controversy over real estate transactions and Miss Negri is asking for damages for alleged breach of contract.

Mary Ellen Randall, film extra and stage dancer, who attempted suicide several months ago, was granted a divorce from Robert E. Randall in Superior Judge Sprowl's court. Grounds were general cruelty.

F. Gordon Lewis, Hollywood "blackout" artist, appeared in federal court to answer to an indictment charging him with attempting to send indecent literature through the mails. Lewis is accused of offering through a letter campaign to vend certain erotic works, copies of which are now locked up in a federal vault. When the literature was presented to the grand jury as evidence, that body reported it was too indecent to be made part of the record.

Dick Hyland, former Stanford football star, recently married to Adela Rogers St. Johns, scenario writer, was forced to turn over his real estate to Sheriff Trenger to satisfy a judgment for \$946.48. A writ of attachment was issued in a San Francisco court on behalf of the Trenger Trust Company, Inc. The car is being held in a county garage until Hyland furnishes a \$1,000 bond guaranteeing payment of the judgment.

Karl Dane, screen comedian, fractured his left shoulder when he fell through a bicycle wheel while in his current picture for G-M, starring him and George K. Arthur. After being treated at Montecito Hospital, Dane was removed to his home.

Rex Lease, film actor, who is being sued for divorce by Charlotte Mitchell, is set up in Superior Judge Brown's court on a temporary alimony proceeding. Mrs. Lease was asked to call her husband before the judge. She did and said if the judge wanted to see him, he would have to send an automobile after him. Judge Brown ac-

commodated but sent a bench warrant and sheriff along with the machine.

Edwin Carewe, motion picture producer-director, has not yet obtained a divorce from his wife, Mary Akin, but his application for one is on file in court at Mazatlan, Sin., Mexico. A news report from there recently stated the decree had been granted. Carewe has declared that he would oppose a Mexican divorce. The Carewes were married at Mexico.

Harry T. Shannon, stage actor, was struck by an automobile while attempting to cross Hollywood Blvd. The injury was not serious but Shannon suffered from severe shock and a number of abrasions.

SAN FRANCISCO

Mrs. Lydia Kane, wife of David Kane, whose Hawaiian orchestra is known hereabouts, attempted suicide by drinking poison, following a quarrel with her husband. She will recover.

Marathon dancing is being revived on the coast. April 13 is a contest to determine who will compete for a national title. The contest is to be staged here. Dancers will start at 6 a. m. from the ocean beach and dance through the streets of the town. A band mounted on a truck will provide the incentive.

Vinton La Ferrera, former musical director at the Imperial Theatre, is now conducting the Trocadero musical organization broadcasting regularly.

Fifty per cent of the automobile operators' licenses revoked in California during the first two months of this year were due to drivers while intoxicated, according to the Division of Motor Vehicles. Forty-nine of the 99 licenses revoked were because the drivers were intoxicated.

Two Fanchon and Marco chorines—Bo-Peep Carlin and Flo Kelly—will play the "Ladies of the Night" at the Press Club's annual midnight ruckus at the Warfield April 21.

Decision of the State board of prison directors that no inmates of California penal institutions may publish any of their works or offer names of other inmates as friends of masonic Gallant, convict bandmaster at San Quentin, to start an investigation if his song and musical compositions will appear in the ban. Gallant is doing a long stretch on a murder charge, and since being in prison has turned out a number of selections that have been published.

Leading San Francisco orchestras will compete in a contest to determine the most popular song of all time at the "22nd Annual" celebration by the South of Market boys April 14.

KPO (Hale Bros. and Chronicle radio) inaugurated a new broadcasting feature by introducing a weekly broadcast of a summary of international news. This is in addition to the regular nightly "news" broadcast.

Chief O'Brien of the police department has requested the supervisors to increase the department's budget by \$48,544 this year, to provide for additional night sticks, new cops, "hurry-up" wagons and to cover additional sergeants and detectives.

A suit of clothes with a Ham-burger sandwich on the back is on market street. One of the hamburger places on the main stem is giving a coupon with every sandwich sold, with the winning number being a prize of a tallor suit. The tailor and the hamburger place addjoin each other and it looks like a double ballyhoo.

CHICAGO

Abe Cohen, formerly of the Midway Hippodrome, has brought suit for \$50,000 against Judge Lyle and the Midway Hippodrome, claiming that he was illegally imprisoned by the judge on complaint of the amusement company when he sought to remove a showman from the Midway Hippodrome. Cohen is not the Fox's Monroe theatre here.

Major Mite, 20-pound midget, passed through Chicago on his way to New York from Hollywood. Upon his arrival in New York he was to wad General Mite midget six inches taller than himself.

Two young robbers robbed the safe of the Lavendale theatre, new burlesque house. They went to the manager's home, Sol Meyers, and forced both him and his son to accompany them to the theatre to open the safe.

Chicago's annual rodeo, under the direction of Tex Austin, will be at Soldier's Field July 28-Aug. 5.

A lone bandit entered Gimbel's restaurant, next to the Oriental theatre here, and stuck up several hun-

ABE COHEN'S DELAY

Cost Yankee Co. \$1,000 to Hold Abe in Midway Theatre Over Night

Chicago, April 10. Abe Cohen, manager, was awarded \$1,000 damages by the Circuit Court in his suit against the Yankee Amusement Co. on charges that he had been unlawfully detained in the Midway theatre. A similar suit against Judge John Lyle, who Cohen claimed participated in locking him up, was dismissed.

Cohen's lease on the Midway theatre expired a year ago, and was taken up by the Yankee Amusement Co. He claimed that when he went to the theatre to get his properties after expiration of his lease, he was locked in the theatre office by the new tenants and left there overnight.

Wheel Closes April 14; Summer Stock Policy

Mutual Burlesque Circuit will wind up its season Saturday, April 14. The closing date is several weeks earlier than in previous seasons. There is a possibility that several of the wheel shows may play repeat dates at some Mutual houses.

As far as known, there will be 46 shows and 46 theatres next season. Nothing has been settled as to what show will take the New York summer run at the Columbia.

Summer policies will go in for most of the Mutual houses this season instead of remaining dark as formerly. Some will try stock burlesque, but most will house dramatic stock.

Runway Soubret Stationary

Isabelle Van is back as runway soubret at the Columbia, New York, and may remain a permanent fixture at the house for the remainder of the season.

Miss Van's permanent post at the Columbia ends the former rotating policy of runway soubrets, customary with Mutual wheel.

Garon Out

Mike Joyce supplanted William Garon as manager of the Columbia, New York, this week, following Garon's resignation last week.

Garon has been manager of the Columbia for the past two years, having succeeded Fred McCloy when the latter resigned to become general press representative of the Mutual Burlesque Circuit.

2 PRINCIPALS ILL

Patricia Burns, principal with "The Lid Lifters" at the Columbia, New York, this week, dropped out Monday, owing to illness.

Elsie Bergere was rushed into the show Monday afternoon.

Hal Ford, principal with "Band Box Revue" at the Gayety, Brooklyn, this week, was too ill to appear Monday.

Bound and Gagged Sol Meyer

Chicago, April 10. Sol Meyer, manager, Lawndale theatre, playing stock burlesque, was routed out of his bed here to find himself the captive of bandits who took him to the theatre and forced him to open the safe. He was bound and gagged while they made a getaway with \$2,800.

The bandits had gone to the theatre and trusted up the watchman before going after Meyer.

Harry Welch with Shuberts

The Shuberts have Harry (Sliding) Welch for one of their new shows.

Ice Weber negotiated the contract for Welch.

dred patrons and the employees. Walking to the cashier's cage, he relieved the girl of \$350. Then, backing out of the door, keeping her unaware, he made good his escape in the crowd leaving the theatre, following the Paul Ash stage show.

Three armed bandits held up Frank N. Phelps, Chicago district manager for the Orpheum circuit, while seated in his car, which was parked in Yankin Park. They took a "diamond-ring-and-stroke-pin" valued at \$150 and \$10 in cash. After robbing him they put him out of the car and drove away in it.

Plans are being considered by the Federal Radio Commission whereby the number of radio stations in Chicago will be lessened fifty per cent. Chicago alone has 15 wavelengths at this time, and the present plan would curtail that number to 10 for the entire state of Illinois.

Columbia Lease Frame Alleged by Storrs

Frank V. Storrs is suing the officers of the Columbia Bldg. & Theatre Co., owners of the lease on the 47th street and Broadway burlesque house, to restrain them from transferring the lease to another corporation according to an injunction now pending. Storrs, who owns 2,500 outstanding shares in the Columbia property lease, alleges that the defendant officers have decided to transfer their holding to a company in which they are interested, for half of its value.

The lease expires in 1930, dating from 1909, when the Westcott Estate leased the property for 21 years at a graduated rental from \$27,500 to \$53,000 a year. Storrs alleges cognizance that the lease was about to be transferred to the new company for \$25,000 not above the rental. This, Storrs declares, is inadequate and a "reckless and inexcusable waste."

Walter Reads, theatre operator and an expert on theatre leases, substantiates Storrs' allegations in a supporting affidavit.

Dimpled Sherman is presiding at the injunction arguments.

Burlesque Routes

Week of April 9 and 16:
Bare Yards—Gayety, Milwaukee; 16, Haymarket, Chicago.
Bos Revue—Gayety, Brooklyn; 16, L. O.
Bathing Beauties—Garick, St. Louis; 16, Gayety, Kansas City.
Be Happy—Lyric, Dayton; 16, Empress, Cincinnati.
Big Revue—Gayety, Omaha; 16, Garick, Des Moines.
Bowers—Gayety—Haymarket, Chicago; 16, Empress, Chicago.
Bright Eyes—Gayety, Minneapolis; 16, Gayety, St. Paul.
Broadway Scandals—Columbia, N. Y. C.; 16, L. O.
C. O. Pinner—Gayety, Louisville; 16, Mutual, Indianapolis.
Dimpled Sherman—Mutual, Indianapolis; 16, Garick, St. Louis.
Follies of Pleasure—Gayety, Montreal; 16, Howard, Boston.
French Models—Garick, Des Moines; 16, Gayety, Minneapolis.
Frisco—Gayety, Kansas City; 16, Gayety, Omaha.
Ginger Girls—Gayety, Wilkes-Barre; 16, Gayety, Scranton.
Girls from Happyland—Empress, Chicago; 16, Empress, Chicago.
Girls from the Follies—Empire, Toledo; 16, Columbia, Cleveland.
Jungle—Gayety, A. L. Lyceum, Canton; 16, Grand, Akron.
Lionel Barrymore—Hudson, Union City; 16, Lyric, Newark.
Hella Paro—H. & S. 125th St., N. Y. C.; 16, Broadway.
High Flyers—O. L. Geneva; 11-12, Oswego; 13-14, Saratoga; 20-21, Schenectady.
10-19-21, Colonial, Utica; 16, Majestic, Albany.
Hollywood Scandals—Columbia, Cleveland; 16, Levee, Canton.
Jazztime Revue—Star, Brooklyn; 16, Trocadero, Philadelphia.
Land of the Living—Gayety, Boston; 16, Empress, Providence; 16, Columbia, N. Y. C.
Merry Whirl—Academy, Pittsburgh; 16, Lyric, Dayton.
Moonlight—Mads—Lyric, Newark; 16, Hudson, Union City.
Orpheum—Mads—11, Majestic, Albany; 12-14, Colonial, Utica; 16, Gayety, Montreal.
Night Hawks—Orpheum, Paterson; 16, Gayety, Brooklyn.
Ole Lion—Columbia—Trocadero, Philadelphia; 16, Gayety, Baltimore.
Parlan Pappas—L. O.; 16-17, Geneva; 18-19, Oswego; 20-21, Schenectady.
Pretty Babies—Empress, Cincinnati; 16, Gayety, Louisville.
Rue—Gayety, Buffalo; 16, L. O.
Record Breakers—Orpheum, Grand Rapids; 16, Cadillac, Detroit.
Red Hot—State, Springfield; 16, Orpheum, Paterson.
Santas—Columbia—Howard, Boston; 16, Empress, Toledo.
Speed Girls—Gayety, Washington; 16, Academy, St. Louis.
Sporty Widows—Empire, Brooklyn; 16, Gayety, Boston.
Sugar Babies—Cadillac, Detroit; 16, Empress, Toledo.
Sugar Babies—Grand, Akron; 16, Gayety, Buffalo.
Sweet Sweeties—Gayety, Scranton; 16, Gayety, Wilkes-Barre.
Tempters—Gayety, Baltimore; 16, Gayety, Washington.

Burlesque Changes

Harry Pierce and George Bartlett, in: Marie Gaylor and Bud Brewer, out, Broadway Strand, Detroit.

BERT LAHR IN SHOW

Bert Lahr has been engaged by Arons and Freedley, to be featured in a musical show.

Depends on "Snipes"

Waterbury, Conn., April 10. "Red Hot," on the Mutual Circuit, opened here Thursday without a line of waiting in either of the two leading dailies. The show, just breaking in the town as a circuit stop, used only "snipes."

Ben Harris With "Chips"

Ben Harris has succeeded Lou Stark as the manager of "Saratoga Chips," the Mutual wheel.

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15 YEARS AGO

(From Variety and "Clipper")

"Bargain vaudeville" was a craze for the moment. A 10-act bill was offered at 75-cents at the Park (now Cosmopolitan) under Joe Sullivan and Johnny Collins, and the New York was experimenting with a 17-act bill at pop prices. The Palace was in its third week of \$2 vaudeville and doing poorly. Ina Claire headlined the Park bill at \$1,000 a week.

A. L. Erlanger's attention was called to small-time vaudeville possibilities through his exploitation of a new talking-picture and Pat Casey was canvassing the field for possible organization under the K. & B. leadership.

George M. Anderson signed Billy Rock and Maud Fulton as the first move in his plan to produce musical comedies in San Francisco on a Broadway scale. Rock was to direct while Miss Fulton was to star in one of the first productions. Kolb and Dill were associated with the project. (Anderson was "Broncho Billy" of movie fame and partner in Essanay.)

Chicago had assessed theatres, tax being graded according to box-office scale. Ordinance was fought all the way up to the United States Supreme Court as unconstitutional and now it was sustained by highest court.

Underworld pictures are no novelty. First production of Ruby Features Company was "Doom of the Gunmen of New York," 3,400 feet in length.

Mabel Normand led the grand march at the Exhibitors' ball in San Francisco. . . . Marshal Neilan was directing for Kalem.

50 YEARS AGO

(From "Clipper")

Spring was in the air. The London Shows, opening at Gilmore's Gardens, gave a circus street parade. They had proposed to go up Fifth avenue and cross 42d street to 8th avenue but some of the wagons couldn't get under the new elevated structure. So they had to go to 33d street (apparently the line didn't go up that far) to turn west.

The Barnum show was due in town in a few days, having abandoned its plan to go abroad, a scheme that had been announced earlier. So they had to go to high railroad rates in the U. S. The Barnum show was set for The Rink at 3d avenue and 63d street.

Although the Philadelphia Centennial had been almost as much a financial flop as the recent Sesqui, it had now become a permanent exposition in Fairmount park. This was just opened. The Philadelphia Zoo, part of the group, claimed the distinction at this time of having the first female monkey born in the U. S.

The "Clipper" put up the annual pennant to be played for ball clubs in the International League and published the rules of the competition.

George H. Tyler was tried and acquitted on a charge of having endangered the lives of two children, Little All Right and Baby George, by having them perform in an acrobatic act at the Olympic theatre, of which he was manager.

Den O'Leary, of the U. S., won the world's pedestrian championship by hoofing it 520 1/2 miles in a six-day walking match in London. It was a go-as-you-please and O'Leary had trotted most of the first 48 hours.

Maggie Mitchell returned to the stage after an absence of several years playing in "Mignon" at the Standard theatre.

Inside Stuff—Pictures

(Continued from page 10)

No one knows why A. C. deserves another large theatre although the Stanley people may want to keep the town sewed up for national publicity. That's all the sea shore resort has been reckoned for theatrically, other than for legit break-ins in past years.

The Hon. Elsie Mackay, missing in an attempt to cross the Atlantic by air, was once a potential film star in England. She was featured in "The Son of David" in 1919, with Ronald Colman in a minor part, and later in "A Dead Certainty." Both these films were directed by Walter West.

Late, still under the screen name of Poppy Windham, having married Dennis Windham, stage actor, she played in "The Tidal Wave," made by Sinclair Hill as his first production for Stoll.

A prominent coast film producer recently took up golf and has been trying hard to become proficient at it. Recently he was one of a four-some with three other film executives. On the first tee he swung and missed. He tried again, with the same result. After five wild swings at the ball he managed to hit it down the fairway for about 25 yards. Disgusted, he turned to the other members of the party and declared, "This is the toughest golf course I ever played on!"

Sam Rork, picture producer, several years ago bought Bowers and East River bank stock at \$200 a share. The amount was 100 shares. Last year he was given the privilege of exercising rights on 34 shares at \$450 a share. This he did. Now the stock is selling at \$1,295 a share with Rork's profits on paper being \$136,230 on an original investment of \$22,000.

A former Hollywood stenographer who made a favorable impression with various producers and critics for her work in a few pictures about a year ago, was approached at that time to sign a five-year contract with one of the big producing companies. Contract called for a starting salary of \$300 per week and by the time the contract expired, she would be receiving \$1,750 per week.

The girl at the time was not of age, and the parents, knowing little of the picture business, thought the daughter had great possibilities. As long as one producer offered her a contract, others would do the same. So they held out for \$350 to start. Producer turned it down.

The girl has had no offers since, nor has she worked for anybody else, until just recently she was given a small role at \$100 per week. The all-wise parents are now bumping their heads.

Opening of "The Jazz Singer" (Vitaphone) at the State, Oakland, in the middle of the same feature's engagement at the Embassy, San Francisco (now 7th week), failed to make any noticeable difference in the revenue for either house. Opening week at the Oakland T. & D. Junior circuit theatre grossed \$15,841, as compared with around \$15,000 for the Embassy the same week, and close to \$14,000 on sixth week.

Wise ones on the coast figured Oakland opening would not materially affect San Francisco engagement, and opening receipts of the State indicated their guess was not far off. At close to 16 grand, State, with 1,550 capacity and playing to 50c, set a new house record. Previous high was around \$12,500 by "The Phantom of the Opera" about a year and a half ago. For "The Jazz Singer" booking, the T. & D. Junior circuit was tied up to a strong contract requiring it to properly exploit and advertise the engagement. Jolson picture will remain three weeks in Oakland, with San Francisco Embassy run certain to reach 10 weeks.

Fannie Hurst's bargaining may involve her in litigation. M. H. Hoffman, who authored her story "Lumox" as a starring picture on the Tiffany-Stahl program with Belle Bennett starred, says he agreed with Miss Hurst to pay \$15,000 for the screen rights. Herbert Brenon says that he, on behalf of United Artists, acquired the story from the authoress for \$20,000.

As Hoffman's contract with Miss Bennett specifies "Lumox" the president of Tiffany intends to aggressively insist upon his priority and on his original terms.

M-G-M has already exceeded its original budget on "Under Southern Skies," held made in Tahiti. It was estimated the picture would cost about \$150,000. However, with Robert Flaherty returning to the States after co-directing with W. S. VanDyke, and the latter starting off again, the production cost has mounted to \$183,000.

It is figured that at least another \$120,000 will be required to complete the film.

When Raymond Griffith returns from his European trip early in June he will be teamed with Louis Wolheim, under his contract with Caddo Productions, according to advices in New York.

John Gilbert and Greta Garbo have been on a three-month vacation at the expense of M-G-M, as the company had no stories for them. They were unable to leave their homes and go anywhere, but had to keep in contact with the studio daily.

During these 13 weeks Gilbert drew \$60,000 at the rate of \$5,000 a week, while Miss Garbo for the same period drew \$36,000, or \$3,000 a week. Gilbert will begin production about April in "Four Walls," under the direction of Jack Conway, while Miss Garbo will start at the same time in a picture which Fred Niblo is to direct.

A young executive who left the employ of one of the big lineups and went into the service of another continued his friendship with the many people on the old lot. He attended previews and made reports to his own. This seemed to nurture his former boss, it is said, and the latter sent word to him that it would be appreciated very much if he would keep away from that company's premises.

The young man, having a sense of humor, has taken the notice with a grain of salt, as he recalls the time when it was his special duty to go to all previews on behalf of that company and witness pictures made by other concerns.

From indications and work that is going on, it is likely that before Paramount starts making "Glorifying the American Girl" it will have expended around \$300,000. Some 25 writers have been playing around with the screen story. To date none has turned out anything satisfactory to the production heads.

In a final try to get a story which will possibly pass muster they have assigned John M. Watters, author of "Barbesque," to the task of "Glorifying." If Watters' job is satisfactory, Herbie Fienman will produce the picture with Dorothy Arzner handling the megaphone.

It may be strange, more or less, that after FBO allowed its star card, Fred Thomson, the western, to go with Paramount with a string or two about it, that FBO is to distribute for Tom-Mix, the ace star of all westerns.

Though FBO perhaps could not get as much out of the Thomson releases as they thought Paramount might, still Thomson was a sales leader for FBO of much importance to that independent producer. While Mix rose so rapidly that Fox could not afford to continue his \$300,000 yearly, with the rentals of westerns being slaughtered through numbers.

Mix can't just get the reported plan of Tom Mix to make westerns in the Argentinies. Even though the grass in the southland is greener or the trees are higher than on the west coast. But with Mix doing

Inside Stuff—Legit

Flo Ziegfeld is reported playing with two ideas for his next season's production schedule. One is a musical version of "Six Cylinder Love," and the second is to be a dramatic show authored by William Anthony McGuire.

Ed. Wynn is the only member of the present George White show, "Manhattan Mary," who is under a "run of the play" contract. This means that Wynn will stick to the show for two more years according to plans in the White office.

The show is expected to play Boston, Philadelphia, Chicago and several other big cities all next season and then the following year take to the "split time."

Just what will happen to the present Broadway cast is problematical. Wynn will be the big noise when it leaves N. Y.

The Dolly Sisters won themselves a warm spot with many Americans abroad by the heartfelt appeal they made for the late Nora Bayes when they instigated a memorial service in Paris in behalf of the singer. The Grand synagogue was well filled with admirers and the profession showed their respect for Miss Bayes by attending in great numbers.

Georgia Gardner-Goodwin, widow of the late Nat C. Goodwin, is starting "Star Franchise's Official Amusement Guide." It's a weekly and called "Town Tattler," with offices in the Mills building of that city. Frisco has no local amusement sheet. Miss Gardner has been in the coast city since her famous husband died. With her ideas and wise cracking side stuff, she'll probably widen the scope of "The Tattler" beyond the strict guide thing, for the title is elastic enough.

When several star-members of Equity recently helped along a fashion show given by and in Wamnamaker's, New York, the firm donated a check to Equity's Emergency Fund, as the professionals volunteered. While the Actors' Fund sounds like the logical resting place for a donation of that character, it seems that Equity has an emergency fund, to assist very needy members. It assists, however, only for food. For that purpose it allows a member who states food is imperative \$7 weekly to secure it with. No provision is made for lodging though the member might request that as well. If so the chances are Equity suggests the Actors' Fund, the latter doing show charity without reservations.

Equity's Emergency Fund does not make loans or advances to members, other than the food allowance of \$7 weekly. One of Equity's officers when asked if he thought \$7 weekly sufficient in New York, to properly feed a person, said he thought it was; that if a member were content to eat twice daily there should be a number of places where a good 50-cent meal might be procured. Also asked if he had ever been an actor and stranded, he said he had been, in the 90's (years, not streets).

Scarcity of stock releases may cause the closing of several companies. Stock men claim that releases are not sufficiently frequent to keep their bills up-to-date and that many are compelled to forego profitable seasons in good summer spots to conserve the release crop for their regular autumn and winter seasons.

The stock men are no longer grabbing off the flops at \$200 to \$250 weekly rentals as previously. That may have a lot to do with the reported shortage of acceptable play material. The stock men claim their clientele has been educated to good plays and that a few bad ones perforce slipped in now and then because of material shortage, plays havoc with their business and usually take a couple of months to offset.

Stock men with paying stands are no longer jeopardizing their chances with their patronage by picking their bills blindfolded. Neither are they taking the broker's word on a release. They must either know the show or they won't buy. Neither will their patrons if slipped a sour one.

Ted Paramore is Hy Daab's collaborator in "Ringside," the play Gene Buck will produce. Messrs. Daab and Paramore called in George Abbott, after completing the script, with Abbott participating.

Inside Stuff—Vaudeville

According to the time lined up for Capt. Irving O'Hay, now on a public lecture tour, the lectures along a humorous line, he will be kept going until June 15 next. At that time he will go back to his old summer campground in Los Angeles for a long rest prior to taking up another traveling season.

Reports from the Pacific coast territory say that the Keith-Albee orders to the Orpheum houses out there have been, to date, operating expenses in every detail. Assistant managers are doubling as box office sellers, displacing the former women treasurers. The clips extend to the ushers and all minor employees.

It was brought out about the adopted children of Nora Bayes receiving the bulk of her estate that Peter Bayes, one of three children who will share, had never been legally adopted. Peter, 6, was picked up by the Bayes in London and according to Ed Eisler, New York attorney for the estate, he will receive his full share. The other heirs are Norinan, 9, and Leonora, 7.

A press agent has finally worked his way from the mere p. a. category to the station of managing director of a vaude house. Wallace Allen, a New York boy, is the lad who turned the trick. Allen was sent to Pittsburgh to do ordinary p. a. work for Loew's theatre there. He went out of his way to put stunts and last week was notified to go to Indianapolis as m. d. of Loew's Palace there.

Myron E. Hallenbeck, known in vaudeville as "Holly," got a break in the Topicalia newspapers when it became known that he'd been Col. Charles Lindbergh's first employer. Hallenbeck 13 years ago was owner of a motion picture theatre at Little Falls, Minn., the home of the Lindberghs. He employed the future "Lone Eagle" as a general utility boy about the place. Holly declares that, in addition to being an expert boy about the place, Holly was an expert picture projector operator. A month or flyer, Lindbergh is an expert picture projector operator with the pro-actor who he was first hired he was found one afternoon with the projector completely dismantled and the parts lying all over the floor, Holly says. That was the only time the future hero ever got a bawling out from the present vaudeville actor. The bawling was needless. Though it was only 10 minutes until the show was about to start, Lindbergh had the machine in perfect order.

The sensational business he did last week at the Orpheum, Denver, in a vaudeville act, the chances are that he may find another spot (or two) in Arizona or New York that "Holly" hasn't trod. Before ending his vaude tour, Tom may appear in New York, probably at the Palace, in June. He's still an outsider as a western star whether on screen, stage or street.

Recent San Francisco engagement of screen feature "Bill-Fin" at the Columbia, augmented by Alice Gentile, concert soprano, character screen person, was sponsored financially by Hector Sarno, the home of actor, who dropped a healthy "Bill-Fin" feature and Miss Gentile failed to attract the necessary box office interest, and the single week grossed less than \$1,000. Sarno is now negotiating to sell the screen feature for state-right showing.

STOCK MGRS. ASS'N STARTED IN NEW YORK

Temporary Officers Named— General Meeting June 15— Better Royalty Terms

The stock producers organization is to be known as the Theatrical Stock Managers Association. It was formed last week after a two-day session of eastern stock managers in New York.

The managers were called together by Lester A. Smith. Several came to New York for the meeting and others wired their support.

The New York meeting followed a session held earlier in the week in Chicago, attended by stock managers in western territory and at which tentative by-laws were drafted. Several changes were made in them in New York, and they were turned over to George J. Houtalin, attorney for the organization.

Smith addressed the meeting. The proposed organization will work for better royalty terms on stock releases and also a better understanding among the organized branches of the theatre. Smith stated the play brokers were behind the drive for better royalty terms in certain territories but claimed the brokers themselves could offer no relief through playwrights and producers practically fixing rental prices for stock releases.

Smith pointed out that there was still plenty of virgin territory for stock, in towns of 25,000 or more that at present were kept out by high royalties and demands of musicians and stage hands unions. Smith claimed that if these small towns could get a proper break under special dispensation from the unions it would provide employment for several hundred musicians and stage hands not required under present policies of the houses. Smith said the royalty fees and stage hands and musicians salaries in far out spots would be the first problem the new association will tackle after its general meeting next June.

Officers

Before adjourning a tentative set of officers was elected to hold office until the regular election, June 15. The officers are Lester A. Smith, president; Henry Duffy, O. D. Woodward, William Wright, June McAteer and P. Brownlee, vice-presidents; James Thatcher, treasurer, and A. Jackson, secretary. Board of Directors includes Charles E. Blaney, Joseph E. Shea, William H. Harder, P. James Carroll, Frank Gatzko, Arthur Casey, Harry Minturn, George C. Roberson, Roma Reade and J. W. Crosby.

The association will charge an initiation fee of \$25 and \$5 weekly dues for each company operated. It has taken a suite of offices at 1430 Broadway, New York City, and will immediately launch a membership drive.

Popularity of dramatic stock has greatly increased within the past two years, with over 150 stocks currently operating and an additional number likely to be added in summer stands next month. Absence of touring plays is the principal cause of the many stocks.

Jack Barrymore in "Hamlet" in Bowl

Los Angeles, April 10.

John Barrymore has obtained permission from Joseph M. Schenck to produce and act "Hamlet" at the Hollywood Bowl, and also in the Greek theatre, Berkeley.

Costumes and scenery used for the "Hamlet" production in London are being transported here. A number of players now in Hollywood will be in the cast.

The presentation in the Bowl here takes place in September. The University of California and the Hollywood Bowl Association have guaranteed Barrymore against loss on both engagements.

"MRS. CRANE" CO-OPERATIVE
"The Behavior of Mrs. Crane," which moved from Erlanger's to the Earl Carroll Monday, went upon a co-operative tour at the theatre. With Margaret Lawrence starred the show was produced by Eugene W. Parsons.

Charlie Miller III

Charles Miller, booking representative for the William A. Brady of Los Angeles, is at his home in New York.

TAKES TO LITTLE THEATRE

Albany's Movement Starting Under Favorable Auspices

Albany, N. Y., April 10.

Establishment of a permanent Little Theatre in Albany by the Albany Players has attracted the interest of scores of theatre fans, who already have joined the subscription list for the season's initial program. Announcement of the Little Theatre and of the first subscription season was made Saturday by Thomas C. Stowell, president of the players, a newspaper man and a former booker, who also is a member of the cast.

The first play, "The Sequel," will be followed by "A Matter of Husbands" May 10, and "Torches," May 31. All the plays will be given in the new auditorium of the Albany Amateur club.

The Albany players plan to present on each of its programs plays which have never been publicly produced in Albany. The subscription list has been swollen already by those interested in the drama generally, and the Little Theatre particularly.

Among the players who have been seen in former productions and will have parts in the first subscription program are Mrs. Faye Smiley Stowell, Norman R. Sturges and Mr. Stowell.

"ANOTHER BOTTLE" BLOWS

Cast Rehearsed 2 Weeks Before Hearing From Equity

"Another Bottle, Doc" has been temporarily if not permanently scrapped through absence of finances of its producers, Thomas McElphany and Don Mullally. Finish arrived last week when Equity apprised the latest cast no security had been posted.

The piece had been in rehearsal off and on since last October. It started as "The Medicine Man," with a co-operative cast, due for the Princess, New York, last December, but never opened through several of its principals grabbing salaries in the meanwhile. "The Medicine Man" was originally written by McElphany, who later called in Mullally to revise the script and gave him a half interest in his services.

Stock Chains

Chains of dramatic stock companies appear on the increase. William H. Wright in the middle west operates companies in Grand Rapids, Dayton, Fort Wayne, Lima, O., Jacksonville, Wis., Flint, Pontiac, and Kalamazoo. George Roberson and Lester A. Smith are partners in companies in Easton, Allentown, Reading, Pa., and Lexington, Ky. The latter firm contemplates four more stocks in towns under 25,000 population Elyria and Sandusky, O., and Bloomington, Ind., and another in Johnstown, Pa., with a population of 67,000.

Hevia Pays Off

Harold Hevia, stock producer, who stranded a company in Passaic, N. J., two seasons ago and who now is located in Boston, has arranged to pay off \$600 indebtedness to Equity on a \$25 monthly remittance arrangement.

Hevia is managing Keith's, Boston, and wired Equity last week the first installment. Prior to the Passaic blow up, due to bad business, Hevia had been successful in stocks here and Canada and had established financial responsibility with Equity which obviated posting of bond.

VILLAGE ARTISTS UPTOWN

The Provincetown Players are angling for an uptown house for supplemental season after the Provincetown Playhouse, Greenwich Village, New York, closes next month. Possibilities are that the group will move up either to the Princess or Frolic.

The final production downtown will be "Him," currently in rehearsal and opening April 17.

KATHERINE CORNELL IN REP
Guthrie McClintic may present his wife, Katherine Cornell, as the star of a repertory company next season.

For her first play he contemplates an English version of "Periphrase."

McClintic is endeavoring to secure a better translation than that for the Chicago production of the play.

DETROIT WET BLANKETS HOT "PAREE" BALLYHOO

Detroit, April 10.

The official damper has been turned on the Shuberts' red-hot ballyhoo for "Gay Paree." Receiving numerous complaints against such a notorious play by the city show Police, Lt. Lester Potter, supervising stage censor of Detroit, ordered the objectionable posters down.

Practically all of the billboardage was blanked several days before the Sunday opening at the Shubert Theatre. Most offensive according to Lt. Potter, were the 24-sheets picturing a "human fan" and six-sheets of a woman, nude but for shoes and stockings.

Unfortunately for "Gay Paree," the dailies declined to use the censoring, and the show missed the exploitation expected from that end.

It is reported "Paree" will close shortly after completing the local engagement.

MAY BE MADE HARDER FOR STOCKS BY EQUITY

Equity's current regulations obtaining for dramatic stock may be modified at the annual meeting next month, at the instigation of many legita diverting into this branch through lack of other employment outlets.

Although nothing definite has been set a special committee has taken the matter under advisement.

Under present Equity contract a stock manager is privileged to open a company with three players protected by bonds when located in nearby stands and hire additional members as "jobbers." In such cases those usually contracted for are the leads and director and this more for protection than anything else. The others are engaged as "jobbers" and although remaining in many instances throughout the season are merely in on weekly basis, which makes it unnecessary to post further security.

Stock managers operating with the normal number of players as well as actors often hiring out as jobbers have squawked upon the minimum "jobbing" arrangement at Equity, which has since been brought to the attention of Equity's council.

It is predicted that if the proposed amendment comes through stocks will be compelled to bond a minimum company of seven instead of three as now obtains.

There are now over 150 stocks playing in the U. S., a decided increase within a year.

Cohan-Lardner Cast

The title of the George M. Cohan-Ring Lardner show, "You Know Me Al," may be changed to "Hurly Kane."

The cast includes Walter Huston, Nan Sultan, Harold Hevia, Caroline Fendick, Joyce McMillan, Kate Morgan, Tommy Gulden, Tom Blake.

The play, now in rehearsal, is under direction of Sam Forrest and expected to open in three weeks.

MARTY HERMAN SLIPS OUT

Marty Herman, general manager of the A. H. Woods office, pulled a Woods getaway Saturday. He quietly left the city with destination unknown.

One of Woods' pet stunts is to make up his mind at dinner time to sail for Europe at midnight, leaving a note on Marty's desk that he had ducked out. The last time he pulled it, he was abroad for six months.

JENIE JACOBS' COMMISSION

Jenie Jacobs has taken judgment by default for \$225 against Edna Hibbard for 10 per cent. of her salary at \$500 a week in "Ladies of the Evening."

Miss Hibbard paid \$700 commissions but for a defense alleged the managerial contract was rescinded.

ANOTHER CASTER TRYING

J. Henry Lee is the latest of casting agents to take a flier as a legit producer.

Lee will produce "Down Easterners" for a trial next month.

Goodman Engagements

Shaw and Lee and Port Kelton have been engaged by Philip Goodman for next season.

"TOMAZA" FOR CHICAGO

Drama With Cast of 50 and Band Opening April 23

"Cafe Tomaza," adapted from the French of "La Maison de Danse," opens at the Cort, Jamaica, L. I., April 23, after which it goes to the Bronx for a week and then Chicago for a summer run. It will not come into New York until next fall.

This is the piece being produced by Ben Bernie, Phil Baker and Gregory Ratoff with William DuBois making the adaptation. Rouben Mamoulian, who did "Foggy" will direct.

Cast of 50 includes Allison Skipworth, Louis Calhern, Julia Hoyt, Marta Lorber, Theodore Hecit and a band.

Show is a dramatic work in three acts described as a Continental "Broadway" successful in Paris a couple of years ago.

\$15 PRO-RATA FOR CAST

"Marriage on Approval" Goes Commonwealth at Totten

"Marriage on Approval" is sticking indefinitely at the Edith Totten, New York, through cast having agreed to continue on a commonwealth basis.

The eight players of the gambling game reported as having received \$15 each for last week's labor, their share after the theatre refit was deducted from the gross.

Grosses at the house are enhanced through a 50-cent nick on all paper passing the window.

Long Distance Legit

Florence Gossip-Harris, daughter of the late Sir Augustus Harris, passed through New York last week with a company of 15 English artists and 60 tons of baggage for a season in St. John, with a repertoire of 20 plays; Shakespeare, Old English comedy, modern farce comedy and the latest London successes. Just finished her eighth tour of the West Indies and is the world's most travelled actress.

Her production manager is T. Gordon Byth, at one time with T. Daniel Frawley in his tours of the Orient.

E. H. Willard Divorced

Somerville, Mass., April 10.

Fern Willard, actress, granted a decree nisi from Edward H. Willard, actor, testified that her husband deserted her in July, 1921, when he discovered that an important event was imminent in the family circle. She said he told her that "they could not tour a theatrical circuit with a kid and that she was no help to him anyway."

Raisin With Zieggy

Milton Raisin, who has been handling publicity for "Good News" at the Chanin, has taken charge of the work for the Ziegfeld shows hereafter done by Bernard Sobel. Sobel is joining the Anne Nichols' office as general press representative.

BRADBURY, JR.'S RIFT

Los Angeles, April 10.

A matrimonial rift is reported between James Bradbury, Jr., picture actor, and Adelaide Wilson, daughter of the late Francis Wilson.

Couple have been separated some time, with divorce suit said to be pending.

"NIZE GIRL" AT 49TH STREET

Esther Howard was engaged for the lead in "Nize Girl," now called "Lady For a Night," which originally had Georgia O'Neame, who died suddenly in New Haven last week on the eve of the show's premiere. The company was brought back and rehearsed with Miss Howard. The show was suddenly added to the week's openings and debuts at the 49th Street, Thursday evening.

CHAS. TAIT DUE IN N. Y.

Los Angeles, April 10.

Charles Tait of the Williamson-Tait Circuit of Australia was in Los Angeles for a two-week visit. He is now on his way to New York on business for the company.

W. C. FIELDS IN REVUE

Los Angeles, April 10.

Having completed his contract with Paramount, W. C. Fields is en route to New York where he expects to join a summer revue.

ZANESVILLE LAYMAN'S PLEA FOR SHOWS

Business Man Writes "Variety" Speaking for "The Road"

Editor "Variety":

The writer of this letter has been a weekly reader of "Variety" for many, many years. Your April 4 issue is before me today and I am all heated up because of the article on page 1: "Try To Save the Drama," the one crumb I have devoured.

"Attempt to Bring Back the Road." Indeed! If there was anything "Variety" has ever carried is the news of the road company "attempt to bring back." If ever that is accomplished by anyone and the writer hopes "Variety" will do all in its power to bring it back; we hungry souls in the one-nighters will praise you forever and a day. Do you know we have to motor to Cleveland, Cincinnati and Columbus to see anything worth while. Our local papers carried Hartman theatre, Columbus, advertising and how we flock to see a good production in the above cities whenever we can spare the time. But the greater portion of our 40,000 population never gets to see a good production because they do not have the time to spare to go the great distances to these cities.

I do not think it would be a hard task to have a subscription season of 25 to 30 weeks of two to four nights each week for first-class productions. We have a population of 40,000 and a weekly payroll of \$165,000 and four first class movie houses to spend it in. They are packed seven nights each week, the only amusement we have in Zanesville, O. I will wager the Theatre Guild could do \$8,000 to \$10,000 in three nights.

For the love of Mike, "Variety" give us one-nighters a free space column one day in this season and one New York manager will be wise enough to come to Ohio and pick up several thousand dollars waiting to be spent for amusement on worthwhile productions.

F. M. HOOK.
P.S.—Ringling Circus will play Zanesville one day this season and we will be glad to hand them \$50,000 and like it.

(Mr. Hook is evidently a layman and from the letterhead, a business man in Zanesville.)

L. A. Wowsers Refuse Invite to "Captiv"

Los Angeles, April 10.

A plan to submit "The Captive" to local authorities and certain members of the reform element for possible changes in the text, missed its purpose when the authorities and reformers failed to appear at the special performance of the play at the Mayan Tuesday night.

A large invited audience, consisting chiefly of newspapermen, stage and picture people, when asked by Charles Miller, of the cast, whether they had found the play salacious or offensive, were cautious in stating they had not the majority signing statements to that effect, prepared by the management, and passed among them as they left the theatre.

Ed Rowland, co-producer with Leslie Pearce, of "The Captive," declared there was no intention of offering the play again in a deleted version, even if the plan had gone through as scheduled.

Rowland and Pearce are now on trial on a charge of presenting a lewd spectacle. The case promises to be a long drawn out affair. Looking at the jury consumed four days. One of the jurors who has lived 22 years in Los Angeles, testified that he has never been in a theatre and has seen but two motion pictures in his life, both in his church.

CLARK'S "RELATIONS"

Los Angeles, April 10.

Edward Clark, producer-actor, out here for the past three years, has gone to New York.

Upon his arrival there Clark will try to arrange for the production of his "Relations," which ran for nine weeks at the Vine Street theatre, Hollywood.

William Leahy, of the Century Play Co., is back at his desk, after a recent illness.
Nell Kingsley is improving.

MILLIONS OF 2-FOR-1 COUPONS MAY EXPLAIN B'WAY'S BAD BIZ

Affects Cut-Rate and Premium Agencies, Besides
Subway to Houses and Theatres' Direct Sales

What is perhaps the real matter with Broadway's ebbing business is the expansion of bargain-ticket distribution, particularly the two-for-one scheme. Last week 18 shows were rated on that basis, despite the withdrawal of 10 attractions. This week there are 25 "two-ones." Millions of coupons offering two tickets for the price of one have been distributed over the greater city.

Although two-for-one coupons are supposed to be good for only two weeks, several attractions are known to have existed by that method for the past two months. Two-for-ones have materially dented the trade of the cut-rate agencies, since the coupons are presented directly at the box-office. This attempt to keep theatres lighted and to prolong engagements is but part of the reduced-rate schemes that include theatre parties and similar "promotions."

The two-for-one idea was originally sponsored by the Shubert office, but it is not now confined to that string. Managers of independent houses are also represented in the group, while at least one Er-langer house tried the stunt. Subway Feels It

Wholesale distribution of the two-for-one coupons has begun in the neighborhood zones, and the subway circuit managers are now complaining. It is claimed that any attraction playing the Century prior to Newark will draw considerably less in gross if two-for-ones are used for the Century date, which is the rule. Brooklyn appears to be in much the same position. The dope does not run true. Recently a show at the Century got \$10,000. Of that, \$8,400 came from the cut-rate agencies, the share representing what came into the box-office by means of two-for-one or otherwise.

To some extent the two-for-ones have affected the premium agencies. When tickets are offered for attractions for which two-for-one coupons have been distributed, patrons have not infrequently passed them up, knowing they were cheap-ticket shows, and saying so. Out of the two-for-one group current there are less than six musical attractions and three have box-office admission scales of \$5.50. Heretofore there was a certain amount of secrecy as to how high-priced tickets reached cut rates, but means by which dumps principally; but with two-for-one coupons scattered around the town, playgoers easily discern which are bargain shows.

Holy Week
Last week (Holy Week) along Broadway was expected to reach the low-water mark in receipts, and that was so, save for the leaders, the advance sales and agency buys being a protest against the "two-ones" started this week with Baster matinees, with trade not so good because of the mild weather and the out-of-town exodus. Last week offered nothing new, save a revival, "March Hares," drawing light trade at the Little and a little theatre offering, "Martine."

"Her Unborn Child" is the sole definite closing this week. It will be followed by "The Father" at the Eltinge next week, when "The Breaker" is due at the Kluge. "Playing at Love" is listed but may be delayed, at the Republic. "Him" will be offered in the Provincetown, while "Forbidden Roads" and "Box Seats" are Broadway specialties. Premium Tickets
One attraction was lopped from the agency buys list, while another was added. It being the "Greenwich Village Follies" which was accepted prior to opening. The buys remain 18 in number: "Funny Face" (Alvin); "Manhattan May" (Apollo); "The Bachelor Father" (Elsa); "Good News" (Chapin's 44th St.); "The Five O'Clock Girl" (46th St.); "Rain or Shine" (Geo. M. Cohan); "O'Quinn" (Theatre); "Miller's"; "The Three Musketeers" (Lyric); "The Scarlet Fox" (Masque); "Coquette" (Maxine Elton); "The Silent House" (Elsa); "Paris Boule" (Music Box); "Rosalie" (New Amsterdam); "Burlesque" (Plymouth); "The Royal Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "The Greenwich Village Follies" (Winter Garden); "Show Boat" (Ziegfeld).

Cut Rates
Although there was a flock of closings last week, additional attractions appeared in cut rates, the bargain list totaling 26 shows: "My Maryland" (Jaxon); "Tuke the Kid" (Waldorf); "Lovely Lady" (Harris); "The Madcap" (Casino); "Sunny Days" (Imperial); "Keep Shuffling" (Daly's); "Golden Swan" (Hammerstein); "The Beggar's Opera" (48th St.); "Countess Maritz" (Century); "The Shannons

NEW LEGIT ASS'N GETS UNDER WAY

A representative managerial group that has gotten together since the actors strike in 1919, favorably considered the formation of an organization to work for the welfare of the legitimate theatre, at a meeting last Friday.

The session was called together at the suggestion of Equity which has been working on a plan whereby the stage may show a united front in opposing hostile legislation, moderation of railroad rates, admissions taxes and other matters not of a nature to arouse controversy between managers, authors or actors. It was the first step in the ambitious plan to bring about more satisfactory conditions for the stage and the building up of the road. The motion to form the Organized Legitimate Theatrical Managers Association was carried without dissent. A committee to draft a constitution and to nominate officers was formed, of Sam H. Harris, Joseph P. Bickerton, Jr., John Golden, Gilbert Miller and Ralph Long.

Monday afternoon the committee submitted the draft of a constitution. It was decided to submit a list of 20 names, from whom 12 directors are to be selected. The directors will then choose officers and the latter will name the five men to act on the National Board of the Theatre, which will have five members from Equity and five from the Authors League. This National Board will be the executive body whose labors are expected to do much in resuscitating the drama both in the larger communities and in the hinterland.

Stock companies are expected to be an factor and the newly formed stock managers association will be among the managerial group.

Dowling's Cosmopolitan?

Negotiations are on between W. R. Hearst and Eddie Dowling for the rental by Dowling, Erlanger et al. of the Hearst Cosmopolitan theatre at Columbus circle. From the account Dowling has a fair chance of securing the house on his rental proposal. The theatre, if going to him for a new musical next season, will have Dowling in its title.

Terms are understood to be a guarantee of the theatres' actual rental, \$52,000 yearly, with Dowling sharing with Hearst in other ways, according to the theatre's profit. It is said that the Cosmo, with taxes and fixed charges, will run to about \$80,000 annually.

The Shuberts' lease on the theatre expired April 1 last. If Dowling secures the house his possession will start about October 1 next.

Dempsey's Chance to Act

Max Marcin has made an offer to Jack Dempsey to enter the legit in a forthcoming play by Milton Gropper, titled "The Big Fight." It is proposed to stage a complete show with Hearst in a knockout. The part does not call for many lines and the hero of the ring episode is not the main figure of the plot.

It is a modern New York underworld melodrama. Dempsey has not accepted, but agreed to meet Marcin and take it up with him.

of Broadway" (Martin Beck); "The Ivory Door" (Hopkins); "The Queen's Husband" (Playhouse); "Whispering Friends" (Ludlow); "Carmichael Love" (Loew's); "Excess Baggage" (Ritz); "Twelve Thousand" (Garlick); "Marriage on Approval" (Edyth Totten); "Interference" (Leyceum); "The Mystery Man" (Bayer); "Her Unborn Child" (Eltinge); "The Behavior of Mrs. Crane" (Carroll); "The Furies" (Shubert); "Dracula" (Belmont); "Ten Rounds" (Edwin); "The Outsider" (Ambassador); "Saturday's Children" (Forrest).

Miss Eagels' Statement

"Certain things have appeared in the papers regarding the hearing accorded me by Equity's Council on alleged charges. If it is inferred that the proceedings were fairly conducted, please judge for yourself. This is what happened:

"When I called on Mr. Frank Gillmore he at once told me he was in possession of documentary evidence against me. I asked if I could have my attorney present at the hearing, and he replied in the negative, adding a friend might come along, but the friend could not ask questions. So I attended unaccompanied.

"There was read to me certain allegations, this taking about 15 minutes. I was then requested to leave the chamber, and for three hours I sat in Mr. Gillmore's office while the Council questioned my company and other persons. I was not permitted to listen to what transpired.

"Mr. Gillmore thinks that was fair, but I do not. I don't think Mr. Miller, Mr. Woods or Mr. Sam H. Harris would stand behind me if they did not think me a reliable person. I did not get a copy of the supposed charges against me; in fact, there were no charges. There was merely a claim for damages. Anything of that nature was withdrawn as soon as Mr. Miller and Mr. Woods arrived from Europe. "I know that my company is unanimous in backing me up, and I am not aggrieved, feeling that justice will prevail."

Actors' Fund Home Moves From S. I. to Englewood

The Actors' Fund Home on Staten Island, N. Y., which covers 10 acres and for 26 years was used as a home for aged and infirm players, was abandoned as a home this week by the Fund trustees and placed on the realty market.

The guests of the home moved from Staten Island to the Fund home on the old Hetty Green estate in Englewood, N. J., which Walter Shannon, the present owner, has leased to the Fund for 12 years with an option to buy.

In the transfer of the players this week to New Jersey also went James Halpeny, superintendent of the Staten Island home, Mrs. Halpeny and the servants. The Shannon place prior to the occupancy by the Fund had been used as a temporary Percy Williams home, the guests of the latter now ensconced in the former Williams home at East Islip, L. I., which is to be permanently tenanted by them under special provisions in the Williams will.

Edel Pleads Not Guilty Of Harrington Murder

Frederick W. Edel entered a plea of not guilty to an indictment charging him with the murder of Mrs. Emallene Harrington, actress, when arraigned before Judge Collins in the Court of General Sessions, New York City, this week. Edel had been extradited from Hopkins, Minn., where he had been arrested by postal authorities on a charge of forging money orders. After Edel's arrest the Harrington murder case was presented to the Grand Jury and an indictment returned for murder in the first degree.

Mrs. Harrington was found slain in her apartment, New York City, last January. After Edel's arrest he is reported as having made a statement that he was to have met the deceased actress in Springfield, Mass., with her suitcase containing jewelry and wearing apparel, which he distributed among other girl friends when Mrs. Harrington failed to keep her appointment. Edel maintains that her untimely murder interfered with the date and will establish an alibi defense when brought to trial on the murder charge.

Musical Stock in Durham
James A. Hackney, manager of the house, is putting in a musical stock in Durham, N. C.

FRIENDS URGE JEANNE EAGELS TO CEASE DEFIANT SPEECHES

Suspended Star Reiterates She'll Be on B'way by
Xmas—Equity Council Unanimous in Ban

In suspending Jeanne Eagels for a period of 18 months, until Sept. 1, 1929, it was the first time Equity has dealt out such severe punishment to any member. Action followed after a three-hour session at the regular council meeting last week, when Miss Eagels explained her failure to appear in "Her Cardboard Lover" after the Chicago date was because of illness. Friday morning the council held a special session and announced the suspension.

There were some 25 members of the Council's total of 50 to hear the testimony; the remaining councillors appearing in shows out of the city. It was stated that the council's vote on the long suspension was unanimous.

Miss Eagels viewed the suspension with a little heat. To newspapermen she explained she had little regard for actors, with few exceptions, nor for Equity, which she declared could not take away her means of livelihood. She intimated that legal steps might be taken along injunctive lines. Here attorney, Henry A. Uthart, is acting for the star, while it is reported counsel for Sam H. Harris is also considering the suspension from a legal standpoint. Harris has Miss Eagels under contract for next season, to appear in "Carolina."

The right of an association or union to discipline its members has heretofore been regarded inviolate. Miss Eagels can appear on the stage during the ban which the jurisdiction of Equity does not extend.

Naudeville for which she is reported as being offered \$4,000 weekly, or pictures are open to her or she might appear abroad.

Miss Eagels requested Equity to permit her to appear at the hearing with counsel, but the rules do not permit lawyers to attend for either side, the intent being to prevent such sessions from being entangled with legal procedure. Miss Eagels was informed she might attend with a friend, and also that the friend could examine the documentary evidence prior to the hearing. The star appeared alone. She introduced affidavits that she was ill, and insisted unable to appear in Milwaukee or St. Louis for that reason.

"Unethical Conduct"

The council's resolution suspending Miss Eagels does not mention specific incidents nor the alleged reason for the lapses which forced "Her Cardboard Lover" off the road. The reason for the suspension is given as "unethical conduct."

Miss Eagels is said to have declared any reports of imbibing were untrue; that she occasionally took a glass of champagne, but never before a performance. It is known that warning messages had been sent her on the road that included mention of reports she had been drinking.

Other than a possible court test of Equity's action, Miss Eagels has the privilege of going before the association at the annual meeting next month and asking for a rehearing of the case. That the membership would fount the council by so voting is not anticipated in Equity circles. In answer to her claim that the suspension will deprive her of a means of livelihood, it is stated that Miss Eagels, through her actions, brought about the closing of "Lover" and thereby deprived the supporting players from the coast tour, a matter of eight to 10 weeks.

It appeared to be the intent of the management, Gilbert Miller and A. H. Woods, to send the star out again with Miss Eagels and capitalize the publicity in the case. The managers are said to have withdrawn their charges, but Equity's own charges were entertained because of the effect on the other players.

As to the suspension's relation to the contract with Harris, Equity regulations which are part of each contract require members to remain in good standing. Reports that Miss Eagels is counting on bringing in an English support-line cast are not seriously regarded. Any plan for Harris to present Miss Eagels with a non-Equity cast is also discounted by the fact that

if the manager did so, he would be forced to employ non-Equity members in any and all of his other attractions.

Joined by Request

Miss Eagels in stating her views on Equity said she only joined at the request of Harris during the run of "Rain." Being an independent manager he has been required to engage all Equity casts, except for the few exempted players of Fidelity. Miss Eagels was not a member of the latter organization. Had she been she would have been recognized a conscientious objector and would not have been required to join.

In addition to the suspension Miss Eagels was ordered to pay the show management an equivalent of two weeks' salary, about \$3,500. That penalty was made because of the breaching of her contract. Woods is credited with stating that he had filed no charges and was only interested in having the show pay the losses entailed through the closing. Charges were filed with Equity by representatives of both offices while Woods and Miller were abroad. Whether they had knowledge is not stated. Equity saw no reason to fix additional damages as the managers sought to withdraw the charges.

Miss Eagels' Statement

After learning of the Council's action, Miss Eagels declared she would be starting in a show on Broadway by next Christmas. Early this week she was advised by friendly managerial interests to make no further statements. The star said to the press:

"A handful of actors, for whom, with a few exceptions, I have no respect, cannot keep me from my public, which I know is a big one. I shall appear in a play on Broadway before Christmas. I have never been a full-fledged member of Equity, and I have no organization under protest in 1925, at the insistence of my manager, Sam H. Harris.

"The suspension is ridiculous and unjust. Equity had no proof against me. I have the vote of twelve of the most prominent physicians in the United States that I was really ill when I did not appear and my whole company and the management appeared in my behalf. My only crime was that I refused to see a deputy of Equity, whom I did not believe to be an Equity player."

Early in March "Her Cardboard Lover" was ready to open at the Davidson, Milwaukee, but Miss Eagels remained in Chicago. It was announced to the waiting crowd in the theatre's lobby that she was

The first performance was to have been a benefit for the Press Club. Miss Eagels arrived in Milwaukee later in the week but again on Thursday night the audience was again dismissed, the star remaining in her room at a hotel there. Acting on complaints Equity dispatched its Chicago representative to interview Miss Eagels, but she refused to see him. That caused temporary suspension, made definite last week. Sunday she suggested over the long distance telephone that the company be sent on to St. Louis, the next stand that she would be all right once she boarded the train. She failed to leave for St. Louis, however, and the company was disbanded and brought back. Miss Eagels returned to Broadway also and was ordered to appear before Council.

Plea for Tax Off
Washington, D. C., April 10.
Wm. A. Brady and Frank Gilmore were before the Senate Finance today urging the entire repeal of the admission tax, although indicating that if the committee could cut it off up to \$3, they would consider it a great help to the legitimate drama. Attitude of the committee, including that of Senator Reed Smoot, chairman, was that another effort would be made when the bill went into conference to get the repeal. A contingent of legit managers accompanied Brady and Gilmore.

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 prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operetta).

(Last week being Holy Week, business along Broadway was under normal, and average previous grosses estimated.)

"A Connecticut Yankee," Vanderbilt (24th week) (M-\$52-\$55). One of most substantial musical successes; bettering \$22,000 weekly, record business for house.

"And So To Bed," Bijou (23rd week) (C-\$55-\$30). Laid off last week; resumed Monday matinee (Easter); claimed to have averaged better than \$3,000 weekly.

"Bottled," Booth (1st week) (C-\$55-\$30). Presented by Herman Gantvoort; written by Anne Collins and Alice Timoney; tried out under title of "Bottled in Bond"; opened Tuesday.

"Burlesque," Plymouth (33d week) (CD-\$41-\$3.85). Chance to go into summer period; stand-out comedy success; recently grosses about \$15,000 or slightly more.

"Coquette," Maxine Elliott's (23d week) (D-\$42-\$3.85). Dramatic hit; virtual capacity since opening; averaging over \$17,500 of late.

"Diamond Lil," Royale (1st week) (C-\$1,117-\$3.30). Presented by Jack Linder, newcomer as producer; Mae West starred; opened Monday.

"Dracula," Fulton (28th week) (D-

914-\$3.30). Good money-maker and expected to last into summer; averaging \$10,000 lately; only dipping under that mark Holy Week.

"Excess Baggage," Ritz (16th week) (C-\$45-\$3.30). Another well-rated attraction, though Chicago company getting considerably better grosses; \$11,000.

"Five O'Clock Girl," 44th St. (27th week) (M-\$1,490-\$5.50). Moves to Shubert next week and should last into warm weather; trade better recently; \$27,000.

"Funny Face," Alvin (21st week) (M-\$1,400-\$5.50). Another musical success; business claimed around \$30,000, regarded as excellent at this time.

"Good News," Chanin's 46th St. (32d week) (M-\$1,413-\$5.50). Smash musical, which held to capacity until late in Lent; about \$37,000; not much under capacity.

"Greenwich Village Follies," Winter Garden (1st week) (R-\$1,492-\$5.50). Presented by Bohemians, Inc., but understood to have been produced by Shuberts; opened Monday.

"Her Unborn Child," Eltinge (6th week) (D-\$92-\$3.30). Final week; \$5,000 in nine performances; "The Father" listed to follow next week.

"Interference," Lyceum (26th week)

(D-\$57-\$4.40). Around \$7,000; provides some profit, but hardly for house.

"Keep Shuffling," Daly's (7th week) (M-\$97-\$3.30). Colored musical making money at \$11,000 and should run into summer; mid-night performance Thursdays.

"Lovely Lady," Sam H. Harris (16th week) (M-\$1,051-\$5.50). Musical comedy getting by to about \$18,000 weekly average; cut-rated.

"Manhattan Mary," Apollo (29th week) (M-\$1,168-\$5.50). "Scandals" readied as next attraction, due late next month or early June; "Mary" around \$30,000 of late.

"Marco Millions" and "Volpone," Guild (C-\$41-\$3.85). Latter show opened Monday; "Marco" (7th week) played to \$18,000 last week; shows will alternate weekly.

"My Maryland," Jolson's (31st week) (O-\$1,777-\$5.50). Cut rates keeping this show going for several months; estimated at \$18,000 or more.

"Nize Girl," 49th Street (1st week) (C-\$706-\$3.30). Independently presented; was to have tried out with Georgia O'Ramey, who died; Esther Howard in role; opens Thursday (April 12).

"Our Betters," Henry Miller (8th week) (C-\$446-\$4.40). Revival of English comedy counted among successes; class draw with weekly takings over \$17,000.

"Paris Bound," Music Box (16th week) (C-\$1,000-\$3.85). Ought to pick up now; business slipped off to about \$14,000 pace, but has piled up net profit.

"Rain or Shine," Geo. M. Cohan (10th week) (M-\$1,111-\$5.50). Expected to stick into next season; always capacity and grosses average \$40,000 weekly.

"Rosalie," New Amsterdam (14th week) (M-\$1,702-\$6.80). One of big four of current musicals; grosses indicate virtual capacity at \$45,000 and over.

"Show Boat," Ziegfeld (16th week)

(M-\$1,760-\$6.80). Trade for leader; amazing; holding to over \$53,500 weekly; record average business for Broadway.

"Strange Interlude," Golden (11th week) (D-\$900-\$4.40). Slightly increased last week at \$16,500, which means standing for most performances at least times weekly for nine-act drama.

"Sunny Days," Imperial (10th week) (M-\$1,446-\$5.50). Hasn't started activity; business around \$18,000 by virtue of parties and cut-rates; could double figure.

"Take the Air," Waldorf (21st week) (M-\$1,111-\$4.40). Gene Buck made excellent choice in recruiting Will Mahoney from vaudeville for this musical; making some money, around \$16,000.

"The Bachelor Father," Belasco (7th week) (C-\$1,000-\$3.85). Only "The Royal Family" topping grosses here; pace better than \$20,000 from start.

"The Behn of Mrs. Crane, Earl Carroll" (4th week) (C-\$99-\$3.30). Moved here Monday from Erlanger's, where show was getting about \$7,000; now co-operative.

"The Command to Love," Longacre (30th week) (C-\$1,019-\$4.40). One week more to go, leaving for road bit sooner than expected; dipped under \$10,000, but among season's earlier winners.

"The Furies," Shubert (6th week) (C-\$1,396-\$3.85). Listed to move to another house next Monday; averaging around \$11,000, said to be profitable.

"The Golden Dawn," Hammerstein's (31st week) (O-\$1,265-\$5.50). Just about breaking even at \$19,000 lately; may be another month with house, due to get fresh attraction.

"The Ladder," Belmont (79th week) (D-\$17). Moving back to Cort next week and tickets still being given away free.

"The Madam Casino" (11th week) (M-\$1,447-\$4.40). One of group of shows sustained by means of two-for-ones; estimated averaging better than \$8,000.

"The Merry Malones," Erlanger's (1st week) (return engagement) (M-\$1,500-\$3.85). Returned to town after excellent business in Philadelphia; scale revised downward to original prices.

"The Mystery Man," Bayes (12th week) (D-\$80-\$3.30). Another of dozen and half shows being two-for-one; low rental accounts for profit at modest figures; \$5,000.

"The Queen's Husband," Playhouse (12th week) (D-\$70-\$3.85). Another month will probably see this one leaving; claimed to have averaged over \$9,000 weekly.

"The Royal Family," Selwyn (16th week) (C-\$1,027-\$3.85). Didn't drop very much last week; average takings over \$23,000, best among non-musicals.

"The Scarlet Fox," Maasque (3rd week) (D-\$700-\$3.30). Picked up through Holy Week; excellent since that new meller is there; nearly \$9,000.

"The Shadings of Broadway," Martin Beck (29th week) (C-\$1,198-\$3.30). Change in leads indicates end of engagement in sight; bettering \$8,000 for past three months.

"The Silent House," Morosco (10th week) (D-\$89-\$3.30). Appears best money-getter among thrillers since opening; rated better than \$16,000.

"The Three Musketeers," Lyric (5th week) (M-\$1,395-\$5.50). Capacity since opening; outstanding among operettas; getting \$43,000, with agency demand about best.

"The Trial of Mary Dugan," National (30th week) (D-\$154-\$3.85). Business still very good, although off to \$15,000 lately; averaging \$19,000.

"Whispering Friends," Hudson (8th week) (C-\$1,094-\$3.30). Cleverly contrived comedy, averaging over \$9,000; not exceptional money, but profitable.

Outside Times Sq.—Special—Little

"The Play's the Thing," Empire; return engagement; brought back after playing the road; originally made run at the Miller.

"Saturday's Children," Forrest; return engagement of two weeks; brought from road; made run originally at the Miller.

"The Outsider," Ambassador; revival; opened Monday.

"March Hares," Little; revival.

"Beggars' Opera," 48th St.; revival.

"Twelve Thousand," Garrick.

"Henry V.," Walter Hampden's; Hampden going to Philadelphia soon with repertory.

"Ten Nights in a Barroom," Wal-lack's.

"The Ivory Door," Charles Hopkins.

"Countess Maritza," Century; repeat.

"Marriage on Approval," Edyth Totten.

Civic Repertory, 14th St.; repertory.

Son Beats Out Pop

Los Angeles, April 10.

After turning down nearly 50 versions of "Glorifying the American Girl," Paramount has finally accepted a script from Donald Davis, son of Owen Davis, playwright.

Pop Davis was among those submitting scenarios that were turned down.

Boston Biz Strong Despite Holy Week

Boston, April 10.

Unusual Lenten business was recorded last week, with standees at the Madison Grand Friday night for "Good News," and business throughout the Rialto good. "Good News" is the talk of the town with a gross last week of \$29,000 that topped them all. Appears to be in for the spring and summer, judging from the present rate.

"Hit the Deck," at the Tremont theatre, is still in second place with \$24,000, which is about \$10,000 under opening figures. No signs of moving, and with Lent over should hit capacity again. "Just Fancy," at the Wilbur, did a little last week. At \$13,000 biz was figured as weak but Lent blamed. Three musical comedies in town and two theatres closed last week about all the city could stand.

"Escape," at the Plymouth, in second and last week climbed to \$16,000. Fine big show, the two weeks, with \$15,000 for the opening. "Slimb," picture, at the Colonial, closed Saturday night and maintained average of \$13,000. "The King of Kings," picture, plays a second run in Boston, opening at Colonial Monday. Hollis reopened Monday with "Foray," and Shubert with "Within the Law." "Chicago" took the boards at the Plymouth, Francine Larrimore in the lead.

Estimates for Last Week

"Just Fancy," Wilbur (4th week). Down a bit for Holy Week but maintained average for comedy of its kind, \$13,000.

"Good News," Majestic (4th week). The season's knockout in Boston. House hasn't done much business in years. Holy Week gross \$29,000.

"Chicago," Plymouth (1st week). "Escape" closed after two good weeks last night.

"Hit the Deck," Tremont (5th week). Business down from first figures for last week of Lent but still pulling strong; not in the red at \$24,000.

"The King of Kings," Colonial (picture). "Slimb," picture, closed after first week.

"Porgy," Hollis (1st week). House closed last week.

L. A. GROSSES

Los Angeles, April 10.

Business lay off in all legit houses during Holy Week. "Scarlet Woman," in fifth week at the Belasco, did an estimate of \$10,500, "Interference" following with around \$7,800 in sixth and final week at the Hollywood Playhouse.

"Excess Baggage," fifth week at the Playhouse, Los Angeles, approximately \$7,000. "His Blossom Bride," despite newspaper campaign, flopped in second week at the Mason with \$6,500.

At the El Capitan "Two Girls Wanted" grossed about \$5,000 in 10th and final week. "A Single Man," with Edward Everett Horton starred, got \$5,000 at the Vine Street in fourth week. "Dust Heap," second and final week at the Morosco, did around \$3,800. "Women Go On Forever," despite attempts to get police and public to attack censorable dialogue, got little response, registering for only \$3,500 on the week.

Three houses are dark, Mayan, Orange Grove and Egan.

THE HIT
OF
HITS
with

"GOOD
NEWS"

at the
SELWYN
THEATRE
CHICAGO



ABE
LYMAN

and his

BRUNSWICK
Recording Orchestra

I. MILLER

INSTITUTION INTERNATIONALE



The
MOST IMITATED
SHOEMAKERS IN
AMERICA!

Yes—and No! It is true that I. Miller ideas are closely in accord with the creations of the great Parisian couturiers and perhaps in consequence are oftentimes imitated.

Yet Beauty is not alone dependent on idea. It is also a matter of lovely materials, careful craftsmanship, perfect fitting and constant quality . . . These are the things which create the arresting beauty that is beyond the imitator.

Showfolk's Shoeshop

BROADWAY at 46th STREET

OPEN UNTIL 9 P. M.

"BABY" TURNS INTO CHI HIT

Lillie Show Up \$5,000 to \$26,000—12 Houses Open

Chicago, April 10. With 12 houses open, and only three of the attractions maintaining what can be classed as smash trade, the town's legit average total gross for the usually dull week of the year (Holy Week), which had Pass-over besides, this year, reached \$16,800. The strength came from the musical field, as it has all season.

Jolson's final week in "Night in Spain" and a spontaneous spurt, which has now become traditional in Chicago, regardless of the strength of the attraction, for Beatrice Lillie, furnished the exceptional business. Jolson easily rounded out the total gross of \$160,000 for the four weeks at the Four Cohans. This is a record.

A sort of "family affair" of personal plugging has developed "She's My Baby" into a probable Chicago hit. Several critics have helped the Lillie show. The Chicago situation is sharply noted in the success of "She's My Baby" and the moderate trade for "Honeymoon Lane" at the Erlanger. The show runs at the big Sunday grosses, but thereafter the Illinois show runs away from "Lane." The difference is caused in the broke sales.

Out of the good things for the week came a new record for "Good News." Every seat for every performance was sold at the Selwyn. This gives a full capacity of \$28,144. "Good News" will outlive anything now in town, with prospects of going well into the late weeks of the summer. The show is being taken for out-of-town parties for July 4.

Barrymore's \$17,000 Average

A lot of people who never were inside of the Olympic showed up for the one week's stay of Harry Lauder. It wasn't the Lauder smash trade done at the Erlanger, yet rounding out \$20,000 was good. "Chauve-Souris" took up the Olympic for a two weeks engagement, with signs pointing to spotty grosses.

Ethel Barrymore finished the 15 weeks' visit at the Harris with an approximate total average weekly gross of \$17,000. Farewell figure barely \$13,000. The new attraction at the Harris, "The Great Neck" (Taylor Holmes).

Of the six new Easter week attractions the outstanding money (Continued on page 54)

FRISCO GROSSES

San Francisco, April 10. Holy Week gave the local legit some phenom business. It was in many respects one of the best all-round weeks of the season. Every school, college and university in the San Francisco district was closed for the Easter vacation.

Leading was "The Desert Song," in its fourth week at the Curran. Geary continued dark, but reopened April 9 with "Interference." Henry Duffy launched "Take My Advice" April 1 and new comedy started off with a bang. Complete turnaway biz opening day and holding. "Shannons of Broadway," dent-shows signs of slipping and will close April 14, with "The Baby Cyclone" replacing on the 15th.

Walker Whiteside wound up engagement with two weeks in "The Hindu" to healthy business.

Estimates for Last Week

Curran—"The Desert Song." Fourth week tremendous at better than \$25,000. Looks like it may set a new record for the town.

Columbia—"The Hindu." With no Sunday performances. Walker Whiteside had no difficulty passing the \$7,000 mark on second, final, week.

Alcazar—"Take My Advice." Ought to be good for a substantial run. First week clicked \$5,900.

President—"Shannons of Broadway" (seventh week) with one more week to go. Last week at \$4,500, satisfactory.

Community Playhouse—"Appearances." Only slight falling off for Holy Week. Came close to \$5,000. Green Street—"Love is a Carte." Producer is looking for something to replace. Low "nut" makes it possible to continue. \$1,200.

Oliver Morosco's Promises

Los Angeles, April 10. Oliver Morosco is now operating a dramatic school and, from report, holding out rosy pictures to his prospective pupils.

They will get jobs in his future productions and he is building a new theatre for them.

Chorus Girls for N. Y.

Nearly all of the chorus girls in Ziegfeld's "Rio Rita" are said to have reneged on road travel with the show, though most of them had been with the production for the entire metropolitan run.

Several of the choristers from the closed "Follies," whom Ziegfeld made places for in "Rio Rita" after the other show stopped, and through which some of the "Rio Rita" girls lost the engagement, also refused to go out of town for Ziegfeld.

"AND HOWE" GOOD IN PHILLY, \$17,000

"Bottled in Bond" Champ Flop of Season Over There—2d Week Under \$2,000

Philadelphia, April 10.

Though off in almost all the legit houses, business last week was by no means as bad as Holy Week would suggest. Only one complete, indisputable flop among the eight attractions. Even "Good Friday" found some excellent grosses. "And Howe," the new Aarons & Freedley musical comedy, made its debut at the Chestnut Street Opera house and won generally good notices. With \$250 top gross reported at over \$17,000, okay under the circumstances. The show looks pretty well set and leaves for Boston after two weeks here.

The unrivaled flop of the week, as it was the previous week, turned out to be "Bottled in Bond," which fell below \$2,000. One matinee grossed under \$100, the lowest figure of the current season in Philly.

With Lent over business picked up nicely this week and the last night houses were reported excellent.

"Tarantella," the Mask and Wig's 40th annual production, opened a two weeks' stay at the Erlanger with an advance sale of nearly \$30,000. That is not unusual, as a great deal of it is attributable directly to the student body of the University of Pennsylvania. The wisecracks doubt very much whether this year's Mask and Wig show will equal the business of the last three, first because of the house, and second, because the show is not as good as usual.

"Babes in the Wood," another try-out comedy, opened last night at the Garrick, which has had the worst season of its career. The advance sale was negligible.

"Jimmie's Women" opens a two weeks' stay at the Broad next Monday. It looks now as if at least five legitimate houses will be open all through May.

Estimates for Last Week

Robert B. Mantell (Broad, 2d week). Shakespearian rep at \$1,500 top. Doing surprisingly well under conditions.

"The Desert Song" (Shubert, 4th week). Operetta off to about \$25,500, okay under the circumstances.

"Babes in the Wood" (Garrick, 1st week). New Charles Wagner comedy tryout opened mildly. In for two weeks. "Bottled in Bond," season's prize flop, under \$2,000 last week.

"Tarantella" (Erlanger, 1st week). Mask and Wig Club's annual. "The Merry Malones" got close to \$28,000 in fourth and last week.

"And Howe" (Chestnut, 2d week). New musical won nice notices. Leaves Saturday night for Boston. Last week's gross better than \$17,000.

"Paris" (Lyric, 4th week). Irene Bordoni show dropped but still looks very strong considering its nine weeks here. Set for another month.

"The Road to Rome" (Adelphi, 4th week). Off to between \$14,000 and \$15,000, highly satisfactory. This week matinee of "Paolo and Francesca."

"The Squal" (Walnut, 2d week). Following two tremendous weeks of "The Merchant of Venice" with Arliss, trade looked terrible. Recovery is expected by management. Around \$5,000.

DeLuxer Hurts Minn.

Minneapolis, April 10. The new 4,100-seat Minnesota Chute hurting the legitimate. Holy Week also adverse factor.

Revival of "The Bird of Paradise" by the Bainbridge Players at the Shubert (dramatic stock) failed to hit \$4,000. It was the first time the play had been presented here since 1923.

"Easy Come, Easy Go," by the McCall-Bridge Players (musical comedy tab) at the Palace, grossed around \$4,200.

"Pure Facts" (United Wheel burlesque) pulled about \$3,800 into the Gayety.

The Metropolitan dark, but opened two nights this week with the all-star "Diplomacy."

FLORENCE REED

Favorite Stage Star

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"Night in and night out, for months, one's voice must be in perfect condition on the stage. To safeguard it, yet get the greatest enjoyment, Lucky Strikes are the favorites in the theatre world."

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The Cream of the Crop—the finest flavor—the greatest enjoyment.



"It's toasted"

No Throat Irritation—No Cough.

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Ethel Waters Serious

Ethel Waters, colored comedienne currently starred in "Africana" in Chicago, will star next in a non-

musical "Born Black" which Earl Dancer, husband of the star, will produce.

The new piece will be Miss Wat-

ers' first attempt at a straight dramatic role, although a spot will be set in the piece for introduction of a couple of song numbers.

IMPRESSIONS and FACTS

Have received more offers from managers and bookers than Henry Ford has flivvers, but still occupied for the time being . . . and expect to be so for an indefinite period.



Being approached by every cabaret management in London to appear at their establishment, but as there are a few more opening, expect to hear from them in due course.

With Acknowledgments to
"ILLUSTRATED SPORTING & DRAMATIC NEWS"

ALICE MORLEY

IN

"HIT THE DECK"

"Hit the Deck"
at the Hippodrome



The clone of the whole performance:
Magnolia (Alice Morley) singing,
with devastating effect, "Hallelujah"

"EVE"

OPENED GLASGOW
Oct. 10, 1927, for Three Weeks

CAME TO LONDON
Nov. 3 at the
HIPPODROME

AND
STILL
DOING
VERY
WELL,
THANK
YOU



MISS ALICE MORLEY
As Magnolia, who sings
"Hallelujah," the song
which is plugged with
tremendous persistence

"THE TATLER"

New York Representative, JENIE JACOBS

Management CLAYTON and WALLER

Plays on Broadway

VOLPONE

Theatre Guild presents a revival of the ancient satire by Ben Jonson, adapted by Stefan Zweig, translated by Ruth Langner; production directed by Philip Moeller; sets and costumes by Lee Simonson. At the Guild Theatre, fifth production of tenth production series, April 9.

Moses.....Alfred Lunt
Volpone.....Dudley Digges
Nurse.....Philip Leigh
Corvino.....Eliot Cossart
Cervino.....Henry Travers
Cervino.....Helen Westley
Columbo.....Margalo Gilmore
Nurse.....Mary Edl
Servant.....John C. Davis
Leone.....McKay Morris
Caplain.....Albert Van Deker
Judge.....Morris Carnovsky
Clerk.....Sanford Meisner
Priest.....John C. Davis
Others: Lucian Trante, Vincent Sherman, William Edmonson, George Ballard, Leonard Perry, etc.

Talking about revivals—this one was born in 1,500—and something. Ben Jonson wrote it first. Same one they called "O, rare Ben Jonson!" And Ben knew something. He read our mail 400 years before it was written. If we think we have some new inventions it may go as far as radio, flippers, planes and bath tub gin. But the slickerisms we regard as up-to-date—they're archaic.

Some of our own slang, even, was then used to express what heels men can be. And over money. And women. The double-cross was the standard of value in those days. Gold made swine of things born in the divine image. That was before paper currency was invented. Gold was clumsy and had to be kept in chests. But it had the same kick. Sequins did very well before dollars were printed. And men were pigs then, too.

But why the sixteenth century version of that commentary on us should be sprung now is not quite clear. "Volpone" (pronounced "Volponey") is not hot show business these nights, even if its verisimilitudes are still recognizable. There are few rare Ben Jonsons now. But a few current scribbles can knock out ironies on their fellow beings, and maybe we'd say "Well done, Ben Jonson—or Ben McCarthy—or Ben Cohen"—or whatever play-wright of 1928 has inherited the soul of Boswell's hero. Jonson is obsolete, even though human equations are eternal.

He little dreamed that Alfred

Lunt would some day play his Mosca in a handsome electric lighted theatre, to first string critics and favored subscribers. Perhaps in 2364 they'll revive "A Strange Interlude" in some weird improvement on this age. And some commentator whose great-grandfather's great-grandfather is as yet born will discuss Eugene O'Neill. For "Volpone" in its original version, was one of those things—ran eight hours or so. And was a hit. Shakespeare probably held the b'dies of rich men's horses while they were in seeing "Volpone"—maybe with their own wives. The thing ran about 200 years with scarcely ever being off some stage somewhere. Makes "Able's Irish Rose" stop bragging. There's nothing much new under the sun. Goes double for the moon.

This sincere effort has back of it all the Guild's artistry, perfection of period detail, lavishness of meticulous color, intelligent and tender direction, canny casting and resultant splendid acting. Lunt, whom this reviewer has called the most valuable actor on the current stage, still is just that. In breeches he reveals his first shortcoming. Alfred hasn't beautiful legs. But what an actor. As the nurse to the villainous Volpone, he communicates without ever braying, exaggerating or vociferating. His two brief soliloquies are masterpieces. In every mood he is the star—ancient role as well as "tra-modern."

The support is in tune. Of course, the Guild has old school players who can gloss with almost forgotten Selsarte and traditional technique the characterizations of the times when the stage was admitted to be a stage and did not a life in the flesh; "Volpone" is stagey; and it must be to be anything.

The plot is best told in Ben Jonson's own synopsis:

"Volpone, childless, rich, feigns sick, despairs,
Offers his state to hopes of several heirs,
Lies languishing: his parasite receives
Presents of all, assures, deludes; then deceives
New tricks for safety are sought; they thrive; the other bold,
Each tempts the other again, and all are told."

That's all there is to it. Many

scenes, much palaver, but never uninteresting.

No one seemed to twitch impatiently. And this is no Broadway stuff by 400 years. That was only because it was superbly done.

Its chances of outside money are negligible. Might be used once in a while in a comprehensive repertoire. Otherwise, the subscription season as the central temple of Guild art should see it again in mothballs for American consumption. But well worth having been done. Ben Jonson.

DIAMOND LIL

Melodrama in three acts by Mae West. Suggested by Mark Linder and presented by Jack Linder. At the Royale, April 3. Mae West starred; settings by August Vinnar.

Diamond Lil.....Miss Mae West
Capt. Cummings.....Curtis Cooksey
Chickie.....Harriet Duffy
Gus Jordan.....J. Merrill Holmes
Don Flynn.....Ernest Anderson
Rita Christina.....Raffaella Ottiano
Joe.....Mark Linder
Spicer.....Jack Chestnut
Pablo Juarez.....Jack La Rue
Sally.....Lola Jesson
Isaac Jacobson.....Louis Nussbaum
Frances.....Marion Day
Lila.....Helen Vincent
Pio.....Mary Martin
Mary Ryan.....Thelma Lawrence
Mike.....Joseph A. Barrett
Pete the Duke.....Ramond Savery
Bill.....Jack Howard
Steve.....Gaylord B. Kingston
Beale.....Marion Jones
Violet.....Mildred Ryder
Polly.....Annabell Jaenette
Frank.....Deborah Kaye
Frank Kelly.....David Hughes
Maggie Murphy.....Patsy Klein
Miss.....Patsy Klein
Pat Whalen.....Patsy Klein

"Diamond Lil" is like going slumming 30 years ago. It's a melodrama of the underworld, located in the bowery that was. Monday night the premiere drew many people in show business out to get the low-down on the successor to "Sex." Infections pointed to a box office draw, provided it is permitted to run.

Mae West, who fashioned the script of "Sex," and starred in that show until the cops finally discovered it, about a year after it opened, is in the same relation to "Diamond Lil." There was such a Bowery dimbo. The original Lil came from Chicago and became known through having a diamond set in one of her front teeth, among other things. Her away was in the section known as Chatham Square, the first title of the "Lil" show.

"Diamond Lil" has everything from murder, plain and fancy, to dope, white slave traffic, shop-lifting and hustling. Last act has the color of a Bowery back room saloon—sneaking waiters, slummers from

Brooklyn and so forth. First act has the same set and it's in that section the most prurient will take place. A conversation between Lil and a girl in delicate condition may have a scuttie.

The saloon, with a glimpse of the bar through swinging doors, is run by Gus Jordan, political leader of the district. It's known as "Shilide Ifall" because of the number of forlorn girls who had done away with themselves. There is mention of "Theresa Ifall" too, a notorious sput in the First Side. When the show goes into action the show gets hot. Jo-Jo did his laughing number and was a hit, just being himself. He was funny too, showing out a couple of battlers. Frank Wallace and Pat Whalen were his side-kicks but thought nothing of coming each other's throw money.

However, when Miss West, supposed mistress of the dive-keeper did her bit singing that ballad of the districts from coast to coast "Frankie and Johnnie" there were audible titters from the male contingent. Number was fairly innocent when the show opened in Brooklyn last week, but there were lines present Monday evening which may have been inserted for this performance only.

There is something of a story but the play principally has to do with Diamond Lil's love of glittering rocks and her propensity to be on the make. She falls for a Salvation Army captain and hearing the army is to be evicted, secretly buys the building and presents it to what she calls the soul savers. The captain withholds the wiles of Lil but in the end declares his love for her. That provides the curtain line. "I knew you could be had." This followed the disclosure that the captain was really a detective assigned to ferret out Jordan's white slave practices. But with her man Jordan sent to the pen and her former lover re-arrested for murder, what could the poor girl do?

Miss West capably suited the Diamond Lil role. Lil was supposed to be tough but a sort of queen of her class. Her slogan was to live for adventure and burn hereafter, a scarlet woman in her glory. There is no doubt Miss West gives such a portrait. Her handling of the "Frankie and Johnnie" ditty was expert, as her former vaude appearances were as a song single. A special fumber id inserted called "Diamond Lil."

Curtis Cooksey was stalwart as the Salvation Army boy; Ernest Anderson made good as an under-cover politician; J. Merrill Holmes looked too clean as the dive-keeper, so covered his face with a stubble of beard; Raffaella Ottiano was au-

thentic as Rita from Rio; Louis Nussbaum made an old Jew hit too photographic and it may offend some, and Patsy Klein, as an old woman stew, looked as though she might have just stepped into a West Side saloon with a scuttie.

Last week at Teller's, Brooklyn, "Diamond Lil" got \$8,000, unusual money there for a new attraction. As a type play it is an interesting exhibit. Too rough in spots, but when smooched and delectations are made it should get money. Thee

MARTINE

American Laboratory Theatre production at converted brewery playhouse on East 54th street, from French of Jean Jacques Bernard, adapted by Helen Grayson; directed by Richard Boleslavsky; sets and costumes by Robert Edmond Jones.

Martine.....Ruth Nelson
Julien Mervan.....George Mervan
Mme. Mervan.....Frances Williams
Genevieve.....Mary Stelchen
Alfred Mervan.....Herbert V. Gellender

Altogether too thin and short for a full evening's entertainment, this French idyll as done by the experimental American Laboratory Theatre is the best thing produced by the group in its existence.

Richard Boleslavsky has done well with his small cast of five, the performance of Ruth Nelson and Mary Stelchen Martin as the rivals for Julien standing out. Jean Jacques Bernard, who rates with the foremost French dramatists has been intelligently translated by Helen Grayson, the poignancy of Martine's spiritual travail following the farm girl's brief relationship with Julien Mervan being excellently developed.

The realism has been deftly caught by cast and producer, and at this rate of progress the Laboratory group will command greater attention than has been its wont in the past.

"Martine" is one of the repertory season's productions. Jones' settings in the five scenes for all their economy were impressive. Abel.

Wagner's 3 Summer Co's.

Charles L. Wagner, legit producer, will pass up his proposed summer stock at the Erlanger, Atlanta, Ga., but will operate three other summer stocks.

Wagner is definitely set for summer stock season at Temple, Rochester, N. Y.; Erlanger, Buffalo, N. Y., and Royal Alexandria, Toronto. Sidney Blackmer and Helen Menken will head one of the companies with name braces also figured for the others.

MESSRS. SHUBERT

Present

GRACE ALLEN

IN

"GREENWICH VILLAGE FOLLIES"

WINTER GARDEN, NEW YORK

FINALLY BEING GLORIFIED BY MR. FLORENZ ZIEGFELD

LESTER ALLEN

SOLE COMEDIAN

"THE 3 MUSKETEERS"

Lyric Theatre, New York



Plays Out of Town

AND HOWE

Philadelphia, April 10.
"And Howe," latest from Aaronson and Freedley, is just exactly what it sets out to be—a good, lively summer show.

The cast, while not jammed with big names, is satisfactory from start to finish. The comedy or most of it is in the hands of Don Barclay and William Frawley, and both of them click nicely when aided by the lookers in the last act they get roars, but even in the beginning when Paul Gerard Smith has been none to kind to them, Barclay and Frawley do better than they have in a long time. The former plays a sap who spends the last two-thirds of the play trying to get an incriminating letter away from a coneydral vamp. Frawley is a plotter and dynamite who undertakes to kidnap the vamp.

The lead is taken by Allen Kearns who injects more comedy than generally by juveniles. Vocally he was adequate and in a few scenes that demanded a certain amount of dramatic strength, he filled the bill okay.

Irene Delroy, last of "The Follies," has changed her style somewhat in transferring to musical comedy. Both in person and appearance and acting she is the sweetly sentimental heroine, and gets away very well. A real beauty, possessing an entirely adequate voice and plenty of vivacity.

Peggy Chamberlin, duetting in dance numbers with Ross Himes, has a part comparable to that which made Zelma O'Neal in "Good News." Miss Chamberlin's apache number with Himes is a knockout. Although not new, it has not been seen here before and stopped the show.

Arthur Hartley is satisfactory as the heavy; Helen Carrington is highly satisfactory as Barclay's jealous fiancée. "The Follies" is a luscious picture as a third feminine lead, and Collette D'Arville, just over from Paris, is a knockout as the vamp.

Ben Bernie and his orchestra fit in nicely enough and Bernie himself gets through with perfect assurance. Of course, the band stops proceedings for a fair. It is just the time nobody much cares just how it was brought into the proceedings. They confine themselves mostly to the hits of the show and plug them for a faretheewell.

The score is the joint work of Roger Wolfe Kahn and Joseph Meyer, with the former reported as doing the bulk. It is pleasant and agreeable without exactly noteworthy. There is one corking number, "Imagination," "Crazy Rhythm" and "Life is a Two-ome" are other high-rated possibilities and won't need much plugging. Irving Caesar's lyrics are first rate.

One big feature is the chorus dancing and that's again to the credit of Sammy Lee. The girls are great on looks and graceful.

Pictorially, "And Howe" reflects all kinds of credit on its producers. They have staged it with great taste and John Wenger should take a bow on his artistic and impressive settings. The costumes, too, are all that could be desired.

As seen last week here, the first act needed plenty of tinkering. For the first three-quarters of an hour, Smith and Frawley, who evolved the book, fell down badly. After that things got working smoothly and all was sunshine. They have used the same technique in the locale of the second act. One of the biggest laugh gags of the show is earned when somebody describes the Cuban city as a place where "companionate marriage is old fashioned."

Taken as a whole, "And Howe" is not startling, but a wholly satisfactory summer musical that ought to be ready in another week or so for Broadway. *Waters.*

THE BATTLING RABBI (YIDDISH)

Chicago, April 9.
Three-act musical comedy by I. Lillian. Produced by Michael Michalek at the Glickman's Palace April 8. Music by Perlmutter and Lillian.
Shainelos, a Russian.....Pauline Offenman
Berel, son.....Michael Michalek
Pinchos, son.....David Friedman
Grolin, son.....Irving Jacobson
Shmaye, sexton.....Jacob Zanger
Feigle, daughter.....Bonnie Budnov
Chaika, widow.....Celia Boddin
Reizel, daughter.....Mas Schoenfeld
Zelig, bachelor.....Leon Seidenberg
Rob. Hirsch, rabbi.....Menasse Boddin
Billy, Berel's manager.....Louis Freeman
Peasants, School Boys—Dancing specialties
Place—Small town in Poland.
Time—Evening.

What Al Smith would like to be to the St. Michael's Midnight visit to the Jewish public in attendance at the Glickman Palace, in the Chicago Ghetto. Michael is nearing the end of a successful term and was all and more than a battling rabbi calls for. He danced, sang, dramatized, swung a mean left and with it all a student and a scholar. The Batling Rabbi, Berel, who was not without human weakness. He ran away from his home in Poland and came to America, where he achieved fame as a prize fighter. Returning to Poland six years later, he arrived just in time to rescue his childhood sweetheart, Feigle, from a marriage with Grolin, son of Pinchos, the town's Shylock. Also in time to save his widowed mother's home, heavily mortgaged. He marries the sweet Feigle (Bonnie Budnov), who is not much on looks, but has a pleasing voice and can no doubt cook. Berel then reveals his past, declines the offer of rabbi, meets the Polish champ on his home lot and again cops. A film of the fight is thrown on a screen. From appearances Poland arenas are just like our stadiums and the natives of Poland have all discarded their native garb.

Jacob Zanger, as Shmaye, is well cast for the absent-minded sexton. His humor was delicious and he scored with his song, "Ver Hatt Ich" ("Where Am I").

Pauline Offenman has all the dignity and grace of the rebetzn (mamma) but she is not what is termed "A Russian Beauty," and her voice (speaking and singing) is sweet and melodious. She was supported in several duets by Leon Seidenberg, who has a splendid voice.

Isador Freeman as Pinchos, the villain, interpreted his role so well that when he took his curtain bow he was booed. Louis Freeman, Berel's manager, explained during intermission that Isador will appear in a much kinder role the following week.

Irving Jacobson, Mas Schoenfeld and Celia Boddin upheld the comedy of the play, with clowning, dancing and singing.

Each of the three acts was a play in itself, a happy start and a satisfying finish, checkful of dashes, commas, ellipses and anti-climaxes. The music, of ancient and modern Jewish melodies, was so contagious as to bring a community singing response.

His very good most of the voters having gained entrance on cut-rate ballots.

Abandon "Captive"

San Francisco, April 10.
Due to opposition on part of club women and Hearst newspapers, it is unlikely Sid Goldtree will produce "The Captive" at his Green Street, as planned, nor is it likely the much-discussed play will be presented in any other San Francisco house.

Very mention of bringing "The Captive" here roused such a storm of protest that all plans have been dropped.

Shows in Rehearsal

"Cafe Tomazo" (Bernie Baker & Ratoff).
"Him" (Provincetown Playhouse).
"The Fox" (Marlaw Productions).
"High Hatters" (Louis Isquith).
"Boys Seats" (Gordon Leland).
"The Breaks" (Richard Herndon).
"Hurry, Kane" (George M. Cohan).
"Why Widows Worry" (Arthur J. Lamb).
"Playing at Love" (Theatre Guild).

Judge Lindsay Protecting 'Companionate Marriage'

Atlanta, April 8.

Editor, Variety:
"Variety" of March 2 had a review of a play produced at the Evanston theatre in Evanston, Ill., called "Companionate Marriage."

I have notified Mr. Clyde Elliott, producer, and the author, Jean Ball, that I have a copyright to my book and articles on Companionate Marriage and that this play, from your review, is a libel on the idea of companionate marriage and a violation of my copyrighted book, "The Companionate Marriage." I have notified them that unless they change their title and the libel on my ideas I shall take legal action against them.

I have seen similar notice on various moving picture concerns which have been announcing plays under that title.

Companionate Marriage is modern marriage and is merely an attempt to legalize, stabilize and scientifically direct its customs and obtain education from the state in matters of sex and marriage.

The whole subject has been so misrepresented, lied about and sensationalized that I am seeking the counsel of Mr. Clarence Darrow to protect the idea as well as my legal rights in the matter.

Ben. B. Lindsey.

'Showman's' New Backer

Thru Hamburg's Suicide

"The Showman," written by Dave Stamper, Paul Gerard Smith and Joe Laurier, Jr., will be produced by the authors as soon as they have found themselves a new backer to replace Perke Hamburg, who committed suicide last week.

Laurie and Robert Milton, who was to have directed the play under Hamburg's production, deny Robert Milton is to undertake the production of the play.

Laurie placed the play with Hamburg at the suggestion of Nick Holde, who at one time had some business associations with Hamburg. Otherwise Laurie knew nothing of Hamburg.

Milton undertook the direction of "The Showman" for Hamburg as he had formerly directed "Patience," a failure produced by Hamburg last fall. The entire cast for "Showman" had been set and rehearsals were under way.

1 Show Out

After the recent heavy exodus of Broadway attractions, this week finds only one show definitely leaving Saturday.

"Her Unborn Child," presented by George W. Gatts at the Eltinge, leaves after six weeks. It is claimed

"HER UNBORN CHILD"
Opened March 6. Dale ("American") has "a play for the gallery, and as there ain't no gallery—what is it going to do?"
The other first string reviewers gave it the go-by.

the show is seeking another house and may return after two weeks in Providence. With two extra matinees the takings were around \$7,000, principally in cut rates. The show has been on the road for a number of years.

"AND HOWE" IN BOSTON

Philadelphia, April 10.
"And Howe," the new Aaronson and Friedley musical, goes on to Boston from here for additional fixing before coming into New York. Comedy needs touching up.
Show closes here this Saturday to open at the Shubert, Boston, for two weeks after which it entrances at the Broadhurst.

Fred Stone's Second Daughter in Debut

R. H. Burnside, who is at present under contract to stage some special presentations for the Public Theatres, starting rehearsals on his first last week, will stick at the new job until June 1.

Burnside's next assignment will be putting on the new Fred Stone show. It is now planned for Stone to bring out his other daughter, Paula, in the new one. As far as known now the Stone show will open around October 1 next in the Globe, New York.

Rosie Dolly in Town

Rosie Dolly (Dolly Sisters) and her husband returned to New York Monday on the Leviathan, from a report started by other passengers of that boat.

Shortly before Miss Dolly left Paris for New York, it had become known that about a year ago she was married to the son of the late Sir Mortimer Davis, very wealthy Canadian. Dalles on both sides of the ocean gave much space and speculation to the matter, with the speculation as to the younger Davis' participation in his father's estate.

NEW YORK THEATRES

The David Belasco presents

BACHELOR FATHER

By Edward Childs Carpenter with
JUNE WALKER, C. AUDREY SMITH, GEORGE KERR
BELASCO Theat., W. 44th St. Evs. 8:30. Mats. Thurs. & Sat., 2:30.

HUDSON Theat., 44 St. E. of B'way. Evs. 8:30. Thurs. Wed. and Sat., 2:30.

"LIKE BRATH OF FRESH AIR IN THE AMERICAN THEATRE"

WHISPERING FRIENDS

By GEORGE M. COHAN

"Blithely blood-curdling."
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HORACE LIVERIGHT Presents

New York's Newest Shudder

DRACULA

FULTON Theat., West 46th St. Mats. Wed. and Sat., 2:30.

VANDERBILT Theat., W. 49th St. Evs. 8:30. Mats. Wed. & Sat., 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 Theat., W. 46th St. Evs. 8:30. Mats. Wed. and Sat., 2:30.

"BURLESQUE"

A Comedy

8th MONTH

PLYMOUTH Theat., W. 46th St. Evs. 8:30. Mats. Thursday and Saturday, 2:30.

Jed Harris Production

THE ROYAL FAMILY

SELWYN W. 42d St. Evs. 8:30. Mats. Wed. & Sat., 2:30.

HAMMERSTEIN'S Th. By & 53 St. Evs. 8:30. Mats. Wed. & Sat.

Arthur Hammerstein's Musical Play

"GOLDEN DAWN"

With a BRILLIANT CAST
Libretto by OTTO HARBACH and
Oscar Hammerstein, 2nd
Music by EMERICH KALMAN and
HERBERT STOTBART

THE SHANNONS

OF BROADWAY

MARTIN BECK Theatre 45 St. E. Evs. 8:30. Mats. Wed. and Sat., 2:30.

INA CLAIRE

in "OUR BETTERS," with

CONSTANCE COLLIER

HENRY MILLER'S Theat., 124 W. 49 St. Mats. Thurs. & Sat.

JOE COOK

"RAIN OR SHINE"

GEO. COHAN Theat., B'way & 45d. Evs. Today, Wed., Thurs. Sat.

ROYALE—45th St. W. of B'way Mats. Wed. and Sat.

JACK LINDER Presents

MAE WEST

in "DIAMOND LIL"

LYCEUM Theat., W. 45 St. Evs. 8:30. Mats. Thurs. and Sat., 2:30.

GILBERT MILLER Presents

INTERFERENCE

By Roland Pertwee and Harold Dearden

PLAYHOUSE Theat., East of B'way Evs. 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 engaging play."—Woolcott, World.

The Theatre Guild Presents

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John Golden Theatre 68th St. E. of R. Evs. 8:30.

Week April 16: MARCO MILLIONS

VOLPONE

GUILD Theat., West 52d. Evs. 8:30. Mats. Thurs. & Sat., 2:30.

Week April 16: MARCO MILLIONS

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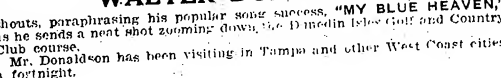
By Abel

Loretta McDermott took her nine club show to the studio of WPCN in the Park Central Hotel for their regular period of etherizing. As the announcer explained, reception last week was marred by dancers upsetting or colliding with the "mike," hence the transference of Miss McDermott, George Walsh, m.c., and the Hauser Brothers to the studio. "Irresistible You" was a pleasant opener. Miss McDermott broke down later in a vocal solo, despite

This is a better and more beneficial stunt than the National Broadcasting Co.'s sales methods which utilize a telephone land wire and transmit the program into the advertising prospect's home without continuity as if it were being etherized. Instead of a private tryout the Judson program was of incidental benefit to the radio fans and the probable audience reaction through correspondence furnishes a more complete barometer than a one-man or committee opinion at a private audition.

By Abel

Waring's Pennsylvanians
Unusual waltz songs are done
by the Warrings. "That Melody
Love" being the melody theme
the Garbo-Gilbert film feat-
ures "Love." Walter Donaldson
Howard Deitz, the M-G-M Bos-
tonian, fashioned the number. "Was
I Dream?" is one of the most ch-
arming rhythmic waltzes around,
and Tom Waring contributes
Victor No. 21297.



Resolutions and Amendments Proposed for American Society

A digest of the proposed amendments to the constitution of the American Society of Composers, Authors and Publishers is included herewith. Members must vote on them at the next meeting within a fortnight.

The chief problem facing the A. S. C. A. P. is the classification of its members for the satisfactory distribution of the \$1,000,000 annual royalty melon.

The younger element among the writers and publishers feels itself entitled to a large slice of the income commensurate with their present standing in the industry. The more conservative, and in most cases the most experienced and older members, are against too drastic a revolution of the American Society's business methods, urging also that the pioneer music men who back in 1909 and in the early years of the Society's existence made possible the present growth of the organization, are worthy of special consideration.

It is the Society's problem to strike a medium and take care of those veteran music men who did so much to foster and further the organization, and still satisfy the contemporarily active writers and publishers whose accomplishments merit recognition.

Figures in dollars and cents show that recent Class B and C royalty divisions exceed what Class A members of several years ago received for two and three years, so progressive have been the strides of the organization.

Resolutions

Members will be called upon to act on the following resolutions: Jack Yellen, writer member, urges a Board of Directors of 24, to be divided into three units of eight each. Each octet is to consist of four publishers, two authors and two composers, and they are to be elected for terms of one year, two years and three years. At the expiration of each term, new board members are to be elected for terms of three years each. At all times, Yellen urges the board should comprise 12 publishers and 12 songwriters, equally divided as to lyricists and composers; also that writer members elect their writer board representatives, and publishers elect their 12 publisher board members.

Yellen also advocates no more than four officers from any one class may be in existence at any one time; any vacancies on the board if they occur through death, etc., to be filled by appointment by the Board of Directors; a general meeting in January of each year; annual meeting and dinner in March; special meetings by written proclamation of 25 members.

Other Resolutions

Edward B. Marks as a music publisher has several resolutions under consideration. Marks urges first that in classification for the distribution of royalty returns the committees should take into consideration the general catalogs of the music publishers as to their merits,

stability, permanence as standard works and likelihood to survive the ephemeral pop stuff.

Marks also advocates a committee of 15 to consider the British Society's system of royalty divisions; also that this committee of 15, including the president, counsel and administrative heads of the A. S. C. A. P., should study the present classification systems employed by both divisions—writers and publishers—and endeavor to effect greater neutrality and more miscellaneous representation of all elements in order that classification be more popularly approved.

Marks opposes the present board's self-perpetuating voting power of re-electing themselves as successors. The Marks amendment would have no board members serve over two consecutive terms unless re-elected for a third term by two-thirds affirmative vote by the entire membership.

James G. MacDermid, standard composer of sacred compositions whose works are known the world over, and Archie Gottler, popular songwriter, have also submitted amendments favoring the songwriter.

Class for Idle Writers

MacDermid would create a permanent classification for authors and composers who have been members since 1914, the rating of this class to depend on their average majority classifications in past years.

His, like Gottler's proposal, is to take care of the songwriter who was successfully prolific in past years but who may have temporarily "written himself out" or be presently inactive. Having contributed so much in the past, Gottler urges that writer-members of the A. S. C. A. P. for 10 or more years, who have been in Class A and B in the past or who have been helpful to the American Society in some measure, should receive quarterly royalty dividend checks of not less than Class B division, regardless of their present efforts or standing; unless, of course, their present output also entitles them to first money division.

Gus C. Edwards Fined

Chicago, April 10. Gus C. Edwards has been fined by the Chicago Federation of Musicians for paying his orchestra under-scale on a Brunswick recording. Other union members fined \$50 for accepting less than wage scale on recording dates include Dave Bennett, Eddie Copeland and Milton Neul.

FIRM'S PRESS AGENT

DeSylvia, Henderson & Brown has formed a publicity department with Sammy Lerner in charge.

Lerner is a young man from Detroit, where he was a material writer for acts.

STRAIGHT SUES FOR SALARY

Chicago, April 10. A claim of \$3,530 for salaries past due has been filed against John Fogarty and John Borscy, managers of the defunct Rendezvous Cafe, by Charley Straight and orchestra.

Sears at Strand, N. Y.

Edward L. Hyman brings his Brooklyn Strand band, Jerry Sears conducting, to the New York Strand, April 28, with Russ Morgan succeeding in Brooklyn.

Disks as Souvenirs

Memphis, April 10. Lyceum stock company here is giving away Columbia records free to patrons. Homer Ginetelli's Syncopators, the recording outfit, appears at the Lyceum regularly.

Vestal Bill Hearing Resumed in Wash.

Washington, April 10. Hearings on the Vestal Copyright bill introduced at the request of the American Society of Composers, Authors and Publishers, asking for a repeal of the present two cents' royalty clause, were resumed today to give the mechanical reproducing companies an opportunity to voice their opposition. The picture industry, through the Hays organization, also became vitally concerned.

Although counsel for the film men did not testify today, understanding is they contemplate so doing to propose a safeguard against the double collection of royalties which might occur in view of the rapid installation of mechanical music in picture houses such as talkers, recording appliances, etc. The fear is that the music men would be empowered to collect both on the initial recordings and on the usual license scale of so much per seat from the theatres.

The Patents Committee seems favorably inclined to the music industry, but the question will be presented as to whether or not the rank and file of songwriters endorse this legislation, sponsored by the American Society. It has been set forth that it might actually mean a lessened return. Where publishers now seek disk recording as a plug and for whatever extra revenue can be derived, the bargaining for as much as the musical copyright is worth, if vested in the hands of the American Society, might benefit the actual song hits chiefly and deny any development to the weaker numbers.

Jokers

The mechanical representatives in opposition are behind a corollary provision making it unlawful for a copyright owner to combine with others and through an agent to do collective bargaining, this being a direct slap at the American Society's business methods.

Several so-called jokers to defeat the Patents Committee's apparent attitude to give the composers the right to bargain were discovered in the mechanicals' compromise bill. One got a rise out of Vestal, and other similar points found the committee openly siding with the music men.

An all-day session is scheduled for today to definitely wind up the proceedings.

HERE AND THERE

Ted Lesser and Sammy Fain, of Fain and Dunn, have co-authored "I've Got the Time But Who Will Hold the Horse," which Fain broadcasts this week for his publisher Henry Waterson's opinion as to its merits.

Midge Meyers and orchestra open at Columbia Park, New Jersey, April 21 for the summer season and will broadcast from the park twice weekly.

Waddy Wadsworth and a 12-piece orchestra go into the Rainbo Gardens, Chicago, April 16.

Julius Bauduc and his orchestra, formerly at the Silver Star, New Orleans, are at the Little Club in that city for four weeks, to be followed by an indef run at the Hotel Roosevelt, New Orleans.

Ted Weems and orchestra open at the Gibson Hotel, Cincinnati, May 29.

The Weeds Meyer orchestra, closed at the Brown hotel, Dallas, and opens at the Hotel Muebach, Kansas City, April 16.

Charlie Dornberger's band opens at Lund's Ballroom, Tacoma, May 1.

Austin's N. Y. Office Gene Austin, Inc., is establishing a New York office this week. The Victor recording star, who incorporated himself to engage in music publishing, has Marty Bloom associated with him.

Inside Stuff—Music

Billy de Beck's Plugs

One of the most extraordinary song plugs is being engaged in by Billy de Beck, the "Barny Google" and "Spark Plug" originator who, through the media of his cartoon strips which are nationally syndicated, is plugging the new song, "O.K.M.N.X.," coined from one of De Beck's cartoon phrase originations.

It was De Beck's coinage of "Horse Feathers" that made Fred Forster withdraw a song publication of that title, alleging infringement on his property. Remick publishes the "O.K.M.N.X." song.

In the cartoons De Beck for several days listed the names of the jazz maestros who have been plugging the song.

Victor Herbert's Immortality

The manner in which the recording companies are reissuing special Victor Herbert albums and disk collections attests to that prolific American composer's immortality. Despite his great popularity, music men assert that Herbert's income rarely if ever exceeded \$20,000 per annum although it is not unlikely his estate will reap greater benefit from the re-issues and the increased earnings from licensed sources. Incidentally, "Ah! Sweet Mystery of Life," the Witmark publication of a Herbert composition, is more popular today than at any time while the composer was alive.

In view of the idyllic theme of the number, one worthy suggestion was that the American Society of Composers, Authors and Publishers, which is a monument to Herbert's ideals and aspirations, adopted it as the official song of the A. S. C. A. P., which it could readily be with a few lyric changes if necessary.

Stall Composers

Tin pan alley is spreading. Some of its crying chamber proprietors are now using Gerson's sandwich stalls as composing dormitories. One recent noontime a comedian who pulls down two thou a week when working, picked out a hole within earshot of a couple of comely dames for a little inspirational dittying. He would raise his pencil, raise his voice still higher, jot down a 16th note and then look up boldly for approval. The girls hurriedly parked their crusts for the door and taxi music.

Members of the Chicago Federation of Musicians are not permitted to purchase stocks or bonds in any theatre without first securing sanction of the union board of directors.

DIVISIBILITY BILL REPORT

Patents Committee of House Passes Favorably on Copyright Measure

Washington, April 10.

House patents committee has reported the Vestal bill aimed to legally establish the various trade practices now in vogue as to the various rights under a copyright. Known as the "Divisibility Bill" (H. R. 8913) several minor changes were made by the committee in the language of the proposal. Most important of these was the substitution of the word "shall" for "may," thereby making it mandatory on the class of a copyright to notify all parties holding "rights" under the whole copyright be notified of any litigation.

Chairman Vestal's report states:

"The bill does not enlarge any rights of the author, which remain the same as the rights granted in the Act of 1909. There is no added burden imposed on the public, but on the other hand, an increase of convenience in buying, selling, and enforcing the different rights by which the law gives to the author or copyright proprietor. It was clearly brought out at the public hearings that the best business practice is already in accordance with what the bill proposes. What is desired is to legalize this practice so that it may prevail uniformly and not be confined to the better class of publishers and producers of books, plays, music, etc."

The picture interests, through the Hays organization, was the most active in getting the bill again reported, it having lapsed last session. Legit managers for a time opposed it, but upon being advised of its real purpose withdrew their opposition.

Lopez' Moving Summer

Vincent Lopez is set for the Hotel St. Regis, New York, and also the new "Vantiles." Lopez will summer at his Woodmanstein Inn, the Pelham Parkway roadhouse, and alternate with the St. Regis in the fall and winter.

If schedule permits Lopez may reopen the Casa Lopez and double the cafe and the hotel, otherwise he would forego the nite club in favor of the hotel.

WEIDOEFT SELLS INTEREST

Seattle, April 10. Herb Weidoeft and his orchestra, completing a 50-week engagement at the Trilanon ball room, have left for a tour of the sticks. They will play three weeks at the Winthrop Hotel, Tacoma, and then proceed to Los Angeles.

Weidoeft built the Trilanon and invested around \$30,000 of his own money, recently selling out his interests to John E. Savage, local hotel magnate. Savage has engaged Vic Meyers and orchestra, who were until recently playing at the Butler, to succeed Weidoeft.

Mechanical Violin

Paris, March 31. Registered as the Violonista, a mechanical musical device has been invented by Emile Aubry and Gabriel Bercou for imitating the violin. The instrument is in the form of a violin placed in a frame, with a mechanical arm scraping the strings as delicately as by the human hand holding the bow.

But it is the violin which rotates on its axis, presenting its strings to the bow, actuated by a roll into which the notes of the piece of music are cut.

The inventors claim by means of another instrument they can synchronize their device with the mechanical piano players.

Stage Musician's Tuxes Exempt

Chicago, April 10.

The Department of Internal Revenue has rendered a decision that stageband musicians may exempt cost of tuxedos on income tax returns.

But musicians are not allowed this privilege.

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ABE OLMAN—Prof. Mgr.

Minneapolis May Lose Nite Clubs; Stables Gone

Minneapolis faces the prospect of having all its night clubs and cabarets closed as a result of the revocation of the license of The Stables, one of its best known eating and dancing establishments.

Undiscouraged by the failure of initial efforts to put The Stables out of business, Alderman Victor Johnson continued to bring pressure and finally succeeded in getting the city council to revoke its license. Place had previously been misled by prohibition agents. At the same time, aldermen opposed to the revocation compelled council to order a sweeping investigation of all night clubs. The investigation got under way this week.

If the proprietors of The Stables had not indicated that they were ready to quit, it is unlikely that the council would have ordered the revocation of license.

Alderman Johnson, who also led the fight to close the Gayety theatre when stock burlesque held forth there, denies claims of fellow aldermen that he wishes to eliminate all night life and make Minneapolis "a one-horse town."

No Betty Moore of Clubs

A story in the New York "Evening Journal" of last Friday (April 6), that related the death of Betty Moore in poverty and reported her as being a night club hostess with indications her remains would go to a potter's grave, was called to the Actors' Fund which made an investigation.

It was learned that Miss Moore had a sister, Mrs. Joseph Romano, living in Amsterdam, N. Y., who came to the city with her husband and identified the body as that of the former's sister, who had eloped some years ago with a man named Norgard. The Romano told the police they were penniless and left the remains for the city to bury.

The fund investigation was unable to show where Mrs. Norgard had ever been on the stage or in a nite club.

Another Betty Moore, actress, lives at the Hudson Hotel, New York. She is at present in vaudeville.

JULIA ST. CLAIRE STABBED

Cabaret Dancer Attacked By Two Women in Brooklyn, N. Y.

Julia St. Claire, cabaret dancer, is confined to Wyckoff Heights Hospital, Brooklyn, victim of a stabbing affair Friday morning. Her condition is reported not serious, although it is feared that wounds on the face will leave permanent scars.

Miss St. Claire had been appearing in the revue at the Queensland cabaret, Myrtle and Cypress avenues, Brooklyn. According to her report of the assault, while on her way home Friday morning she was set upon by two unknown women, with one holding her while the other administered the stab wounds on face and body. The dancer gave an adequate description of her assailants to the police.

Although Miss St. Claire denied any cause for the stabbing, detectives on the case believe it is an aftermath of a row the dancer had with several chorus girls in the revue several nights previously.

EUROPEAN CLUB RAIDED

As a result of complaints from residents of the exclusive 5th avenue neighborhood, the ultra European Club, 26 West 53d street, one of the midtown's most sumptuously appointed eating place, was raided early Tuesday morning by a dozen Federal enforcement agents, assisted by officers from the West 47th street station, who stood guard.

The European Club occupied the entire brownstone building at the West 53d street address. It is directly across the street from the parish house of St. Thomas Episcopal Church.

John Jonniels, Nicholas Prunis and Peter Kladoras, among the 12 prisoners taken to the West 30th street police station, are the alleged owners, who are understood to have an affiliation with a prominent nite club from which the clientele was drawn.

The numerous patrons at the European Club, many of them formally attired for the evening, were unmolested and permitted to depart. Every floor of the four-story structure was occupied by the club, with suitable conveniences on each floor.

PARODY CLUB

(Durante, Jackson and Clayton)
(2d or 3d Review)
New York, April 6.

As the indoor season starts on its finishing glide, the Parody Club slips on a girl floor show as another excuse to see Durante, Jackson and Clayton. Not a bad little floor show with four principals and eight choristers, but still merely another reason to see the three boys, the only standard three-comedian act in the show business since the days of Bickel, Watson and Wrothe.

Jimmy Durante remains the main attraction, with Eddie Jackson and Schorsch's shadow and Lou Clayton the hoofing straight. Whatever it is, their newest or oldest stuff, it's all right, and the other two, too. It's all written by themselves, sawdust-made and sawdust to sawdust in this joint.

In the latest floor show the Ryan Sisters are in the lead, clinching that spot through Harry Barris' latest, "Wha, do, do," or near enough. The choristers back it up with flaming or flaming and the other two, too. It's all right, and the other two, too. It's all written by themselves, sawdust-made and sawdust to sawdust in this joint.

Of course the opening night of the new show, Mrs. Jimmy had to appear. The boys don't show often enough at the Parody to cause impatience. And Jimmy didn't seem to mind the wait. After all, when he seemed to look in her direction he might have been lamping a dame at a ring-side table. If this doesn't bust up that Flushing home, something else can be tried. But the boys, who have been in the show business, Jimmy says she said she was an ingenue. As Jimmy didn't know what it meant, he took a chance and married her. (She's still an ingenue, which is the squarer.)

Yet to hear Mlle. Delisse sing "Hello, Cutie, Howdy Do?" to the picturesque accompaniment of "The Americans" by the male force, illustrates how the Delisse girl can work without interference, while Mlle. Delisse, the girl with one pair of lights, who formerly held this job, waited to hog the floor. Mlle. Delisse, though, is satisfied to draw her salary, doing that through following in the footsteps of her mother, should pay her pay if not her social list.

Thursday night held a very good crowd, considering everything, else was dying along Broadway during Holy Week. The three boys did their tricks, got their laughs, helped and were helped by the Donnelly orchestra and let the floor show run in between.

Durante, Jackson and Clayton have been at the Parody since September. Last season they were there also. It's an unparalleled record in the nite crowds for a group of entertainers who don't wear skirts. Considering the dame thing, as it applies to the nite show business and particularly in the hit and run sector, these three boys are unique, not alone in their entertaining value, but through ability to draw and hold the crowd. The latter is the most remarkable out-stander of the nite club anywhere, again mentioning the absence of skirts. The three boys, and the others, whether light or dark, have something to show besides their talent, but with those boys, it's talent and how—the only thing they sell.

With the girls show set to fill up the front tables as the rule to draw the salary, the Parody and the boys are apt to linger in the nite show, a great season for a boy trio. Not a single losing week for the house, with those boys' \$3,000 weekly salary always heading the overhead.

In the floor line-up are Ryan Sisters, Doty Morrison, Allen Reese, Thelma Carlton (the prima donna and established as a Parody favorite), Mickey Davis, Mary DeCoursey (sounds phoney), Ruth Gargery, Peggy Ellis, Dorothy Richmond, May Leiden, Dorothy Dixon, Edna DeLille, etc., etc.

The Parody goes but few drifters. They may see in "just for a few minutes," but they usually stick.

GRANADA

(CHICAGO)

Chicago, April 4

Because this safe have led to grow fat with dough while almost all its contemporaries have tapped the bucket, the Granada is reported as a pioneer in revolutionized Chicago night life.

No liquor is sold in or around the premises. An attendant at the door says hello, and adds that if you have anything on the hip you can't come in. Like it or not, too many places have gone bye-bye in Chi that way.

It costs only four bits a person to sit at a table of the male customers are still young enough to wear wide pants, leave their tie knots thick and speak sneeringly of garters. Each carries a well built girl friend and drops

about \$8 in an evening. Not an enviable gross as judged by old-time butter and egg standards but still far from a snigger when realized the lobby is almost always packed with more customers of the potentialities. Turnover is healthy.

Al Quodbach is manager. He has had this spot several years, first as the Gingham Inn. It's location is in a thinly populated south side neighborhood, just across from a graveyard. As the Gingham Inn it was technically classed as a road-house.

There are two reasons for the Granada's profit; its management and orchestra. Guy Lombardo and His Royal Canadians, brought here from Detroit, have become the most popular cafe orchestra in the city within a few months. Shortly after their opening Quodbach eliminated his floor show as a needless expenditure.

Their music is exactly what Chicago wants—slow, hot and sweet, with well-spaced intervals of peppery stuff to bring a slight touch of dew to the forehead. Concentrating on this version of modern dance music the Canadians have developed it to a point far beyond the limit.

(Continued on page 57)

LEWIS' BENEFIT TAX

Chicago, April 10.

The Federal government has instituted claim for 10 per cent war tax on tickets sold for the Joe Lewis benefit staged March 23. It is charged payable as the benefit was for an individual and not an organization.

FLOOR SHOW IN HOUSTON

An entire floor show and orchestra has been sent from New York to open April 14 in the Loma Linda Country Club in Houston.

Cast includes Helen Horne, Kalamov and Alvarez, Dooley Sisters and other acts.

Under management of Lou Irwin.

Max Newman is opening "The Lido" at Asbury Park May 15. Hazel Green, Vitaphone girl, and orchestra to open.

Miss Skinner and Blutch Landolt have been added to Nat Martin's band.

Cabaret Bills

NEW YORK

Ambassadors Blackbirds Ada Ward Adelaide Hall U S Thompson Eddie Gray Will Volery Bamboos Hilda Rogers Honey Brown Taylor Virginia Wheeler Violet Speedy Marion Smith Dorothy Phillips Henri Saparo Broadway Gardens Breivitts of 1928 Warner Gault Florie Jack Totten Bird Six Marion Lewis Castilian Harold Leeward Buddy Trud Al Schenk Fanny Jordan Merman & Keddin Chas Florence Florence Suzette & Palmer Florence's Orch Club Alamo Larry Moll Rev Mack Sharkey Lucy Leo Bernstein Sonny Joseph Velytramo J Friedman Club Hasty Alice Weaver Walter O'Keefe Eleanor Kern Hale Rogers Orch Club Ebony Colored Show Ebony Bd Club Lido Rozita & Ramon Meyer David Orch Club Monterey Jack Irving	Ruth Dix Jerry Osborn Myra Adams Helen Flynn Peggy Bolton Jack Linder Geo Richman Club Orch Juliette Johnson Geo Murphy Connie's Inn Sam Manning Rev Leroy Tibbs Orch Everglades Earl Lindsay Rev Eddie Chester Eddie Davis Fred Dexter Orch 54th St. Club Dan Healy Rev Fuzzy Knight Frances Shiley Al N. Rev Frtvilly N T C Rev Vee Carroll Hotsy-Totsy Kate Colery Jack White Tom Timothy Bd Helen Morgan's Helen Morgan Lane Six Arthur Gordon Dorothy Croyle Almae Revere J Friedman Bd Hoeban Floor Show Gus Good Frank Cornwall Fred Cornwall Orch Park Center's Hotel Arnold Johnson Orch Parody Club Jimmie Durante Lloyd Clayton Eddie Jackson Parody Rev Garret & List Lida & Lya	Hotel Menger Hal Kemp Orch Mel Craig Orch Jardin Royal Paul Specht Orch Jean & Viola Will Ganeau Martin & Lake Ramona Betzer Chick Kennedy Loverich Towers Brooklyn Marguerite Howard Philip S Loverich Towers Orch Mel Craig Orch Little Club Dorothy Johnson Eliz Higgins Jack Clifford Betty Miller Lane Six 4 Masters Ben Pollock Orch Loretta McDermont Loretta McDermont Loretta McDermont Joe Frisco Charles Walsh Hanser Bros Manhattans Rev Montmartre Emil Coleman Bd McAlpin Hotel McAlpine's Orch Oakland's Terrace Will Oakland Lauda's Rev Fala's D'O B A Rolfe Bd Roe's Rev Park Center's Hotel Arnold Johnson Orch Parody Club Jimmie Durante Lloyd Clayton Eddie Jackson Parody Rev Garret & List Lida & Lya	Frankie Morris Helen Grey Thelma Carlton Muriel Holland Annette Ryan Lena Rolles Durante's Orch Pennsylvania Hotel Johnny Johnson Orch Sally Royal Tina Gurnea Tommy Lyman Jacques Green Orch Silver Slipper N T C Rev Barbara Lake Mollie O'Doherty Evelyn Martin Helen Six La Vergne Lambert Harriet Marned Patricia Grandes Joan Russell Le Claire & Mae John Walsh Jimmy O'Brien Tom Gott Orch Small's Paradise Linda Harper's Rev John Walsh Jazzbo Hilliard Dewey Brown Shernax & White Suzie Wrote Alta Oates Blondina Stern Bronze Chorus Patricia Grandes Bd Strand Roof Jack Cannon's Rev Swansea Club Leo Harrow Rev Tina East 60th Margaret Zolnay David Grey Larry Stry Rev Waldorf-Astoria Meyer Davis Rev Woodmansten Inn Vincent Lopez Rev Frank Libase
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CHICAGO

Alabam Dale Dyer Lew King Ralph Bart Bernie Adler Eddie South Bd Alamo Al Handler Bd Evelyn Hoffman Alfredo & Maxine Mildred Holne Norma Ricardo Ansonia Evelyn Dean Lew Jenkins Helen Gordon Ted Ledford Sleecemyer Six Bobbie Hinson Jean Harrison Helen Neale Bill Kranz Bd Chas-France Pierret Nuyton Rev Meyer David's Orch College Inn Joe Regan Ruth Etting Sherman Bd Coloidea Bobby Danders	Maude Hanlon Joffe Six Marrae Six Teddy Martin Norma Lentz Art Williams Frolics Born & Lawrence Nellie Nelson Hal Hixon Lillian Barnes De Carlos & Louise Billen & Melinda Charley Straight Golden Pumpkin Banks Sisters Russell & Durkin Gene Gill Joan Galt Austin Mack Bd Katinika Club Joe Allen Trixie Rose Grace Russell Danny Varroes Lew Gunning Mae Fates Bd McCune Six Fred White Bd Kally's Stables Sammy Dyer	Bernice & Brown B'way 4 Honey Maples Johnny Dodd Monty & Hawkins Kenneth 3 Johnny Dodd Bd Lantern Cafe Al Wagner Bd Freddie De Srette George Taylor Betty Tancott Norma Lonne Gladyce Kilday Harriet Smith Lido Ines Gamble Kathleen & Kaena Josephine Bruce Barry Clay Bd Lindo Inn Rose Taylor Roy Mack Rev Josephine Bruce Rose Page Babe Fisher Princess Rev Parody Club Zita & Howard	Margie Ryan Phil Murphy Harry Harris Virginia Sheffall Florence Sturgis Flossie Novit Bd Rainbow Gardens John Reed Leo Harrow Rev Adams Six Bernice Kelly Sol Wagner Bd Bombar Olive O'Neill Carroll & Gorman Joffe Six Fred Waite Bd Terrace Garden Sophie Kasmar Gertrude Clauss Joe Sullivan Evelyn Hoffman Spike Hamilton Bd Vanity Fair Vierra Hawaiians Burt Brown Dick Hughes Betty Brown Leo Wolf Six
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WASHINGTON

Carlton Harry Albert Meyer David Orch Chantecler Paul Fiedelman Meyer David Orch	Club Lido E Dougherty Orch Club Madrilion Meyer David Orch Tommy Mananan J O'Donnell-Orch Club Mirador M Harmon Orch	Le Paradis Harry Albert Meyer David Orch Lotus Archile Slater Bd Mayflower Sidney Seidenmann Sidney's Orch	Roma Gardens Chas Wright-Orch Swansea Meyer David Orch Wardman-Park Sidney Harris Meyer David Orch
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PHILADELPHIA

Club Lido Broadway Gardens Charlie Crafts Club Madrilion Paul Fiedelman Velo Tolanine	Joan Wallin Al Williams Marcella Hardie Pauline Zenoa Audrey Truly Joe Candullo Orch	Piccadilly Al Williams Murray Six Joan Gaynor Audrey Truly Mattie Wynne	Al-White Aveda Charkoule Ala Baling's Rev Walters Rev Leo Roy Smith Orch
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ADVERTISE IN
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RADIO RAMBLES

(Continued from page 53)

announcement in none to good diction. Of nice speaking voice, and also well-known for his powerful tenor which he amply manifests in the vocal interludes, D'Allesandro's inexperience before a "mike" doubtlessly accounts for his careless phraseology such as "four numbers," when he means a four medley, and "we will end off" (meaning conclude).

D'Allesandro's crew plays waltzes and fox-trots in series of two and four, as the case may be. A corking waltz medley included "Laugh, Clown, Laugh," "Together," "When Love Comes Stealing" and "Diane."

Sending from Discs

It will surprise Kenn Sisson, Hal Kemp, Johnny Hamp et al. to know they are on the air of mornings and late at night from divergent Jersey and mid-western points as part of radio programs, a misimpression that is the fault of the careless broadcasting stations which overlook mentioning that these artists' recordings are being etherized and not in person.

One Jersey station caught Sunday morning made no mention of that at all seemingly selecting the lesser known disc artists to lend conviction to the conscious or unconscious subtlety. Of course, a Revelers or Whitman record is necessarily announced, but the lesser names are not, although it is a Federal Radio Commission ruling to do so. The hinterland stations, selling "time" to advertisers at very nominal rates seem to rely on a disc recital and announcements of the advertiser's address, business, etc. for programs. Thus, "the Glutz & Glutz Glue Factory now offers as its next selection Paul Specht playing 'St. Louis Show' without stating that it is Specht's Columbia recording that is being etherized.

Far Away

A Sunday morning 4:30 a. m. DX session brought in the test program etherized by 9XP, an experimental station 24 miles southwest of Chicago. The station announced having heard from Alaska and Hawaii, but urged Australian and New Zealand fans to respond.

It came through clearly, having the hour and the weather as a double advantage. 9XP is situated at Downer's Grove, Ill., and stated that its recording program was furnished by the Wurlitzer Co., of Chicago.

The Gold Strand Group Sunday noon from WEAF included a Jerome Kern medley from his "Have a Heart," while Finckler's hour on WMCA was getting hot with the Radio Franks and a pop program.

Leo Cummins has a good band at the Granada Grill on West 57th street via WABC. Cummins and the radio plug are putting that spot on the map more effectively than any type of printer's ink publicity.

As part of a midnight Easter Sunday program, "Blind poet and philosopher," declaimed some of his writings, and a woman who followed him on

WBBC read some of Monroe's philosophies.

The organ recital from Loew's Rio in Washington Heights on WHN preceded a session at the Frivolity Club. The organist was plugging "The Best Things in Life," announced as the theme song of "The Smart Set" feature, and topped off rousing with "St. Louis Blues." The Frivolity jazzists, headed by Tom Timothy, filled in until the entire ensemble was collected, since a few had been detained on the rounds of Sunday night benefiting. Will Oakland's Chateaux completed the WHN nite club schedule.

GRANADA

(Continued from page 56)

mediate capabilities of other local bands.

The boys broadcast from the cafe nightly over stations WBBM and WJBT Chicago. KSTP, St. Paul, has arranged to include the band on its programs by remote control.

Realizing the importance of their increasing radio rep, the Canadians are catering to the mike in their broadcast periods. Their music gets softer, the unique vocalizing is done almost in whispers with small megaphones turned upward, and numerous other concessions are made to acquire perfect etherization. The guitar player, for instance, climbed upon a chair to let the mike catch a solo break of exactly four notes.

This seems a neglect of the cafe customers but as worked, it is not. The dancers seemed to enjoy the idea.

The Canadians also are a Columbia recording unit. Personnel: Guy Lombardo, leader and violinist; Carole Lombardo, sax; Libert Lombardo, trumpet; Fred Kretzer, piano; George Gowans, drums; Fred Hignan, sax; Larry Owens, sax; Jack Miller, trombone; Francis Henry, banjo, and Ben Davies, tuba. Capacity here every night but Monday.

The Granada with its new policy is easily the biggest music-maker among Chi night clubs. Loop.

WOODMANSTEN INN (PELHAM PARKWAY)

New York, April 8.

The roadhouse season started April 7 (Sunday) when Vincent Lopez and Gene Geiger took possession of Woodmansten Inn and opened sensationally, shifting its crowd three times over in the course of the evening. The strength of the draw was a general surprise to the insiders, since Geiger had not closed with Joe Pan and his mortgagee here until the Friday preceding, permitting no advertising, unless it was the signs on the road or wires and phone calls that did the trick.

After hot Thursday and Friday, it cooled off Saturday evening, with a rainstorm after midnight, which was an all-round break for all concerned, keeping the motorists out until it eased off.

Lopez needs no one but himself at Woodmansten, judging by impressions, although Frank Libuse, the clown waiter, will clinch when he opens April 21. Geiger is bringing him in from Los Angeles, where he is at the Coconut Grove of the Hotel Ambassador.

One of the greatest names in the show business, Lopez, with or without radio, can draw 'em anywhere, particularly to a roadhouse. Incidentally, the Lopez style of jazzlike has been completely switched again another smart Geiger move, to come out with the hot-toasty penchant of roadhouse patrons. Lopez is not "hot"—very!—and dishes forth a frenzied tempo of syncopation, although changing pace with waltzes just as effectively.

Geiger plans to build a swimming pool on the premises, having the Woodmansten under long-term lease.

The spot should be a cinch winner.

Stock at the Elmore, Elizabeth N. J., opened Monday with "The Fatsy." Ellis Kirkham is manager, with company having Harold Kinney, Jr., Ernest Woodward, S. K. Fried, Claude Allen Lewis, Frank L. Kirk, Marjorie Mason, Gretchen Sherman and Ruth Rickaby.

Edward Hoppercroft, formerly connected with Alf C. Wilton, has gone with Jack Jordan, Pantages agent.

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HERE is an ORCHESTRA of Eleven Real Versatile MUSICIANS, ENTERTAINERS, SINGERS, and DANCERS with an INTERNATIONAL REPUTATION for Its Consistent Delivery of QUALITY PROGRAMS ON THE THEATRE STAGE, IN THE CAFE, OVER RADIO, IN THE BALLROOM, ON THE PHONOGRAPH RECORDS, IN PHONOFILMS, IN CONCERT OR DANCE PROGRAMS

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WE DO NOT Get Fictitious Salaries that You Read About and Then WONDER Whether Others Really Get IT

Europe Has Really Patronized a Score of Specht Orchestras This Summer Will See ELEVEN NEW Specht Units in Europe



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Now Tune in on WOR at 10 p. m. on April 25 for 25 Stations Columbia Phonograph Hour Hook-Up

"THE CLIPPER" in 1924 Commented: "Paul Specht's Ultra-Symphonic Dance Style is Musically Far in Advance of the Present Stride"

WHAT THEY SAY TODAY

Robert Garland in the New York "Telegram," March 20

"Fresh from the Jardin Royal, I'm sure that Paul Specht has one of the best orchestras to be heard in these parts. It's a good orchestra, anyway, but in a day when so fine an organization as Fred Waring's Pennsylvanians has gone in for playfulness rather than for music, it's a relief to come across a body of men that can play a tune without turning collegiate on its listeners."

"The boys at the Jardin Royal are content to play a tune and get what they can out of it. What they can get out of it is plenty. The restaurant at 1600 Broadway is a pretty nifty hangout. Personally, I've a hunch it's Paul Specht, who makes it so."

New York "Daily News," April 4

"Those who think all jazz must necessarily be raucous and devoid of the more subtle beauties should have tuned in on Paul Specht's Orchestra at WOR last night. They would have been agreeably surprised to hear his special dance arrangements of symphonic numbers and also the finesse with which the staple fare of tin-pan alley was played. Here is surely one of the ace orchestras of the air."

"Variety," New York, March 14

"Paul Specht and Orchestra, doubling from the Jardin Royal, was another in the money for his honors in closing spot. Specht's combination comprises 10 instrumentalists, with the arrangements somewhat of the classical jazz variety. The orchestral numbers are spaced with specialties, vocalizing and dancing by a group by far the most versatile that Specht has had with him thus far in vaudeville. Went over big."



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S. C. CARNIVAL BAN ABSOLUTE.

Gov. Orders All Units
Out—Krause Arrested

Columbia, S. C., April 10.

Carnivals playing independently of state and county fairs will do well to give South Carolina a wide berth during the remaining three years of Governor John G. Richards, who has stated that no carnivals outside of those showing with fairs will be permitted in South Carolina.

As an earnest of his determination he has stopped carnivals playing in Columbia, West Greenville, Union, Greer, and Walhalla and Shoals. The matter was precipitated when Ben Krause, manager of Krause shows, made a contract with the Woodmen of the World to exhibit in Columbia.

Governor Richards bases his position on an act of the legislature of 1922, entitled "Traveling and tent shows prohibited." This act exempts dog and pony shows. Following the governor's action in announcing his prohibition of the show Ben Krause obtained an injunction restraining officers from interfering with the performances. After one day's operation the injunction was dissolved and Krause was arrested and locked up in the Richland county jail until bond was furnished.

The governor said that any carnival now within South Carolina, which will without pressure from officers move out of the state, may go unmolested so far as he is concerned.

Minstrels showing in tents are banned under the law of South Carolina as are carnivals showing independent of state and county fairs, under a verbal opinion given yesterday by Attorney General John M. Daniel in answer to an inquiry from Beaufort where a minstrel was being played under canvas.

"Hire a hall," suggested the attorney general, in speaking to the Beaufort sheriff regarding the matter. Officials of the minstrel acted on the suggestion, the attorney general was later notified, and thus complied with the law and at the same time continuing the show.

Hot and Cold Dogs on Coney Island Boardwalk

Now comes the Coney Island Chamber of Commerce in decided favor to permit the parade of mutts on the swanky boardwalk and has asked the Board of Aldermen to lift the law which makes it a violation of the law to take your dog on the walk.

The opposing faction, the Van Sicklen Taxpayers' Association, is hotly against the idea.

It injures business, the dog defenders argue, if visitors and their dogs are not allowed on the boardwalk.

One of the members of the Taxpayers' Association feels this way about it.

"There have been many jokes perpetrated on Coney Island, but the attempt to allow dogs on the boardwalk caps the climax. According to statistics, there are more cases of dogs biting persons at Coney Island than in any other district of its size in the city. And now our friends in the Coney Island Chamber of Commerce wants dogs on the boardwalk. I don't think they will get far in their agitation, for the Board of Aldermen realize that the boardwalk was constructed for the people and not for dogs."

Sioux City Fair Grounds To Become Summer Park

Sioux City, Ia., April 10.

Harry A. Jones, Sioux City amusement promoter, is organizing the Riverview Amusement Company, which will take over the Interstate Fair grounds, purchase of which was rejected by voters of the city at the third time last week, ending hope of maintaining the fair under city endowment, and develop it into a "White City." The Interstate Fair Company has leased the 160 acres of the park to the Jones enterprise, with a clause in the contract requiring them to maintain the property in good condition for repair in event decision is made to revive the fair. The industrial hall is being remodeled into a dance hall and will have 10,000 square feet and a new entrance will be erected. Other plans are only tentative at this time but amusement park device manufacturers' representatives have been called upon to confer with the new company promoter.

COMPENSATION DENIED STUNT VICTIM'S WIDOW

Park Thrill Performer Independent Contractor, Wis.
High Court Rules

Madison, Wis., April 10.

The Wisconsin supreme court ruled that not every actor, performer or entertainer is entitled to benefits of the workmen's compensation act. The decision was made in the case of Fern Rich, Kansas City, Mo., widow of Harry Rich, billed as "the man who flirts with death."

Rich was killed at State Fair Park, Milwaukee, Wis., July 1, 1925, when a cable on which he was performing a "slide for life" broke and dropped him to his death. The Wisconsin Industrial Commission gave his widow an award of \$5,000 against Miller & Rose, managers of the park, and the United States Fidelity and Guaranty company, their insurers. This award was set aside by the Dane county, Wisconsin, circuit court, and the widow then appealed to the state supreme court.

Rich had been engaged by Miller and Rose to perform his slide act and trapeze stunts three times a day. His salary was fixed at \$375 per week. The park managers furnished the cable and lumber necessary for his acts, located the place of his performance on the grounds, and set the time for his appearances.

Because Miller and Rose specified when and where Rich should appear, and furnished the material for his act, the industrial commission regarded the park managers as his employers. The Dane county court, however, held that Rich was an independent contractor and set aside the commission's award against the park managers and their insurers.

Tie Up Barnes' Property

Los Angeles, April 10.

Mrs. Al G. Barnes, recently divorcée, has filed suit in Los Angeles, trying to tie up the community property, valued at over \$2,000,000, including the Al G. Barnes circus.

Mrs. Barnes is going to ask the court to appoint a receiver for the property at the hearing of her alimony suit. She is seeking \$2,500 a month temporary alimony.

Ringling's 34 Weeks

The Ringling-Barnum Circus, which opened at Madison Square Garden last Thursday, will have a season of 34 weeks, virtually eight months.

Kansas City will be the farthest point west, the tour encompassing the east and entering Canada in the province of Ontario at Quebec. The season will end in Florida, where the show's new winter quarters are located.

The most valuable all around clown with the outfit this season, tireless and sporting with a astonishing speed at times.

The show misses May Wirth without doubt. She is playing vaudeville. Without her equestrienne specialty appeared under standard. There are two equestrian family displays, principally doubled up and switched from one end of the arena to the other with a change in costume and make up. One looked quite mediocre, while the best was built around the comely Reiffenbach sisters, who have Clara Bruce doing comedy and are away from former lines. The sisters earlier appeared on the pad as the Mitzirose sisters.

The Ringling-Barnum circus has two bare back workers, first came on as the Cyrillo brothers. The Riding Lloyds complete the family turns of the kind.

Ellis Bradna captured all eyes in the center ring. She contributes much of the class of the Ringling Circus, always has. Her bird ballet, new and prettily costumed, stands out, as before. As the program has it, she is the Lady Dainty of the arena. Mme. Bradna, in addition to her animal exhibition, starring the statue numbers, and has trained her big white dog, "Zero," to do a black bottom around the track. Perhaps the two people most valuable to the show to the Bradnas. Fred equestrienne director and pace maker, is the principal consultant of John Ringling in routing the show.

The dapper director is sporting a new outfit, including a riding coat which flares on the sides. The last word in riding togs.

(Continued on page 53)

Obituary

WILLIAM MACART

William Macart, 68, playwright, comedian and vaudevillean, died in his hotel room in Plainfield, N. J., April 3, of a heart attack. Mr. Macart had gone to Plainfield with his new stage partner, Queenie Dunedin, to play his new act, and had appeared the day before in apparent good health. He died the next morning at 11:30.

Bill Macart was one of the best known of the old school of writers and actors. Aside from his activities as a playwright and his starring ventures he had been a standard name in vaudeville for many years.

He was born in St. Johns, N. B., but moved to Boston when a child. It was "Hogan's Alley," which he wrote, that brought him his first big stage recognition.

Some 30 years ago Mr. Macart

IN MEMORY
OF MY OLD PARTNER AND PAL
HARRY O'NEAL

Who didn't take life too seriously. He remembered it was said in song: Everything was under the heading of amusement.

And now to him the big show is done. None of us know what it's all about. Except we are cast to play some part. In life's big tragic show. We can't all be cast for leading parts. And reach our different goals. Well, Old Pal, you did just that. And now the play is done; The Great Producer has dimmed the house.

And your new role has just begun.

MAY YOUR SOUL REST IN PEACE
From
HARRY STEPPE.

was doing a single act, his stand-out being an imitation of John W. Kelly, "The Rolling Mill Man."

At one time Mr. Macart was with the old Matthews and Bulger company for several seasons. He was then playing character and did his specialty in the production; "By the Sad Sea Waves." When Klaw & Erlanger produced "The White Cat" it had a trio of stars, Joseph Cawthon, Harry Bulger and William Macart.

In that same show was Ethelyn Bradford, and their marriage resulted. Then the vaudeville team of Macart and Bradford was formed. The widow (Miss Bradford) survives, as also does a married daughter by a former marriage.

When Miss Bradford joined the cast of "The Killers," recently produced on Broadway, her husband teamed up with Miss Dunedin.

IN MEMORY OF
GENE HUGHES

Who passed away April 5th, 1927
Jim Kelso

MRS. THOMAS FITZGERALD
(Mattie Hogarth)

Mrs. Thomas Fitzgerald, 68, known professionally as Mattie Hogarth, died in the Revere House, Chicago, April 1 of dropsy. Miss Hogarth in her early stage career had appeared in repertoire, legitimate shows and vaudeville.

Miss Hogarth was the original mammy character of Lincoln J. Carter's "Roanoke," produced some 35 years ago. For five seasons she traveled with the Moore and Livingston repertoire company; appeared

IN LOVING MEMORY OF MY
HUSBAND
WALTER GUMBLE

who departed this life April 12, 1922
MRS. WALTER GUMBLE
(Florence Brooks)

for two seasons with W. F. Mann's "Sunshine and Temperance" was with Owen Bartel's stock company for two years; appeared in "Hooligan's Troubles" (Arthur Aylesworth) in 1905-06; with "Shepherd of the Hills," "Katzenjammer's Kids" and

also "The Woman of Mystery" and "The Laughing Lady," produced by Boyce Wolfolk.

She was with different vaude acts, appearing with Jimmy Lucas in "Movie Models" in 1921.

She was on the stage for 38 years

IN MEMORY OF
FRANK CLARK
who passed away two years,
April 12
Flo and Ray Zaher

and forced to retire because of ill health.

Mrs. Fitzgerald had lived with her husband, Thomas Fitzgerald, who has been stage doorman the Blackstone theatre, Chicago, for several years. A married daughter, Mrs. Vera Shunk, living at 77 Lindsay avenue, Toronto, besides the husband, survive.

The remains were shipped to Toronto for interment, under joint auspices of the Actors' Fund and N. V. A.

LEMUEL PARKER

Lemuel Parker, 63, playwright and stage director, died April 3 in Amarillo, Tex., of heart trouble. He was one of the pioneers in play writing in the midwest and for many years made his home in Chicago. In recent years he had done considerable directing and had been with a number of stocks as stage director. He had gone south to stage plays with a tent outfit.

The Parker play list includes many pieces but the greatest recognition was the dramatization of Oranges and Orange Blossoms for the old Chicago firm of Rowland & Clifford.

Lem Parker was not related to Harry Doel Parker or Lottie Blair Farrow, who authored "Under Southern Skies" and "Way Down East."

He is survived by Minnie Dixon

IN LOVING MEMORY
OF OUR FRIEND
WALTER GUMBLE
who passed away six years ago
J. O'C. L. J.

Parker, who was formerly on the stage.

PERKE HAMBURG

Perke Hamburg, 37, musical director and composer, shot and killed himself April 5 in his suite in the Great Northern Hotel, New York. He was found lying across a bed with a bullet from a duelling pistol through his heart. Death had been instantaneous.

In the room the detectives found a contract signed by Robert Milton, producer, which provided for a down payment of \$1,000 and \$500 weekly salary to Mr. Hamburg as the musical director of the new Joe Laurie show, which has been rehearsing in New York.

He had been with a number of

IN MEMORY OF
FRANK CLARK
April 12, 1926
Mary Murray

shows as musical director. His brother, Frank Hamburg, residing in New York, identified the body, but was at a loss to ascribe any reason.

It was believed among his associates that ill health caused his suicide.

LYDIA DICKSON

Lydia Dickson, 40, stage and screen actress, died at the California Lutheran Hospital, Los Angeles, April 2, following a throat operation. She had been ill for some time. Miss Dickson went to the coast from New York about two years ago. She was well known as a character actress. She appeared

(Continued on page 63)

Ringling-Barnum Circus

The big show got under way for 1928 at Madison Square Garden Thursday afternoon (April 5) and will continue for three weeks and three days, stretching the big top over the first time at Washington, April 30. The dress rehearsal (Wednesday) ran until 11:40 and the first night performance was also overtime, but further speeding up of the show within the three hour limit. Quite a scramble to get the Garden ready, a Sunday night hockey game leaving the floor of the arena at foot level. Last word of earth was not laid until Monday afternoon, which allowed but two days to prepare the circus for debut.

First night attendance looked considerably under the usual gate, but the matinee was good and it was claimed the initial day's takings were \$5,000 over that of last season. It is usual for the indoor season to start mildly and build up.

That the Ringling outfit is bigger than ever is claimed, and it holds true in some respects. There are more people and more concessions in the new performance, the show carrying 700 equines, 95 more than before. Most of the added stock is in trained animals.

Interest centered in the new talent, imported as usual and more than interesting all around. The Wallenda troupe, among this contingent, stood out as the most rated sensational even by those around the outfit. It is the first high wire act the big show has sported in a decade. Using long balancing poles, the Wallendas, German quartette, work from 35 to 40 feet in the air upon a taut cable and without a net. It is said they were somewhat disappointed that they could not perform at the top of the Garden but it was thought they could not be properly viewed. Because of the lower rigging they discarded the act, some Wallendas gesture. There are three men, apparently in their early 20s, and a girl. Troup are sure footed balancers. One bit with a chair looked nervous but the finale, a three high feat, brought forth the plaudits. This has a pole looped over the shoulders of two of the men, the third man and the girl balanced on

the pole. Midway across the wire the girl stands on the man's shoulders. Thrilling exhibition calling for double balancing.

Something new but not so exciting is that of a Hindoo being carried off the track with his head in the jaws of his pet elephant. The turn is billed Gunga and Yasso. The big fellow gently picks his master off the track and he is next around the hips before the head bit.

Special animal feature is made part of the show and also the animal exhibit. It is Goliath, described as a sea elephant. It is an enormous beast weighing several tons, the Larry Boyd of sea lions. It has a peculiar head and snout, unlike the graceful lines of a sea's head. A truck, powerful enough to move a house, pulls Goliath, ensconced upon a trailer, around the track while an attendant slips the big slob fish after fish. There is an occasional stop and Goliath is teased with the food, whereupon he bellows. It's quite a ballyhoo.

Two real class performers featured in last season, Lillian Lettzel and Con Colleano. Miss Lettzel was first of the solo artists to appear. Dainty as ever on the wings and wings, she sold herself prettily. Wibly she has discontinued the count of her spectacular one arm plunges, Merle Evans keeping his hand going during the exhibition. It is as effective and less wearing. Colleano, graceful, courageous and remarkable, performed his forward somersault over a miss. Sometimes he has to try several times, not unusual if one understands the skill and nerve required. The answer is that no one else is doing it. He is also a good showman—Maurice Colleano, who features a double forward on the ground, is in vaudeville with the family this season.

Lettzel, Colleano and the Wallendas are the only turns to take the center alone, with one exception—a clown boxing bit. This is made a feature this season because of the Tunney-Dempsey long and neutral corner thing. Shorty Flemm, an addition to the clown contingent, is referee. Flemm is a little fellow who has been working the fairs. He is perhaps

Marcus Loew

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CHICAGO

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Out at the American. W. V. M. A. booked, they are ridiculing imbeciles under the guise of "discovery." On one night several comical, over-the-top comedians, of fair amateur status, opened the non-pro schedule. Then came a series of puddy youth singing. All during his monotonous "repertoire," in which he made pathetic efforts to "get across," an improvised m. c. poked fun at him behind his back. With an assumed swagger and a would-be blarney, this specimen of W. V. M. A. showmanship would exhort this ragged entertainer to exert greater effort and then dish out a knowing wink to the audience.

Two girls, "next to closings," also W. V. M. A. "discoveries," did a blues duet that was nothing if not inhumane. The poor kids could not differentiate between the two varieties of applause. In this case it told them to "beat it" when they thought they were the life of the show.

Monsieur, the W. V. M. A. master of ceremonies, whoever he may be, acted as nonchalantly as Ash billing, though he had a Taxi Ash billing. He not only took it out on the poor "soft" male, but he continued his subtle little digs during the girls' routine as well. It was then that here at the American they do this every Wednesday and Friday. It's a drawing card with the element of that particular neighborhood in which the American is situated.

W. V. M. A. is discovering other things at the American. Some fair, some poor. It's one of their "aces" showing. However, and during the last half bill they used the Gordon Trio as openers. It looks like a father, son and daughter act. Dad plays the piano, son the accordion and daughter sings and dances. Dad plays pretty well, son plays fairly well and daughter sings. Just a little family trying to get along.

Green Spencer and Gordon, dancing it, and having a duet of a time. Two men, one a pilsenman, one a gawky hick. One girl, a Jakey country lass. Some nice act, but the comedy. Some poor comedy by the three of them. Carl Burns and Co. (6), a bunch of kids in action. If not in years. Four grotesquely chunky chorines opened with a raucous ensemble terpsichore. Two men in some burlesque hokum and esthetic dancing. One girl, a good contortionist. One girl, a featury dancer. Two girls doing a sister team.

dancing and singing, fair. Entire production lacks merit. There is a comic duo, man and woman. Red-haired girl and straight man. Act built around woman's rights to masculine attire and demeanor. Man sings a bit. Woman yodels quite well. Closing the show are the Kasewell Sisters, trapeze performers, and not so bad. Picture "Baby Mine." (M-G-M), played to lots of laughs. Business excellent.

Should there be any doubt in one's mind that this is N. V. A. week in Chicago, all they have to do to confirm the suspicion is to trot over to the Palace and listen to Bob Hall on that organization. If an actor,

jestic Sunday afternoon. It was a tough test for all talents, and the survivors have something to crow about. Lucky Boys, six crack risley tumbler, got best applause in closing position. This act is a standard in any house and is unfortunate in being forced to unfavorable end positions because of its acrobatic classification. Only other to hit the standstill is Robbin and Jewett, combination of bass straight and nance comic. The humor is lowbrow satire, easily digested, and incidental singing—specialty by the straight—is a selling item. Monte and Lyons, wop comics reading their "Letter from Italy," had difficulty here with talk, but managed to get a bow on the

has out out its three acts of vaudeville in the midnight Saturday show and has reduced its week-day scale from 60 to 50 cents.

Elwin Strong is in Chicago organizing a tent repertoire company to open at Fremont, Nebraska, May 8. Violet Manning, formerly of Mrs. Sam Insull's Studebaker players, engaged as lead.

George Jessel left for Hollywood this week after playing the Tivoli (Balaban & Katz) here. Jessel will make two pictures for Tiffany-Stahl.

Prior to opening the Varsity theatre, Evanston, under Lubliner & Trinz banner, Balaban & Katz fixed the house all up. A new concert orchestra is to be installed and the admission reduced.

Mark Fisher of the Harding theatre, will be guest conductor of the stage band at the Norshore theatre for a week. Kvale of the Norshore switches to the Harding.

For the first time in local legit circles the measures were granted a hearing today (Tuesday) by the managers' association. The pros and cons of the new union organized by the treasurers came up for consideration.

The stage hands and moving picture operators' union are backing up the treasurers' idea.

"The Jazz Singer" (Al Jolson) is being shown on five local screens with Vitaphone accompaniment.

Winona Flaven, former publicity director, Schoenstadt Bros., has entered the producing field.

Alma Shea, formerly in burlesque with the Baldwin, is a partner in the newly formed Conway, Shea & Vethoven, music publishers.

Paul Zimm, orchestra leader at the Alamo theatre, has renewed his contract to September, 1928.

Dr. Max Thorek (American Theatrical Hospital) has been made an honorary member of the Chicago Federation of Musicians.

Herb Carlin is the new band leader at the Trionan ballroom. J. Bodewalt Lampe will supervise.

Smilin' Al Evans, formerly organist at Public theatres in Texas, has been placed in the Great States Genessee theatre at Waukegan.

Genessee Askin was here arranging for Sousa and band at the Auditorium Sept. 23. Prior to the Auditorium week, Sousa plays Racine, Champagne, Decatur and St. Charles for James Wingfield (Wingfield circuit).

A. L. Burks now handles publicity at the new United Artists theatre here.

Arch McGovern here ahead of "The Baby Cyclone," which opens April 16.

"Broadway" goes in the Central theatre in August. Until then the house will be dark.

"Tenderloin" Warner Brothers second talker, following "Jazz Singer," opens here at the Warner Orpheum theatre April 8.

Janet Beecher and Claude Rains have been engaged by the Theatre Guild for "Playing With Love," an importation.

Clyde W. Eckhardt, district manager for Fox, has returned from Milwaukee where he opened the new Fox distributing branch. Fred Sliter, formerly of First National, is in charge there.

Clyde Elliott, of the Millott Players at the Evanston (Ill.) theatre, who recently produced the world premiere of Jean Paul's "Compagnie Marriage" at that house, has left for New York to make arrangements for production of the play in that city.

S. F. Scott, of the Isis theatre, has returned, following a vacation in Florida.

Wallace James, for two years associate manager of the Tivoli, has been appointed manager of the Varsity, newly acquired Balaban and Katz house at Evanston, Ill.

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	60	NEWARK	61
BROOKLYN	61	OAKLAND	61
BUFFALO	60	PITTSBURGH	59
CHICAGO	59	PORTLAND, ORE.	60
DALLAS	61	ROCHESTER	60
DETROIT	60	SALT LAKE CITY	60
INDIANAPOLIS	61	SAN ANTONIO	61
KANSAS CITY	61	SAN FRANCISCO	61
LOS ANGELES	62	SEATTLE	61
MILWAUKEE	59	SYRACUSE	60
MONTREAL	61	TOLEDO	60
		WASHINGTON	62

and you don't know how good you are, go over and listen to Bob Hall.

In short, Bob is just the same old pest with his ranting about the N. V. A., dashing modily up and down the aisles exhorting the audience to "give till it hurts," and his Rotarian manner. Bob would make an excellent toastmaster or cheer leader for the Four Corners Rotary Club. He should be able to raise the 50 bucks for the town's new flagpole, such a spontaneous little fellow.

But the sad part of the week's bill at the Palace is that one goes there anticipating extra talent, only to find that the bill is a big bore. Yea, X. K. and Co. Jap jugglers and balances, have a few novelties and quality in their line of work. Hall is still making up songs about people in the audience, singing them as he goes along, but the so-called poetry is just as bad as ever. Still, while Bobbie remains chief yes-man and can make a big chief laugh of himself, he's okay with K-A.

Meyer Golden's "One Arabian Night" company (8), is a dance extravaganza replete with flash and variety. Yecok, all are well costumed, nicely costumed and selected with an eye to the attractive. The theme embraces a light bit romance with the dance wove in it nicely enough. One girl, Maryn Sie Tahar, is a sensation at twirling and introduces some cartwheel and specialty numbers that are great takers.

Ann Butler and Hal Parker have a good comedy talk, interspersed with an occasional song by the girl. Miss Butler has one of those hoarse, throaty voices in the tells em via the "right" route that she's "Just a Piece of Driftwood." But Parker falls for her just the same and says, even if she sings so nifty, he will do the right thing by her.

Florence Reed is headlining and doing a rather fair job of it. She is aided by Edwin Burke and C. Henry Gordon. Zez Confrey's Orchestra (12) took the six-spot. Confrey spends most of the time at the piano, in spot. He solos a number of hits, with the solos a number of hits, with the file carries with him Mildred Melrose and says that she introduced the blackbottom in Europe. But she did execute a hot little bit of solo footwork here, called "Manhattan." The orchestra is good and carries the neat effects. One of the boys finishes with a hoke Hawaii dance. The method of presentation might be improved, but Zez delivers to a rather general satisfaction.

Frank Fay, holdover from the previous week, when he acted as master of ceremonies. This week he went through his bits of monolog, handed them the laughs they wanted, and was the next-to-closing clerk of the afternoon's ensemble. The show closed with one of those hastily thrown together presentations, using all the entertainers on hand. This week it was "The Knockers Club," with Fay and Bob Hall vying for honors. Business just fair.

Vaudeville ushers have donned the tatters of this week, shaking their tin cups at customers in the hands of the N. V. A. at the Majestic, as elsewhere, a trailer goes into detail. Only two of seven acts were able to establish themselves at the Ma-

singing finish with guitar accompaniment. The act is standard for Junior Orpheum.

Recognition is dismal for Colby and Murphy company, five-people song and dance revue, despite apparent merit. Featured team, long gone and short gag, are entertaining in comedy routines, and the three girls who sing and dance through the fill-ins are likewise worthy of applause they will get here. Only fault is in the sour notes hit at rare intervals when the girls go into complicated harmony.

Marie Russell, in brownface for blues singing, was a hurry-off entrant. She surprised when showing white skin at the finish. Capt. Betts' seals okay as openers. A sketched out an Antrim about a woman-hater who is framed while drunk into thinking he has married a girl who is in his apartment and didn't materialize. It will be liked as is in family houses.

"A Perfect Gentleman" (Pathe) feature. Little afternoon business.

A new orchestra goes in Trionan ballroom, replacing the Dell Lampe band, which has gone into the Capitol theatre. Personnel includes Herb Croft, director, Rella French, Jack Riojards, Roland Dodds, Fred Hulme, Earl Baker, Joe Quartell, Joe Thomas, Leon Kaplan, Harry Sharington and Eddie Hanslik.

C. A. Wortham Carnival will play Chicago territory two weeks, starting May 28.

Aschers Sheridan theatre goes into a new play opening April 22. Marks Bros., Granada and Marbro will follow with Saturday openings, starting May 5.

Austin, Bloom and Kohler, Chicago music publishing firm, has dissolved and reorganized under the name of Gene Austin, Inc. Marty Bloom continues with the firm. Ted Kohler is out. The firm will make its headquarters in New York hereafter, and will dispense with the Chicago office.

Mahendra, crystal-gazing mystic, has been booked into Lubliner & Trinz local houses by Herbert P. Frankham, National Booking offices.

Bruce Godshaw has returned to the Karzas brothers circuit of theatres and ball-rooms as general manager of the Freeman and Argon. It is now promoting an athletic girl contest.

William Morris, Sr., who has left for Cleveland with Harry Lauder, expects to make the entire tour with the Scotch comedian.

Charles Skouras and William Goldman of the Skouras brothers chain of St. Louis theatres were in Chicago attending a booking meeting.

Russell Brice opened a new stock company this week in the Vander-Waert theatre, Sheboygan, Wis.

Milo T. Bennett has leased "The Shepherd of the Hills" to the Red-path chautauqua circuit for the coming season.

MILWAUKEE

Davidson—"The Constant Wife" (Ethel Barrymore).

Empress—German stock.

Gaiety—Burlesque (Mutual).

Alhambra—"Hunchback of Notre Dame."

Garden—"The Gaucho" (2d week).

Majestic—Vaude and pictures.

Merrill—"Quality Street" (2d week).

Miller—Vaude-films.

Palace—Vaude-films.

Strand—Legion of the Con-

Wisconsin—"Gentlemen Prefer Blondes."

The Babst theatre, rebuilt, will be ready in September when Margaret Rice brings in an English stock Co. The German stock, which formerly had the house, will probably disband due to lack of financing. If new backers are obtained it will remain at the Empress.

Henry Goldenberg, owner of the Empress, has been elected president of the new Managers' association. James Higler (Palace) and Fred Meyer (Alhambra) are other officers.

The Davidson closes its regular legit season April 15 with "Wooden Kings." The play has been followed by pictures, the house being contracted for by L. K. Brln (Garden).

Rudolph Kuehn, house manager at Universal's Alhambra for the past three years, has resigned, effective April 15, and leaves for New York to take the place of houses. Kuehn arrived here when Universal took over the Alhambra. Kuehn will be succeeded by Harry Wren of the staff of the Newman at Kansas City.

PITTSBURGH

By W. J. BAHMER

Alvin—"The Love Call" (stock).

Pitt—"Take My Advice" (stock).

Keon—"Wings."

East—Harris, Sheridan Square.

Aldine—Vaude.

Penn—"The Smart Set," "Sun Shines" with Joe Jackson on stage.

Stanley—"Red Hair," Stanley Unit No. 1 on stage.

Academy—"Merry Whirl" (Mutual).

End—"The Girl in the Lammouse" (stock).

With the agreement between the Pittsburgh (Theatrical) Managers' Association and the stagehands' and musicians' unions expiring, negotiations affecting a new scale will begin shortly.

For Walter Hampden's presentation of "Caponasch" in the Alvin the Smith College Club has reserved the house Tuesday night, April 24, at \$3.85 top for orchestra seats.

Wallace Allen, publicity director of the Penn, has been appointed in charge of the publicity for Loew's house in Indianapolis. He is succeeded here by Charles Katz.

Eugene L. Connelly of the Harris forces is ill. He will be honored at a banquet as retiring president of the Amen Corner, to take place May 5 in the William Penn Hotel, with Col. W. A. Wyman among those in charge. The Amen Corner's membership includes notable men of every political complexion.

Jimmy Ashley, who has been associated with William J. O'Riley in a play and casting agency in New York, has returned to his former connection with Max Hart's office.

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In a New Musical Farce Comedy

"SHE'S MY BABY"

with CLIFTON WEBB

Detroit

By JOE BIGELOW
Variety's Detroit Office
Tuller Hotel

Cass (Shubert-Stair)—"Oh, Kay,"
Garriek (Shubert-Stair)—"Able's
High Rose" (2d week).
Lafayette (Shubert-Stair)—"The
Letter."
Shubert (Stair) (Niederlander-
Shubert)—"Gay Paree."
Bonstelle Playhouse—"Saint Joan"
(stock).
Majestic—"Gentlemen Prefer
Blondes" (Woodward Players).
Adams (Kunsky)—"The Crowd"
(3d week).
Capitol (Kunsky)—"Shepherd of
Kingdom Come," stage band.
Washington (Fox)—"Mother
Maciere" (1st week).
Madison (Kunsky)—"Student
Prince" (3d week).
Michigan (Kunsky-Public)—
"Night of Mystery"; "Roman
Nights" (Public unit).
New Detroit (Whitney)—"Wings"
(1st week).
United Artists (U. A.)—"Sorrell
and Son" (3d week).
Oriental (Miles)—"Devil's Trade-
mark," Pan vaude.
State (Kunsky)—"Something Al-
ways Happens," Loew vaude, stage
band.
Temple (K. A.-O.)—"Race For
Life," K. A. vaude.
Cadillac—"Stolen Sweets" (Mut-
tual).
Stock burlesque downtown at
Broadway Strand, Palace, National,
Avenue and Loep theatres.

In the second downtown theatre
stock up within two days, bandits
relieved the Family, straight films,
of \$400. With a show in progress
at the time and the house well filled,
Ed Kitchner, manager, was con-
fronted with a gun and forced to
open the safe.
On the previous day four polite
holdup men entered the office of
Miles Oriental and after taping and
gassing two girl employees and
tossing Manager Wodetsky with
his life, looted the safe of \$6,100.
In the job on the Oriental's safe
the only contents overlooked were
some papers and a few I. O. U.'s
signed by Joe Lee, the press agent,
mandarin. As they represented
about half a week's salary, Lee is
quoted as saying it was just too
bad.

Fred A. Nelkin, who has the candy
concession at the Avenue (stock
burlesque) was kidnapped by two
gangs according to the published
story.

A final deal whereby W. S. But-
terfield acquires complete control of
the four Glenn A. Cross theatres in
Battleground was closed last week.
The houses are Regent, Garden,
Strand and Post, the latter playing
stock attractions and the rest in
films. Butterfield has owned a partial
interest for some time.

Added to Butterfield's. Bijou
(vaudefilms), also in Battleground,
the four new stands give the circuit
practical control of amusements in
that town and increase the But-
terfield holdings to about 80 the-
atres, all in Michigan and all out-
side of Detroit.

The Sparks show will break the
ice this season for circuit in De-
troit, opening May 6 for four days.
Frank O'Donnell is ahead and in
town.

Saturday midnight shows at
Billy Epton's Broadway Strand, be-
ginning this week. A previous plan
to ship the Broadway stock bur-
lesque troupe out to the Kramer on
Saturday nights was dropped; in-
novation too late in the season.

Sol Berns, head of the Local Gus

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FOR THE BODIES

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Colors with instructions, \$1.25 postpaid.
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Sun office, will bring his family to
Detroit from Toronto, where they
now reside.

Following notice to stage hands,
etc., that the Regent will play vaude,
comes a contradictory report that
the house contemplates a stock bur-
lesque and pictures combo policy.
Its conversion in that line would
increase the total of stock burlesque
places hereabouts to six. It formerly
played Fantages vaude.

The Colonial theatre, Woodward
at Sibley, is neither downtown nor
neighborhood theatre. It is hands be-
tween the two and tends a bit toward the
latter. Formerly played vaudeville.
Just now it uses musical stock—so-
called—and first-run films of the
better-than-nothing order. This
week, however, it picked a compara-
tively sweatshirt for its screen, Tom
Mix's "Horseman of the Plains."
Attraction of musical comedy way
and the troupe is permanent.

The players seem well known to
their audience. Mostly kids at the
performance caught here, they had
their favorites. The most highly
favored, Ken Christy. He is the
star of the outfit. No more than
three or four other players. Ken
would undoubtedly and the going
plenty tougher, but here he
reigns supreme. He does a little bit
everything that is a pleasant
speaking tune. There are 10 other
players programmed. This house is
probably the only one in town be-
sides the legit and the musical
wheel stand that prints a score card.
Warren Fabian and Harry Cornell
get double mention for doubling as
director and dance-stager, respect-
ively. They perform, the cast's
general character interpreter, gets
some comedy out of her makeup.

This week's extravaganza is called
"Three Cheers for Ours," the music
described as "wherein fate makes a
man's blood boil." Nothing reached
the boiling point by the beginning of
the show. With a show in progress
the walk-out, but the patrons were
heartily enjoying themselves.
Show made up of bits and num-
bers and specialties by the prin-
ciples. The show is entirely new,
described as "wherein fate makes a
man's blood boil." Nothing reached
the boiling point by the beginning of
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the boiling point by the beginning of
the show. With a show in progress
the walk-out, but the patrons were
heartily enjoying themselves.

While having no bearing what-
ever on the dramatic department
and breaking in at the month, the
unexpected moments, the musical
bits and specialties are a genuine
relief, regardless of quality, in that
they change the pace.

The stage is about an
hour. The familiar and knowing
manner in which it was received
furthered the contention of neighbor-
hood character. Orchestra pretty
well filled on a rainy Thursday after-
noon. Balcony closed, and not for
repairs.

Here is operated by the Cohen
brothers, Ben and Lou, both con-
ceded locally to be smart showmen.
They have other theatres, among
them the Howard. The Colossal
seats about 500. It is said to be
profitable venture, and looks that
way.

One had feature, the Colonial's
first realizable shooting gallery.
A holder set of electric lights would
stand out like a beacon on this part
of Woodward avenue. You need to
bump into it to know it's there now.

B. C. Whitnev has stated that he
will finally build a new legit the-
atre in Detroit. The new theatre
is that a new legit theatre in De-
troit would not go amiss, with the
town now in need of one or more
and who could not afford to build
Whitney is said to have several sites
in mind, but to favor one at Wood-
ward and Montclair and across the
street from the new 5,000-seat Fox
house.

Glenn C. Hill, 33, of this city, is
held on Miami Act and false ad-
vertising charges. He recently ad-
vertised in local dailies for "chorus
girls, above average." One of the
applicants, a 22-year-old girl, un-
named, claimed to be a prostitute,
to marry her after taking her to Chi-
cago several times. Hill is not
known to be connected with show
business in any capacity.

Paul Savoy will book the Em-
press, Cincinnati, playing three acts
and stock burlesque.

"French Frolies," a new Art
Rowland tab with 15 people, opens
in Bay City, Mich., next week.

BALTIMORE

By BRAWBROOK
Maryland—"Blossom Time"
Auditorium—"The First Year"
(Burnsworth-Knopf Co.).
Guild—"Princess Ida."
Hippodrome—"K-A" vaude-films.
Ford—"Simba."
Vagabond—"The Romantic Young
Lady."

George Arliss failed to turn in his
usual handsome gross at the Mary-
land last week. Holy Week was
partly to blame. House Manager
Leonard B. McLaughlin reports
about \$12,000.

Ted Claire, master of ceremonies
at Loew's Century, is now down of
the recent stage band outfits, having
outstayed all competitors. Sammie
Kaufman came Monday as new m.
of c. at the Stanley, while Howard

Enterson made his debut the same
day at the Rivoli.

The Baltimore Symphony Orches-
tra ended its season at the Lyric
Sunday night to the largest audi-
ence in the history of that organiza-
tion.

Ruth Rollins Stieff, on the musical
comedy stage before her marriage,
entered the concert field last week
in a public recital at Stieff Hall.

SYRACUSE, N. Y.

By CHESTER B. BAHN
Wieting—"Almonicans," premiere
1st half; Leon Errol in "Yours
Truly," 1st half.
Temple—"Vaude-films."
B. F. Keith's—"Vaude-films."
Savoy—"Palace Burleskers" (Stock).
Crescent—"Ind vaude-pictures."
Loew's State—"The Divine
Woman"—"Hula Blues" (Public
unit).
Strand—"Speedy"—Vita-phone.
Eckel—"Red Hair"—Vita-phone.
Rivoli—"The Daredvile's Re-
ward"—"Haunted Spook."
Syracuse—"Chicago"—"Silk Legs."
Regent—"Man Crazy"—"The Un-
known."
Harvard—"The Last Command."
Palace—"Quality Street."
Swan—"When a Man Loves."

'Booked in at the eleventh hour,
Daniel N. Rubin's new comedy,
"The Almonicans," produced by
Sam Loewitt, had its first night at
the Wieting here Monday. Eugene
B. Sanger staged the show. The
settings are by Willy Pogány.

Will Rogers makes a belated ly-
ceum appearance here April 17 at
the Mizeph.

Frank Wilcox has postponed his
stock opening until April 23. Rob-
ert Mack, former Pathe director,
will stage the Wilcox productions.

Paul H. Forster, who quit the
Eckel organ here to accept a six
weeks' Loew contract when the new
State opened, is back at the Schine
theatre.

James Leamy, who won The Her-
ald's Grand New York City award
cup at the Temple here two years
ago, after a season with John Van
Arman's Minstrels, has signed with
a new vaudeville act.

Articles of incorporation of the
Frank Wilcox Co., Inc., were filed
here last week. The move changes
the company from partnership to
venture of Judge A. Fairfax Mont-
ague of this city and Frank Wil-
cox, Mt. Vernon, to a stock com-
pany. The incorporators are three
local Wilcox, Judge Montague and
George A. Chenet, the latter local
Shubert representative. The com-
pany is capitalized at \$10,000.

The only American conductor to
be invited, Vladimir Shavitch, con-
ductor of the Syracuse Symphony,
sailed from New York last week for
Russia. Shavitch is the Russian con-
ductor for Soviet musical organi-
zations for a six weeks' period. He
plans to introduce three American
compositions—"Flower," 10,000,"
by Converse; "Sycrappers," by
Carpenter, and "Negro Rhapody,"
by Goldmark.

Harry Gilbert's re-entry in the
theatre field here spells a fight with
the Ullman interests of Buffalo who
have started work on the Brighton
theatre in the South End. Gilbert's
location at S. Salina is only a short
distance from the Ullman site.

Robbins Enterprises, Inc., which
virtually passed out with the trans-
fer of its Utica, Watertown and
Syracuse leaseholds to the Schines
and Universal, will change its name
to the Central Cities Buildings, Inc.,
if stockholders accept the recom-
mendations of President Earl C.
Clark who succeeded Nathan L.
Robbins.

Evidence the stock war between
the Temple and Wieting will be
bitter is found in the insertion of a
tag line reading "A Theatre That Is
Safe" in all papers advertising
copy. The impression prevails the
slogan is a rap at the Wieting.

Albert Kaufman in charge of the
Eckel here is utilizing the Vitaphone
equipment to play ordinary
talking machine records in connec-
tion with organ specialties and
novelty subjects.

W. Snowden Smith found a tem-
porary use for the Empire, first run
house sent into darkness by the
bankruptcy of the Empire. The house
lesses, last week when he rented
it to a florist as a pre-Easter floral
shop.

SALT LAKE CITY

By GLEN PERRINS
Donovan Mack, comedian at a
local theatre, landed in the county
jail here following a sous party
which resulted in a cop charging
him with resisting arrest.

During Otto H. Kahn's recent
visit here he gave a fine interview
to the local press upon business

conditions throughout the country
and also what effect the election
would have on the nation in gen-
eral. Mr. Kahn's answer was en-
thusiastic over the advancement
made by the Little Theatre move-
ment and the growth of orchestras
and operas. He told of the
work of his son, Roger Wolfe
Kahn, and confirmed the report
that the boy was shifting from or-
chestral direction to aviation.

Reported here Jack Proctor, pub-
licist for Louis Marcus enterprises,
is to wed Kathleen Charlotte
Harms, newspaper writer.

Ralph Cloninger, former Wilkes
Play here, and Henry Otto, di-
rector, are now in Beaver, Utah,
filming the first scenes of "The Urge
Within." Mildred Harris will play
leading role and will be supported
by Lavanna Lee, Salt Lake beauty
winner; Martha Mattocks, Edwin
August, George Cleveland.

BUFFALO

By SIDNEY BURTON

Teck—"Merchant of Venice."
Erlanger—"Hill the Deck."
Buffalo—"Speedy."
Whipp—"Ladies Night in Turkish
Bath."
Loew's—"The Patsy."
Lafayette—"Heart of a Foibles
Girl."
Great Lakes—"A Girl in Every
Port."
Gayety—"Puss Puss."
Shea's Court Street (stock)—"Uncle
Tom's Cabin."

It is here that Katherine Cornell's
new play next season will be a com-
edy drama by Eugene Walter, with
Guthrie McClintic also playing a
role. A. H. Woods is reported as
the producer, with the new piece to
be tried out in stock in Los Angeles
next month.

Mayor Schwab as an aftermath
of the sensational advertising employed
by "Gay Paree" at the Shubert-
Temple, has been seen in a series of
suggestive advertising and stage
displays. At the same time the
managers appeared his Honor by
accepting their annual penitence ges-
ture in the form of complying with
the Mayor's request that all theatres
be closed on Good Friday until 3
o'clock in the afternoon.

The date for the Ringling Bros.-
Barnum & Bailey show at Buffalo is
set for June 6. It is understood that
the big show will exhibit its lot
at Broadway and Bailey avenue.

The Society for the Prevention of
Cruelty to Children was criticized
by Mayor Schwab this week
when he declined to prohibit a five-
year-old child from playing Little
Eva in "Uncle Tom's Cabin" in
the stock at the Court Street theatre.
The Mayor issued a permit for the
child over the protest of Douglas P.
Falconer, agent for the society.
The Mayor's refusal to use in
Children's Court last year, where a
jury had refused to prohibit children
from appearing in "Mrs. Wiggs"
Rutland, was said to have been
Eva has always been an inspiration
for good. If your society had had
its way "Uncle Tom's Cabin" would
never have seen the light of day.

The new Charles Wagner stock at
the Erlanger is due to open about
May 14.

Frank Edwards, theatre owner
and operator and Mayor-elect of
Seattle was in Buffalo this week
visiting the city. Edwards had the
occasion to call on Mayor Schwab
and explain his showmanship may-
orality campaign, which was con-
sulted with the city's interests and
which resulted in his defeat of
Bertha Landes, the former woman
chief executive of Seattle.

ROCHESTER, N. Y.

By E. H. GOODING
Lyceum—"The Maryland."
Eastman—"Speedy."
Rochester—"The Dove," Pan
vaude.
Regent—"The Big City."
Pleasant—"The Shepherd of the
Hills."
Fay's—"The Wizard."
Temple—"K-A" vaude.

Bert E. Wilson (N. Y. State Rail-
way), operator of Sea Breeze Park
and Nataratorum, must find a new
show grounds for Ringling Bros.
street here as the old lot is the old
lot is to be used for a site for a
new school.

Rochester's newest night club,
the Hippodrome, has started fea-
turing last week four Tiller Girl
and three musical femmes in the
"College Widow Revue." Ellice
Gleason, novelty singer, and Babe
Walker.

Tom Giderson, former organist,
Strand and other Pennysyth the-
atres here, has been made organist
at Shea's Buffalo.

Sunday movies went down for the
count at Fairview, the vote being
414 to 204, heaviest ever cast at a
spring election.

Whitman and Davis, former
vaudevillians, have quit the stage
and are making a success of their
candy shop in Hornell. In private

life they are Mr. and Mrs. George
H. Whitman.

Cornwell Opera House block at
Penn Yan has been sold to the J.
H. Newberry Co., New York, and
will be turned into a business build-
ing.

Another fair has folded up.
Grounds and buildings of the Gor-
ham Agricultural Society, which
held the "world's fair" for nearly 70
years at Reed Corners, went at auc-
tion last week to Frank H. Henry
for \$1,500.

Leon E. Chamberlain and wife,
Batavia, have been incorporated as the
Alpha Amusement Co. of Buffalo, to
operate theatres and amusement en-
terprises in Western New York.

Joseph Solan, director of orchestra
at the Shattuck theatre, Hornell,
has resigned.

Lyceum Players, with an entirely
new company, will open their fifth
season of summer stock at the Ly-
ceum under the direction of George
Cukor and Geo. Kondolf, Jr., week
April 30, or a week earlier. Cukor
and Kondolf are signing players in
New York now. Usual policy of re-
cent and current Broadway produc-
tion will prevail with cut in prices
to 99 cents top at matinees and 99
cents and \$1.65 for night orchestra
seats.

PORTLAND, ORE.

By JAMES T. WYATT
Portland—"The Crowd."
Broadway—"City Gone Wild."
Oriental—"Night Life."
Pantages—"Why Sailors Go
Wrong" and "The Last Command."
Liberty—"Will King revue."
Columbia—"Flinders Keepers."
Rivoli—"The Last Command."
Music Box—"Duffy Players."

Marc K. Bowman, formerly dra-
matic editor of the Portland Ore.
Gleaner, is the new manager of the
Henry Duffy Players. He takes the
place here of Arthur Frahm, resi-
dent manager for the company, who
has taken charge of the Duffy
troupe in Seattle.

Manager Harold J. Murphy, of
the Orpheum, is to take a vacation
in Seattle following the close of the
Orpheum season here this week.

The college band is providing
American show world with a fund
of new musicians, says Larry Rich,
at the Orpheum last week.

TOLEDO

By RALPH HEINEN

Coliseum—"Dark."
Eastman—"The Big City" (Mutual).
Keith's—"Vaude-films."
Loew's—"The Barker" (Wright
Players).
Pantages—"The Little Shepherd
of Kingdom Come."
Princess—"Speedy."
Rivoli—"Vaude-films."
Lita—"Tenderloin," Vita-
phone-Movietone.

Building permit for new Public
house at Huron and Adams streets
taken out by Lundoff-Bicknell Co.,
April 10. Valuation given, \$1-
100,000.

Harry Bluestein, alias Walter
Wagner, recently convicted of as-
sault with intent to rob Mrs. Kath-
ryn Hietz, cashier, Frisolia the-
atre, sentenced to three years in
penitentiary by Judge Martin in
Common Pleas Court. His accom-
panying wife, George Wagner, now in State
Reformatory.

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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.

It has been a long time since the last unit show played the local Orpheum. Also more than a year since Ole Olsen and Chic Johnson left the Coast with their musical show, "Monkey Business." The boys returned two months ago from Australia and went right to work for the K-A-O circuit.

Olsen and Johnson were a riot Sunday night with near capacity houses. They closed the show in 45 minutes, without an afterpiece. Olsen and Johnson received strong support from their Co. who included Clyde Cramer, former Chicago radio announcer. Cramer's extemporaneous comedy talk simply wowed and legitimately, too. The Norman Sisters, two cuties, were on their toes. Hal Funn, Baron B. Hopper and Sidney C. Gibson helped out immeasurably.

Credit for the first half of the bill being a success goes to Jay C. Flippen. The boy has an easy style of working; can stand and deliver anything in the way of songs, and "after wall" no one can own spot to a hit. Flippen set himself in even more solid by continuing with "A Night at the Paradox Theatre." The comedy of gags in the turn, holding Ray Kavanagh's orchestra and featuring a very clever kid, Ruth De Quincey, in panto-acrobatic dancing. Another gag in the act is Hazel Sher, next luck tripper.

Opening intermission was Frankie Heath, with an almost new routine of song stories for her soon to be new ones. It was better than those of the previous week. Harry Breen's material helps her style of putting 'em over.

Rita Kavanagh's nine-piece combo, collegiate and musical, doubled at the ante spot, while W. Cromwell Knox, another English humorist, was not so funny in the "deuce."

Eastman Kodak Co. gave a four-day exhibition of amateur home movies at the Beaux Arts Auditorium. Music for the flickers were supplied by a double-disc electric phonograph with a radio amplifier, a recent creation.

David Bennett has been engaged to direct the dance for Robert Woolsey's new musical show, coming to the Figueroa Playhouse soon.

Marta Oatman Players produced "Edith Comes Home," three-act play by Eleanor S. Lawson, at the Ambassador. Principals included Dorothy West, lead; Jean Reno, Theron Orr, D. C. Gifford, Elizabeth Wilson, William Robertson, Ralph Matson, Eugene Renard, Kirk Bond, Wanda Grazer, Josephine Perez, Lucille McMurrian, William Fenwick, George Beldon, Geneva Thurman and Gibson Ash.

Cosmo Griffith, who sold her home in Beverly Hills, recently bought a new residence on North Rexford Drive.

Jack L. Warner (Warner Bros.) bought the northeast corner of Santa Monica boulevard and Beverly drive. He will build a three-story office building on the site.

Following the closing of "Wings," film, at the Biltmore in two weeks, the house will go dark for a few days. Ethel Barrymore then comes in with "The Constant Wife" for a run of two weeks. After that "A Night in Spain," the show now playing in Chicago.

Chester Conklin and Mary Brian will be guests of honor at the San Francisco Press Club's 2nd annual show to be held at the Warfield theatre midnight of April 21. This

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is an annual event to commemorate rebuilding of San Francisco after the fire of 1906.

In 1910 the City Council of Los Angeles passed an ordinance prohibiting theatres from keeping revues, lobbies, displays in the front of theatres, and also furniture in the lobbies. This rule was not enforced until recently, when Fire Commission took it up after the San Francisco earthquake disaster. Just why, nobody knows. Notice was served on the local theatres all lobby displays would have to be removed and that furniture in the lobbies have to be taken from the lobbies and lobbies of the houses. Theatres appointed a committee to confer with Fire Chief Scott. They explained to the chief that at the time this ordinance was passed there were no theatres with big lobbies and spacious entrances as they have now. They told him that whatever display there was in either entrances or lobbies would not hinder any of the patrons in case of an emergency in the theatre. Scott agreed with the managers and requested that they appoint a committee to meet with him and draft an ordinance which would modify the one in 1910.

Sid Grauman is chairman of the committee to draft the ordinance.

Garfield Alhambra, playing slip week vaudeville under the management of John P. Goring, has changed policy.

The first night the Rialto Players will be used, consisting of the father, mother and three brothers of Esther Rialto, Paramount picture.

The latter part of the week Vitaphone and Movietone, in addition to the feature picture program.

Ivan Bankoff, Russian dancer, on the coast for over a year, is producing vaudeville and picture house acts. He has started with a flash act of 10 people, featuring Vina and Arthur.

Universal has taken over the lease of the Edison Court theatre at Fullerton, Cal., from C. Stanley Chapman and C. C. Chapman.

Henry Duffy and Dale Winter, his wife, came here from San Francisco for the opening of Duffy's production, "New Brooms," at the El Capitlan.

Upon closing at the Belasco, April 15, "The Scarlet Woman," with Pauline Frederick, will move intact to the Garrick, Detroit.

Beverly Hills Community theatre, recently organized, will produce "On the Shelf," by Christopher Morley, April 18, at its third show. Ethel Jackson, film player, will play the lead.

Sock and Buskin Drama Club, juvenile organization, will produce a new play called "Tatters," as the feature of a program to be given by the Virgil Junior High School.

Jerome Sheldon, New York, has been engaged for "From Hell Came a Lady," opening at the Hollywood Playhouse April 13.

Clifford A. McDougall, former salesman in the "Times" display advertising department, is now connected with the A. C. Barnes circus.

Los Angeles Pageant Association, organized by a group of civic leaders, plan annual outdoor spectacles. Mrs. Ralph Waldo Trine is president. Dr. T. Percival Gerson, Francis W. Vreeland, Edgar L. Hampton, vice-presidents. Mrs. Ralph W. Buckman, secretary, and Lawrence Hill, treasurer. The first pageant is scheduled next summer at the Hollywood Bowl.

"Quintines," comedy by Annesley Yachell, will be produced by the Pasadena Community Playhouse following the showing of "Lazarus Laughed," by Eugene O'Neill.

A re-staging of "The Hunchback of Notre-Dame" (U) drew the crowds

as early as the first show Monday at the Pantages, while the vaudeville, of only six acts, proved satisfactory.

Pantages is staying close to his net house here these days and is personally picking and laying out the bills.

This layout introduced William Desmond, screen actor, in a new sketch (New Acts). Desmond appeared here some months ago in his old opus "The Dude Bandit." Two flash acts on both ends of the bill giving the ante spot the edge, not alone by virtue of precedence, but also by proportionate caliber. Ruloff and Elton, versatile adagio team, were the openers. Full stage layout was neatly dressed for the couple who carry a corkscrew violinist-conductor in the pit. The latter soloed from his position and drew attention. The team not billed but should be. The team is capable with the man diversifying the routine with a nice pair of pipes and manipulating a balalaika. The tune is smoothly routine to the finish.

An unusual "deuce" was Dotson, colored hooper, around for years. Dotson's ability rated much better position.

Comedy with plenty of hoke, but good, was the reason Winhill, comic, got out of a Winhill comic, formerly teamed with the late Guy McCormick many years. The new combination is suitable.

Radio Fancies, the other flash, colored, comedy of seven, including dance team, sister team, juvenile and two male hoopers. The girl with the fan number stands out in this act. The act is in favor of departments of dancing. The rest is fair to middlin'.

Gaston Glass, screen actor, is rehearsing a sketch for vaudeville.

Nick Stuart and Sally Phipps (Fox), who went to New Orleans to make personal appearances with "The News Parade," their current feature, have returned to Hollywood.

Dr. J. Lewis Gilles, pastor, First Methodist Church of Riverside, rapped what he termed indecent films and vulgar newspaper comic strips before a meeting of Methodist ministers.

"The Marquise," Noel Coward's play which starred Bill Burke in New York, opened at the Morosco this week. Kay Hamard is in the lead with Gayne Whitman. Supporting cast includes James Bush, Jane Morgan, Harry Garrity, Fredrick Pyram, Russell Brown, Linda Ann Carlson and Frederick Harrington, Augustine Glassmire, director.

Reginald Pole, stage actor and director, joined the Hollywood Community Players as director general. Next attraction is Arnold Bennett's comedy, "The Great Adventure."

Allan C. Balch, president, Hollywood Bowl, announced plans of the institution at a luncheon at the Biltmore with the board of directors, committee members and newspaper representatives present. Balch stated that the Bowl is starting this year. Albert Coates, English musical director, will open this summer's concerts July 10, followed by other guest conductors.

Edward Halperin, picture producer, is engaged to wed Catherine Ryan, San Francisco society girl, in Los Angeles this month.

Lionel Belmore, screen actor, signed by Joseph Schildkraut for a part in "From Hell Came a Lady." Schildkraut is producing this at the Hollywood Playhouse April 13.

Eddie Leahy, reception room clerk at M-G, was spotted by Monta Bell and given a part in "The Bellamy Trial" after test.

L. J. Selznick, former president of Selznick Pictures, Inc., is acting as fiscal agent for the Guyard amendment house and other health-class building enterprises needing money to retire debts.

L. M. Goodstadt, casting director at Pathe studios, taking a five weeks' vacation, the first he has had in 12 years.

Hube Morris, Chicago dancer, signed by Fanchon and Marco for 11 weeks in West Coast theatres.

Paul Whiteman and Jimmie Gillespie are hosting for Gene O'Brien's coming-out party at the Tavern next Friday, April 20, which also winds up Whiteman's three weeks at the Paramount, New York. O'Brien, who is photo news editor of the "Times" service, has been in bed following an operation for appendicitis.

San Francisco

By JACK EDWARDS

Variety's San Francisco Office
Loew's Warfield Bldg.
(Room 615) Prospect 1383

Imperial, Market street house under lease from West Coast Theatres by the Markowitz Bros., started another policy April 6 when it began showing first run Universals on a weekly change basis. "The Chinese Parrot" is the initial offering. Scale is 25-50c, with the Granada directly across the street giving a full stage show, in addition to screen feature for 65c.

"Wings," playing as a \$2 road show, got under way at the Columbia April 8, figured for from four to six weeks. At the Geary, dark for two weeks. "Interference" opened a brief stay April 9.

Horton Kahn, manager Imperial, during its operation by West Coast Theatres, is now in the general publicity department for the circuit, at Los Angeles, handling the publicity on Fanchon and Marco stage shows.

Recommendation has been made to the Board of Supervisors (city) by Dr. William C. Hassler, city health officer, that an ordinance be passed barring radio loud speakers from store fronts and open windows on Market street.

Edna May Rose, with the coast "Burlesque" recently at the Geary, will be married here to Rinaldo Puccinelli, North Beach broker and politician.

Pantages is first of the local first run showmen to revive one of the old "rings" selected as initial season feature. "The Hunchback of Notre Dame" (Univ.) for Easter week, in conjunction with regular vaude.

J. C. Williamson, Ltd., have just opened in Melbourne, Australia, their new Regent. It's a 2,500-seat, with "Flesh and the Devil" (M-G) selected as initial season feature. Ray Devane sailed from here to become chief organist, with stage productions in charge of Byron Eldwell, former assistant to Jack Partington, New York.

First minstrel show to play this building in three years is the Alabama Minstrels, which opened April 7 at the Capitol. Cast includes "Duke" Johnson, Buddy Brown, Max Richards and Theresa Maise, with 12-piece jazz band. It's an all-colored outfit.

Henry Duffy announced changes in casts and house personnel, then takes George Leffingwell to Seattle opening April 22, in support of Lec Garlille in "Lombardi, Ltd." Leffingwell replaced Howard Gibson with the Seattle company, Gibson being transferred to the new Duffy company at Vancouver, slated to open April 30 with "The Last of Mrs. Cheyney." Ronald Telfer, now at the President here, will be stage manager at the Vancouver.

Frank Gable and his wife ("Two-Gun Nan" vaude), currently at the Cameo (Universal) here, have solved the transportation problem to a nicety. The pair do a roping, shooting and dancing act, and appear in conjunction with their own round-up pictures. They live and travel in a 21-foot specially constructed Pullman house on wheels. Interior is 14 feet, 10 inches long and contains everything, even to a toilet, in a compartment that runs out into the car proper. There's a complete kitchen, with steam pressure for cooking. Car is fitted with callopes.

Mrs. Harry P. Muller, wife of the American representative for J. C. Williamson, Ltd., is due from Australia April 19.

Tral date has been set for May 14 for Fred Glesco's suit for damages against Kobb & Dill, growing out of the comics eliminating chorus from "Queen High" show and after Glesco and West Coast Theatres had bought the original show for date at Stockton.

Large delegation of San Francisco theatrical people and drama critics went to Portland for the world premiere April 9 of O'Neill's

"Lazarus Laughed." George C. Warren, dean of local drama editors, covered the new play in Los Angeles, being tied up in the latter city working on "Uncle Tom's Cabin," F. F. Vincent, exploiter for "U" in the "Examiner," covered it for the Hearst publication. Jack Campbell, press representative for the Embassy here, represented Warner Bros. local interests on the trip.

Through Howard McBride, who handles exploitation and publicity for Universal here, the new Los Angeles, being tied up in the latter city working on "Uncle Tom's Cabin," F. F. Vincent, exploiter for "U" in the "Examiner," covered it for the Hearst publication. Jack Campbell, press representative for the Embassy here, represented Warner Bros. local interests on the trip.

Carl Lamont, Pacific coast manager for Ager, Yellen & Bornstein, with headquarters in Los Angeles, is spending some time in the San Francisco territory.

The new T. and D. Junior circuit house, State, seating 1,500, in Orville, was formally opened Saturday. The house will play vaudeville film with road shows. Fred Fink is manager. James Lynch, organist, was brought from Fresno.

VARIETY BUREAU
WASHINGTON, D. C.
616 The Argonne
1629 Columbia Road, N. W.
Telephone Columbia 4630

By **HARDIE MEAKIN**
Belasco (Shubert) — "Spider" (Lewis & Harris); next, Robert B. Marshall in Shakespearean National (Rexley-Eranger) — "Rio Rita" (Ziegfeld); next, "Porgy" (Theatre Guild); next, "The Sign of the Cross" (St. Louis); next, "The Gayety" (U. Burlesque) — "Speed Girls".

Pictures
Columbia — "The Crowd"; next, "Drums of Love"; next, "Stand Up and Deliver"; next, "Dressed to Kill"; next, "Reno Divorce"; next, "Keith's American Beauty" and K-A vaude; next, "Little Laocencia Borgia"; next, "The Sign of the Cross"; next, "The Noose"; next, "The Punctured Romance"; next, "Big City"; next, "Rialto Lovelorn"; next, "We Americans".

"Countess Maritza" scheduled for current week at Polla's was suddenly canceled after big bread in dailies announcing its coming. House appears to be shut for balance of season.

Three adagio teams working as it are at the Fox this week. Gifford and Adair, Helen and Bert Garger, and Canon and Lane make up the sextet.

Meyer Davis is staging a big night for the Washington ball team at his Le Paradis. Annual event at the opening of the new season.

New dance floors are being installed in the two dancing pavilions at Chevy Chase. Meyer Davis, operator of the party is planning on an early opening for this venture.

Colby Harriman, continuing to do the stunting at the Palace (Loew's), though Public units are offered as stage presentations, had had Richmond added to this list doing the supervising of the new house there as well as in Baltimore.

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Double Room \$12.00 Double Room \$12.00
8 in Room \$12.00 Double Room \$12.00

OBITUARY

(Continued from page 58)
with Raymond Hitchcock in "The
Old Soak."

She also appeared in the stage
version of "A Texas Steer," and
more recently played in Los Angeles
in "Chicago" and "The Wild West-
cots." During the time she had
been on the coast Miss Dickson
worked in pictures. She was never
married and is survived only by
distant relations who are in the
East.

WALTER DANIELS

Walter Daniels, 53, vaudevilleian,
died March 30, at California Lutheran
Hospital, Los Angeles. He had
worked in vaudeville as a character
impersonator.

Mr. Daniels was married but sepa-
rated from his wife, Mina Daniels,
who appeared with him in the act
for many years. He went to Holly-
wood a year ago, residing at the
Christie Hotel.

He recently had a part in "The
Dove" for United Artists.
Two brothers (non-pros) living in
Philadelphia, survive. The body
was shipped there for burial.

FRANK E. BOYD

Frank Everett Boyd ("Turkey"
Boyd), 60, old time blackface com-
edian, died April 6 in Detroit. Mrs.
Nellie Boyd, widow, survives.

While ill of cancer for many
years, "Turkey" did not become in-
active until recently. He left his
widow penniless. Mrs. Boyd
worked as chambermaid at the
Woodward-Columbia hotel, Detroit,
where her husband was bedridden.
"Turkey" Boyd was once a well
known performer. He worked small
dates around Detroit the past few
years, but never steadily.

GLEN OSWALD

Glen Oswald, 35, orchestra and
band leader, died March 3 at Mesa,
Ariz., of double pneumonia con-
tracted on top of tuberculosis, which
he had been fighting for two years.
During his stay in Arizona Mr.
Oswald organized a band and made
his expenses wildcatting. His widow,
non-professional, will continue the
organization.

The deceased formerly headed an
orchestra at Cinderella Ballroom,
Los Angeles.

The father of Sydney Singsman,
head of the program department,

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Universal pictures, died in New
York, April 7, of heart trouble. Da-
vorah Singerman, daughter, is also
with Universal.

ARMAND KING

Armand King, actor, died April 7
at 457 Park place, Brooklyn, with
the Actors' Fund, taking charge of
the remains.

Mr. King, whose family name was
August W. Kingsley, had been with
a number of shows, including "The
Desert Song," "Town Topics," "Up
She Goes," "The Student Prince,"
and "Odds and Ends."
He is survived by his mother, a
brother and a sister.

J. Towner Hayt, 53, manager
Alliance Band of Corning, N. Y.,
died April 3.

The mother, 56, of Edna Terry
(Mrs. James Coughlin), died March 23
in the Homeopathic Hospital at
Yonkers, N. Y.

Vincent Viggiano, 41, member of
the Detroit musicians' union and the
Oriental theatre orchestra, died of
pneumonia, April 3, in that city.
He was formerly with the Detroit
Symphony.

The father of Bertha Coughlin
(Mrs. James Coughlin), died April 9
in Big Rapids, Mich.

Henry Wiggle, assistant electrici-
an, Music Box, New York, died
April 7 following an operation.

Estelle Clary, 37, professional
photographer, owner Celebrity stu-

dios, died in Washington Park hospi-
tal, Chicago, April 4.

D. D. Richardson, grandfather of
Joan Ennor (Mrs. Jack Davis), of
Davis and Davis, vaudeville, died in
Omaha, April 5.

Deaths Abroad

Paris, April 1.

Charles Akar, 68, French author
(staff of "Echo de Paris").
Georges Alex. Nova, owner of
Circus Nova, died at Casablanca,
Morocco.

Sandusky, O., is to have a new
picture theatre, backed by Toledo
capital.

RINGLING-BARNUM

(Continued from page 58)

with the largest assemblages of
trained horses yet attempted on this
side. Instead of one pyramid, there
are three going at one time. These
groups of encircling horses, 166 in
all, furnish an eye-fall. New names
appear as directors: Chester Elm-
lund, E. Ernest (one of the Ernest-
sons), and Charles Cohagen. There
are also three arenas of liberty
horses and two troupes of little ze-
bras working the stages at the same
time. This is quite a sight. Too
the show opens with the "Garland
of Roses" of the past two seasons.
It still takes plenty of horses for
this item.

Aerial displays could stand bal-
ancing a gap in the former line-
ups being noticed here and there.
The Rooneys were missed. Espe-
cially Jennie, the Mary Pickford of

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the big tops. A newcomer on the
trapeze, Lulinda Leers, is highly
rated but did not do her full rou-
tine until after the opening perfor-
mances. Winnifred Colleano, with her
flying heel grip and leap to the web-
bing, is called to attention by the
announcer. Familiar names, Albert
Powell, Ira Mallette, Aerial Clark,
Bernard Dooley and Aljos are
again on the traps. Perch turns
looked the same, with the Arleys,
Jahns, Olveras, Thomens and Karoli
brothers aloft. The opening display
offered two old-fashioned bar acts
by the Bob Eugene troupes.

Wire walkers held up well with
Berta Boeson in the center flanked
on either end by Ramona Ortiz, the
Mexican girl who broke her arm in
practice before the premiere last
season, and Maximo, Fred Meers
and Don Valerio.

Famously acrobatic teams hold in-
terest, with the Picchianis and Yac-
coni troupes standing out. In the
latter a girl is lofted four high to a
shoulder stand by means of the
jumping board. The Kublo sisters,
doing men's work and repeating at
another end of the garden, had no
strong opposition from the Hukony
sisters, sturdy Italian girls. Theol
Nelson worked the center with the
DeLong sisters, but it didn't mean
much. Miss Nelson's flip-flops along
the track is her main contribution.
The family itself being out of the
show this season. The Lyons troupe,
Kados and Aljos were found in one
or more of the acrobatic displays.
Of the comedy acrobatic contingent
there are Harry Rittley, Arena
Brothers, Max Kidd, Nelson and

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Nelson, Hart brothers. Walthe's
animals went off as a turn but pigs
and goats drew a small cart around
the track.
Flying display near the close again
was topped by the Flying Codonas,
Alfredo Codona featured. He per-
formed his triple without a miss.
The Charles Seigrist Troupe looked
as good as ever, while the Seigrist-
Silbon Troupe, also standard with
the show, completed the flush. An-
imal display brought on DeLeon's
elephants, occupying all rings and
stages, and later Huling's sea lions,
featuring Major, the riding seal per-
former.

Among the clowns, in addition to
Flemm and Herman Josepha, whose
antics are always laughable, the
work of Al Bruce and the Nelson
brothers on stilts stood out.
Since the demise of Charles Ring-
ling, John has virtually been han-
dling the show's complement by
himself. Aides to Fredna are the
alert Pat Vallo and John Foley.
The Ringling circus remains the
biggest of the outdoor exhibitions.
Tues.



HEADQUARTERS
244TH COAST ARTILLERY
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NEW YORK NATIONAL GUARD
125 WEST 14TH STREET

NEW YORK CITY

April 4, 1928.

Mr. Chick York,
Waldorf Theatre,
50th Street, East of Broadway,
New York City.

Dear sir:-

Having been associated with the 244th Coast Artillery for thirty years and having had experience in the army, allow me to take this opportunity of complimenting you upon the manner in which you characterized First Sergeant Mooney in the production "Take the Air".

As I told Mr. Sid. Riley, you portrayed the Regular Army First Sergeant of the old school better than any I have seen since being in active service.

With very best regards, I am,

Sincerely yours,

MILLS MILLER,
Major, 244th CA, N.Y.C.

Chick York and Rose King originators of 'Old Family Tintype'

VARIETY

PRICE
25
CENTS

Published Weekly at 154 West 46th St., New York, N. Y., by Variety, Inc. Annual subscription \$10. Single copies, 25 cents. Entered as second-class matter December 22, 1905, at the Post Office at New York, N. Y., under the act of March 3, 1879.

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NEW YORK, WEDNESDAY, APRIL 18, 1928

64 PAGES

TRICKS FOR PRESS STUFF

MRS. MARCUS LOEW SELECTS 16 INSTITUTIONS FOR DONATIONS

Widow of Show Business' Greatest Leader Also Endows Marcus Loew Hospital in Los Angeles

Mrs. Marcus Loew, widow of the greatest leader the show business of America ever had, has selected 16 institutions and charities for her personal contributions in memory of her husband. Names of the beneficiaries are printed herewith.

Additionally Mrs. Loew has endowed the Marcus Loew Memorial Hospital of Los Angeles as another everlasting monument to Marcus. The west coast health institution will be applied mainly to the relief of the tubercular.

Mrs. Loew's contributions are being made without any desire for publicity. Variety has secured the list of her benefactions and the

in the way of a superstition by the great and beloved showman, but his charitable list would be continued by Mrs. Loew and her sons, Arthur and David, and that the institutions they knew the head of the family would have preferred to be remembered would be duly taken care of.

Marcus Loew gave away hundreds of thousands when prosperity finally came his way after long years of a struggle that cost him the longevity that otherwise might have been his. It was all given with a reticence that was looked upon as little short of miraculous by those few close friends with the knowledge of Marcus

Mrs. Marcus Loew's Benefactions

Names of institutions and charities selected by Mrs. Marcus Loew for contributions in the name of her husband.

This list does not include the Marcus Loew Memorial hospital of Los Angeles, which Mrs. Loew has solely endowed:

Actors' Fund of America.
Jewish Theatrical Guild.
Catholic Actors' Guild of America.
Motion Picture Relief Fund of America.
Salvation Army.
New Presbyterian Hospital.
Mount Sinai Hospital.
American Red Cross.
National Vaudeville Artists.
Glen Cove Community Club.
Hospital for Joint Diseases.
Jewish Conservative Relief Society.
Jewish Hospital, Brooklyn.
Northwood Sanitarium (Saranac).
Federation of Jewish Charities.

Marcus Loew Memorial Hospital endowment without the knowledge of Mrs. Loew. It is doubtful if Variety were not a show paper that it could have procured the information from those entrusted with the distribution of Mrs. Loew's donations, all of a munificent sum and all in commemoration of her husband's name. It is understood that Variety has been so favored for the information of the show business only, through those of the Loew Circuit who were thoroughly in accord with Variety's statements at the time of the death of Marcus Loew that Marcus had been one of the most charitable but unostentatious showmen this business had held.

At that time Mr. Loew's charitable gifts exceeded \$200,000 yearly. It was explained in Variety that the absence of charitable bequests in Marcus Loew's will (made 15 years previously) was somewhat

Loew's generosity and the undervalued modesty with which he gave and gave.

That Marcus Loew was suddenly deprived of this life before he could arrange his material affairs was an added deep note of sadness to his fond friends, but it was as surely known by them that the family would fulfill Marcus' often spoken wishes in that respect.

Gov't Agent in N. W.

Portland, Ore., April 17. An official from the Department of Justice at Washington has been in the city the past week, checking up as well as making a picture survey on block-booking and theatre operation.

He will remain in this territory for the next few weeks, conferring with local exhibitors.

PUBLICITY-MAD IN PICTURE COLONY

Subterfuges, Devices, Food and Drink for Free Newspaper Mention—One Girl Cuts Initials on Herself; Sent Home—Free Lance Press Agents Advance Ideas for Advances—Cash Often Short

'CANCERS OF THE FILMS'

Los Angeles, April 17. Subterfuge of every sort and variety are resorted to by a score of people in the motion picture industry to get themselves publicity. Not alone does this apply to those who have made headway but also to those trying to break in.

Many of the stunts these people pull to get free space in the local papers are amusing.

Recently a picture actress in the business for years and who has ob-

(Continued on page 20)

NEW KIND OF BROKERAGE

Hollywood Firm Will Fill Orders for Articles Seen in Pictures

Los Angeles, April 17. Cinema Service Co. has established headquarters in Hollywood to inaugurate a new form of business for acting as brokers for anything that may be seen in the various pictures released.

They are unlimited in scope of articles to be purchased and are in a position to obtain the original or duplicate of any costume, period of furniture, etc., used in any production.

Photomg Cancer

One of the leading surgeons at Bellevue Hospital has filmed cancer patients, securing photographic reproductions of the disease at every stage. The surgeon, believing photography will become the greatest aid to medical science in the future, has taken 50,000 feet of film of various fatal diseases.

Prints of the films are to be distributed for use by medical men and students in hospitals and colleges for study.

The film experiment is reported to have registered favorably with the Bellevue specialist, as a new and effective means of scientific research.

Show People and Radio

Unless show people apply themselves more strictly to radio, broadcasters will decide to do without their services, they say.

The average pro entertainer has flopped on commercial hours, it is claimed. Concert, operatic and conservative musical features, aside from the dance bands, have been the most popular with the other fans.

Something about microphone transmission takes the edge off the average variety or musical comedy performer for radio purposes, the experts claim.

Story Claimed True of Man in Woman's Dress

An almost incredible story located at Broadway and 42d street has to do with possible kidnapping or white slavery. The story was told by the former leader of a one-time world's champion baseball team, who was lurching with his family in a combination confectionery and cafe.

What looked like an elderly woman entered and sat beside a pretty girl. The woman dropped her bag and asked the girl to pick it up, as she could not. As the girl stooped over the sportsman declares the woman slipped a powder in the girl's coffee. He sought and found a plain clothes man. The latter tagged the couple as they left. In front of Stern's department store the girl collapsed, the woman stating it was just a fainting spell and that she would take the girl home in a taxi.

The detective is supposed to have stepped in and arrested the woman. (Continued on page 42)

Dancers Land in Store

On the theory that smartly dressed show people, if engaged in clubs with Richard Bennett's daughter, Barbara, and latterly with Kay Johnson, is now head of the men's furnishings department. Ted-Trevor, until recently partnered with Diana Harris, is having a special aviation department created for him to deal in aeronautical furnishings and apparel at the Saks store.

George Raft and Mrs. Trevor (Diana Harris) are teaming for vaudeville. The Trevors are reported matrimonially apart again as well as professionally, these domestic tiffs having occurred before.

CANDIDATES ON PHOTOPHONE TALKING

This summer will see the presidential candidates as picture house attractions on the RCA Photophone, Inc., movie talker, debating or discussing topics of national interest. David Sarnoff is rushing plans for the exhibition of these talkers as soon as recorded after the Republican and Democratic national conventions.

The Photophone Corp., a subsidiary of the Radio Corp. of America. (Continued on page 41)

Only School of Clowns

Moscow, April 3.

Examinations and graduations are being held in the School of Clowns here, claimed to be the first and only school of its kind. It is supported by the State and prepares clowns for Russian circuses. D. L. Kara-Dimitrieff, the actor, is director.

Study includes history of laughter in theatre and circus, technique of laughter, how to make the public laugh by your voice and by your body, etc.

The school meets every morning in one of the local music halls. Cracking jokes at the expense of the professors is encouraged by the school authorities but no practical jokes are allowed.

'Barroom' Ousts 'Tom'; 34 Years in Stowe's Tent

Niles, Mich., April 17.

For the first time in 34 years "Uncle Tom's Cabin" will not be the bill of John F. Stowe's noted tent show. The ancient place has been stowed away in favor of Stowe's "new" selection, "Ten Nights in a Barroom."

In its 34 years with "Uncle Tom," Stowe's canvas troupe has opened each season in Niles. The supplanting manuscript will be broken in here also. May 6 is the date.

Stowe is known to be a nephew of the late Harriet Beecher Stowe, creator of the original "Uncle Tom."

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London as It Looks

By Hannen Swaffer

Woolcott Gets It Wrong

A friend sent me from America a paragraph, written by Alexander Woolcott in the "New York World," saying that after Noel Coward would not have me in the theatre on the first night of "The Second Man," and I had been on the second night, I said "Noel, you can act much better than you can write," and that Noel replied, "So can you."

The story is not true. For one thing, I have never seen "The Second Man." Besides, Noel does not talk like that. He is not a witty man. He is no Wilde, no Whistler.

Noel Coward Denies a Story

The truth is that, when I saw Noel Coward the other night, he said, "That was not true, what 'Variety' said, that I would not have you in the theatre on the first night because I was afraid to act in front of you."

The next day, when I saw Rudolf Mayer, whose firm has an interest in the production, he volunteered, "I do not know where 'Variety' got it, but that story about Noel Coward not wanting you in the theatre was true."

Two days ago, in the presence of his partner, Angus McLeod, Rudolf Mayer repeated the same statement, and McLeod agreed.

So you see "Variety" seems to be right, sometimes, even when I don't write it.

I am sorry about Noel. Although I do not like his style of play-writing, he is really quite a nice fellow when you know him, kindly, generous and good-natured. And such a strange joke as Noel's.

Still, I wish they would not credit him with the rapidity of mind necessary to score over a man of my irreverence towards flapperdom, even if it wears a coat of male.

Why I Prefer Brunettes

I thought "Gentlemen Prefer Blondes" strangely unfunny. It is based on such ridiculous things as two Frenchmen continually kissing each other, until you get fed up with it, and such a strange joke as the idea of the deputy lieutenant of an English county wearing his uniform on board ship. If he were in England, they would put him in Madame Tussaud's.

A much funnier thing than "Blondes" was the ingenious story, told on board ship coming over, by Joan Bourdelle, who plays in "Lorelei."

"Have you acted before?" said somebody on board.

"Yes, I was in 'The Shanghai Gesture'," she replied. "I made my own costume."

A smile came from those who remembered that she was merely carried on by two Chinamen on a silver platter.

Farces are never so funny as the people who act in them. I am sorry about "Gentlemen Prefer Blondes." The John Emerson couple are obviously such a charming pair that I dislike to think they could write such banality.

The End of Leslie Stuart

Leslie Stuart's death was a pathetic one. He sent me to see that his unproduced play, "Nina," was staged. The Shuberts, I believe, had put it into rehearsal about 10 years ago but, when the producer came to a complicated finale and said, "They'll only sing the top line," Leslie walked out of the theatre.

Since then, he hawked about the play sometimes over here and at other times hid it from everybody.

His quarrelsome Irish nature, caused by obstinate knowledge and general Bohemianism, reduced him so low that at Christmas his daughter, May, found him penniless. She took him home, put him to bed, and there he died the other day with the family gathered round all parts of the country, reciting the Rosary all round the bed. His last words were "I'll beat them yet."

The Composer's Strange Farewell

May got her first knowledge of his death, she tells me, when seated upstairs, tired out with nursing, she heard a sound of lovely music, played by invisible people, in the room, and, shouting "Old man, don't go," put out her hand to clasp a solid hand which vanished immediately! Then she rushed downstairs and found her father had died a moment before.

Leslie Stuart was the greatest English light composer of his day. His music, 30 years old, is still as popular as ever.

Leslie, in his day, was a great friend, generous to a fault, prodigal in his gifts. He dies regretted by all.

His father was a property master in the Irving days, and Leslie was brought up on the stage.

He quarrelled with George Edwards—and everybody. Usually, I must say, he was right.

London's Nose Dive In Gorgeous Weather

London, April 17.

With gorgeous spring weather over Easter, show business nosedived and failed to recover, even with a cold and wet week-end.

The only legit shows playing to capacity are "Trial of Mary Dugan" and "Young Woodley," while the musical hits are restricted to "Clowns in Clover," "Cochran's Revue," "Lady Mary," "Yellow Mask" and "The Girl Friend."

Shows closing April 28 include "Quest," "The Second Man" and "The Silent House." Potential closings line up as "Thunder in the Air," "Vagabond King," "Square Crooks," "The Man With Red Hair," "Gentlemen Prefer Blondes" and "Will o'Whispers," the latter due to internal bickering.

Sounds Home-Made

London, April 17.

After running a couple of months and almost ready to call it quits, the authorities are listening to protestations by the London Public Morality Council with a view to stopping "The Man With Red Hair" because it's too morbid.

Protest by the council is believed to be the thin edge of a wedge to modify the Grand Guignol season, due to come in at the same theatre May 14.

Perosino Deported

London, April 17.

Victor Perosino, founder of the Chez Victor "famed night club," has been deported by the home office for reasons unknown. Perosino left for France yesterday (Monday), denying the rumor of a connection with an illegal drug traffic.

The club was recently raided and struck off the register for licensing offences.

Castleton and Mack's Complaint

London, April 17.

Castleton and Mack have turned in their notice to "Cochran's Revue" because the management refused to permit them to double into a cabaret.

Act claims Jonie Jacobs (New York) verbally promised them such a privilege, which Cochran repudiated.

It's Tough Life, Mate

Paris, April 17.

Blitz DeBeck, creator of "Barney Google," is here and announces his determination to become a real Parisian. He has taken an apartment, bought a car and tells everybody he won't return to New York for at least five years—perhaps never.

Pavlova at Elysees

Paris, April 17.

Pavlova will open a season of ballets at the Champs Elysees May 13.



Bee Palmer in a joyous mood after visiting the Minnesota, Minneapolis, and viewing performance of

HARRY ROSE
THE BROADWAY JESTER
STILL PARAMOUNTING
Minnesota, Minneapolis, This
(April 14)

PILGER BOOKING

Has 12 Weeks in French Resorts for U. S. Acts—Acts for Syndicate

Paris, April 17.

Harry Pilger has been appointed official booker for a French syndicate with instructions to engage a number of American acts for the coming summer to play in Paris and the French summer resorts.

It is estimated that engagements can be offered of 8, 10 or 12 weeks. Pilger's backers represent a very rich group.

Kit Cat's Sell Out

London, April 17.

Advertising its subscription over the week-end, the new corporation which will take over the Kit Cat restaurant, Cafe Anglais and Cafe de Paris opened its books yesterday (Monday) and was oversubscribed before the day closed.

Original stockholders will fare nicely in receiving from 50 to 60 per cent. profit on their investment of less than a year ago, with no compulsion to take any part of same in the new company.

ELEPHANT AND CASTLE NOW

London, April 17.

A company with a capital of \$500,000 has been formed to take over the old Elephant and Castle theatre with Charles Cochran as chairman, paying \$250,000, divided equally between cash and stock.

It is proposed to partially rebuild this famous house which has held many a blood and thunder drama.

CHEVALIER SIGNED

Paris, April 17.

Maurice Chevallier has at last signed on the dotted line for his American appearance. He will play 8 weeks of vaudeville beginning in the fall. Salary is not made public.

HERMAN TAUSKY DIES

Paris, April 17.

Herman Tausky, representing American producing interests, died at the American Hospital here April 10 at the age of 72.

White in Paris and Out

Paris, April 17.

George White reached Paris Wednesday and sailed for home Friday after arranging for production of his "Scandals." American principals will appear including Richman, Pennington, Patricola and Williams.

He took the sea trip at his doctor's advice.

Cecil Back at Troc

London, April 17.

Cecil Cunningham opened her return engagement at the Trocadero (restaurant) last night.

Hermione Baddeley Marries

London, April 17.

Hermione Baddeley has become the wife of Hon. David Tennant, British Broadcasting Co. announcer.

Will Rogers' Worry

Will Rogers left for the coast after seven weeks on tour in concert, and will not play any further dates this season. His real estate and newspaper activities have risen to tremendous proportions. Rogers is easily a millionaire.

He intends to report both the Republican and Democratic national conventions, having made a contract with the New York "Times" and left it to that sheet to syndicate him. He also signed a new and lengthy paper renewing his services for the "Times" daily page 1 box, which is today the most widely sold newspaper feature on the market. Will's money is coming in so fast that he admits it worries him, and all his life he has sought to avoid worry.

London Lambs Eat

London, April 17.

Local Lambs and their club held an inaugural get-together dinner at the Savoy Sunday night, with 32 members present. Speeches were barred, but several of the artists entertained.

The supper began at midnight and wound up at 7 a. m.

Idea of holding meetings of the Lambs here originated with Frank Tours.

Hudgins in London

London, April 17.

Johnny Hudgins, colored American, surrounded by a friendly audience, got by nicely on his vaudeville debut at the Holborn Empire yesterday and fared equally well later at the Kit Cat.

Edith Clifford, booked for two weeks, also opened splendidly at the Alhambra yesterday with the same act she did at the Victoria Palace.

"Barker" in Provinces

London, April 17.

"The Barker" opened well in Cardiff last week, but did not hold up. Theatre mob believes the piece is too American for the provinces, but a good bet for West End patronage.

Having refused the Playhouse because of its limited capacity for the show, Albert DeCourville is endeavoring to secure either the Prince of Wales or the Shaftesbury for the tent comedy-drama.

TRUOX IN "YOUNG IDEAS"

London, April 17.

Next show for Ernest Truox will be "Young Ideas," written by a comparatively newcomer. It is to be produced at the Garrick in conjunction with Frank Gregory, sub-contractor of the show.

Other principals include Mary Jerrold and Huntley Wright with a Brighton tryout and opening here next month.

HOPWOOD'S FARCE OPENS

London, April 17.

Avery Hopwood's farce, "Our Little Wife," will replace "The Silent House" at the Comedy next month as the week's break-in out of town. Cast includes Jeanne Deskaiss, Guy Newall, John Deyverell and Buena Bent.

GLENN ELLYN IN BUDAPEST

London, April 17.

Glenn Ellyn, American dancer, opened as "Wanda" in "Rose-Marie" at the King's theatre, Budapest, playing the role in Hungarian, and was immediately asked to accept the lead in the next show.

She was forced to refuse, already being booked for the Ambassadors, Paris.

"BABY CYCLONE" IN LONDON

London, April 17.

"Baby Cyclone," the George Cohan farce, opened at the Lyric and is doing well on the strength of Joe Coyne's popularity.

Its career as a success, however, remains uncertain.

Added in Paris

London, April 17.

Mary Leigh and the Nesbitt Bros. are the latest additions to the new Ambassadors Revue in Paris. Both acts open May 16.

NO HALT IN SEX PLAY SUCCESSION IN PARIS

Paris, April 17.

Of three new plays this week in Paris, two have rather sensational sex angles, while the contrived other has Biblical atmosphere and characters. The first two give some promise of success, while the religious play is so poorly presented it has small chance. In addition there is a revival of Batallie's "Femme Nue" ("Naked Woman").

Princess's Cautious Passion

Louis Verneuil's three-act comedy, "Ma Soeur et Moi" ("My Sister and I"), done in collaboration with Georges Barr, was nicely done at the Athenae. It deals with a cautious princess, who falls passionately in love with a poor young man, but thinks better of it at the end.

The widowed princess becomes infatuated with Roger, impecunious, but handsome young librarian. Furtherance of her own amorous designs, she dispatches him to meet "her twin sister" who is of the masses, and then acts out the entirely fictitious character. Roger falls in love with the "sister" supposing her to be a woman of his own station, but discovers the real situation, at which point the princess realizes marriage would be impolitic and instead takes an aristocratic mate while the librarian marries her secretary.

In the cast are Arnaudy, Georges Treville, Mmes. Marcelle Month and Madeleine Sorla.

One Kind of Husband

Rather unsavory is the plot of "Le Trouble" at the Theatre Femina, the work of Maurice Rostand. A popular novelist is so enthralled with his own creations that he deliberately encourages his wife to engage in love affairs with other men in order to study her reactions and put them down in his books. After a series of such second-hand emotional adventures, the wife really falls in love with a flailing youth and they elope when the boy threatens to commit suicide if she deserts him, leaving the clinical husband deserted and bereft. Mme. Sylville plays the feminine lead splendidly. Mauloy is effective as the husband and Pierre Brasseur does nicely as the young lover.

Biblical Play

Lugne Poe presented at the Maison de l'Oeuvre a three-act piece by Henry Soumgaie entitled "Madame Marie," a piece predestined to short life because of its inadequate staging. In the play, a philosophical Easter sermon. It has to do with the claim of the Apostle Matthew that Christ's fame was greatly due to his efforts and the Saint's confusion when events demonstrate the Divinity of Christ's guidance and the Instrumentality of God. Marcelle Genat plays Marie, the mother of Jesus with fine emotional appeal; Yvette Pierry is charming as Madeleine; Henry Dary is an impressive Matthew and Andre Laurent is cast as the gentle Christ.

In the revival of "Femme Nue" at the Theatre Sarah Bernhardt are Yvonne Dobra, Renee Corclade, Victor Francen, Armand Bour, Andre Dubosc and a splendid cast.

Metaxa's Future

London, April 17.

George Metaxa has been signed for three future Clayton and Walter productions through Henry Sherek.

SAILINGS

April 28 (London to New York): Irene Franklin, Jerry Jannigan (Aquitania).
April 25 (London to New York), Henry Sherek (Homeric).
April 18 (New York to London), Sophie Tucker (Aquitania).
April 18 (New York to London), John Ford (Aquitania).
April 18 (New York to London) A. O. Brown (Aquitania).

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Paramount May Gain Another Year's Delay on Federal Trade Commission's Block-Booking Order

Washington, April 17. Paramount, on the date scheduled, April 14, duly filed another "order of compliance" with the Federal Trade Commission in the long drawn out proceedings incident to the Government's attempt to stop block booking of feature pictures.

This "compliance" was anything but what the word is taken to mean, particularly by the commission. It left the case where it was before the additional time was granted to await the return of Robert Swaine, Paramount's chief counsel, from Africa.

The document reiterated the former stand of Paramount: that the trade practice conference in New York City last October was an official function; that a new contract resulted from it; that the conference, and that, as far as the picture making-distributing company was concerned it had changed its methods to fit the "results" of that conference.

Paramount also denied that it block-booked to the extent of coercion; that it built theaters for its purpose except in legitimate cases, and that when it denied its pictures to any exhibitor such action was because that business was too small to bother with, or, in other words, it could sell to whom it pleased.

As to the new standard contract, copy of which is attached to the document, it is described as "a new and radically different" contract.

To back this up, the brief makes reference to statements commending the contract as voiced by P. F. Woodhull. With the exception of that portion credited to Woodhull, the commission heard all of it before either verbally or in writing. Behind it local attorneys say they see a bit of smart maneuvering on the part of Paramount's counsel that completely ties up the commission for another six months to a year.

The delay asked for and granted held up the filing of the voluminous record of the case until now it is too late to prepare and get it before the Circuit Court of Appeals prior to the summer recess. This means it cannot be filed until next fall.

Waiting for "Out"

There are those here that interpret the move for delay as further indication that those holding the money strings are forcing the issue in order to get out of the entanglement. It is said that Paramount officials are now hoping to keep the actual court proceeding inactive, with consequent cessation of legal fees, except the usual retainers, as long as possible—or until an "out" is found.

At the commission it was stated that the record would be filed as soon as it was physically possible to do so and, that nothing would now stop the court action.

As to the move against the entire industry on block booking wherein each of the companies has been ordered before the board of review of the commission, the last was heard Saturday. This was Universal. As United Artists did not appear it is believed that the board granted the plea of that company that it did not block book in the sense objected to and should therefore not be included. This is further enhanced with the statement that all have answered with the appearance of Universal and with no mention made of U. A.

As to the attitude of the various companies in their respective appearances little or nothing could be learned. These proceedings are carefully guarded and are treated "as off the record" by the commission.

With this board constituted of subordinate attorneys on the payroll of the commission it is believed by attorneys here that nothing definite, either offensive or defensive was forthcoming. The one or two companies reported to be blocking any compromise with the Government fell into line with the others and confined their appearances and briefs to the usual legal argumentative material.

Proposition now stands with the picture company waiting for the commission to make the next move.

Reneging Critic

A movie critic on one of the New York dailies who is hard to get along with plays bridge at the home of a press agent. The critic reneges regularly without the press agent or his wife ever mentioning the little oversight.

U. A. Producers Doing One Film Each in England

Los Angeles, April 17. Each United Artist producer will make at least one picture of their series in England, some other part of the United Kingdom to comply with the quota laws now in effect in the British Empire. This agreement has been reached by Joseph M. Schenck with producers releasing through United Artists.

Edwin Carewe will be the first U. A. producer to make a picture in England under this agreement. He is figuring on a production there immediately after completing his next with Dolores Del Rio, and will send Finis Fox, his brother, ahead of the company to make necessary arrangements.

Douglas Fairbanks and Mary Pickford may be among the first United Artists stars to produce in Europe. Fairbanks is figuring on making his sequel to "The Three Musketeers" somewhere on the Continent, with Miss Pickford at the same time making her own picture in England.

Imported Religious Films For Churches Over Here

Four foreign-made religious productions are to be released here shortly by Phoenix Exchanges under church auspices. One of the pictures, "Crown of Thorns," is a special, running over 70 minutes. Others are "Miracle of Lourdes," "After Six Days," and "The Parish Priest."

Though the pictures are intended mainly for distribution among churches or for use by churchgoers it is said that these releases will take the edge off American made religious productions which finally released for general distribution later.

It is estimated these religious pictures have a field of from 10,000 to 15,000 churches to go to. It is claimed that many are using screen entertainment.

Where there is no equipment Phoenix is undertaking to furnish a screen, projector and operator in addition to the film.

Par Crowd Looking Over Wash. Houses

Washington, April 17. Adolph Zukor, Joe Lasky, A. J. Balaban, of Balaban and Katz, along with others of Paramount, and several architects, were in town en masse the greater part of last week.

Group went over all of the local theatres as to construction, etc., finishing up with nobody knowing what Zukor characterized it "as a sightseeing tour."

The Stanley Company is interested in the majority of the local houses.

Flagg Flags 'Em

Los Angeles, April 17. James Montgomery Flagg, paid \$1,000 a reel by First National for supplying sub-titles to "The Yellow Flies" now.

Exciting, the temperamental prerogative of an artist, he entertained for New York.

BILLING AND SALARIES

Dorothy Mackaill Holding Up "The Barker" Through Controversy

Los Angeles, April 17. Dorothy Mackaill's "—or else" is holding up production on "The Barker" at First National. Dorothy wants her billing to be equal in size to that of Milton Sills, the star.

Meanwhile salaries are accruing to idle actors, among them Sylvia Ashton, George Cooper, John Irwin, S. S. Simon, Douglas Fairbanks, Jr., and Betty Compton.

George Fitzmaurice will direct the picture if Dorothy's problem is settled.

6 B'WAY HOUSES CONTEMPLATED FOR FOX FILM

A Fox Special Monthly for Next 5 Years—Four "Show Windows" Set

With the return of William Fox to New York after a long vacation South of the border, this producer before June 1 will have under long-term lease, with options for renewal, six theatres in the show window section of Broadway. Three are already tied up, while the deal for the fourth (Central) is practically closed.

The Broadway fronts will introduce the Broadway premiere monthly during the next five years of one Fox special. Two dollar tops for the next 12 months are already on schedule, although no production beyond August will now be announced.

Fox, it is said, figures that Broadway advertising and exploitation will thus be available for a growing production list which runs fully eight over the number turned out last year.

The line-up of Fox's big product calls for "The Red Dancer of Moscow" making its bow here next month; "Mother Knows Best" in June, "The Four Devils" in July and "The River" in August. Directors unknown for 23-29 specials are confined to John Ford, Frank Borzage, F. W. Murnau, J. G. Blythstone and Howard Hawkes.

BRITISH MAY BUY UNIVERSAL; LAEMMLE ASKING \$12,000,000

Carl Laemmle is en route to Hot Springs, Ark., this week and may remain there from six weeks to four months on the advice of his physician. Meanwhile it is understood that Laemmle is negotiating for the sale of Universal to a group of English capitalists now financing British-made films and who want to have an international production unit. These negotiations have been going on for about six weeks, and it is understood that Laemmle is willing to accept around \$12,000,000 for his holdings.

That the deal is likely to go through has caused Laemmle to defer production and reopening of Universal City from May 1 to May 15. The studio has been closed since Feb. 20. It is said that if it remains closed until May 15 the overhead for the closed period will be more than \$350,000.

Production Budget \$10,000,000. Tentative production budget for the 1928-29 program has been set around \$10,000,000. This, however, contains the cost of "Uncle Tom's Cabin" and "The Man Who Laughs," which pictures have already been made and cost around \$2,750,000. These, with "Show Boat" and "Broadway," are to be released as superiors on the forthcoming program. "Show Boat" and "Broadway" will cost around \$1,750,000 combined, as the story rights of the former were purchased for \$65,000 and the latter stood Laemmle \$225,000.

Balance of the program, as outlined, is to consist of seven specials costing around \$200,000 each; 22

Greater Return in Money for Firm's Program Films, \$3.25 for \$1; Special Supers Gate \$1.24 for \$1

Embarrassing!

Los Angeles, April 17. A well known picture actress, who recently took a feminine fan magazine writer to lunch, was asked by the latter what was her most embarrassing moment in life.

The actress hesitated a moment and then replied, "When your husband tried to feel my gams under a luncheon table."

Linow, Pro Wrestler, Gets 5-Year Contract

Los Angeles, April 17. "The Red Dancer of Moscow," made for Fox by Raoul Walsh, is to be released as a \$2 special. It will have its world premiere the end of May in the Gaity, New York.

Ivan Linow, former professional wrestler, is said to have stolen the stellar honor in the picture away from the leads.

As a result of his work Linow has been placed under a five-year contract by Fox and assigned to parts in three forthcoming productions. He will have the "rough" sort of roles that are suitable to a man of his height, stature and looks. His first assignment will be "The River," under the direction of Frank Borzage. Then William K. Howard, who will direct "The River Pirate," will use him, after which he will work in "Me Gangster," under the direction of Walsh, his discoverer.

Tiffany's Special, 'Toilers'

Los Angeles, April 17. M. H. Hoffman of Tiffany-Stahl may spot "The Toilers," Reginald Barker's special made for that company, for a two-day Broadway run if he can obtain a rental of a suitable legit house around Times square.

BRITISH MAY BUY UNIVERSAL; LAEMMLE ASKING \$12,000,000

Jewels, 24 Collegians, five serials and 22 action pictures, consisting of five-reel westerns and dramas. Then there are to be 40 two-reel westerns. Instead of 52, and 24 one-reel comedies and 26 pen-and-ink comedies. In case the sale is negotiated it is understood this schedule can be revised to satisfy the wishes of the new owners.

Once Refused \$15,000,000

Laemmle about two years ago refused \$15,000,000 for his holdings in Universal. However, it is said that since that time they have depreciated in value, and that \$12,000,000 is a fairly good asking price.

Before Laemmle left for the Springs he appointed Robert Welch to represent him during his absence. Welch is to confer on all production problems with Henry Henigson, general manager of the company. Welch is taking over the post formerly held here by Beno Rubel, now in New York.

It is understood that Laemmle during the last year had about \$2,750,000 in outstanding short-term loans and that around \$1,500,000 of this amount has been taken up by him. It is taking over the post formerly held here by Beno Rubel, now in New York.

Laemmle is thought to have been under the weather practically most of the time since he returned from Europe more than a year and a half ago following his appendicitis operation. During the past six weeks he is said to have only twice visited the studio.

Los Angeles, April 17. The general trend of picture production for the '28-'29 program points to fewer super-specials and more cheaper program features.

Producers have found in their survey of present exhibiting conditions that the product of the future must be made cheaper to bring a gross sufficient to yield a healthy profit. This has come about, mainly, by a general shortage of box office receipts throughout the country and is directly traced to improved conditions of living where other luxuries are to be enjoyed and the family budget will not permit as wide a margin for the theatre as formerly.

Reduction of picture rentals will combat this condition only when the exhibitor reduces the admission price. In doing this, it will require the exhibitor to exercise the same economy of operation gradually being forced on the manufacturers of pictures.

While it is conceded necessary for the big line companies to make two or three super-specials this year to uphold a higher prestige for their trade-mark, the sales organizations of the various large companies have produced records that show these specials lacking in gross sufficient to compensate for the effort spent in putting the specials over.

Analyzing Reports

In analyzing the sales reports of one of the large companies, it was found in every case that the cheaper program picture yielded a bigger profit in proportion to the so-called special. The organization making this analysis released 52 program features at an average cost of \$200,000 each, and four super-specials that averaged \$750,000 each, to make. A checkup on the grosses of both groups after exhausting the American market showed an average gross of \$650,000 for the program features and an average gross of \$925,000 for the specials, or in other words the average of 52 program pictures gave a return of \$3.25 for every dollar invested, while the more costly efforts yielded but \$1.24 on the investment.

This automatically pulls the earning power of the company's total investment down to \$1.89. A loss of \$1.45 that could have been averted had the specials not been made. This loss, however, must be charged to upholding prestige of the company's trade-mark until such time as our future economists can figure out a cheaper way to save the producers under embarrassment when paying off dividends to their stockholders.

INDEX

Foreign	2
Pictures	3-27
Picture Reviews	28
Film House Reviews	33-39
Vaudeville	38-39
New Acts	37
Burlesque	44
Bills	40-41
Times Square	42-43
Editorial	46
Literati	24
Women's Page	45
Legitimate	47-53
Legit Reviews	50
Music	54-56
Outdoors	57
Obituary	57
Correspondence	58-63
Letter List	63
Inside-Pictures	46
News of Dailies	44
Inside-Vaude	46

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SOUTH AM. FILM INTERFERENCE AROUSING U. S. PRODUCERS

Fox Sends Rep. to Investigate—May Build Fox Theatres in Combine with S. A. Indies

Clayton Sheehan, head of the Fox foreign department, is in South America to protect distribution there from South American government politicians who are reported in on deals with several other producing and distributing organizations. These deals provide for the use of government powers against opposition film companies.

One or two of the producer-distributor companies have succeeded, through political connections, in causing a great deal of annoyance for opposition through various restrictions.

Distribution of Fox films and several independent producers has suffered as a result of government interference.

It is reported that Sheehan has been authorized to pick locations for a string of Fox houses in South America, with eight or 10 spots seeming likely. Fox may follow construction with an amalgamation of South American theatres as he did in the United States, to provide an outlet for product.

Canadian Transients Hot Over Ridiculous Child Law

Montreal, April 17. Province of Quebec police have instructed all picture theatre managers of the new law forbidding children under 16 to enter the film houses with any adult, despite that they may be accompanied by parents. Premier Taschereau sent out the notification of the bill, lately passed at his instigation.

Transients with children are commencing to express themselves, as they are excluded from the theatres. Many state this is their last visit to Montreal.

Four women and a boy around 12 tried to pay their way into Loew's Thursday and were told the adults could enter, but not the boy. They refused to take the ticket seller's word for it and saw Manager Adams. He confirmed the employee.

If they could not enter with the boy, they would not go at all, they told him, and asked where they could go.

"Well, madam," said Jim, "the only place I can think of where you can take the boy legally is to the Gaiety."

Gaiety is a burlesque house.

Big Chief Harold Lloyd

Montreal, April 17. The quest of N. L. Nathanson, managing director of Famous Players Canadian Corporation, Harold Lloyd paid a flying visit to Montreal last week and was initiated as a chieftain of the Mohawk tribe of the Iroquois nation and given the tribal name of Chief Ronwaderista (Anglice: "Make Them Laugh").

The ceremony took place in Mr. Lloyd's suite at the Mount Royal Hotel here, and was performed by Chief Wolverine, Chief Running Boat and Chief Long Boat, from the local Indian reservation of Caughnawaga.

Ritual included incantations, singing, a dance in which Harold took part, and an unexpected test of the victim's manhood when one of the chiefs seized him by the hair and socked him on the head with a club.

Mr. Lloyd refused requests to broadcast and to appear in person on the stage of the Capitol, where "Speedy" was being shown.

Dug Up "Just Married"

Los Angeles, April 17. With production schedule of "Glorying the American Girl" not definite, Dorothy Arzner, Paramount's only film director, will handle the megaphone on "Just Married."

The organization has owned the latter story for several years, and, in looking for a suitable story, to feature Ruth Taylor, picked it. James Hail is to play opposite.

HAYS THINKS HERRIOTT FAVORS MODERATION

But Trade Believes French Quota Is Permanent—Press Urges Moderation

Paris, April 17. The situation covering the new French film quota regulations following the conference between Will Hays and Minister of Education Herriott is summarized thus:

Hays believes that Herriott is turning toward a more moderate attitude in response to his (Hays') presentation of phases previously unknown to the official.

The French press is taking sides, one prominent journal calling for the native trade to fight for business on a quality basis in the world market and depreciating the regulation scheme as a detriment to the real prosperity of the industry.

Two-year-old American pictures have been thrown upon the market, business has fallen at the boxoffice as a consequence and the exhibitors are up in arms but being unorganized, nobody is paying any attention to them.

American interests are still holding the plan of withdrawing from the French market all new material, as their ace in the hole, to be played when all else fails.

In spite of Hays' optimism over Herriott's possible change of front, it is believed the new quota plan is here to stay and the situation will have to be met as a permanent.

Spene-Maxwell

Sapene, representing Cineromans, and the real voice of the French industry, and Maxwell, chairman of British International Pictures, signed a reciprocal distributing arrangement amounting almost to a combine. This follows the action recently of the French trade in a hook up with the Terra company of Berlin, covering mutual dealings between France and Germany with respect to distribution.

Hays does not know when he will again confer with the French Minister of Instruction, but expects to have at least two more discussions.

Most interesting of editorial comment upon the situation is that of "L'Intransigent," powerful afternoon daily, which agrees with practically all the American arguments and contentions. It points out that France is her own worst enemy in the quota policy. It argues that bankers and other capitalists have no confidence in production of French pictures.

The editorial continues that all the good French pictures have been sold abroad and have prospered and it is a mistake to force production in the foreign market. Article concludes that industry would better serve itself if it built up its position on merit and prevents failure of the new legislation.

WEATHER FORECAST

Washington, April 17. Questioned as to the outlook for the week commencing tomorrow (18) the Weather Bureau prepared the following for the country east of the Mississippi:

Cloudy and cool Wednesday with showers in the Ohio Valley. Showers Thursday and Thursday night in lower lakes and Ohio valley, and Thursday night and Friday in the Middle Atlantic and New England States.

Partly cloudy and colder Friday night and Saturday. (23) Cloudy and moderately cool. Possibly rain in the lower lake region and Ohio valley.

Viv Moses' Assistant

Los Angeles, April 17. Irene Francis appointed assistant to Vivian Maes as head of the reading department for Paramount.



ROScoe AILS

Headlining Keith-Albee Vaudeville Where Roscoe Ails plays, you will find the crowds.

DE MILLE-PATHE AGREEMENT IS DOUBLE-EDGED

DeMille Selling Back His Contract, Probably Remaining With Pathe

Los Angeles, April 17. Negotiations pending for the last week or so between Cecil B. DeMille, Joseph B. Kennedy and Pat Casey, the latter representing J. J. Murdoch, appear to have reached an amicable adjustment of the differences and status of DeMille within the Pathe organization.

DeMille is expected to sell back his contract, which has four years to run, with Pathe paying him \$1,000,000. This is expected to be consummated by the end of this week.

Under the terms as understood, DeMille will accept \$250,000 in cash and the balance in three yearly payments. He will probably continue with Pathe, but without contract, to lend his moral support and his organization to the forthcoming Pathe schedule.

DeMille has under contract to himself as executives and directors, Hector Turnbull, Ralph Block, Alan Hale and Paul Stein. Among players, he has Jacqueline Logan and Robert Arzner, and is expected to take up options on Lina Rastquette and George Duryea, both of whom appear in "The Goddess Girl," DeMille's latest picture.

The new deal, if no hitch develops, will provide that DeMille make two specials yearly with Pathe, with financing to be done presumably by Pathe, as DeMille never finances his own pictures.

It is also likely that Pathe will retain the services of William Sistrum, who has been general studio manager at the DeMille plant in Culver City and has four years to go on his present contract. DeMille and Kennedy are working on plans to reduce production overhead within the limits of a budget which John C. Flynn, vice-president of Pathe, is working out.

Pat Casey left Saturday for San Francisco following the agreement, and expects to be back in New York on April 20.

FBO Production

It is understood FBO will continue to produce at its Gower street plant, as there is no immediate possibility of Paramount taking over this production. Additionally, the present facilities of the DeMille studios in Culver City will be strained to care for the Pathe units and DeMille's personal companies, so there would not be room for FBO on that lot.

It is accepted as definite that DeMille at present will not ally with United Artists. Kennedy, president of FBO and prime mover in the new working agreement with Pathe, is said to have argued against that. If the deal does not go through for DeMille to make two pictures annually for Pathe, it is expected DeMille will return to Paramount, from whom he has an offer.

B'way's New 6,000-Seater Will Be, If So, Joint Holding By Stanley Company and K-A-O

Rothacker for Ability Vs. Politics or Relatives

Los Angeles, April 17. Watterson R. Rothacker, vice president of First National, issued a general bulletin to studio employees declaring that workers showing their ability for promotion will be considered.

They will be given the same opportunities as employees alleged to be playing politics or related to the higher-ups of the organization, it is said.

Greathouse Can Examine Before 'Widescope' Trial

Justice John Ford of New York Supreme Court believes that Robert Greathouse has a cause for action against the Fox Film Corp. Widescope Camera & Film Corp. and John D. Elms, its president. According to him he has ruled that Greathouse examine the defendants before trial to help him in preparing a complaint for damages.

Greathouse, represented by Max D. Steuer, had agreed to settle for \$100,000 cash plus a 2 per cent royalty on the grosses where the "widescope camera" device in question was employed with road shows, and on a sliding scale of 3 1/2 per cent on \$5,000 receipts up to five per cent flat on \$10,000 or over where a straight rental exhibition was involved.

The camera device is an improvement for theatre exhibitions in large houses to eliminate the unnatural angular distortion when the screen is viewed from an extreme side of the house.

Greathouse alleges a 50 per cent claim on the camera for 10 years, which he endeavored to sell to picture producers. Having been advised that William Fox personally knew of the invention and was not interested, Greathouse approached all but Mr. Fox. Now he alleges Elms is working for Fox, according to trade gossip, but wants to ascertain that in an examination before trial.

Films allegedly made Greathouse a 25 per cent offer, half of his 50 per cent interest, and W. F. Wadell, formerly head of DeForest Phonofilms, Inc., but now with Fox, allegedly viewed the device and approved it when tried out at the Cameo on 42d street in December, 1925.

Courtland Smith, representing the Fox organization, also became involved in communicating with Steuer's office.

Chewing Gum Ruining Roxy's Lobby Rug

Amsterdam, N. Y., April 17. Chewing gum has done more damage to the rug in the foyer of the Roxy theatre, New York, than the tread of feet of 6,550,000 people in the past year. C. W. Griswold, manager of the house, has written to the Hohawk Carpet Mills here, manufacturers of the famous rug.

So much gum is dropped by patrons that the house manager states the rug will be ruined by it before worn out.

"The rug is the largest one in the world. It weighs two and a half tons and is one inch thick."

L. A. TO N. Y.

Estelle Taylor, M. H. Hoffman, Ray Long, Mildred Davis-Lloyd, Paul Dorn, Pat Casey, Tom Kirby, Jack Conway, George Jessel, James Montgomery Flagg, Eugene Castle, Charles Christie, Pat Dowling.

That the Stanley Company and Keith-Albee-Orpheum are jointly interested in a proposed 6,000-seat picture theatre on the west side of Broadway in the 60's, may revive the former rumors of a contemplated working agreement at least between the two circuits sooner or later. It is denied on all sides that there are any present negotiations on between the Stanley Company and Publix (Paramount).

From a reliable source (the joint movement for the 6,000-seater happened through the Stanley and Keith people discovering that each was working independently upon such a project. The decision to go about it as a unit naturally arose and is said to have been entirely acceptable to both.

In connection with the report is another that bankers already are concerned in the project with "an apparent willingness to become the financial sponsors."

Reports have been around at odd intervals ever since the Paramount and Roxy opened that a 6,000-seat Broadway house would follow, the Roxy being in that class with its 6,200 seats. The Stanley Company has been most often mentioned for it.

Amalgamation Indefinite No exact location for the contemplated big 'un is mentioned, other than the general location. Several houses have said that the Stanley Company might eventually demolish the Strand on Broadway, to rebuild for utmost capacity. The Strand owns the property to its present rear and could be greatly enlarged upon the total lot held.

There is nothing definite in the Stanley K-A-O amalgamation. Many showmen claim Stanley is a logical out for the Keith people. There is no question, but that K-A-O anticipated a merger that got quite close to consummation between West Coast and Stanley, just before Fox bought West Coast, would also at that time take in the K-A-O circuit. The latter was reported somewhat disappointed when plans did not mature as at first laid out.

PALLADIUM PERPLEXED

London Converted Film House Making Many Staff Changes

London, April 17. Staff changes are becoming almost a daily occurrence at the Palladium, vaude house that has gone pictures.

Charles Penley, credited with having made the Astoria (cinema) a winner, was brought from that house to the Palladium, but is out; replaced by Fred Morris, from the Place Luton. The latter has also departed after a short stay and is now at the Astoria.

Other switches include the withdrawal of Robert Smith, stage manager, who was brought from that house to the Palladium, but is out; replaced by Fred Morris, from the Place Luton. The latter has also departed after a short stay and is now at the Astoria.

Opinion here is that with the shortage of feature films and the approach of summer the Palladium cannot hold up as a film house. It will probably have to revert to vaude or take on a big musical.

"Speedy" in 2 Toronto 1st Runs Same Week

Toronto, April 17. Although business warranted a holdover, Jack Arthur swung in "The Last Command" (Par) to take the place of "Speedy" at the Uptown. The Harold Lloyd film played two PF main street houses at once and scored big in each, with Tom Daley holding over at the Tivoli.

"Last Command" was marked in all advertising "Not a War Picture." The Enemy" (M-G), went into picture to play the Uptown, last in the reel.

"Wings" Extended in London

London, April 17. "Wings" Paramount's film current at the Carlton, has had its run extended six weeks. This will give the film a total run of 17 weeks.

FILM PRODUCERS AND ACTORS CALLED LAGGARDS BY MAYER

**Speaks Before Society of Engineers in L. A. Hotel—
\$1,000,000 Yearly for Research, Says Beetsen**

Los Angeles, April 17. Motion picture producers and actors were called laggards and told by Louis B. Mayer that unless they awoke to the fact that they were deficient in this respect they would find themselves in the same position as people in other branches of entertainment which have gone back instead of progressed in the past few years.

Mayer was the outstanding feature among the score of speakers who addressed the members of the Society of Motion Picture Engineers at a dinner given in their honor by the Academy of Motion Picture Arts and Sciences in the Roosevelt Hotel. Mayer made a hit with the Engineers when he declared that the technicians had accomplished more and had shown more willingness to co-operate than any other branch of picture production.

Speaking further regarding necessity of constant progress, Mayer said that other branches of entertainment had retrogressed, regardless of the fact that pretentious and beautiful theatres had been built, but this did not bring in the public with a brand of entertainment (vaudeville houses) that was the same as 10 years ago.

DeMille Agrees
Answering Mayer on the charges that producers were laying down in co-operating for the general progress of the industry, Cecil B. DeMille, president of the Association of Motion Picture Producers, admitted the fact but pledged the producers to work strongly for co-operation and the Academy of Motion Picture Arts and Sciences, through which that co-operation was possible. DeMille also stated the producers had finally decided the Academy was not founded entirely for themselves but was to benefit the entire industry, with all branches working in equal harmony.

The banquet was attended by about 200 engineers and nearly 300 members of the picture colony. Douglas Fairbanks, chairman of the meeting, welcomed the Engineers and turned the toastmaster job over to Fred Beetsen.

Fred Beetsen, executive vice-
(Continued on page 39)

13 Stars as Extras

Los Angeles, April 17. Through their friendship for Marion Davies, the lure of the opportunity to dine with her and receive a \$7.50 check for doing it, 13 picture stars appeared in a cafe scene with the Cosmopolitan star in her present picture, "The Show World," for M-G-M.

Stars appearing in this scene were Douglas Fairbanks, Norma Talmadge, Mae Murray, Rod La Rocque, William S. Hart, Estelle Taylor, Claire Windsor, Eileen Pringle, John Gilbert, Leatrice Joy, George K. Arthur, Karl Dane and Renee Adoree.

The one and only newspaper representative seated at the table with this group of celebrities was Louella Parsons, who conducts a movie column for Hearst's Universal service and is personal exploiter for the star. This is expected to be a great plug for the picture when the fans see the writer actually mingling with the people she writes about.

The object of presenting the high priced talent with \$7.50 checks was to relieve any future legal entanglements that might come about. Picture directed by King Vidor is screen version of "Tolly Preferred."

Maitland Rice Made

Fox Studio's Bus. Mgr.

Los Angeles, April 17. Maitland Rice, son of George W. Lederer, veteran producer and showman, is now business manager at the Fox studios here. Rice joined the organization two years ago as unit manager with F. W. Murnau. He was promoted to assistant to Den Jackson, general studio manager.

When Jackson was given the job as head of Movietone and E. W. Batcher promoted from business manager to the Jackson post, Rice got his present assignment.

ROSE DAVIES-VAN CLEVE GIVEN DIVORCE IN L. A.

**Cruelty Charged—No Alimony
—Custody of Daughter Divided Between Parents**

Los Angeles, April 17. A decree of divorce was entered here Saturday, in favor of Mrs. Rose Davies-Van Cleve and against George Van Cleve. Grounds charged were cruelty, and alimony is \$100 a month.

Custody of their nine-year-old daughter, Patricia, is divided equally between the parents. The child is to be sent east with a competent adult to be with her father, as provided.

Other charges set up for the divorce application when first entered by Mrs. "an Cleve are said to have been withdrawn.

Van Cleve Was With Hearst
Mrs. Van Cleve, sister of Marion Davies, has made a few infrequent appearances on the screen. Van Cleve is a newspaper and advertising man. For several years he was in close association with William R. Hearst, in New York and on the coast. His latest Hearst connection out here, before severing his business relations, was that of realty manager for Hearst's coast properties.

Van Cleve was in New York when the decree was granted. He entered no defense. From previous accounts he is said to have consented to the cruelty charge but would stand for no other without a contest.

The child, Patricia, has been "abducted" by each parent since their separation. The father first took the little girl away. Later the mother regained the child, who has been with her ever since.

It is said that all of the Davies family will leave for New York following the completion of Marion's present picture, to be necessarily present at the probate of the will of their mother, Mrs. Rose Douras, who recently passed away. Their father, Magistrate Bernard J. Douras, is on the bench in that city. Milton Cohen was attorney for Mrs. Van Cleve, and Harry A. Chamberlin represented Mr. Van Cleve.

George Van Cleve left New York last week for Baltimore, with the intention of establishing an investment and securities office.

Lloyd Hamilton Back?

Lupino Lane is Educational's biggest attraction on its new schedule. A close second is the baby star, Big Boy. Both will make eight two-reelers.

With Jack White and E. H. Allen in from the coast, conferring with E. W. Hammons, it becomes known that Educational may give Lloyd Hamilton another chance. Hamilton was let out last spring when Hammons reached the coast. Hamilton will probably have to pay an additional penalty by taking a cut in the two grand weekly which was his before the squawk.

Censor Boards Differ On Cuts for "Dawn"

Various censor boards which have viewed "Dawn," the British made film based on the life of Edith Cavell, appear to have expressed a difference of opinion as to what should be deleted.

At the office of Arch Selwyn it was stated that the New York board approved the picture, but ordered several changes. Other boards ordered cuts in the execution scene, which is the guts of the special, but it is claimed a goodly portion of that footage has been okayed. Selwyn sailed Saturday for London to complete arrangements with C. B. Cochran for the American rights to the latter's revue, "This Year of Grace." He will return on the same boat ("Leviathan").

Actor's Side Money

Los Angeles, April 17. A juvenile leading man in pictures on the coast has a wife who looks after the family finances without help from the actor. In fact, the latter takes home each pay check and receives small amounts of money at intervals for personal expenses.

The actor finds his allowance does not equal his expenditures, but makes up the difference by going through his fan mail delivered to the studio and grabbing all the quarters sent in by the fans to cover the cost of mailing photos to them. This sum nearly equals the player's weekly allowance, with the wife not having yet discovered the additional income.

THEATRES KEPT BY SMALL TOWN MERCHANTS

Rochester, N. Y., April 17. Leading business lights of the village of Red Creek, N. Y., have agreed to make weekly payments to the manager of the Plaza theatre in order to keep the house open. In return for the subsidy, patrons and their families are to receive a free season ticket for Wednesday and Saturday shows.

With picture business very dull it looked as if the Plaza might have to close. The merchants, remembering the drop in business in the neighboring village of Marion when the theatre there was allowed to close, figured a similar effect here and believe it will be more profitable to support the house.

The Marion house and several theatres in this section of the state are running on a similar subsidy plan now.

ORIGINAL IDEAS FOR STORIES AS FREE-FOR-ALL IN STUDIOS

**Importance of Originals Leading to Development of
New Writing Talent on Coast**

Los Angeles, April 17. Realizing the importance that the original screen story holds for the future of the picture industry, far-sighted producers are encouraging and developing new writing talent within their own studios.

At many of the large plants, a standing order is in effect for all employees to be on the alert for new ideas, which gives the electrician the same opportunity to express a thought for a story as it does a director or an established writer.

This system has proven somewhat successful and furnished many wide awake studio workers with extra checks for suggesting box office titles and original ideas for story material.

Dix Recovering

Los Angeles, April 17. Richard Dix is reported improving rapidly at the Roosevelt Hospital, but it will be at least two weeks, according to the physicians, before he will be discharged. This will cause Paramount to set back production schedule.

Dix was slated to start work on his next picture May 14.

JOJLSON ON COAST

Los Angeles, April 17. Al Jolson is expected here this week to prepare for his second picture for Warner Brothers. He will also function as the opening of the Warner theatre, Hollywood, April 28.

Jack Warner figures on using Jolson in "The Small Timer," to be adapted for the screen by A. A. Cohn from the stage play by that name by John B. Hymer.

Bankers' Secret Service As Efficiency Checkers On East and West Coasts

F. N. HOLDS UNANIMOUS RE-ELECTION OF BOARD

**Officers and Directors Remain
Intact—Only Change a New
Advisory Committee**

Officers and directors of First National Pictures, Inc., were unanimously re-elected at the annual meeting held last week, leaving the list as follows: Clifford B. Hawley, president; board of directors: Robert Lieber, chairman; R. A. Rowland, vice-president and general manager; Samuel Spring, vice-president and treasurer; Robert W. Perkins, vice-president and secretary; and Abe Sablosky, vice-president.

Following board of directors was re-elected at the stockholders meeting: Barney Balaban, Chicago; Harry M. Crandall, Washington, D. C.; Jacob Fabian, Newark; M. L. Finkelstein, Minneapolis; C. B. Hawley, Philadelphia; Richard F. Hoyt, New York; Robert Lieber, Indianapolis; J. J. McGuirk, Philadelphia; E. V. Richards, Jr., New Orleans; Irving D. Rosheim, Philadelphia; Spyros Skouras, St. Louis; Albert L. Smith, Philadelphia; Morris Wolf, Philadelphia.

A new advisory board, composed of the following, was elected to guide the activities of the officers and directors: A. H. Blank, Des Moines; George Trendle, Detroit; I. H. Ruben, Minneapolis; and H. T. Nolan, Denver.

Directors declared the regular quarterly two per cent. dividend on First National preferred stock and authorized the retirement of \$5,000 par value first preferred stock July 1, 1928.

Banking interests in the picture business have established a secret service system operating in practically all the production and distributing companies in which they are financially concerned.

On the coast, it is understood, around 30 sleuths are in studios in various capacities, all reporting systematically to their chief, reported as formerly a press agent connected with a railroad company in New York.

In the east, it is reported, a similar network has been formed by the money men, with men installed in the sales and distribution offices.

The bankers' object is to ascertain how much money is unnecessarily spent in production and distribution and to gauge the possibility of tightening appropriations. Most of the banking operatives are working under cover, checking up specifically and in detail on all expenditures. The final result of the secret work may be that an efficiency line on expenditures is expected to be secured, covering everything in picture operation.

NAME PLAYER HELD OUT OF INDE FILMS BECAUSE OF FEAR

Los Angeles, April 17.

A concerted movement on the part of the major producers on the coast is responsible for a certain restraint in use of box office names for independent pictures. Independent producers are complaining of their failure to employ certain free lance players possessing box office names, who in turn claim they are forbidden by the large producers to work in cheaply made pictures.

Many of the independents have tried to cope with this situation by offering as high as \$1,000 in excess of the player's regular salary. Even this does not eliminate the fear held of being ostracised from the big league pictures.

Larry Weingarten and Sylvia Thalberg to Wed

Los Angeles, April 17.

Larry Weingarten, supervisor of Tim McCoy productions for M-G, is engaged to marry Sylvia Thalberg. Miss Thalberg is the sister of Irving Thalberg. The romance began about a year ago when Weingarten met the Thalberg organization for the Culver City plant.

Wedding will take place in June, following the return of the bride's brother who is now in Europe on his own honeymoon with Norma Shearer.

2 Todds Now Minus

Los Angeles, April 17.

A confusion of names between Lola Todd and Thelma Todd, both picture actresses, obliged the former to change her screen name to that of Carol Mason.

This was decided upon Lola Todd's return from New York, where she encountered mistaken identity and was the subject of a number of press stories and pictures carrying the name of Thelma Todd, where Lola Todd had been used, or vice versa.

Although the girls possess a decided difference in appearance, this did not prevent mistakes.

Kathryn McGuire Stays

Los Angeles, April 17.

Finding that her married name was not what she thought it would be for the screen, Kathryn Landy is again calling herself Kathryn McGuire. She is the wife of George Landy, a director of publicity for First National.

Prior to marrying Landy, Mrs. Landy had appeared on the stage and screen for four years under the name of Kathryn McGuire. She figures that film fans know that one better than the Landy name and does not want to be compelled to re-establish herself with a new name.

2 Alaskan Stories

By Fox and Par

Los Angeles, April 17.

When M-G-M contemplated making the "Trail of '98" it called upon the major producers at a meeting of the A-M-M-P. to withhold making any super productions for at least one year after this picture was released, with the subject matter that might deal with Alaska. This was done as a protective measure following the epidemic of war supers, of which some 10 were made after the appearance of "The Big Parade."

It has been learned that Fox will shortly put into production a "Soapy Smith" story on Alaskan life, being written by Wilson Mizner. This picture is to be directed by Raoul Walsh and will be a special.

Mizner had submitted a story of Alaskan life to Paramount when he was employed by them but it was turned down. Now it is understood Paramount may make this picture to beat Fox to the jump.

Film Show in Holland

Hague, April 6.

An international film exhibition is being held here this month among the participants being Metro-Goldwyn, Eastman Kodak, First National and Paramount, L. Gaumont, Pathe and most of the German producing companies.

Large display of Soviet films from Russia. Exposition will remain open eight weeks.

"TENDERLOIN'S" FAST START, CHI; LOOP RESPONDS TO ASH'S CALL

Raquel Meller Film in Sure Seater Dies at \$2,600—"Speedy" Gets Going at Roosevelt, \$20,000

Chicago, April 17. Weather: Good until Friday. Having taken it in the neck two weeks in succession, loop recovered and hauled out a strong lineup of films for hasty convalescence. The result brought a dimple to the old cheek.

It's public property that Paul Ash is leaving the Oriental soon to go to the Paramount, New York, and his clan is bringing about a spurt in business for the remaining few weeks. Last week the gross climbed \$6,000 to nestle comfortably at \$41,000, topped only by the Chicago with its 4,500 seats.

At the Chicago, Bill Haines in "The Smart Set" was customarily reliable with a better than normal \$46,500, although under the Four Marx Brothers' stage draw the previous week. Haines was accompanied by an unimportant non-drawing stage show.

"Tenderloin" with Vitaphone accompaniment, started breaking records at opening, and established new house marks the first four days of its run. The test-late stage draw in rain and snow was too much, however, and the picture was unable to set a new record. Its \$13,400 in a 76th week.

"Legion of the Condemned" drew a high opening week at McVickers, considering weather, going to \$28,000 because of good biz during its first few days.

One of the week's best nifties was Harold Lloyd's "Speedy," starting a run at the Roosevelt with \$20,000. Exploitation is heavy and notices good. The Monroe, holding over "Dressed to Kill," let it out Thursday night despite a stage take-ins, and brought in "The Play Girl."

Estimates for Last Week
Chicago (Public)—"The Smart Set" (M-G) (4,500; 50-75). Income as usual, brought extra, going to \$46,500 without drawing aid from stage show.

McVickers (Public)—"Legion of the Condemned" (Par) (2,400; 60-75). Strong opening week, with \$28,000, and backed by good notices; following, mild run of "Patent Leather Kid."

Monroe (Fox)—"Dressed to Kill," "The Play Girl" (Fox) (975; 50-75). "Kill" jerked a day early in hold-over week, although doing well; "Play Girl" completed week okay and in currency.

Oriental (Public)—"Cohens and Kellys in Paris" (U) (3,300; 50-75). Whatever draw picture might have been submerged in increase of business following news that Paul Ash leaves house shortly; \$41,000, rise of \$6,000.

Orpheum (Warner)—"Tenderloin" (W. B.) (750; 50-75). Near-record opening week at \$13,400, following five weeks of "Jazz Singer," picture set new house marks first four days despite weak notices from dailies.

Playhouse (Public)—"The People" (Imp) (600; 50-75). Raquel Meller, singer, brooded as screen actress in sure-seater week; \$2,600.

Roosevelt (Public)—"Speedy" (Par) (1,400; 50-60). Big start for Harold Lloyd, with \$20,000; printed and vocal comment all to the good.

State-Lake (Orpheum)—"The Big Noise" (F. N.) (2,500; 50-75). While not strong, this film better than usual stuff in this house, and supported by dailies; bill; \$19,000.

United Artists (U. A.) (1,702; 35-75). Third and last week, ending Thursday, somewhat mild for house at \$15,500; "Sorrell and Son" opened promisingly.

\$6,100 TACOMA'S BEST

B'way \$3,300 with Bebe and Clara—Blue Mouse, \$3,100

Tacoma, April 17. (Drawing Pop. 125,000)

Weather: Fair; some rain. Tacoma has been a hotbed of shows for but three days, and one of the best of all, "Jungle Idea," "Feel My Pulse" was the held film for the three days, and biz held firm at the Broadway.

It was the first week that the split week idea was tried at the Broadway West Coast ace here, and it started off flying: Dave Good is back as m. c.

For the final four days of the week Broadway had the inimitable peppy "It" girl in "Red Hair."

Pantages had another good week with "Woman Wise" and six vaude acts. Rialto clicked with "Speedy," Blue Mouse used "Brass Knuckles," day and date.

Estimates for Last Week
Broadway (U. A.) (1,600; 25-50-60). "Feel My Pulse" (Par) and P. & M. "Jungle Idea" (Fair) for first three days. "Red Hair" (Fair) with Clara Bow out-bowing herself and

"HELEN" JUMPS STATE; MINNESOTA, \$28,200

Other Houses Slowly Coming Back—Garrick Quits for the Season at \$1,600

Minneapolis, April 17. (Drawing Population, 500,000)

Weather: Unsettled—Snow

New Minnesota still has a struggle hold on the major part of available business. But each week records a drop for the new house and a slight gain for its competitors. During the past seven-day period the State, Strand and Hennepin-Orpheum made their best showing since the Minnesota's advent three weeks ago. Despite the improvement, figures didn't cause any real rejoicing.

Fallman "Feel My Pulse," to crash in was partly responsible for the Minnesota's sharp slump. Stage show and other program units fully up to snuff. "Helen of Troy" received a mixed reception at the State. Nevertheless, aided by a splendid surrounding show, it witnessed it. House closed for the past two weeks.

Elmer Glynn's "Mad Hour" showed real box-office power and kept the Strand in the running. Picture gave satisfaction and produced favorable word of mouth. Big bust of the week was "Quality Street" at the Garrick. Ever since the Minnesota's opening, this 2,000-seater, formerly so prosperous, has been almost totally ignored by the fans. Last week's gross was infinitesimal. Almost inconceivable that it could be so small for a picture which won the praise of critics and the few for the summer Saturday night.

Attractions offered at 50 cents top by the Hennepin-Orpheum included the Marie Prevost picture, "A Blonde for a Night," and vaude. Public continued to remain away. Other loop houses suffered, but business is reported to be coming fairly well in the outlying districts.

Estimates for Last Week
Minnesota (Public-F. & R.) (4,000; 65)—"Feel My Pulse" (Par) and Public unit, Havana. Bebe Daniels, a favorite here, but this picture failed to click solidly; stage show liked; dropped about \$3,000 from previous week; \$28,200 okay.

State-Lake (F. & R.) (2,500; 40)—"Helen of Troy" (F. N.) and stage show. Splendid all-around program; corking picture, but general run of business mixed; stage show failed to rave; around \$5,500, about \$1,500 above previous week.

Garrick (Public-F. & R.) (2,000; 60)—"Quality Street" (M-G) Good picture, but failed to exhibit sufficient strength to attract attention without aid of stage entertainment; picture not worst yet; house closed for season.

Strand (Public-F. & R.) (1,500; 50)—"Mad Hour" (F. N.). Sexy picture, but stage show, Elmer Glynn name, boosted takings; picture liked; about \$5,000, very good.

Lycie (Public-F. & R.) (1,350; 35)—"Burning Daylight" (F. N.)—Picture of mixed business almost nil; around \$1,000.

Grand (F. & R.) (1,100; 25)—"The Last Command" (Par). Second loop run for this picture; about \$600.

Hennepin-Orpheum (Orpheum) (2,800; 50)—"Blonde for a Night" (F. N.) and vaude; big show for money with "Feel My Pulse" by it; policy unpopular; about \$5,000.

Pantages (Pantages) (1,600; 25-50)—"Dressed to Kill" (Fox) and vaude. Good show; around \$4,800; fair under circumstances.

Seventh Street (Orpheum) (1,400; 40)—"Blonde for a Night" and vaude. This house is nearly sunk; about \$3,900.

LUBITSCH FOR "MRS. CHENEY"

Ernst Lubitsch will probably direct "The Last of Mrs. Cheney" for United Artists.

John Barrymore and Camilla Horn are to be in the cast.

stage band, but no acts; just over \$3,800.

Pantages (1,500; 25-50)—"Woman Wise" (Fox). Comedy drama liked, with vaude okay; \$4,100.

Blue Mouse (Himelick) (650; 25-50)—"Brass Knuckles" and Vito (V. B.). Vito scored and with Monte Blue helped draw; \$3,100.

QUEBEC'S BARRING BILL COSTLY TO THEATRES

Lloyd's "Speedy," However, Took Year's Record Last Wk. at Capitol With \$20,000

Montreal, April 17. (Drawing Pop. 600,000)

Weather: Dull, Cold and Snow

All picture houses here were notified by the police early in the week that the children's bill barring youngsters under 16 from movie theatres was in effect. Managers have found this means a loss of from \$250 to \$300 a day for a start and perhaps more in the future. This accounts to some extent for the slow business in the week when natural reaction from Holy Week might have been expected. Except for Capitol, most houses poor, with neighborhood showing plenty. Later talking closing, but faint hope exists barring bill will be forgotten after a month or two.

Larry Dahn at the Capitol came out on top of a flattened out heap with \$20,000 on "Speedy," easily the best figure for the year to date at any picture house in the city, with the possible exception of "Ben-Hur" before Lent. Dahn ran a local juvenile act and other small stuff, but could have made his gross on picture alone, the good haul, held over for another week, but this house never does. Presence of Harold Lloyd in person on two-day visit, though, was a big help.

Montreal, helped gross a lot with consequent ballroom. Montreal's favorite daughter, Norma Shearer, probably saved Palace from flop and gross was lit better than Holy Week. Opening night only fair and "The Latest From Paris," despite pretty dresses and lead attraction, was by the way-side. With weaker opposition gross would likely have improved.

Jimmy Adams at Loew's in mourning over children's bill, which dragged down gross to its lowest point in a week that should have put him in the \$15,000 rating, but ran around \$13,500. Dix picture, "Sporting Goods," with average vaude bill, was good enough for better return. Many adults with children turned away under new law, and Adams fears loss of business.

National Vaudeville Artists Week gave the Imperial one of its best vaude bills of year, with "Mixed Pickles" and "The Girl in Every Port" also better than average picture for this house and gross jumped \$2,500.

White's "Scandals" at Princess, rated here on account of poor start here on first visit here last April. Took until midweek to remove impression, when house filled with a favorite picture, "The Girl in Every Port," at his Majesty's, had usual success of esteem with ancient maid as vehicle, grossing under \$10,000.

Long drawn out hockey series, which ran full five games, three during week, with capacity gates, at Forum, also hit theatres.

Estimates for Last Week
Capitol (F. & R.) (2,700; 40-85) "Speedy" (Par). Big business from opening night on, with slight drop Monday. Record for year for house and almost for any main stem in city.

Palace (F. P.) (2,700; 35-60) "The Latest From Paris" (M-G-M). Even Norma Shearer couldn't pull house full again below normal. Double orchestra, however, continues to be growing pop or gross might have been seen as Holy Week. Last \$11,000.

Loew's (F. P.) (3,200; 45-75) "Sporting Goods" (Par). Children's bill, enforced this week, hit this house more than others. Picture fair draw, with vaude up to average, but \$13,500 disappointing.

Imperial (K. A.) (35-80) "Stand and Deliver" (F. N.). Picture fitted in well with vaude, which was "Mixed Pickles" was stand out. Gross gained \$2,500 over previous week at \$10,500.

Iszy Murphy's (Warner) "Whin Woman" (F. N.). "David's Revue" (Fox), and "Flying Luck" (Enthe). All together, \$3,000, little better.

Neighborhoods feeling effects of children's bill.

J. R. Bray Leaves Short Field; Wants a Profit

Los Angeles, April 17.

Columbia has taken on the J. R. Bray series of short comedies. Columbia is seeking a producer to make a new series of shorts, to be 1928-29 program, to be financed by the outside producer and turned over to the Columbia booking offices on a percentage basis.

Bray has delivered 20 of the subjects to Columbia, and abandoned the deal until such a time when the market can afford him a profit.

10c Tilt Hurt "Speedy"; Topeka Not Hot Last Wk.

Topeka, April 17. (Drawing Pop. 85,000)

Weather: Rain and Cold

The week following Easter is usually one of the best of the season, but, despite extra efforts in the way of bookings and advertising, it showed only a little better than average.

Week's surprise was the way 20c tabs with second run pictures hit at the Best theatre. This has been playing to a 5-10 audience—second and third run films. Prices doubled last week for the added tab stuff and the little 750-seat place with a continuous policy showed to better than two full houses daily.

"Speedy" Week at the Orpheum wasn't so speedy. Wise ones declare the response to the Lloyd name wasn't enough to make the high price for the film "Speedy," they declare, is not up to Lloyd's former films.

Despite tieup with the local business and poor local weather, a ticket selling campaign, the Waddell Players failed to come back strong after their two weeks layoff. They gave their last 80c to less than normal business, 1,200 (National) the week, and Wednesday matinee, the usual money-maker, fell away off.

With a dance contest and added vaudeville, N. Y. A. week, the Novelty, vaudeville, did only about normal business, showing that contests have lost the kick, even dance contests. The N. Y. A. thing was held to making a presentation of the five acts, with Harry Rappi acting as m. c. the first three days and Jay Herby the last three.

Estimates for Last Week
Grand-1,400; 75 (National)—Waddell Players (N.Y. A.) "Zot So" failed to hit. Business hardly up to normal; \$2,100.

Jayhawk-1,500; 40 (Jayhawk)—Bebe Daniels in "Feel My Pulse" first half hit with vacationing kids. "A Girl in Every Port," well liked by critics, but no box office stuff. Week's take under \$3,000.

Orpheum-1,200 (National)—Lloyd's "Speedy" good gag picture. Topeka's shied at raise of 10c per head and gross failed to justify price.

Novelty-1,100; 40 (Crawford)—Last week of vaude showed advance over returns for Holy Week, which was the best Holy Week on record at the Novelty.

Cozy-1,400; 25 (Lawrence)—"A Woman to Another" well liked and good play first half; "Shield of Honor" second half didn't do so well. Week's total \$700.

Best-750; 20 (Lawrence)—Musical act, Bozo, David, "Sunkist Steppers," with three bills and second run pictures, \$650.

NEWMAN'S SPLIT WEEK DOESN'T HELP DRAW

(Drawing Pop. 750,000)

Weather fair

Kansas City, April 17.

Lenten alibi is now cold, but the Easter week failed to bring any startling smashes. Business showed a slight increase, but nothing like some of the previous weeks.

Comedy prevailed on the downtown screens. "Speedy" at the Midland, "A Girl in Every Port" at the Mainstreet all help grosses, but the split weeks bill at the Newman and the second run of "Chicago," which the ticket market failed to start, the ticket market failed to start their accustomed slow motion.

All the downtown theatres are going in for extra publicity and newspaper space. If the results are not favorable there is no one to blame except the buying public.

Estimates for Last Week
Mainstreet (Orpheum)—"Sky-scraper" (3,200; 25-50). Jazzzy, catchy show. Also under success holding up contently; \$14,200.

Loew's Midland—"Speedy" (4,000; 25-50-50). Biggest Saturday opening for weeks given this latest lot of laudatory notices. "Speedy" "Mildred's Fun" Great money bill and takings little more satisfactory; \$21,000.

Pantages—"Girl in Every Port" (2,200; 25-50). With all seats for mats 25c, and same price for balcony nights, this house playing to lots of people and building up host of rooming business.

Liberty (Ind)—"Chicago" (1,000; 25-35). Second run downtown; \$1,800.

Newman (Loew's)—"Circus Rookies" 1st half, "Wickedness Preferred" 2d half. (1,980; 25-35). If split week thing beneficial, not demonstrated to date. Business no better than average after Holy Week.

Liberty (Ind)—"Chicago" (1,000; 25-35). Second run downtown; \$1,800.

Loew's Orpheum—"Chinatown Charlie," its first K. C. showing, and Uptown had "Good Morning, Judge" and "So This Is Love." At Globe, "Freckles," picture.

3 FILMS HELD OVER 3 WEEKS IN DETROIT

"Wings" at \$1.65 Jumps Off to \$16,000—Michigan Did Usual at \$41,700

Detroit, April 17.

General improvement in cinema returns last week.

Outstanding pickup by Kunskey's State through stage acts and going stage band. The former money loser more than doubled its previous gross average with vaude-films, but relied entirely on the new stage policy for the leap. "Something Always Happens," on the screen in the initial presentation week, denotes little or no attempt will be made to improve the film department at the State so long as the stage stuff will draw.

Capitol showed immediate effects of the new but cousinly opposition and dropped in spite of Barthelme's "Lings Sherard of Kingdom Come" and a good stage show, though this decline was not unexpected by the Kunskey office.

Trio of holdovers each completed three-week stays, all doing fair in the second "Sorrell and Son" United Artists, again beating out "The Crowd," Adams, and "Student Prince," Madison, "Mother Macchree" and "The Devil's Trade Mark" and drew enough to predict a stay of a month or more.

In its three at the U. A., "Sorrell" established itself as the most consistent film the house has had in the city. Oriental, now with a monopoly on the vaude-films field in Grand Circus Park since the State's conversion, took little advantage of the exclusive role and had a normal week with a below average Pan bill and "Devil's Trade Mark." Someone thought of playing up Belle Benard, featured, and it is possible she was better known to be at the Oriental than in "Macchree" at the Washington. Belle's face was on two downtown screens and at the neighborhood. Her good in another hellishly titled picture, "The Devil's Skipper."

"Wings" enjoyed a brighter start at Whitney's New Detroit than do most of the new films in the city. It's a \$1.65 top and sold out several times opening week. Whitney preferred films to legit in the summer and is reported expecting 10 weeks from the start.

Big Michigan drew a normal \$41,700 through Menjou's work; not so great, and the usual presentation.

Estimates for Last Week
Adams (Kunskey)—"The Crowd" (M-G) (3d week) (1,700; 50-75). Film completed three-week stay with \$11,000 final without reaching pre-opening expectations; didn't come back after Holy Week sock; "Speedy" (Par) supplanted Saturday.

Capitol (Kunskey)—"Little Shepherd" (F. N.) (2,448; 50-75). Down \$20,700, but drawing effects of State's renewal; Barthelme's newest as a draw did not approach star's usual standard here.

Madison (Kunskey)—"Student Prince" (2,000; 50-75). Dutch schoolboy film handicapped by unfortunate spotting at bad time and found Detroit tougher than elsewhere; like "Crowd," came back after low second week; \$9,500 for third and last; "Chicago" current.

Michigan (Kunskey's Public)—"Light of Mystery" (Par) (4,100; 50-75). New draw, drawing effects of \$42,000; credit to Menjou for some, rest through natural draw.

Oriental (Miles)—"Devil's Trade Mark" (F. B. O.) and Pan vaude (2,000; 50-75). New draw, drawing effects of grabbing State's vaude-films following; formal week with \$11,000 and no more expected.

State (Kunskey)—"Something Always Happens" (Par) (3,000; 50-75). New draw, drawing effects of new theatre; film secondary in initial presentation week; house has only real permanent stage personnel; draw, drawing effects of grabbing State's vaude-films following; formal week with \$11,000 and no more expected.

United Artists (U. A.)—"Sorrell and Son" (U. A.) (3d week) (2,000; 50-65). Best draw U. A. has had to date; outclassed balance of field for second time with \$15,500 in third and final; "The Dove" current.

Washington (Fox)—"Mother Macchree"—Movietone (Fox) (1st week) (1,778; 35-50-60). Opening better than hoped for, with another \$300.

New Detroit (Whitney)—"Wings" (Par) (2,140; 50-61.65). Better than most of the new films in the city at \$16,000; has chance to stay 8 or 10 weeks, with legit house having nothing else to do; first two-day picture here for several months.

**"CROWD" HITS BALTO.
HEAVY: \$20,500: BIG**

Van and Schenck Sent Stanley to Large Gross—Biz in General Up

Baltimore, April 17.
(White Draw Pop., 750,000)
Weather fair

Granada Can't Get Going
\$18,000—Warfield, \$29,000
—"Kid" Okay. \$20,000

Weather: Warm and Unsettled!
Viewed from every angle it was one of the healthiest weeks Market street (including one house on Eddy) has known in many months. Had there not been one dismally weak spot on the street the gross revenue for the first runs would probably have topped everything on record. The disappointment was the Granada, with "Night of Mystery," and there's nothing in sight to indicate better business in the next few weeks to come.

Local showmen are at sea as to what alls the Granada. House has been in the dumps so long now it begins to look as though nothing but a radical change in policy can revive it. During the past four weeks Publix stage shows have been of view, replacing the Fanchon & Marco productions, and the general consensus is that these new units have offered nothing new over what San Francisco has been having the past five years.

On the other hand, stage shows a the Warfield, produced by Fanchos & Marco, have improved the past couple of months, and this theatre has been enjoying the cream of the business. Warfield, too, has been getting what is regarded as a better break in pictures.

Daley carried "Speedy" into second week and announces "The Harvester" (FBO) next. He has some of the niftiest shorts of the year surrounding feature. "Knights of the Air," a Paramount two-reeler, brought some squawks on Americanism, and one of the dailies sent reporters to buttonhole audience as to their opinion. More than 90 per cent. of opinions received were favorable. Some were raves and the Americanism was not mentioned. The daily said so, too.

Jules Bernstein cashed in on "40,000 Miles With Lindbergh," and "The Smart Set" went just under \$15,000, compared with \$11,500 last week, with reviewers giving most of their space to the Lindbergh special (MG).

This one got a neat break, due to the presence in town of the Atlantic flier's mother, who was attending a teachers' convention.

Fox (Fox)—"Dressed to Kill" (Fox) and presentation (3,434; 35-50). Took biggest jump of town, all most \$27,000.

Keith's (K-A)—"American Beauty" (F. N.) and vaude. (1,902; 25-\$1). Took hefty jump to extent of giving three shows both Saturday and Sunday; possibly best takings of many weeks, including the previous two.

Met (Stanley-Crandall)—"Speedy" (Par) (1,518; 35-50). In for run billed like circus and ran to \$12,500.

Palace (Loew)—"Tillie's Punctured Romance" (Par) and Publicity unit (2,363; 35-50). Not so hot either in picture or stage show; decline on end of week more marked than in opposition; about \$17,500.

Rialto (U)—"Lovelorn" (M-G) (1978; 35-50). Great break from Hearst papers and from Scripps. Howard sheet, too; increased considerably; might have done \$9,000

M. H. Hoffman East
M. H. Hoffman, head of Tiffany Stahl, has returned to his New York offices after a protracted visit at the T-S coast studios.

demned" (Par). (1960; 35-50-75-90) (5th week). Getting ready to blow with "Drums of Love" (U. A.) entering this Saturday; \$26,300 a semi-final figure.

Estimates for Last Week

Uptown (FP) (3,000; 30 - 66)
"Speedy" (Par.). Broke house record for past two years at \$20,000 but did not hold over. Picture as shown at Tivoli, where \$10,000 w

collected. Total of \$30,000 best ever done in single week by any picture in Toronto. Biggest money-maker of all. "Gold Rush" also collected by Jack Arthur.

Pantages (FP) (3,400; 36 - 6) "That's My Daddy" (U). Excellent at \$13,800, with vaude bill good class but not expensive.

Loew's (2,300; 30-60). "The Sm
Sct" (M-G). One of best weeks
season at almost \$15,000 with "40,
Miles With Lindbergh," M-G sh
coming in for more attention th
rest of show. Lindbergh's mot
flew here from Detroit this we
but did not take in picture.

1- "Tivoli" (FP) (1,400; 30-50).
1-m "Speedy" (Par). Tom Daley, house
manager in this one, put on a
(2) campaign that put "Speedy" over
(2) two FP houses; 24 sheets wide
used and direct-to-public appeals
for phone very successful. Got \$10,
of in 1,400-senter, which is excellent
B. but \$4,000 under first week of "The
n" Circus" at same house few weeks
nir ago. Held over.

Hip (FP) (2,600; 30-60). "Find
Kenny" (FP). Laura LaPlante

Three run pictures made the bow last week, and all clicked. At the Columbia the long awaited "Wings," at \$2, got under way to an excellent start. Advance sale indicates four healthy weeks. The

other pictures are "Speedy," at the California, and "Patent Leather Kid" at the St. Francis. First-run business the California has had for about six weeks.

For the first time since its started nine weeks ago "Jazz Singer," at the Embassy, dropped below 10 grand. But, at that, it spelled plenty of profit. Feature has one more week to go after this, making 11 in all, and establishing a new high mark for so-called grand pictures at non prices.

Imperial got away to a slow start with its new first run Universal picture policy with accompanying stage show.

Estimates for Last Week

Warfield—"Across to Singapore (M-G) (2,672; 35-50-65-90). Dropped but led town by comfortable margin; show generally pleased; \$29,000.

California—"Speedy" (Par) (2,203; 35-65-90). After terrible business week with "The Crowd" and "Enemy House" came into its own, and initial week of Lloyd comedy garnered \$23,500, considered exceptional; ought to be good for three to four weeks.

St. Francis—"Patent Leather Kicks" (F. N.) (1,375; 35-65-90). Business jumped nicely; first week at \$20,000 highly satisfying; "The Circus" undervalued as next attraction, probably in two weeks.

Granada—"Night of Mystery"(Pa
(2,785; 35-50-65-90). Lucky to rea
\$18,000, and that means plenty
red ink; seems to be a jinx on th
house; Publix stage units not draw
ing.

Columbia—"Wings" (Par) (1,70
\$1-\$2). Came in with bang a
way to excellent start; matine
building and with heavy nig
crowds had no trouble hitting \$1
000, nice profit all around.

Embassy—"Jazz Singer" and **V** (W. B.) (1,367; 50-65-90). **H** grossed around \$140,000 so far; a final two weeks should easily carry it to pass the 150 grand mark; drawing repeaters and still showing handsome profit; ninth week, \$8,770.

Imperial—"The Chinese Parrot" (1,400; 35-50-60). Good screen but weak stage show; new points still too embryo to make any predictions; last week around \$5,000.

liked here and was as much drawn
as anything in connection with the
one, but stage show real cause
\$12,000. Good.
Neighborhoods good. Legit to
ribble.

There is another important shift in the orchestra pits at two of the local first runs. Felice Iula, long time erick conductor at the Rivoli, left that theatre last fall to accept a bid to the new Stanley. In the midst of the numerous shifts in personnel at that house since its opening, Iula retired, returning to his first love, Rivoli. Now the latter house has gone in for the stage band policy and Iula has accepted a more lucrative bid to return to the Stanley.

Last week found business in general up from the pre-Easter slump. Weather generally was favorable with exception of heavy rain on Monday and Tuesday, and a high wind on Wednesday. A high stage was reached on Wednesday night.

Stanley turned in a big gross with "The Sign of the Cross" and "The Van and Schenck" topping an expensive vaudeville bill. House apparently committed to a policy of big grosses with a few exceptions, and of picture quality and to establish theatre prestige. Loew-United Artists houses all turned in good grosses. "The Century," with "The Crowd," "The Sign of the Cross" and "The Van and Schenck" topped the list. "The Gauchito" at the Valencia was well up with house top. "The Last Command" up at the Parkway turned in a very good week.

At the Metropolitan Hippodrome and Garden, were up from the late Lenten slump, both getting in very good weeks. "Dressed to Kill" at the New drew critical raves.

Estimates for Last Week
Century (Loew) — "The Crowd" (3,200; 25-60). Originally intended for Valencia, but abundance of big bookings prompted shift to larger downtowns house. Outstanding week, with finest general comment received by any film in house during the Kingsmore regime. Great matte and night draw, with exceptional of Wednesday night, when heavy rain hurt the b. o. to at least \$1,200. Remarkable press comment on picture. Stage show well received. Grossed about \$20,500. Well over house average.

Stanley (Stanley, Crandall) — "Heart of Follies Girl" (3,400; 25-60) Van and Schenck chief attraction last week. Drew near capacity.

Valencia (Loew-United Artists) — "The Gaucho" (1,500; 25-60). Fairbanks started off like house afire, regular Fairbanks fans turning out early. Slowed up after first half. Star slipping as big draw here, due chiefly to infrequent screen appearances. Great press notices. Gross \$14,000, but fell two grand short of theatre's top.

New (Whitehurst's)—"Dressed to Kill" (1,800; 25-60). Drew critical rave; acclaimed best of crook melodramas. Local fans tiring of the crook stuff. About \$3,000; very good, all things considered.

Hippodrome (Pearce & Seheck)—"Lady Raffles" and K-A vau (3,200; 25-50) Big family combination house came up from pre-Easter slump nicely. Good picture and good

Garden (Schanbergers) — "Love Me and World Is Mine" and Kevaud (3,200; 25-50). Also recovered from pre-holiday let-down. Pictures liked and result at b. o. much better than recent weeks. About \$16,000

Parkway (Loew-United Artists)-
"Last Command" (1,000; 15-35)
Jannings film with class appeal goes
for attraction here. Many fans have
developed habit of waiting for up-
town showing. Excellent week with
about \$5,000.

BILLIE DOVE, \$26,400
"Speedy" \$39,200 at Ambassadors
St. L.; State, \$18,100

(Drawing Pop., 1,000,000)
Weather: Fair and Cool
With the passing of Lent and favorable weather, business in the picture and legit houses has begun to get back to normalcy, or better.

Estimates for Last Week
Ambassador (Skouras) (3,000; 365)—"Speedy." Lloyd film characterized as living entirely up to name.
Ed Lowry back on stage from Hollywood.

Loew's State (3,300; 25-35-65).
"Latest from Paris" (M-G-M)
Called best picture Norma Shear
has had for long time. "Bubbles"
colorful stage show, taking featur

Missouri (Skouras) (3,800; 35-6
—"Heart of Follies Girl." This B
lic Dove "leg-girl" picture; \$26,40
Grand Central (Skouras) (1,70

Some of folks disappointed in DeLores Costello's voice, but everybody thought acting, and Conrad Nagel in latest Vita production splendid \$18,300.

Capitol (Skouras, small downtown house) - "The Circus." Took lot of clippers off street who hadn't seen picture two weeks ago at Loew's

"NIGHT OF MYSTERY" GAVE MET LOWEST GROSS IN YEARS, \$16,000

Loew's State and U. A. Each Did \$25,000 Last Week
—"Speedy," \$26,200—"Street Angel," \$19,000

(Drawing Pop., 1,450,000)
(Weather, Clear and Fair)

Trade over Easter Sunday no indicator the local first runs are out of the woods. Many of the houses got an awful sock with the grosses last week. Metropolitan got the worst of all when the total dropped \$3,000 below the week before and the house was that same amount of intake behind Loew's State on the week.

On the screen at the Met was "A Night of Mystery," with Adolphe Menjou. Jack Partington's Public presentation, "Russian Revels," on the stage. Neither picture nor stage show caused any raving, with house getting lowest gross it has had in several years.

Then Harold Lloyd's "Speedy" got off to its run at the Million dollar and was over \$5,000 behind on its opening week of "The Kid Brother," his preceding opus which did \$33,000 on the first stanza, Corking good Fanchon and Marco poked here with nine shows being given daily, but the house seems to be sort of passe with even Lloyd having found it a tussle to equal his previous drawing power.

"Uncle Tom's Cabin" on the deluxe two a day plan is one of the biggest flops that Criterion has had in number of years at that scale. The picture on the regular Saturday and Sunday openings, Pantages opens Monday, Rivoli Wednesday, Portland Thursday and the Broadway Friday. Fans are constantly confused as to when "this" week ends and "next" week begins.

Orpheum vaudeville has closed for the season. The house will be occupied by Henry Duffy Players, moving from the Music Box this month.

Tebbet's Oriental shows success in the independent production of stage units. The Oriental dance ballet and Hutchinson's Melody Mads were on stage last week.

Estimates for Last Week

Portland (Publix-W. C.) (3,500; 35-60). Alex Hyde continues to put his stage band over in great style, gaining popularity every week. Stage show is Publix unit "Mikado of Jazz," with striking set and costumes. William Haines in film feature, "The Smart Set," comedy riot. Good business for Easter week; \$18,000.

Broadway (W. C.) (2,000; 35-60). Cliff Edwards ("Ukelele King") headed the Fanchon & Marco stage show, registering big. Picture is "Sporting Goods," with Richard Dix; \$12,000.

Oriental (Tebbet's) (2,700; 25-35). Gene Stratton Porter's "Freckles," Produced by Lee Meehan, son-in-law of the writer. Picture is remarkable as sincere effort to reproduce the exact spirit and atmosphere of the novel. Stage show Hutchinson's Melody Mads, with dance numbers by Oriental stage ballet. Good program; \$12,000.

Pantages (Pan) (2,000; 35-60). The star, headlined in one-acter, "The Play Off." Mayme Gehrue also on bill. "Love Hungry" on screen. Fell down at \$9,000.

Blue Mouse (Hamrick) (1,200; 25-50). Monte Blue and Betty Bronson co-star in "Brass Knuckles." Vitaphone acts include Criss Cross, Brown and the Whittier, Frank Richardson and Gertrude Lawrence; \$5,000.

Rivoli (Parker-W.C.) (1,200; 35-60). Emil Jennings' "Lost Command" held over for three days. Harold Lloyd new comedy, "Speedy," opening Wednesday, scored an average big picture hit. Stage unit Salvatore Santella and little symphony orchestra; \$6,000.

Liberty (W. C.) (2,000; 35-60). The King revue in "No Nothin' but the Blues" on screen. Fair program; \$4,500.

Columbia (U.) (35-50). "Stark Love" somewhat of sensation suggests. Sampler and orchestra on stage; \$6,000.

Hollywood (W. C.) (25-35). Vitaphone acts include "Moulders" hold up well in appeal. Film "Wife Savers"; \$4,500.

United Artists (U. A.)—"Romona" (U. A.) (2,100; 25-110). Sensational business for second week here in total; \$25,000.

Egyptian (W. C. U.)—"Lecion of Condemned" (Par) (1,800; 25-75). This Bill Wellman production did very good in getting \$8,500.

Boulevard (W. C. U.)—"My Daddy" (U) (2,100; 25-50). Seems as though flappers that come to this house not so keen as trade just about normal at \$7,200.

PORTLAND DOING OKAY; "SMART SET," \$18,000

"Freckles," \$12,000 at Oriental—B'way Also \$12,000—"Stark Love," \$6,000

Portland, Ore., April 17.
John McCormack gave one concert at the Auditorium here Monday night at the comparatively low seat of \$2.75 top. The Irish tenor had a packed house.

Walker Whiteside's performances of "Sakura" and "The Hindu" matched up to the superlative address of the Whiteside here these three nights and matinee April 12-14. Business excellent at \$2.75 top for Hellig, at \$7,000.

Maurice Costello headlining at the Pantages brought back many a recollection of early picture days. The father of Dolores and Helene Costello just did fairly.

John Harold's Blue Mouse and West Coast's Hollywood theatres continued to prove success of the Vitaphone and Movietone combination. Both houses are doing good business.

Tendency to open new programs on some mid-week day becomes increasingly popular with local houses. Apart from the regular Saturday and Sunday openings, Pantages opens Monday, Rivoli Wednesday, Portland Thursday and the Broadway Friday. Fans are constantly confused as to when "this" week ends and "next" week begins.

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CHOICE OF NATIONS

When LIDO-VENICE seeks music, the world is its market-place. The United States will be represented, and Meyer Davis signally honored, when one of his orchestras will play during the coming summer at HOTEL EXCELSIOR, LIDO-VENICE, the ultra gathering place of Celebrities of Nations.

STANLEY'S \$35,000

OUT FRONT IN PHILLY

Warings Strong—"Gauch" Jumps to \$14,500—Fox, \$27,500

Philadelphia, April 17.

Warings Pennsylvanians, held for a second week, gave the Stanley \$35,000, which led the downtown picture houses with plenty of spare. Picture was "Latest from Paris," Combination deal. The big gain registered by "The Gauch" was one of the highlights of the week. This one jumped from about \$11,000 to over \$14,500 at the station. All doubt as to its ability to hold for a fourth week vanished, and there is a chance of a fifth. This in the face of lukewarm reviews.

Long run pictures both turned in nice gains, but "Wings" closed its long engagement at the Aldine severless on Saturday night. Gross for the 18th week of this aviation special was \$14,000. The house now reverts to a policy of continuous showings, no reserve seats, and a 75c top with "When a Man Loves" (W. B.) as the film. "Four Sons," at the Fox-Locust, went up to \$12,000, and showed enough strength to warrant the belief that it may hang on to May 1. It is not known as yet if the house will get another picture, or close for the summer.

The Karlton, with "The Last Command," got off to a good start, grossing almost \$9,000. Chaney is mentioned for this house April 30 in "The Big City." That would give the Jannings picture three weeks.

The Fox could not cope with the Stanley's combination but went up to \$27,500. "The Man from Mars" and his revue and Duci de Kerejarto on the bill. Picture was panned, but the presentations won praise. Arcadia was moderately successful with "Feel My Pulse."

"Chicago" elicited satisfactorily at the Globe and was held for a second week, but business was not enough to warrant extended run as figured by some.

Estimates of Last Week

Stanley (4,000; 35-50-75)—"Latest from Paris" (M-G). Norma Shearer picture average film, but Warings' Pennsylvanians turned the trick; \$35,000 easily led town.

Stanton (1,700; 35-50-75)—"The Gauch" (U. A.) (3d week). Fairbanks picture jumped strongly to \$14,500; will round out month's run and may stay longer; "Speedy" (Par) coming.

Fox (3,000; 99)—"Love Hungry" (Fox). Lols Moran picture didn't mean a thing; Benny Davis Revue and other specialties held up business; \$27,500.

Aldine (1,500; 51-52)—"Wings" (Par) (19th week). Aviation special completed fine run with business nearly \$14,000; When a Man Loves (W. B.) this week at continuous showings, a 75c top and no reserve seats.

Fox-Locust (1,800; 11-55)—"Four Sons" (Fox) (6th week). After weakening badly Holy Week came back to \$12,000; okay under circumstances.

Karlton (1,100; 50-75)—"The Last Command" (Par) (1st week). Jannings film won great notices and should get nice trade in three weeks here; almost \$9,000.

Arcadia (800; 50)—"Feel My Pulse" (Par). Fairly good week, with \$4,000 reported.

D. W. 75 TESTS

Los Angeles, April 17.

After making 75 tests for the part of the pander in "The Battle of the Sexes," D. W. Griffith has selected Ricardo Cortez, at present under contract to Tiffany-Stahl.

Chaplin, \$20,000 at Orph; Met. Still Off, \$35,850

Boston, April 17.

(Drawing Population, \$50,000)
Picking up in pictures after Lent was slow, no house running up any real business.

Metropolitan, with "A Night of Mystery" and the "Hah, Hah, Hah" unit, is still running behind. Some time since business has been classed as normal or better. Orpheum had an edge on the State with "The Circus" for \$20,000. State was at \$18,600 for "The Crowd" and Florentine Singers.

"Speedy," showing at the Olympia, and Scollay Square with vaudeville, and at the Fenway with double feature, "Little Micky Grogan," played to good houses. "Port of Missing Girls" (Brenda) was aimed at the box office at the Modern and Beacon, and aim was fairly good. New Boston played "Skyscraper" (Pathe), and had a very good week.

Friday night the Metropolitan and New Boston played midnight N. Y. A. show business, hitting \$12,000 for combined houses.

Estimates for Last Week
Metropolitan (Publix) (4,000; 50-60)—"A Night of Mystery" (Par). Business still "way off at this house; \$35,850.

State (3,500; 35-50)—"The Crowd" (M-G). Business below normal, \$18,600.

Orpheum (3,500; 35-50)—"The Circus" (U-A) vaude. Chaplin picture pulled them for good gross; \$26,000.

3 SEATTLE HOUSES

SPACED BY JUST \$20

All With Par. Comedies—Seattle 'Way Down, \$15,000—

"Speedy," \$14,990, U. A.

Seattle, April 17.

(Drawing Pop., 475,000)
Weather: Partly fair

Four Paramount features, all comedies, won fair approval with one exception. Three West Coast houses were within \$20 of each other.

Pathe's Sporting Goods attracted to the Fifth Avenue, where three headliners in addition also helped make the show one of the town's leaders; namely Minniewick, Eddie Lang and the "Four Sons."

Monte Blue and Betty Bronson, with Vita, were at the Blue Mouse to a better gate. "Love Hungry" at Pantages and house using much of the space and better after bid. Orpheum also advertising more than in former years.

Duffy Players made most of "The Adorable Lulu" and did a better business. "The Last Command" (Par) (1,200; 25-50). Business very bad; \$15,000.

Seattle (W. C. Publix-Loew) (3,100; 25-60).—"Partners in Crime" (Par). Business very bad; \$15,000.

Fifth Avenue (W. C.) (2,700; 25-60).—"Sporting Goods" (Par). Just a dandy story and liked. Stage show consisted largely of Minniewick's harp trope. Gate good but off from previous week.

United Artists (W. C. U. A.) (1,900; 25-60).—"Speedy" (Par.). One of the most pleasing deep laughs ever at this house. House roared and told their friends; \$14,990.

Columbia (U.) (1,000; 25-50).—"Tell It to Sweeney" (Par.). More fun and a bit a little better; music a feature in picture; \$14,000.

Blue Mouse (Hamrick) (950; 25-75).—"Brass Knuckles" (W. B.) Vita-Movietone. Drama got nice trade; \$12,000.

Pantages (1,550; 25-65).—"Love Hungry" (Fox). Holding fair again, but not big; \$6,500.

Orpheum (2,700; 25-50).—"The Four Flushers" (Pathe). Lower scale seems popular with a certain class, but not yet with the old time steadies who liked reserved seat idea; \$7,500, bad.

President (Duffy) (1,650; 25-51).—"Adorable Lulu" (Henry Duffy Players). Director Wilson and talented cast did well with this play; \$4,900.

ALBANY'S BOARD'S OFFICERS

Albany, N. Y. April 17.

J. H. Morgan of the Educational Film Corp., has been elected president of the Albany Film Board of Trade. I. J. Schmertz, of the Fox company was elected vice president; H. C. Wooten, Metro, treasurer, and Edna A. Plester, secretary.

Directors are Mr. Morgan, chairman; Mr. Schmertz, Mr. Wooten, Nat Levy, Universal and H. A. Seed, Warner Vitagraph.

CADDO ADDS DARRROW

Los Angeles, April 17.

John Darrow, who recently played one of the juvenile leads in "High School Hero" for Fox, has been placed under a five-year contract by Howard Hughes, the millionaire head of Caddo Productions.

Hughes now has under contract Thomas Meighan, Raymond Griffith, Louis Wolheim, Ben Lyon and Lucien Prival.

\$18,200 FOR 'BLONDES' WITH HELP OF STAGE

"Legion" Held Over in Mil. on Weak \$7,500—"Enemy" No Draw at \$7,000

Milwaukee, April 17.

(Drawing Pop., 650,000)
Weather: Clear and Cool

From a standpoint of attractions and weather the street could not kick last week. One holdover and one reissue occupied two houses while excellent attractions were offered at the others. Combination houses had fair bills too.

Out of the placid week only two bits of excitement caused any stir. One was a fire at the Midwesco Strand, and the other was the announcement that the Orpheum would move from its present Majestic to the new Riverside by May 1. What is to become of the old Majestic is a question.

Not adapted to pictures and as a combo house would have three others to fight, and two of them are not doing any too well.

Of the houses, the Wisconsin, with its stage show in addition, easily led the street with the Alhambra and Garden running neck and neck for second place. "The Enemy," at the Merrill, failed to make the second week grade and held "Legion of the Condemned" while over at the Strand didn't set the town afire, although it did the picture booth.

"Gauch" ended two weeks at the Garden where it was scheduled to stick for three.

Estimates for Last Week
Alhambra (U.)—"Hunchback of Notre Dame" (U) (1,800; 30-50). Reissue got plenty of space and did pretty well.

Garden (Brin)—"Gauch" (U. A.) (1,200; 25-50-75). Second week for Fairbanks film, fair; \$8,500; withdrawn, although due to stay third week.

Majestic (Orph)—"Little Mickey Grogan" (FBO) (1,600; 10-25-40). Ray-O-Vac twins did a lot of drawing here, picture counting for little.

Merrill (Midwesco)—"The Enemy" (M-G) (1,200; 25-50). Not as big as hoped for; Gish evidently looked unwell and over \$7,000.

Miller (Midwesco)—"Married Alive" (Fox) (1,400; 25-50-50). Stage band but house is still in the throes of bad business; around \$6,000.

Palace (Orph)—"Midnight Madness" (Pathe) (2,400; 25-50-75). Hand all of the business here to Ted Lewis, house over \$10,000.

Strand (Midwesco)—"Legion of Condemned" (Par) (1,200; 25-50). Holds for second week but why? Scarcely \$7,500.

Wisconsin (Midwesco)—"Gentlemen Prefer Blondes" (Par) (2,800; 25-50-50-60). Stage show went a long way to help bring them in, however, picture pleased; about \$18,200.

News Reel's Sequel

Los Angeles, April 17.

Fox will make a sequel to "The News Parade," not yet released. The same cast will be taken to Europe. The sequel will include Nick Stuart, Sally Phipps and Brandon Hurst with stops to be made at all the important watering places and metropolises.

David Butler will direct under the supervision of William Counselman. M-G-M's contribution to the new cycle of stage dealing with new reel cameramen will be called "Telling the World."

It will star William Haines. Paramount's news reel story starring Bebe Daniels will be called "Hot News."

Howes Opposite Ralston

Los Angeles, April 17.

Reed Howes will be opposite Esther Ralston in "Sawdust Paradise," formerly called "The Glory Girl."

James Hall was to have had the part but couldn't make it as he has four weeks work to go on the Caddo production, "Hell's Angels."

DANE'S BROKEN COLLAR BONE

Los Angeles, April 17.

Karl Dane, co-star with George K. Arthur in M-G-M comedies, will be unable to work for four more weeks.

While in "Brotherly Love," a prison story, Dane fell off a bicycle and broke his collar bone.

MILT GROSS AND M-G

Los Angeles, April 17.

M-G-M has acquired the screen rights to the hit Broadway production "The Sign of the Cross" which will arrive April 15 to become a member of the M-G-M scenario department. Company has options on all his published stuff.

WHY NICE IS NO HOLLYWOOD AND AMERICANS IN FRANCE

Nice, April 4.

Two years ago Nice seemed destined for a sure place in the cinema sun. Nobody doubted that it would become the European Hollywood. Metro-Goldwyn-Mayer was pouring American dollars and plenty of them into Rex Ingram productions. French, English and even German companies were spending the coin of their several realms freely. A modest estimate of money spent here in picture production between that time and the present would be 100,000,000 francs. Of that amount Metro spent 45,000,000 on three productions.

Rex Ingram after idling for a year has announced he will start April 15 on a 12,000,000 franc production for United Artists. It will be titled "Three Passions," from an original scenario by Cosmo Hamilton, with Alice Terry featured. American motion picture men who have just come from England say that Ingram has no sleep with United Artists, but with a promoter named Blatin, who in turn has an arrangement with United Artists.

To straighten out certain hitches in this Edouard Corniglion-Molinier, Ingram's attorney, is now in London. There is a widespread suspicion that the deal will fall through as did Alice Terry's announced contract to play in H. G. Wells's "The Peace of the World," unless here's backers put up the money within the next week. To show how this has been hanging fire, Ingram has had to keep postponing his production date from March 1 to March 15, and then to April 1, and now to April 15.

\$500,000 for 3 Films

Twelve million francs is a lot of money for a production in France. Leonore Perret, one of the best French directors, turns out really fine pictures for one-quarter of that amount. He did "Glorious Swains," "Madame Sans-Gene," Nita Naldi in "The Nude Woman" and Ricardo Cortez in "The Orchid Dancer" for less than \$500,000 for all three put together.

A year ago Perret was producing in the Ingram studios, but now if Ingram produces at all he will be producing in the Perret studios, for Franco Films now presumably owns the Ingram-built stages. "Presumably" because the Cine Studios were in a bankrupt state when Ingram took the place over for "Mare Nostrum" and they continued to function as the Cine Studios during his regime. It is therefore hard to tell who has title to what.

When M-G-M became dissatisfied with Ingram's production of "The Garden of Allah" and told him in substance to return to Hollywood or look for another job, he got rid of the studios to Franco Films. Under the new regime no pictures of cosmic importance have been produced so far. F. Graham Cutts did "Confetti" for British National (now British International), and Perret did "The Orchid Dancer" for his own company.

Last spring with Harry Lachman at the helm the studios were galloping along like a Ford factory. Five productions were going on at the same time on one occasion. Lachman managed this with only four stages by having one company on exterior scenes while the others used the stages. At the same time Betty Balfour was at the Paramount studios nearby on a big circus picture. Two or three other little studios were busy too.

Land Values High

That era seemed the peak of Riviera cinema prosperity and it hasn't been equalled since. Nice has every natural advantage and now with a French quota law to give it an artificial stimulus it ought to be going like a California realty boom.

Land is so valuable on the Riviera studios can hardly be made to pay. Hotels and villas are much better investments. Recently one all-American venture in movies failed to get local support and quit the field and another after two months of effort is beginning to doubt the wisdom of shaking the Frenchman out of his apathy. Both were headed by men of sound ideas and proved ability. Their greatest trouble, they said, was in dissuading in the French mind motion picture production from horse rac-

Arthur F. Evans Under Arrest in Wife's Death

Los Angeles, April 17.

As a result of police investigation into the death of Helen St. Clair Evans, film actress, believed to have committed suicide a year ago, Arthur F. Evans, the dead woman's husband, was arrested on three serious charges lodged against him. Also, Edwin Bower Hesser, photographer, and former press agent for Kinemacolor in New York was arrested in connection with the investigation of the girl's death.

The warrants charge Evans with suspicions of murder, rape and violation of the Harrison Act (narcotic), and Hesser with impersonating an officer, battery, and suspicion of violation of the Harrison Act.

Action against the men was taken by police on information furnished by the city prosecutor by Albert T. Daniels, father of the dead woman, who has been here for the past several months from New York, investigating the asserted suicide of his daughter.

Daniels, upon arriving here, found circumstances surrounding the woman's death leading him to believe she was murdered and did not take poison, as police inquiry at the time stated. According to police records the woman was found dead the night of June 6, 1927, at her home in Hollywood. The husband, the alleged murderer, had allowed poison after a quarrel between them.

Wanted Evidence

The death was investigated by Coroner Nance and a verdict of suicide by poisoning was returned, following an inquest demanded by the parents. Efforts of the latter to reopen investigation of the case when they arrived here were made but police were satisfied the girl had died by her own hand and declined to take action unless more substantial evidence was offered them.

The present charges against Evans and Hesser are now being investigated by the District Attorney's office and the matter is expected to go before the grand jury. Hesser during the World War was attached to the Red Cross with the A. E. F.

BRINSKI WITH PAR.

Jannings' Story Man On Originals—May Do "Rasputin" With Emil

Los Angeles, April 17.

Leo Brinski, who provided Emil Jannings with all his story material in Germany, and who wrote the screen version of "Variety" is now on the Paramount scenario staff.

Brinski is to write originals and it is likely that Paramount may also make the film version of his play "Rasputin" and star Jannings. The play will be produced in New York next season by the Theatre Guild.

HUGHES AND F. N.

Los Angeles, April 17.

Howard Hughes, making pictures under the banner of Caddo productions, is said to be talking with First National for release of four pictures starring Ben Lyon.

Hughes recently took over Lyon's unexpired contract with F. N.

Louise Lorraine Opposite

Los Angeles, April 17.

Louise Lorraine will play opposite Johnny Hines in his next picture, "Black Magic," for First National. Miss Lorraine appeared opposite Hines in "Chinatown Charlie."

Ed Hurley Out of Columbia

Los Angeles, April 17.

Ed Hurley after about five weeks as eastern publicity director for Columbia Pictures has left that organization.

ing. It is still all a gamble to them. The feeling that most Americans have with is that you cannot create a Hollywood on the Riviera because French will not eat, sleep and drink motion pictures here as they will in the U. S. More than that, the right kind of types are hard to get and the difficulty the technical men meet in finding replacement equipment is, they say, beyond belief.

Soapy Endorsements

Los Angeles, April 17.

The J. Walter Thompson advertising agency has had a man on the coast for the past nine weeks securing names and releases from motion picture people to use in connection with exploiting Lux soap. He has been somewhat successful in getting stars to respond, but occasionally runs into a snag where a star refuses to lend her name or picture to such advertising. One feminine star refused, giving her reason that she did not want her fans to think she used soap, since she already had made a public statement for advertising a brand of cold cream, saying in this that it was not necessary to use soap when using that cream.

MISS BELLAMY'S SECRET WEDDING BLEW UP

Lived Four Days With Stock Broker Then Aired Him—Hubby After Divorce

Los Angeles, April 17.

Madge Bellamy, picture star, has been a secret bride for four months with a tipoff coming when her husband, Logan F. Metcalf, stock broker, filed suit for divorce in the Superior Court.

The couple were married Jan. 24 last at Tia Juana and separated four days later. The case was to have come to trial last week but was postponed when Metcalf's attorney said the complainant was unable to appear on account of illness. The attorney said that Metcalf was all broken up over the separation from his wife early in February and that he has been too ill to appear in court.

Miss Bellamy, it is understood, will not contest the suit as there is no community property involved in the action.

The complaint which Metcalf filed alleged that he was a loving and affectionate husband and always treated his bride with kindness and consideration. Despite this, it is alleged, she totally disregarded her marriage vows, duties and obligations, being guilty of extreme cruelty toward him. It states further that the screen star is high strung, of a very nervous temperament, prone to command and having her own way and extremely obdurate and inflexible in character. Though they were only married less than 100 hours, Metcalf said that in the presence of strangers his wife showed a decided dislike toward him and that she abused him, also repelling any affectionate advances he made toward her.

Didn't Love Her

The complaint quotes an instance when Metcalf went to the studio to see his wife. When he met her on one of the stages she said: "I don't love me, so get out and stay away from me." On another occasion, the complainant narrates, she informed Metcalf he did not mean anything to her and refused to tell him anything regarding her personal affairs, whereabouts and actions.

All of this summed up, Metcalf complains, is a cruel course of conduct toward him; that it belittled and humiliated him.

Just two days after Mrs. Metcalf walked out on the broker, the latter states, he sent her a communication, pleading for a reconciliation, but as for any answer he received, it was just a scrap of paper that went into the waste basket.

In conclusion, the complaint states that Mrs. Metcalf has refused to live with her husband as his wife and has openly stated she will not live with him under any circumstances or conditions.

SHEEHAN DUE MAY 1

Los Angeles, April 17.

W. R. Sheehan is due in New York around May 1. He will attend the Fox sales conventions.

Looking Over "Burlesque"

Los Angeles, April 17.

Benjamin Glazer, Paramount scenarist, is in New York this week to witness performances of "Burlesque." George Watters, author of the play, has already written the screen story of the play and will aid Glazer in the cinema treatment. Production begins early in July.

New York Chatter

One of the local city desks has made a formal squawk on the restaurant plugging coming out of Hollywood.

Eleanor Boardman has been giving her press agents fits, saying whatever she thinks about stars, directors and playful camels.

A picture comedian, dated with a team of friendly interviewers, last week appeared one hour late and in the Doc Town condition. He went right to sleep as they were asking him to what he attributed his success.

A prominent press agent spends his life getting assignments from friendly city desks in order to go down the bay and add to the chatter of his homing children.

Marceline Day, who cries so pretty in the pictures, is a giggler. The editor of a new magazine which clicked just received a gorgeous offer from W. R. Hearst.

Bob Coleman ("Mirror") is back at his drama reviewing after spending a week with all three boys' appendicitis, rheumatism and game legs.

Every black Pom which appeared on Broadway last week was hailed as "Tacko." Mrs. John Schultz (Lynn Cantor) warbling at the Palace.

Fred Kley turned Easter bunny and passed out powder gadgets to the local picture reviewers.

Mrs. Craven's Reason

Aileen St. Johns-Brenon (Mrs. Thomas Craven) is not seeing picture people for Pictureplay this week, not even Uncle Herbert. She is slated to interview the stork.

A flapper picture reviewer downtown shot \$5 on a pair of sea-gulls bloomers last week and went down the bay to meet Walter Byron, the day to meet Walter Byron, the day to meet Walter Byron, the day to meet Walter Byron.

Martha Wilhelmsky, who exploits that theatre which grosses \$110,000, wears chinchilla on her office coat. Liver is the girls' meat these days, reports a thyroid, non-fatting and an aphrodisiac.

Lynn Farnol invited the picture crowd to a Goldwyn publicity tea last week and then forgot about it, having to square with a series of luncheons.

Louella O. Parsons, Hollywood scribe, is slated to cover the House on convention picture show for Universal Service.

Evelyn Brent is the current pet of the newspaper boys and girls, drawing raves all over the lot.

Anne Nichols was a good sport with her new press agent, Bernard Sobel, offering to release him from a signed contract should he get jammed. The Ziegfeld job which Barney has left has all the boys' mouths watering and the razors un-sheathed.

Spring Fun

Some of the heartiest spring fun the town has had was furnished by a couple of picture star visitors. The couple, working for different companies, gave the competitive companies a fine try to keep them separated. Somebody must have tipped them that it would be smart to appear in love, so they put on a petting and cooling gag for every interviewer. Neither one would be seen without the other. The husband did all the talking and, as most of the interviewers were skirts, they made it great space for him and a line for the little woman.

The situation got so tough the wife's press agent had to exercise a little wily strategy. He had a great stunt booked for her and to outsmart the husband. The stunt fortunately involved photographs and no talking. So he corralled the fattest friend he could find and tipped him to squeeze in front of the Adonis every time the camera clicked. The friend had such fun with the assignment he wouldn't take pay. And he did the job so well the girl star got her first breaks in a spot which netted columns.

Dodging Interviews

A general tendency has developed among the secure picture stars to pass up the daily interviews. Among the flock which has hit town recently 50 per cent got by without buying scrambled eggs for any fan reporter.

Menjou slipped out so neatly it took the reporters' breath. Navarro and Colman both gave out time pressure excuses. With syndicated stuff cluttering the wire and air-mails out of Hollywood, an irksome

engagement, an hour's time, a luncheon check for a possible paragraph in one paper, was figured no percentage.

The press agents generally have instructions to plug the younger contract players anyway.

B'way's Smartest Dresser

All the women in town are squawking about the prevalence of long back, short-front skirts on evening gosses. The things, from the elevation of a stage, are gawky and ungraceful, looking more like an accidental sag than a deliberate design.

Ina Claire is admired by the women as Broadway's smartest dresser. But even she has gotten criticism and disappointment from the out-front matinee cypriots because she is affecting the new ungraceful fad.

25c. Mascara

Those 10c-so-dumb attendants in the night club ladies' rooms are locking up the mascara and bringing it out under the old quarter pressure. If the girls ask for it and come through with the quarter, they're inclined to be more self-conscious and ladylike, wetting the brushes properly at the algots. The new system cuts down the smear and overhead on brushes.

Real Dough

The Paris dressmakers are charging the girls real dough for clothes these days. The sewing room geniuses have learned to discount the "program credit" and they no longer are expecting publicity or advertising. That racket had been worked until it's dead.

The girls are paying cash, and plenty, in the Paris studios. The New York dress people can afford to be much more generous, using the girls in commercial photographs after outfitting them in the regular "courtesy" grand manner.

The Works

The ship news reporters turned thumbs down on a prominent movie star recently. They didn't object to the off-vintage champagne. The squawk came when the hero, like Harry Lauder, hauled out photographs and insisted on autographing them for the camera and copy-paper laddies. What ship news reporter would do with autographed photographs is not the question. The boys suggested all sorts of picturesque uses for them, including Jack Conway's. But they resented the mug implication. The boys looked each other in the eye, gave the signal, and posed the actor for 30 minutes before plateless cameras. Not a line on him reached the city desks.

"Able" Lunch Draws 240

Monday a luncheon was given in honor of Charles Rogers and Nancy Carroll, the leads in the picture version of "Able's Irish Rose," which opens at the 41st Street Theatre, in the Italian Garden of the Manhattan. Anne Nichols, author of the noted "Able," and William De Lignemare, her general manager, were the hosts, the guests, numbering 240, being of the press.

Miss Nichols sat at the end of the board with Adolph Zukor and Jesse Lasky on either side. Mr. Lasky is a brief speech, credited Miss Nichols with aiding greatly in the making of "Able," which he rated one of the best of Paramount productions. The authoress responded neatly, referring lightly to Heywood Brown, former critic, who never could understand the reason for "Able's" record success as a play.

ROLAND 2-REELER IN 3 DAYS

Los Angeles, April 17.

Ruth Roland celebrated her return to the screen by making her first two-reel picture in three days.

Don Harp was scheduled opposite Miss Roland in her new series of shorts, but could not get a release from Fox. His part was taken by the Harry Wood and production on the second unit will start next week at the Fox-Art studios.

Kaw Moviegoing in 'Frisco

Los Angeles, April 17.

F. L. Kaw, in charge of Fox's Movie-Newsreel, will go to San Francisco with cameras and sound equipment to make a number of pictures there. He returns to Hollywood in three weeks.

General Installation of Sound Devices Long Way Off, Is Film Men's Current Belief

Los Angeles, April 17.

With Vitaphone and Movietone devices now being installed and used extensively in theatres and the F. B. O.-General Electric-R. C. A. device being readied for the market within six months, those in the picture industry who have been watching the development of these devices advance the thought that considerable more will be necessary in perfecting sound synchronization for motion pictures before installation will take place on a large scale.

It is stated that development of sound devices for pictures to date has been in the hands of technical men and engineers in the laboratories, and that from now on the practical production technicians in the film laboratories and studios must step forward to develop the practicability of the various devices that are being installed and readied for use.

Vitaphone, on the market for about two years, is the only talkie using a recording device to synchronize sound with film. In projection of a picture with sound effects, the record turntable is controlled through an arm attached to the projector motor drive shaft. In this same manner the record of sound for the picture is made at a speed corresponding with the camera speed while the film is actually being taken.

Movietone and the F. B. O.-G. E.-R. C. A. devices project the sound directly onto the negative upon which the picture is being taken. This is accomplished through the use of a photo-electric cell which is a highly sensitive instrument that converts sound into light rays on the film at the time the sound is recorded. When the picture is projected, the light rays on the side of the film are taken off by means of another photo-electric cell attached to the projector, and converted back into sound. The sound is thus amplified and passed on to the loud speakers on the stage.

Mat On Sound Track

In putting the light rays on the film, the individual frames are reduced on the right hand side about 12 percent (inside the sprocket holes) with the narrow strip remaining called the sound track. With the picture projected the sound track space is matted out on the screen so it does not show. On the projection machines in theatres, Movietone sound pickup is under the projector lens, the arm passing through this before going into the lower magazine. In pickup of the sound synchronized with the action of the picture, the sound waves are placed in the track on the positive print about five feet ahead of the action transpiring on the film.

The F. B. O.-G. E.-R. C. A. apparatus is similar to that of Movietone, but differs in the respect that it is attached above the projector head instead of below. The sound here instead of being taken off ahead is taken off about 10 feet back of the action being projected on the screen.

"Sawtooth" Waves

Although both Movietone and the F. B. O. outfits are practically the same, the Movietone sound waves on the film are lateral lines of varied shading, while the F. B. O.-R. C. A. sound waves are what are known as sawtooth, with one side of the track black and the other transparent, with an irregular wavy line brought about by the sound vibrations separating the two.

All three of the methods of sound reproduction are practically the same when it comes to necessary theatre equipment, aside from the projector attachments.

A panel board composed of instruments takes the sound from the record, or photo-electric cell, on these devices and transmits it to

the loud speakers on the stage, with amplification of the sound obtained through the energy of a number of specially constructed batteries that are part of the equipment. The number and size of loud speakers used and the amplification of the sound entirely depends upon the size of the theatre and the volume desired.

It is said the big film organizations not tied up with any of the sound devices now being marketed are prone to postpone a decision until further experimentation shows which is most practical. In that case it is probable that the majority of producers will get together for the adoption of a standard method of synchronizing and projection, whether it be by record or photo-electric cell.

Although Warner Brothers first introduced sound films with Vitaphone by means of records (canned—similar to those used on phonographs) synchronized with the action of the picture, opinion of picture engineers is favorable toward sound waves being transmitted to film as light rays. The latter method is looked upon as the solution toward progress on a commercial scale for pictures. The motion picture engineers claim that the sound on film gives automatically perfect synchronization. They contend the Vitaphone method does not provide for elimination of portions of the sound from the record in case a part of the film were removed for sprocket-hole tears or other damage. Possible damage of the sound records by breaking or scratching is also pointed out.

Numerous Problems

Movietone and F. B. O.-G. E.-R. C. A. devices that record the sound on the same film with the picture have to overcome numerous problems before they can be adopted generally. By having the sound track on the side of the picture, it is contended the latter's width is reduced approximately 12 percent. By combining the two on the same film, theatres that do not wish to avail themselves of the sound portion would have to mask their screens down to accommodate the smaller picture that would be projected.

This change of theatre screen size would have to be made each time a house played a film subject having the sound accompaniment. The sound cannot be recorded on the same negative as the picture satisfactorily unless taken at the same time, as this method has many commercial disadvantages. It is claimed that makes what is called "double printing"—printing of the positive picture first and then running the print through a second time to print the sound track.

Another method of obtaining positives is by "projection printing," which requires expensive printing machines. This procedure is slow in process. Both methods are claimed to be too expensive to be commercial at present, and another method of printing, it is believed, will have to be devised, so that the prints of combination sound and picture cost the same as at present with regular films.

Light Ray in "Wings"

Paramount used the light ray method of reproduction for the sound effects and music score of "Wings." The sound effects were developed by Roy Pomeroy at the local studio and put out with the assistance of the General Electric Company engineering staff. In this instance, GE equipment is being used by the various road companies of "Wings," but the sound film for this picture is separate from the picture film, requiring no reduction of the picture on the screen. Both sound and action, however, are synchronized through connections to the drive shaft of the projector.

Roy Pomeroy's "sound track" can utilize the entire breadth of a film, thereby giving him 10 times the space to work in the variations of



MARTHA VAUGHN

This week, Minnesota Theatre, Minneapolis.
"Martha Vaughn, featured with two vocal numbers that carried off all singing honors."—Chicago Journal.

CATALINA'S PERMIT COLD

Corporation With \$1,500,000 Capital Stock, Dissolving

Los Angeles, April 17.—Catalina Sea Pictures Corporation, headed by Tom White, has decided to dissolve, following action of the Corporation Commission in revoking its permit.

Milton M. Golden, attorney for the company, announced that all of the outstanding stock of the corporation, incorporated last year for \$1,500,000, has been turned in, with the stockholders surrendering their stock and all claims satisfied.

Golden was instructed of a check-up on the legality of the company's standing following a meeting of stockholders, board of directors and officers. It was claimed then that the permits for picture production on Catalina Island were held by an individual of the company. This was later verified and the permit revoked.

Langdon's New Lead

Los Angeles, April 17.—Harry Langdon has switched leading women for "Volunteer," his final picture for First National. Alma Bennett was on salary for five weeks, but never appeared before the camera.

Langdon decided that Doris Dawson, First National stock player, who had a bit originally, was the girl he wanted for his lead.

Accordingly the story is being rewritten for her.

F. P. Shaw Disappears

Los Angeles, April 17.—Frank P. Shaw, actor, mysteriously disappeared from his home in Beverly Hills, leaving a note to his wife.

Police are making a nation-wide search. His note indicated he was going to St. Louis. No trace of him could be found there, however. Shaw's age is given as around 55.

his sound waves. The claim is made this will bring out the tonal qualities much better and allow for improvements in the future as the sound method is developed. Paramount figures Fomeroy can give them the satisfactory method which that company expects to finally adopt. However, sound effects for "Wings" at the Criterion, N. Y., are on records worked back stage.

Ralph Hammeras and Loren Taylor, First National studio research department, have been experimenting with sound synchronization for that company and claim satisfactory results. They are endeavoring to perfect a device that can be used for any of the sound projectors now on the market. There are a number of others trying to perfect a commercially perfect system of sound for film, with nearly all of the experimenters using their own time and money.

At the present time there are about 400 theatres that have installed sound projectors for Movietone or Vitaphone. Ninety per cent of this equipment, manufactured and installed by Western Electric Company, can accommodate either of the two systems now on the market. There are only minor differences and adjustments in equipment to have the installation function properly for either device.

No intimation has been given as to how the F. B. O.-G. E.-R. C. A. equipment will be marketed.

A Nose for News

Los Angeles, April 17.

Louella Parsons, who writes for the Hearst papers and Universal Service on the goings-on in the motion picture colony, fell for a gag which if put into print would make a column banner line.

One of her assistants recently was on a set at First National where Dorothy Mackaill was working in a picture. This girl assistant inquired of Miss Mackaill what her next picture would be. The reply was "Dunt," with Miss Mackaill walking away. The young assistant immediately told Miss Parsons what the next picture would be and the latter came to the conclusion that it would be one on Jewish life. She printed three sticks telling all about the production.

After the Parsons story appeared the studio press agent inquired of Miss Mackaill about the picture she was going to work in. Miss Mackaill replied it was all a gag as she did not know and was in a hurry so simply dismissed the young girl interviewer with the curt answer: "Dunt, esk."

June Mathis' Husband Given Her Entire Estate

Los Angeles, April 17.—The \$100,000 estate left by the late June Mathis, scenario writer, goes to her husband, Silvano Balboni. This decision was made by Superior Court Judge Charles S. Crall after a hotly contested battle over Miss Mathis' will.

Mrs. Millie Hawker, grandmother of the late writer, who was given a half-interest in the estate under a void will, will be cared for by Balboni. This was stated by the latter's attorneys.

Miss Mathis died about a year ago in a New York theatre.

After Lab. Plant

Los Angeles, April 17.—Consolidated Film Laboratories have closed their Seward St. plant and, in future, will do all laboratory work in the Rothacker-Alter plant on Broadway and Melrose.

More up-to-date facilities are available in the latter plant. It is understood that either the Federal Booking Offices or the Radio Corporation of America is negotiating for the lease of the Seward St. plant for experimenting on their new talking picture projects.

Consolidated Film Industries, according to report, is acquiring a majority share of the film titling business. It has purchased interests in the Louis Meyer Title Company and the Jacob Meyer Company, two companies doing the majority of the work on the coast.

It is understood Consolidated is also negotiating for the purchase of two other title concerns.

Par Starting Three

Los Angeles, April 17.—Three new stories about to start at Paramount studios are "The Man Who Never Missed" featuring Emily Jennings, adapted from the magazine story, titled "The Feeder," by Mildred Crams, with Lother Mendez directing; "The Perfumed Trap," original by Richard Washburn Child, as next co-starring feature for Olive Brown and Max Brown; story was adapted by A. S. LeVine and continuity by Howard Estabrook, with Victor Soltzinger directing, and "Sawdust Paradise," original by George Manker Waters for Esther Ralston, with Luther Reed directing. Waters and Louise Long are preparing the script.

Joe Plunkett in New Office

Joe Plunkett left his offices at the Strand theatre Monday to assume charge of the Stanley Company's new production department in New York. His future headquarters will be in the Stanley suite in the Bond building.

First Stanley unit, produced by Plunkett, comes into the Strand April 28, followed by another unit staged by Harry Crull.

Russian Dramatist on Coast

Los Angeles, April 17.—Leo Briskin, Russian dramatist and former screen writer, "The" arrived in Hollywood to take up a long term contract with Paramount. He will be assigned to writing original screen material.

RUSSIA

A special conference called in Moscow by the Communist Party to discuss the problems of the Soviet movies has closed recently after a week of hot debates. Some outstanding Soviet chiefs, including Krupskaya, Lenin's widow, took part in the movie conference. The report of Shvedchikov, the head of Sovkino (State movie trust), on the primitive status of the Soviet movie industry, was the high spot of the conference.

The Soviet chiefs insisted that the Soviet movies must be purged of the "bourgeois" ideas and dedicated to propaganda purposes, but the criticism somewhat subsided after the chiefs learned from the movie experts of the keen competition offered by the foreign-made movies, apparently liked by the Russian populace, as well as of the foreign markets which will not stand for the Soviet-propaganda films.

The Russian movie fan literature came in for a thorough razing at the conference. The Soviet chiefs demanded that the publishing houses, also state-controlled, stop their propaganda of the no ideological contents, and begin publishing movie literature of a more "class-conscious spirit."

Stewing Reindeers

Making reindeers drink vodka was the favorite pastime of one of the Soviet Russian movie directors. It was revealed at the recent trial of this director accused by the Soviet government of embezzling the State movie funds. The director was entrusted with the filming of a picture which called for location work in the frozen wastes of Russia. To make the frozen wastes seem brighter the director took a number of cases with genuine vodka along. He and his yes men ("du-luis" is the Russian word for them), as well as the actors and the natives, had a glorious time, and began to treat the reindeers belonging to the expedition to the favorite Russian tipple.

In court they confessed to all of their frolics. "We Bohemians first do something, and then think it over," offered the director as his only defense.

He and his friends have plenty of time to think it over in the prison where they are now confined.

V. Kachaloff, called the greatest stage actor in Russia, was cast recently for his first movie role in the Sovkino.

Died

In Kraslov, stage and screen actor, M. I. Martynoff. He started his career in 1898, joined the Imperial stage in 1902; had his first movie parts shortly before the war.

In Saratov, stage actor V. L. Versanoff, 54, committed suicide. Dropped his lawyer's practice to be an actor in 1900.

One Story for 2 Buyers

Harriet Virginia, Hollywood producer of the film serial, "Ace of the Clouds," with Frank Clark, Earl Metcalfe and Shirley Palmer featured, sold or agreed to sell her serial to two sources and is between two legal fires as a result.

Nat Nathanson has filed attachment for \$25,500 against Miss Virginia. Pathe is suing her in the Federal Court on the same cause to enjoin the transference of \$17,500 in notes which they issued to her in addition to \$10,000 cash already paid.

Nathanson's agreement was to pay \$1,376 for each of the 10 two-reel episodes, or \$13,760 for the entire serial for a period of seven years. Pathe bought it outright for \$27,500.

Nathanson now asks for \$50,000 damages, through Hays, Podell & Shulman, but is merely attaching for \$22,000.

Earl Wingart on Lot

Los Angeles, April 17.—Earl Wingart, who left the publicity post at F. B. O. studios to become a p. a. for the Howard Greer modiste shop, is again a picture publicity procurer. He is on the Fox payroll and leaves next week to join the New York office staff.

Frank Vreeland, of the New York Fox office, now here looking over production conditions, will return with Wingart.

Winnie Sheehan's "Find"

Los Angeles, April 17.—Winifred R. Sheehan, of Fox, figures that he has the find of the season in Marjorie Beebe, as a screen comedienne. She will make her feature length debut in "The Farmer's Daughter," directed by Al Ray. After that she will be starred in a series of six pictures on the 1928-29 program.

COSTUMES FOR HIRE

PRODUCTIONS EXPLOITATIONS PRESENTATIONS

BROOKS
143 W. 40th St. N.Y.C.

PAR. EARNINGS UP \$2,000,000 FOR QUARTER; STOCK HELD DOWN

In the midst of yesterday's general reaction, with Motora down below 190 for the first time and Steel at 146, Adolph Zukor told the Paramount stockholders at their annual meeting that the company's income for the first quarter of 1928 would be \$2,000,000 in excess of the figure for the same period of 1927.

Ordinarily that would have set the stage for a run-up, but so discouraging was the general market at the moment that it had no effect. Paramount once more touched its old peak and then backed away. One transaction at 122 1/2 established another fractional high and then prices eased to 122 1/4, going through the session without much change.

Elsewhere in the amusement group Monday's prices were repeated with Loew at its extreme bottom for the movement at 68 1/2, Fox back to 80 and Warner Bros. at 30 1/2.

Cliques Everywhere
This group as never before seems to be under the dictatorship of cliques. On its old form Paramount should have shot up to somewhere near its 1926 top of 127 but all the canons of speculative trading. In the view of ticker readers the answer is that the operating pool doesn't want an outside interest in the issue at this level, having in mind considerably higher prices where an outside play will be coaxed in for purposes of liquidation of pool lines.

For this campaign yesterday's coming out of good news was shrewdly timed. With the situation in the money market being what it was at the moment and with prices of the spectacular leaders like Motora and Steel falling sharply no kind of good news could have promoted a play on the long side, especially since the ticker itself showed no price movement immediately. Later when the clique is ready to shove quotations up, the high rate of earnings that came out yesterday probably will be invoked as an explanation. With profits high, Paramount is conspicuously out of line with industrial prices all along the line.

Look for Fox Move
Fox got into motion last week, going up above 83 in a long expected improvement. The stock has been churned around lately, but now an effort is being made to deal with other producer-distributor-exhibitor concerns. Fox for example can use its theatre chains as a club against the other producer-exhibitors.

If Fox is in the market to rent

Paramount pictures, for Fox theater it is reasonable to suppose that he is also in the market to rent Fox pictures to Paramount chains. It doesn't take any delicate economics to translate this situation into Fox profits.

Loew and Durant
Whatever the dividend prospects for Loew are, the market pays more attention to the probable influence of Durant as a bull operator. Durant, who is a Loew director besides one of the three big plungers in this spectacular market is credited with making prices for Loew. He sails for Europe in a few days, and whether or not that has anything to do with the present reaction in price or position. High at 33 it had eased to 30, yesterday. At the same time the bonds on the Curb got into new high ground at 114, best level since 1927. Picture trade players still scoff at Warner as a market proposition, although Wall Street holds it in bullish esteem in many quarters because of its ticker performance.

Keith-Albee Blah
Keith-Albee-Orpheum staged a feeble rally, getting up to 20 and then dying out to 19 with transactions trivial. K-A-O seems to be in the same position as Pathe. It's easy to run the price up on moderate buying, but when the bull player tries to unload at the top he is swamped with offerings. One speculator relates that he got Pathe up past 15 recently on purchase of less than 3,000 shares. But when he tried to liquidate 10,000 shares came out as he retraced his steps from 15 to 13. That's what probably happened. Keith-Albee-Orpheum was moved up easily, but fell back twice as readily. Pathe, by the way, did not come out yesterday up to 2 o'clock, standing at Monday's close of 13.

Yesterday's meeting of Paramount was reported as a perfunctory session but with some technical changes made in the by-laws due to the redemption of the old preferred and the stockholders heard the annual report of President Zukor who described the re-financing of the last year and went over ground already familiar to followers of the financial pages. First National stockholders met Monday re-electing directors and the old set of officers with Clifford B. Hawley president and R. A. Rowland, vice-president and general manager. Directors authorized re-issuance of \$75,000 of first preferred on July 1.

STOCK EXCHANGE
Summary for week ending April 18, 1928

High	Low	Sales	Issue and rate	High	Low	Last	Net
43 1/2	38 1/2	2,200	American Seating (4)	47 1/2	41 1/2	47 1/2	+
18 1/2	18 1/2	3,400	Eastman Kodak (8)	17 1/2	17 1/2	17 1/2	+
100	100 1/4	100	First National 1st pref. (8)	108	108	108	+
85 1/2	76 1/2	32,000	Fox Class A (4)	85 1/2	76 1/2	76 1/2	-
80	78	3,300	Keith-Albee-Orpheum (10)	80	78	78	-
90	90	700	Loew (2)	90	90	90	+
102 1/2	97 1/2	60,700	Loew (2)	102 1/2	97 1/2	97 1/2	-
102 1/2	97 1/2	2,200	Loew (2)	102 1/2	97 1/2	97 1/2	-
27 1/2	27 1/2	1,100	Metro-Gold-M. 1st pref. (180)	27 1/2	27 1/2	27 1/2	+
31 1/2	28 1/2	49,000	Mason Square Garden (11)	31 1/2	28 1/2	28 1/2	-
122 1/2	111 1/2	108,800	Paramount-Famous-Lasky (10)	122 1/2	111 1/2	111 1/2	-
4 1/2	4 1/2	2,800	The Exchange	4 1/2	4 1/2	4 1/2	+
18 1/2	18 1/2	2,500	The Class A	18 1/2	18 1/2	18 1/2	+
60 1/2	50 1/2	3,400	Shubert (8)	60 1/2	50 1/2	50 1/2	-
100	85 1/2	15,800	Warner Bros. A	100	85 1/2	85 1/2	-

CURB
1000 Con. Film Indust. 100 1/2
1000 Con. Film Indust. 100 1/2
21,800 Fox Theatres 21 1/2
1,400 Loew's Del. Bldg. 11 1/2
100 Universal Pict. 23 1/2
42,200 Warner Bros. 28 1/2

BONDS
101 1/2 8 1/2 86,000 Keith's 8's 40 99 1/2
111 1/2 100 100,000 Loew's 8's 40 111 1/2
102 1/2 100 80,000 Loew ex wtr 102 1/2
100 100 20,000 Loew's 7's 37 100
101 1/2 100 60,000 Paramount-Famous 8's 47 101 1/2
104 1/2 100 25,000 Shubert 8's 42 104 1/2
114 1/2 100 80,000 Warner Bros. 8's 40 114 1/2

ISSUES IN OTHER MARKETS
All Quoted for Monday Over the Counter New York
Quoted in Bid and Asked
30 31 30 31 30 31
33 34 33 34 33 34
7 1/2 8 7 1/2 8 7 1/2 8
6 6 6 6 6 6
2 1/2 3 2 1/2 3 2 1/2 3
87 1/2 88 1/2 87 1/2 88 1/2 87 1/2 88 1/2
90 Stanley Co. of America 47 1/2
200 Bahalan & Katz 78 1/2
Roach, Inc. 23
Fam. Pl. of 80 1/2
95 Scouras Bros. 40 1/2

Fox Telephotography

Fox newsreel intends to be the first to use telephotography. On the next big story the breaks Fox will shoot 40 feet of film to the eight large cities which the A. T. and T. covers.

Officially it is learned that tie-up will just be for the sake of its novelty, but Fox and the telephone company itself agreeing that it will be at least a year before facilities to accommodate regular transmission of newsreel are perfected.

Agent's 25% Contract With Fay Wray Voided

Los Angeles, April 17. Fay Wray, picture actress, does not have to pay Edna R. Schley, agent, 25 per cent of her salary as commission, following a decision of Superior Court Judge J. T. B. Warner. It revoked the contract between player and agent.

Miss Wray, now under engagement to Paramount, signed a contract with the agent two years ago to represent her, while she was still under contract to Universal at \$75 a week. Miss Schley obtained a contract with P. A. Powers, producer of Eric Von Stroheim's "The Wedding March," and secured contract releases from Universal. The contract provided for a sliding scale of \$500 to \$2,000 weekly, with Paramount assuming Miss Wray's contract from Powers upon completion of the picture.

After finding herself in a fairly secure position at big money, Miss Wray objected to payment of 25 per cent of her salary to the agent and took the matter to court for adjustment. The actress claimed at the time of the trial some weeks ago that she was 19, immature and inexperienced in business methods when she signed the agreement with the agent.

U READING UP Henington's Return to Coast Brings Producing Preparations

Los Angeles, April 17. With the arrival of Henry Henington, general manager for Universal, on the coast, production plans are taking shape with the following dates set:

"The Diamond Master," ten-episode serial starts May 1 with Jack Nelson to direct.
Other series to be made under supervision of William Lord Wright are of seven Ted Wells starring westerns, with Vendice Viking opposite, and another of seven world pictures, directed by Leigh Jason. These will start around May 10.

First of a new series of "Collegiate" pictures, directed by Nat Ross, featuring the old "Collegiate" gang, will get under way about May 5. "Showboat," under direction of Harry Pollard, to start between May 15 and June 1. "The Husband Hunt," featuring Laura La Plante, and "The Girl on the Barge," with Mary Philbin, will commence around this time. Ruggles will direct La Plante, while Ed Sloman is slated for "The Girl on the Barge." Other new productions will follow shortly.

Pola Negri's Successor

Los Angeles, April 17. Anticipating the necessity of building up a featured player to step into the spot of Pola Negri, Paramount has Lucy Dorsane, Hungarian actress, on a term contract. Miss Dorsane is a similar type to Pola Negri, and has played in a number of UFA productions. Miss Negri has one more picture to make for Paramount, which completes her contract with that organization.

IMOGENE WILSON SELECTED

Los Angeles, April 17. Burton King is negotiating with Universal to borrow Imogene Wilson of Broadway fame. King wants to feature her in his next picture for Excellent, states right producer.

MacDonald's 1st Full Direction

Los Angeles, April 17. Wallace MacDonald, former actor, will replace Fred Windemere in directing "Free Lips" for First Division Pictures. It is MacDonald's first directorial assignment on a full length feature.

16 Coast Studios Are Now Open

Los Angeles, April 17.

With the reopening of the Pathe-DeMille studios, studio activity on the coast this week equals the same in percentage as last reported.

Eight of the 24 studios on the coast remain dark, including Reach, Christie, Educational, Chaplin, Cal-Art, Sennett, California and U. M. Dailey, leaving 16 studios engaged in making 50 features and 17 short subjects.

Fox heads the list for production with eight features and three short comedies in work. Features are: "Four Devils" directed by F. W. Murnau; "Wild West Romance," by R. L. Hough; untitled aviation picture by Howard Hawks; "Mr. Romeo," by Henry Lehrman; "None But the Brave," by R. Rosson; "News Parade," by David Butler; "The Farmer's Daughter," by A. Ross; and "Plastered in Paris," by B. Stoll.

First National comes next with nine features in work: "Butter and Egg Man," by Richard Wallace; "Heart to Heart," by Wm. A. Selter; "The Whip," by Charles Brabin; "The Divine Lady," by Frank Lloyd; "Boss of Little Arcady," by E. Cline; "The Volunteers," by Arthur Ripley; "The Hawks' Nest," by B. Christensen; "Route 1," by Al Santell; and "The Barker," by George Fitzmaurice.

M-G-M has seven features, including "Baby Cyclone," by Ed Sutherland; "The Bellamy Trial," by Monta Bell; "Easy Money," by Jack Conway; "Excess Baggage," by James Cruze; "Four Walls," by William Nye; "The Bushranger," by Chet Withey; and "Snapshots," now on location in New York, by Edward Sedgwick.

Warner Brothers has three features and the usual quota of four Vitaphone units going. Features are: "Noah's Ark," by Michael Curtiz; "Handle With Care," by Lloyd Bacon, and "Fools in the Fog," by Howard Bretherton.

Paramount is marking time until after its next season's product is decided upon and have but five features on the fire: "Ladies of the Mob," by William Wellman; "Vanishing Pioneer," by John Waters; untitled Pola Negri picture by Ludwig Berger; "Sawdust Paradise," by Luther Reed, and "The Newsreel Girl," by Clarence Badger.

F B O is gradually accumulating a normal state of production with four features: "The Perfect Crime," by Bert Glennon; "Beautiful Bullet," by Ralph Ince; "Battling Buckeroo," by Robert De Lacey, and a Bob Steele western, the first of his new series being directed by his father, Robert Bradbury.

Tiffany-Stahl is also picking up with four features in work: "Prowlers of the Sea," by John Adolfi; "Green Grass Widows," by Al Roscoe; "Marriage of Tomorrow," by James Flood, and "Lingerie," by George McLeod.

Metropolitan is leasing space for three features, including "Hell's Angels," by Howard Hughes; "The Racket," by Lewis Milestone, and "Free Lips," by Fred Windemere. United Artists has two features: "The Woman Disputed," by Henry King, and "Battle of the Sexes," by D. W. Griffith.

Universal is still closed to its own producers, but loaning space to Gotham, making "Hell Ship Bronson," with Joseph Hennebery directing.

Poverty Row

Poverty Row is active with Chadwick producing "Life's Great Mockery," by Robert F. Hill, and a Jack London story by Le Roy Scott. Columbia has two features going, while the only other studio busy on the row is Stern Brothers, with their usual quota of three short comedy units for the Universal program.

Tec-Art is finishing up on its program of studio expansion and has offices rented to more than 10 independent producers preparing for early production. Four others are actually working, including the Cliff Broughton short comedy unit, Ruth Roland's "Love and the Law," "The Mysterious Air Man," serial for Weiss brothers, and a Craig Hutchinson unit making "Romance in Colors," for Pathe.

Jean Novelle, situated out of the Hollywood studio zone, is housing the Laramie rooming units of three making subjects for F B O.

Pathe-DeMille resumes production after many rumors that the studio would be closed for a long period. Two productions were started here this week, including "Power," by Howard Higgin and "Love Over Night," by E. H. Griffith.

Pathe-DeMille studios resumed after one week of inactivity. Two units went into production on the same day, which includes "Love Over Night," starring Rod La Rocque, with support of Jeantie Loff, Tom Kennedy and other feature players that appeared in "Hold 'Em Yale." This is being directed by E. H. Griffith and will be known as a Hector Turnbull production.

The other picture to start was "Power," featuring William Boyd with support of Jacqueline Logan and Alan Hale. This will be another industrial picture similar to "Skyscraper," and is being directed by Howard Higgin.

STUDIO SURVEY

Following table shows an individual record of production activities at the 24 studios on the coast for the past nine weeks. It shows how the studios compare in their present average with that of their normal average for 1927:

STUDIO	UNITS WORKING												Unit aver. Unit for aver.
	Feb.	Mar.	Mar.	Mar.	Mar.	Apr.	Apr.	Apr.	Apr.	Apr.	Apr.	Apr.	
M-G-M	5	7	7	7	9	7	10	11	7	7	7	7	8
Paramount	8	7	9	8	9	8	9	4	5	7	4	8	8
First Nat.	5	8	4	7	9	10	9	8	9	7	1	8	8
Wm. Fox	7	7	7	7	7	5	5	8	11	7	1	8	8
Warners	5	6	6	8	7	6	9	3	3	3	3	3	3
Metropolitan	3	1	6	5	3	3	3	3	3	3	3	3	3
Novelle	3	3	3	3	3	3	3	3	3	3	3	3	3
Tiffany-Stahl	2	2	2	2	2	2	2	3	4	2	4	2	4
Pathe-DeMille	3	5	4	4	3	1	1	0	2	2	5	6	6
F. B. O.	3	1	2	2	1	1	3	3	4	2	2	6	6
Universal	3	2	2	1	1	1	2	2	1	1	6	8	8
Columbia	4	3	3	2	0	1	2	2	2	2	2	1	3
Tec-Art	0	0	0	2	2	8	1	2	4	1	4	1	4
Roach	3	3	3	2	2	0	0	0	1	2	3	3	3
Stern Bros.	0	0	0	1	1	1	2	2	2	2	2	2	3
U. M. Dailey	0	0	1	1	1	2	2	2	0	2	0	1	1
Chadwick	0	0	0	0	0	1	1	1	2	0	5	1	1
Cal-Art	0	0	1	0	0	0	2	2	0	0	0	1	1
California	2	0	0	0	0	1	1	0	0	0	0	4	1
Sennett	0	0	0	0	0	0	0	0	0	0	0	0	0
Educational	0	0	0	0	0	0	0	0	0	0	0	0	0
Christie	0	0	0	0	0	0	0	0	0	0	0	0	0
Chaplin	0	0	0	0	0	0	0	0	0	0	0	0	0

"Skies" Co. Returns

Los Angeles, April 17.

The entire company, with the exception of Grant Whytock and three assistants, filming "Under Southern Skies," at Papete, Tahiti, for M-G-M, have returned to the coast. Whytock will remain in Tahiti for the purpose of making retakes if necessary.

Fox Studios Move by Xmas

Before Christmas Fox's Hollywood studio site will be sold and production centered in the Fox Hills property near Santa Monica.

Plumbing shops, laborers and additional stages are now in construction at the new plant. Also, according to advices here, production is now partial to the Hills territory.

TWO MINN. HOUSES CLOSING; NEW MINNESOTA IS BLAMED

Garrick Grosses Shot—Orpheum's 7th St. Posts
Notice—New House Seats 4,100

Minneapolis, April 17.

The new 4,100-seat Minnesota theatre is starting to get in its work, as is attested by the closing of the Garrick Saturday and the posting of two weeks' notice on the stage at the Seventh Street.

The Garrick is a 2,000-seater, the third largest and most elaborate F. & R. Public house here and fourth biggest theatre on the entire F. & R. circuit. Due to a succession of splendid pictures, it had enjoyed the greatest prosperity in its entire history this season, netting its operators a corking profit.

Three weeks ago the new Minnesota opened and, bloomy, went big as far as the Garrick. Grosses diminished almost to the complete vanishing point. Instead of improving, the longer the new house was in the field, they kept getting worse. No other local theatre suffered so much from the now competition.

The first week of Minnesota competition the Garrick's gross dropped from about \$3,000 to \$1,500 with "Chicago" in its second week. The next week, with "The Blue Danube," takings were about \$1,300. Last week "Quality Street" did around \$1,200. Prior to the Minnesota's advent, the Garrick went along at a \$7,000 to \$14,000 weekly pace, probably averaging around \$10,000.

In other seasons, the Garrick usually has closed late in June or early in July for the comparatively few weeks when the weather here is extremely hot. The reason for this has been that the house has no cooling plant. The present closing, with the thermometer registering 15 above zero, is announced for the season. It also is stated that the Garrick will reopen early in August with "a pretentious picture policy."

Local theatrical wisacres doubt it. The Seventh Street is the Orpheum circuit's Association-booked house, and it has been hit hard, not only by the Minnesota but also by the reduction of prices at the Herndon-Orpheum and Pantheons. While the necessary two-weeks' notice is in effect, permitting the theatre's closing on short notice, no date has been fixed yet for the demise. This is another house which it is believed will be entirely abandoned for theatrical purposes.

Hollywood's Sure-Seater

Los Angeles, April 17.

La Mirada, picture house in Hollywood, will be known as the Film Art Theatre after April 30. It is being operated by West Coast Hollywood Theatres, Inc., and will be managed by Regio Dymally, who came here from the east with the art idea. Miss Doran was formerly head of the West Coast Theatres, Inc., department of public relations. House seats 900 and has been a grind establishment, but with the new policy will give two shows nightly and matinees Wednesday, Saturday and Sunday. Scale will be 75 cents and \$1.

ROY POMEROY RETAINED

Los Angeles, April 17.

Paramount has exercised its option on Roy Pomeroxy, head of studio miniature department, for another year. Pomeroxy has been developing the sound synchronization device for Paramount, in addition to his other duties.

He reproduced the sound effects for the showings of "Wings" and is now preparing synchronizations for other Paramount specials.

NIGGEMEYER AT CAPITOL

Charles Niggemeyer, formerly with Balaban and Katz in Chicago, is now in New York to produce Publick mite named for the Capitol, New York. These productions are restricted to that house and do not tour.

Niggemeyer, before going to Chicago, produced stock at the Shubert, Milwaukee, for nine years rolling up 300 dramatic shows and 100 musicals in that time.

Raw Billing on Sex Film Failed to Draw

Minneapolis, April 17.

Local theatrical circles are wondering how the Garden theatre here got away with the rawest placards ever used to advertise a theatrical attraction in Minneapolis. The attraction in question was a picture, the "new edition" of "Damaged Goods."

The Garden, a former F. & R. grind house, has been closed most of this winter, except for occasional freak offerings such as this. It is understood the owners of the film had it on rental. The theatre is located at the busiest corner of the city and the placards were strung along a wire parallel to the sidewalk where they could be read even from the windows and back platforms of passing street cars. They blazed forth their "messages" loudly in large, brightly painted words.

Albert Dezel was named in newspapers ads as "presenting" the picture. The ads, which were accepted by all the local papers, called the picture "the original sensation that shocked the universe—the most daring film of its kind ever offered—totally different from the others—intimate 'plain' talks fully illustrated with clinic reels—no girls under 16 admitted."

And still business at 50c admission was bad.

U Man Put \$300,000 More Into 10 Multnomah Houses

Portland, Ore., April 17.

A deal is understood to be under way whereby Universal is to acquire control of the 10 Multnomah suburban houses in Portland. A few years ago sank about \$150,000 in the houses for an interest, but the stockholders, consisting of Bob White, Steve Parker and Howard Graepel and a few others, held on to their interests, which gave them operating control.

Recently the houses have been losing plenty, with the result that the stockholders are anxious to get out. White has been general manager of the string for some time, while A. Christianson has been booking manager.

The houses, which will involve around \$300,000, are the Bagdad, Lincoln, Red White, Granada, Egyptian, Gay and four others, are situated on the outskirts of the city.

Bill Cuts, formerly in the New York offices for Carl Laemmle, is in town attending to the details in the transfer. It was reported that should the deal materialize, U would add these newly acquired houses to Mike Newman, who was sent to Seattle to become general manager of U houses in that town, succeeding Ray Felker. Newman's headquarters are in Seattle at present.

ANOTHER MISS. STORY

Los Angeles, April 17.

Charles Francis Coe has written a Mississippi River story dealing with show business, as a starring film for Victor McLaglen. The Fox picture is to be made as a special under the direction of Raoul Walsh. Production will begin in August.

Kerry in Par-Negri Film

Los Angeles, April 17.

Norman Kerry will play opposite Pola Negri in "Fedora," her last picture under present contract for Paramount.

This is the first time Kerry has appeared in a Paramount picture in over five years.

Young Fairbanks in "Barker"

Los Angeles, April 17.

Douglas Fairbanks, Jr., will play the juvenile lead in "The Barker" for First National instead of Arthur Lake. Universal would not allow Lake to play the part as they need him for their own productions.

An "In"

Chicago, April 17.

An inside report, well founded, is that as soon as Cooney Brothers' Paradise theatre was definitely set for sale to B. & K., one of the Cooney executives utilized his preliminary knowledge to buy up all stocks and bonds available on the theatre.

Most of the paper was sold to him for 40 cents on the dollar. A short time later he turned it in to B. & K. for 100 cents on the dollar. Now he's seriously considering retirement.

TWO FACTIONS BEHIND SPLIT INT.O.C.C.

Political and Industrial Groups Battle Over Sapiro's Line-Up

Two factions, political and industrial, are reported behind the split in the independent exhibitor ranks of Greater New York now manifesting itself in the fight for control of the Theatre Owners' Chamber of Commerce.

A group of independents headed by Sol Raives, president of the T. O. C. C., and opposed to the Sapiro organization, are determined to retain the T. O. C. C. for themselves because of the fear that if members of the Sapiro organization are elected to office coercive measures may be used to get the opposing independents to join the Association of Motion Picture Exhibitors (Sapiro).

The opposing independents hold this view, despite the fact that Sapiro would probably be more inclined to prove the value of his association by the work it may be able to accomplish as a means of getting more members.

Producers' Angle

It is reported that producer-distributor interests are fostering the movement among the smaller independents against the A. M. P. E. and may favor the smaller independents carrying out their plans for product with the view of making members of the Association discontented.

The only possible result of the split among independents is the destruction of independent exhibition in New York, affecting first and most the smaller independents, headed by Raives, who seem to be trying to break down the only kind of organization through which they could maintain their theatres.

At the election meeting of the T. O. C. C. to be held April 24, Harry Suchman and Brecher, of the Sapiro organization, are on one ticket in opposition to Sol Raives and Louis Geller, for the position of president and vice-president, respectively.

It is reported that in the event of the failure of the Suchman-Brecher combination in the election, all members of the Sapiro organization will withdraw from the Theatre Owners' Chamber of Commerce.

Bob Steele Hurts Leg

Los Angeles, April 17.

Bob Steele's departure from western to stunt pictures caused him to sprain his leg while performing a scene on the first of his new series for Fox.

Production will be delayed until Steele recovers from his injury.

\$15,000 Under Budget

Los Angeles, April 10.

Josef von Sternberg finished "The Drag Net," starring George Bancroft, for Paramount, three days ahead of schedule. Director was also about \$15,000 under the original budget.

Moreno in Lead

Los Angeles, April 17.

Antonio Moreno signed by Warner Bros. to play the lead in "The Midnight Taxi."

It is to be directed by John Adolfi who is now directing "Frowlers of the Sea" for Tiffany-Strahl.

Nothing Very Startling in Sapiro's First Public Speech At A. M. P. E. Dinner Monday

In the course of a series of meetings within the past few weeks, prior to the completion of the details for the functioning of the Association of Motion Picture Exhibitors, Aaron Sapiro, head of the A. M. P. E. has apprised members of various plans to be carried out for the successful operation of the association.

It is reported Sapiro's idea is first to attempt to make a deal for product. Failing in this it is understood he will feel obliged to force the issue through legal procedure.

Film requirements for members of the A. M. P. E. are now being drawn up and will probably be completed within 10 days. It is understood Sapiro is to issue a copy of the A. M. P. E. contract with a list of members of the association to all distributors as soon as the buying season starts, with the object of informing the latter not to try to sell members film separately.

Matters of importance were discussed at the dinner given to Mr. Sapiro at the Ritz-Carlton Monday night. William Henry Gallagher, Detroit attorney, who acted as counsel for Sapiro in the Ford case, opened with a series of anecdotes involving Fords, Niagara Falls, dams, sites, rivers, courts, judges, farmers, tobacco growers and what-not.

Following, Judge Mitchell May tied in Sapiro with Al Smith, introduced fragments of political research, added something about racial prejudice and concluded with a few words on the Brotherhood of Man.

Sapiro's Address

The guest of honor, Sapiro, began his remarks with the preface that the picture business had done exceptionally well during the short period of its existence and that its faults were as few as its virtues were manifold.

He soon commenced to show the conditions prevalent in the industry.

Sapiro stated he had made the horrible discovery that the picture business has been built up on vertical lines. Vertical lines are all wrong. The speaker pointed out that it has been tried in Germany with only failure resulting. Every industry should have horizontal lines.

To prove his point Sapiro told a little nursery story about the well known Black Sambo who lived with his father, Jumbo, and his mother, Mumbo, near a jungle. It seems that little Black Sambo was walking in the forest with his beautiful red coat, magnificent purple trousers, adorable silk-lined slippers and a green umbrella when he met four lions and each of the lions, like some executives in the picture business, wanted a piece. Later they met, started fighting, and little Black Sambo was walking in the forest with his mother, Mumbo, made of the aforementioned lions.

Explaining the object of the association, Sapiro pointed out that there has always been joint action for distributors and producers. Also, joint action against exhibitors because the latter had never organized.

Inarticulate Exhibits

Exhibitors have been taking what they have been able to get because, in the speaker's opinion, they have been inarticulate and therefore the least powerful of the factors in the motion picture business. Inarticulate exhibitors around New York have always been a rarity but maybe times have changed in the last few days.

Sapiro contended that producers and distributors should stick to producing and distributing on the grounds that the independent theatre owner knows public demand best.

It was the speaker's belief that in order to meet pressure affecting the picture business, like radio opposition offering free talent over the air, more weight and importance should be placed on the exhibitor side. He suggested that, since exhibitors are in close touch with the public, production policies should

be molded on suggestions made by theatre owners.

Good Picture Intervals

Sapiro advocated more pictures of the better kind as a remedy for box office ills. He said that the exhibitors were entitled to a good picture every week instead of one every three or four weeks if patronage was to be kept. Producer-distributors, with a billion dollars invested in theatres, feel the same way about it.

The speaker made it clear that his organization is not asking for cheap pictures, since the members are willing to meet price requirements, but for fresh pictures before the novelty has worn off through long runs in downtown houses. He said that independent first run houses were entitled to first run pictures if the price was to be paid.

During the course of his speech Sapiro repeatedly emphasized that it was not his intention to fight the producer, adding that it would be ridiculous to suppose anything could be accomplished that way.

Recalling Hays

Talking about co-operation, organization, the welfare of the public, the cultural value of films, it seemed at times as if some one had slipped Sapiro a copy of Will Hays' stock banquet speech. The continuous reference to the public was especially reminiscent.

Somewhere near next to closing, Al Lichtman, United Artists sales manager, went on and stole the show, following a lawyer and a couple of judges. Lichtman advised the exhibitor leader to learn to respond to his first name and forget the last if he wanted to be popular in the picture business. Started the laughs by going into exhibitor vernacular immediately and admiring Sapiro's cleverness in bringing along a lawyer.

Other speakers included Judge Grossman and Adolph Ochs, publisher of the New York "Times." J. Arthur Hirsch presided.

Marks and Cooneys In on Unit Economy

Chicago, April 17.

The first definite co-operative step among local independent houses will be brought about shortly with the utilization of Marks Bros.' stage band unit scenery and costumes by the National Playhouses.

It will be worked on a split cost basis. Marks Bros. operate two large houses, Granada and Marbro, on the east and west sides of the National Playhouses (Cooney Bros.) have as their major houses Capitol and Avalon on the south side.

As yet, the agreement mainly abolishes the Cooneys' scenic staff, with production handled by the Marks' staff and playing their houses first. This will result in a considerable saving by both organizations, judged by independent cost standards.

No understanding has been reached on bookings, which indicates the Cooney houses will continue to maintain a separate booking department and replace the Marks Bros. acts when they take over the scenery.

It's not hard to forecast that the two independents will get together on bookings later and produce units for four weeks. This would mean healthy local opposition to B. & K. houses, at present using two separate film units for their seven full-week houses.

Bernstein on W. C. for U.

Harry Bernstein, head of exploitation for Universal Theatres throughout the country, has been shifted from his location in New York to the west coast.

There he will handle three houses out of Seattle.

Green's "Grade"

Los Angeles, April 17.

Alfred E. Green is going to direct "Making the Grade," George Ade story, for Fox on the 1928-29 program.

BOOK NOW!

This tremendous box-office production that is backed with the greatest word-of-mouth publicity ever given to a motion picture

DOLORES DEL RIO

in Helen Hunt Jackson's Great American Love Classic

"RAMONA"

WITH
WARNER BAXTER
VERA LEWIS
ROLAND DREW
MICHAEL VISAROFF
AN
EDWIN CAREWE

production
presented by
Inspiration Pictures, Inc.
and Edwin CAREWE



"Another important picture has been contributed to the screen"
Los Angeles Eve. Herald

MILLIONS
are dancing-
singing to the
sensational
musical hit
"RAMONA"

Dedicated to Miss Del Rio

MILLIONS
have read this
famous novel-
Now in its
92nd
edition

MILLIONS ARE WAITING FOR THIS, THE
BIGGEST BOX-OFFICE BET ON THE MARKET

UNITED ARTISTS PICTURE

**PHONOGRAPH
TIE-UPS**

May be obtained
at thousands of stores
with
WHITEMAN
VICTOR
BRUNSWICK
COLUMBIA
RECORDS

BOOK-STORES

Every shop in the
country will work
with you on this
famous novel
Now in
its 92nd
Edition

SHEET MUSIC

Get in touch with
Leo Feist Inc. N.Y.
for
SLIDES
BANNERS
and other aids for
bigger box-office
results

**WOMEN
CLUBS**

National Federation
of Womens Clubs-
3,000,000
strong are back-
of this great
picture

**Book
Now!**

To day!



Samuel Goldwyn

Producer of

'The Night of Love'
'The Magic Flame'
'The Winning of
Barbara Worth'
'Stella Dallas'
'The Dark Angel'
'The Devil Dancer'

presents

RONALD

VILMA

COLMAN

BANKY

FRED NIBLO *Production*

"I Stand on My Record"

When I produced "Stella Dallas" I gave you a big, powerful production. It proved an artistic and box-office triumph for you.

Now with "Two Lovers," my latest production, I am presenting the final and biggest Ronald Colman-Vilma Banky picture. It is big to the eye—big in its love climaxes—big in production value—and big at the box office.

I had great faith in "Stella Dallas" when I road-showed it at the Apollo Theatre, New York, for twenty-six weeks. Results to you proved my judgment was well founded.

At present I have even greater faith in "Two Lovers," which I am road-showing at the Embassy Theatre, New York, at \$2 top.

If judged only on my past picture record as an independent producer you have every box-office reason to bank on "Two Lovers" now.

"Two Lovers" is Fred Niblo's greatest directorial achievement.

Ronald Colman never had a greater or more magnetic role. Vilma Banky was never so alluring and so exquisite.

"Two Lovers," in which they appear together for the last time, is a stupendously thrilling and romantic drama. Hereafter Colman and Banky are stars in their own right.

I recommend "Two Lovers" to you for your bank balance. I recommend it to your audiences for supreme entertainment.

I am willing to let my past picture record guide you in booking "Two Lovers," the greatest Colman and Banky production.

(Signed) SAMUEL GOLDWYN.

**-and both box-office
and critics back up
this producer!**

--- now in its 4th week
at the Embassy Theatre
at \$2.00 top.



**in "TWO
LOVERS"**

from story "Leatherface"
by Baroness Orczy

WHAT NEW YORK SAID/

"You're going to revel in this picture. Vilma is more beautiful than ever. Will doubtless find its way on every picture-goer's list."—**AMERICAN.**

"Must bring a thrill to the sweethearts of today. Thrilling love element and exciting. What a romance it is. All the movie patronizing world is going to love 'Two Lovers.'"—**TELEGRAPH.**

"A beautiful romantic melodrama. Women will be captivated by its highly romantic flavor. A delightful picture."

—**MIRROR.**

"Doubtless will remain throughout a good portion of the summer. The story is a deeply stirring one. One is held throughout."—**EVENING WORLD.**

"In 'Two Lovers' there is more melodrama than mush, more pep than pash. Will delight the fans from Portland to Portland. Wow finish."—**TELEGRAM.**

"Magnificent photography. Scenes thrilling. It is well worth seeing."—**TRIBUNE.**

"'Two Lovers' will delight all devotees of romance. A thing of beauty and a joy. Stimulating. Full of thrills, chills and ecstasies."

—**TIMES MID-WEEK PICTORIAL.**

**Samuel Goldwyn's
Greatest Production**

UNITED ARTISTS PICTURE

Pa. Inde Exhibitors May Form Buying Combine Along Sapiro's N. Y. Formation

At the convention of the Motion Picture Theatre Owners of Pennsylvania held in Pittsburgh yesterday (Tuesday), plans were slated to be presented for a formation of a state buying combine, similar to the Sapiro organization in New York which is assuming state-wide proportions.

Leading independents in Pennsylvania have been investigating the possibilities with the result that executives of the Association of Motion Picture Exhibitors, New York, were invited to address the Pennsylvania exhibitors and present practical plans for a combination.

An exhibitor combination in Pennsylvania would add in the neighborhood of \$10,000,000 annually to the buying power of the Sapiro group in New York. If the state organization is perfected in New York, the combined exhibitors of the two states would be in a position to spend about \$20,000,000 in film rentals annually, putting the independents in the position of being able to form their own film pro-

ducing company should they be unable to get satisfactory terms from the producer-distributors.

Sapiro may not be able to attend the convention personally, but those representing him and the A. M. P. E. have sufficient authority to bring the Pennsylvania exhibitors up to a point where they can form an organization and present the readied group for contact with Sapiro.

Pittsburgh exhibitors mainly are interested so far, but the convention is bringing independents from every corner of the state, and it is believed that a state buying combination is even more feasible than in New York. Though other subjects have been ballyhooed for discussion, the major discussion of the convention will center on the proposed buying combine.

N. Y. State Combine

Plans for the New York state buying combination are reported set, following a meeting between Sidney Pfeiffer, Buffalo attorney, representing the exhibitors in that section, and Aaron Sapiro, held in New York during the week.

Sapiro, according to the plan, is to appear in Buffalo today (Wednesday) to address the exhibitors and present a concrete plan for the proposed combine.

According to present schedule, Pfeiffer will head the Buffalo or Western New York district exhibitors in the same capacity as Sapiro in New York, working under Sapiro's guidance and taking the New York combine as an example.

Around 125 recruits from the Buffalo zone are expected to join the combination, practically doubling the membership of the independent combine.

With the Western New York zone organized, both Sapiro and Pfeiffer may take on the work of organizing the remaining New York state (zone) (Albany) as a subsidiary.

Unit Split Up This Week

The unprecedented booking of part of a Public unit into a Stanley house is the case this week at the Strand, New York, where "Rah! Rah! Rah!" is the presentation. It is part of a regular Public presentation, split up because of Paul Whiteman at the Paramount, New York.

Some of the people are at the Par, the major portion of the unit is at the Strand, and a couple of others have been switched to the Capitol, New York, the Loew house now associated with Public in bookings.

The unit reassembles next week to play the regular Public spoke in Washington.

S. A. Trade Lists

Washington, April 17. New trade lists on picture theatres in Paraguay (LA-19380) and Venezuela (CI-1583) are available from the Commercial Intelligence Division of the Department of Commerce.

It is necessary to mention the code number when requesting lists.

Christie-Dowling East

Los Angeles, April 17. Charles Christie and Pat Dowling are enroute to New York, and will attend all Paramount sales conventions.

India's Survey for Home Films Aimed at Westerns

Washington, April 17.

Cinematograph Commission appointed by the Government of India to report on recommendations that exhibition only of Indian films should be encouraged, has completed its survey and will write its report within the next 10 days, reports Wilbur Kellinger, American consul, Bombay, to the Department of Commerce.

Move is credited with being aimed principally at the American-made Westerns, popular in India, which it is claimed are not a true picture of conditions and detrimental to the Indian natives.

It is expected that the commission will recommend a higher rate of duty on American films to assist the Indian producers, but here the British will be aligned with the Americans, as the increased rate would equally affect them unless organized as an Indian company.

Political situation is described as being such that any preference bill for British films at the present time would meet with defeat.

Distributors to the syndicated houses of India are now in a position to work one American producer against the other. That this is being done has been denied before the Cinematograph Commission.

Mr. Kellinger recommends a single distributor in India for the entire American product, with the companies allotting the number of films each shall have for the market.

Indian producers are importing picture players from every part of Europe for their productions. Americans, in this respect, receive but little attention.

Balto. Exh. Loses in Film Board Trial

The largest money damage award in the history of the Washington (D.C.) Film Board of Trade, \$1,050, in addition to the contract price of film contracts involved in cases made against the Edmonson Amusement Corporation, operating the Bridge and Edmonson theatres in Baltimore. The Baltimore houses are under the film board supervision of the Washington organization. The winning plaintiffs were Fox, Warners, FBO, Tiffany-Stahl, Metro-Goldwyn-Mayer, United Artists, Educational, Columbia and Pathé.

The case came up last week in the Washington Board's quarters in the capital. Louis Nizer, attorney-at-law and secretary of the New York Film Board represented the plaintiffs. Samuel Boyd, attorney, appeared for the Edmonson interests.

The combined picture exchanges charged the Edmonson Co. with breach of contract, claiming it played pictures at the Edmonson theatre originally contracted for the Bridge theatre.

The defense held that the company, for ten years, had followed an old custom, which had been approved by all the film companies. The case took five hours to try.

Schine's Wired Houses

Utica, N. Y., April 17.

Schine's Avon opened with Vitaphone Saturday, using John Barrymore in "When a Man Loves" as the feature and putting in "The Jazz Singer" for a week beginning next Saturday.

Movietone is also installed simultaneously.

Schine Enterprises, Inc., contracted for both in seven houses at a cost of \$12,000 in cash, it is understood.

Fox Extends Gaiety Lease

Fox has arranged with Pathé to extend the Fox tenancy of the Gaiety, New York, where "Four Sons" is now current, until July 1.

If at that time Pathé has no picture ready or adequate for a Broadway run, it is likely they will turn over to Fox the balance of their lease running until Jan. 1, 1939.

Sennett and Film Arrive

Mock Sennett stepped off the 20th Century in New York yesterday (Tuesday) with a print of his newest multiple-lengthened picture, "The Good Bye Kiss."

\$97 Picture Placed

Los Angeles, April 17.

Robert Florey, part time producer and director, has placed with FBO on a percentage basis his picture, "The Extra Night Mare," which he made with an amateur camera at a cost of \$97.

Florey's regular employment is assistant to Henry King, director for United Artists.

STANLEY TAKES PHILLY MET AT \$30,000 RENT

Stanley Company has leased the Metropolitan Opera House, Philadelphia, 4,000-seater, for a period of five years, at an annual rental of \$30,000. The house is to be completely renovated at a cost of around \$100,000, including installation of an organ.

House will open Sept. 1 under the new management, operating on a straight picture policy with the possibility that stage presentations may later be included.

The Metropolitan originally cost over \$1,000,000; opening in 1908 with Oscar Hammerstein's presentation of "Carmen." It was sold at auction in 1920 for \$655,000.

Radio on Control For Screen's Music

San Francisco, April 17.

A picture house man in Folsom state prison for roughnecks has seemingly solved the problem of incidental music for his screen program. He uses a radio receiving set with loud speaker near the screen. As the owner is also the operator, he controls the radio from the booth.

The other night while screening a Tom Mix woolly man tuned in for music and could only get "And the Lord spake unto Moses" as part of a sermon being delivered. Several more turns of the dials brought some jazz music which fitted better.

F. & R. Calls Off Fox Deal

Minneapolis, April 17.

The failure of Fox to submit a satisfactory plan of finance caused Finkelshtein & Ruben to break off negotiations started to acquire its chain of 130 northwestern theatres, according to a lengthy statement issued to the press by the local F. & R. theatre operators.

Payette-Crandall to Wed

Washington, April 17.

What is scheduled to be one of the largest church weddings in recent years hereabouts will take place tomorrow night (Wednesday) in the Church of the Sacred Heart, when John J. Payette, general supervisor of the Stanley-Crandall chain of picture houses, will marry Dorothy Isabel Crandall, daughter of Harry M. Crandall, founder of the circuit.

Payette has been with Crandall since 1919, when he started as assistant manager of the then newly opened downtown Metropolitan. The couple will occupy a pretentious home on exclusive 16th street, just north of the Crandall mansion.

U Buys Original

Los Angeles, April 17.

Universal has purchased "Into Our Lives," an original by Dan Venturini, former assistant to Henry Henington, one of U's ex-gen. managers. Venturini will also direct.

F.P.-Can. in Control Of 123 Theatres

Toronto, April 17.

Clarence Robson, division manager of Famous Players' Canadian Corporation, has contracted for a 2,500-seater in Ottawa, called Capitol, to be ready Jan. 1, 1939, and cost \$1,225,000, big dough in a town of 125,000.

This is the largest single item on an ambitious FP building program for 1938. The new house will run at 60c. scale under management of Ray Tubman, who already has charge of the Regent and Imperial in the same town.

The Russell, 1,700-seater, on town's main stem closed forever Saturday. It was bought by the Dominion government and will be torn down to make way for a park addition.

This gives FP a stranglehold on Ottawa, even tighter than in Toronto. Growing strength of the company is indicated in financial reports and the quick gobbling up of the \$5,000,000 bond issue put on the market Friday. The company now owns 72 houses outright and has indirect control in 51 others.

Total seating capacity at present under control is \$40,000 with 5,000 to be added this year.

"TRAIL" AT CHINESE

Los Angeles, April 17.

"Trail of '98" will open at Grauman's Chinese first week in May. Chaplin's "The Circus" will wind up April 29.

AL MARKELL and GAY FAUN

Now Appearing in Edward Hyman's

"JAZZ CARNIVAL"

A Stanley Unit

Week April 21

Branford, Newark, N. J.

Direction MAX TURNER
WILLIAM MORRIS OFFICE



Michigan Vaude Mgrs. Ass'n

Charlie MACK

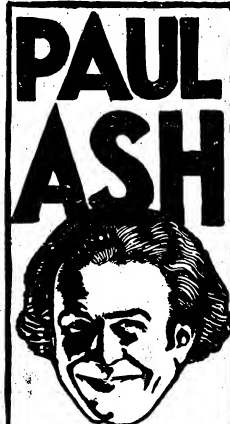
Booking the most extensive circuit of vaudeville and presentation theatres between New York and Chicago
Michigan Theatre Bldg.
DETROIT
Standard Ad. Write or Wire
ASK TROVATO

BEMIS and BROWN DOING

"FRESHIE"

This Week (April 14), CAPITOL
New York

There Is No Substitute for



STAGE-BAND ENTERTAINMENT

Known as the
"PAUL ASH POLICY"

UNIT NO. FIVE
THIS WEEK
"JAZZ TOWN"

"EXCLUSIVELY, COLUMBIA
RECORDING ARTIST"

Paul Ash Presentation Staged by
LOUIS McDERMOTT

HELENE HUGHES ROY SMOOT

Featured with
FANCHON and MARCO

An Abe Lyman Idea

JACK WALDRON

Working for
FANCHON and MARCO

Opened April 15, Egyptian Theatre
Hollywood, Cal.

Personal Direction
LEONARD GOLDSTEIN



MARTY WHITE

The "SINGING HUMORESQUE"

FEATURED with the FIRST STANLEY FABIAN UNIT

Produced by HARRY W. CRULL

OPENED APRIL 7 at the BRANFORD, NEWARK.

APRIL 10, CHARLIE, WASHINGTON, D. C.

APRIL 23, STANLEY, PITTSBURGH, PA.

APRIL 30, STANLEY, BALTIMORE, MD.

MAY 7, STANLEY, PHILADELPHIA, PA.

It's in the Air -

FOX

**NOT ONLY ON
BROADWAY,
BUT FROM
COAST
TO
COAST
-IT'S**



THE ONE GREAT INDEPENDENT

William Fox Dominates The Picture Horizon

THIS looks like a Fox year. Ever since the motion picture came into being, there has been a succession of de-thronements. Perhaps you can recall the days when the Pathe product was regarded as so far above the rest that exhibitors used to run special all-Pathe weeks. With the wonderful Films d'Art, produced by the association French artists and setting a standard that even yet has not been surpassed, save as to length, there were Pathe pictures—and others.

Later, Pathe dropped the costly product and ran on its own productions with less success; while D. W. Griffith brought the Biograph to the fore. Biograph was selling sixty prints of each release, where the others ran from twenty to forty. Vitagraph took the pace from Biograph, but dropped back to give A-B a lead that it held until the Famous Players came along. For years Zukor kept that trade mark at the fore, but a couple of years ago Metro suddenly spurted into the lead. Last year Fox came through with "What Price Glory," followed this with "Seventh Heaven," trumped that with "Sunrise" and then piled in the Movietone newsreel for good measure.

This season "Mother Machree" and "Four Sons" have added to the score, and, at the same time, the program output has been materially bettered. It is not as "artistic" as some of the select few. He is making pictures to make money for his renters. Only lately, "Dressed to Kill" held over at the Roxy for a second week because it was bringing money to the box office. Five years ago the Fox product could not have made good on Broadway, and probably would not have. But Winfield Sheehan has been plugging along, making better and better pictures, until next season the Fox product promises to take its place in the lead; who knows better than he in the country at large.

Sheehan has arrived from a direction directly opposite from that being purchased by other producers. He is a business man learning to make pictures. The others are picture makers trying to learn how to be businesslike. And it is infinitely easier for a business man to learn how to make good pictures than for a picture maker to learn good business. Winfield Sheehan is the first of the new style of producer. He is building a business on the aesthetic and does not sacrifice sound business to the aesthetic urge. In a year or two the old line picture makers may achieve the same combination, but meanwhile he is in a class by himself. In time Fox, following the immutable law, must give way to some other, but right now it looks like Fox.

**Eper Winthrop Sargent
in ZIT'S WEEKLY**



**HAS THE COMPLETED PICTURES
OTHERS ARE PLANNING TO MAKE**

L. XLIV No. 9

A Gem

WE have often had it in our mind to some day compile a list of noteworthy productions, a sort of hall of record wherein will be registered what, in our opinion, constitute the great in motion pictures. For 1928, we would include "The Street Angel" for one. Whatever else may make the grade this year, this gem, by every right, belongs in that limited galaxy of permanent achievement.

It is a work of unusual beauty; a picture that unravels a pathetic but magnificent love story, acted by its principals such as few pictures are acted; commercially and artistically of the finest grade and a production that reflects lasting credit upon all those who were fortunate to participate in its making.

Achievement

Lavish praise, you say? It is, but the laudation which may be heaped upon it. After "Seventh Heaven," it was too much to expect, perhaps, that the same players, even under the wing of the same director, could even approach their first picture. But they have. We don't know if "Seventh Heaven" or "The Street Angel" is the greater. It makes no difference, since both are outstanding in their somewhat similar treatment. Janet Gaynor, as the street angel, removes doubts—if there were any—that she is one of the greatest of the few natural actresses in motion pictures. She is magnificent. Charles Farrell is excellent, more than excellent if we could but find the word to fit his work. And Borzage, who for his "Seventh Heaven" here adds more lustre to a reputation that cannot be dimmed.

KANN

FILM DAILY

WE dropped into the Globe theatre the other night to see the new Fox picture, "Street Angel." And we came from the theatre with the distinct impression that little Miss Janet Gaynor is far and away the greatest actress on the screen.

Here is a girl who is possessed of talents that make most of our present female screen stars look silly. She is a lone hope among the wishy-washy girl stars who are being pushed by Hollywood magnates as box office attractions. She is a real actress, which is something extremely rare on the screen.

Our hat, battered though it is, is off to Miss Gaynor. If some of our present movie dumbbells are stars, Miss Gaynor is a whole constellation.

SINCE

**Mark Hellinger
in the NEW YORK
DAILY NEWS**

HITS! HITS! HITS!



Oh boy! How the Big Ones Keep Coming from

METRO-GOLDWYN-MAYER

Imagine, after delivering the most sensational product of his career in the past Fall and Winter, Leo comes through with the greatest line-up yet, for the tough months ahead! Coming!

RAMON NOVARRO in ACROSS TO SINGAPORE ~ **LON CHANEY** in LAUGH CLOWN LAUGH
NORMA SHEARER in THE ACTRESS ~ **DANE-ARTHUR** in CIRCUS ROOKIES ~ **JOHN GILBERT**
 in THE COSSACKS ~ **DIAMOND HANDCUFFS** ~ **SYD CHAPLIN** in SKIRTS ~ **MADMOISELLE**
 FROM ARMENTIERES ~ **DANE-ARTHUR** in DETECTIVES ~ **WILLIAM HAINES** in TELLING
 THE WORLD and More! More! More!

THE IMPORTANT COMPANY



MARKS BROS. CLASH WITH WARNERS IN CHI OVER B. & K.

Chicago, April 17. Marks Bros., only independent exhibitors offering stiff competition to Balaban & Katz in Chi neighborhoods, got into a hot tiff with the local Warner Bros. office over "Jazz Singer" bookings.

Operating the Granada on the north side and the Marbro on the northwest, de luxe houses, Marks Bros. have exclusive north side Vitaphone and Movietone installations and are getting a substantial portion of the biz formerly controlled by B. & K. With an understanding that they were to have first run rights on the north side, they booked "Jazz Singer" for two weeks at the Marbro and one at the Granada.

Two weeks before the picture opened, Warner Bros. made a deal

with Ascher's Sheridan, operated by Fox, to play the film without Vitaphone accompaniment, simultaneously and in opposition to the Marks Bros. bookings.

The Marks Bros. got hot and made strenuous protest against the Warner office wound up in a battle of facts with one of the boys.

At the Sheridan, without Vitaphone, "Jazz Singer" fell down. Both the Marks houses did great with the picture, Marbro holding it for two weeks and Granada giving it a quick return booking this week. B. & K. have made numerous efforts to gain control of these profitable neighborhood houses, but Marks Bros. are waging a heavy and apparently winning battle to maintain independence.

1st Natl. Rumors Facts and Some Films

Although First National Monday announced after a private meeting that it had re-elected its board and executives, it comes from an indisputable source that Richard Rowland's contract will not be renewed when it expires in August and that Watterson Kothacker will relinquish his chieftainship of the Burbank studios to Al Rockett and come to New York for Rowland's berth.

At the same time old employees in the home office are closely watching the Finkelstein and Ruben movements, which they now see as deliberately swinging from Fox to Publix. Should this deal become consummated, they figure that rumors of Paramount and First National coming together will be crystallized into a fact. The possibility of Fox taking the major hand is now discounted in the home office of the Hawley Institute.

No changes will be made in the F. N. new production schedule. It will be as in the last year. There is seen a greater tendency to have all-star casts in the product rather than picking on individuals. This will be particularly so in the case of comedies, the company feeling it cheaper and for the general betterment of the company to cluster them together, except in cases where they are sure they have a comedian who will net a substantial return.

Thirteen specials are already marked up. In these is included "The Great Train Robbery" which is not set for general release until Fall.

The program will witness the raising to stardom of Mollie O'Day and Alice White. The latter will make three pictures of her own, while Mollie will have two and honors in two of the specials. On the schedule are also three foreign pictures. These were made in Europe by First National during the past year, but have been held up because of re-editing. They are tentatively titled "Ménage" and "The Wild Man" and "Dancing Vienna."

Publix Cut Off Weekly Press Passes

Minneapolis, April 17. Minneapolis newspapers are wondering whether Publix is responsible for the action of F. & R.-Publix in the third week of their association in operating 11 Twin City loop first-run houses, discontinuing press complimentary passes.

In communications to the papers announcing the abolishment of the passes, F. & R.-Publix express the view that the issuance of such "paper" is a bad business practice.

The season passes of the drama editors and critics and high executives and city editors are not affected by the new order of things. None of the papers has cut down any on the space allotted for theatrical publicity, probably for the reason that there is no room left to cut down. The local sheets have been given the showhouses next to nothing in the way of free space for the past year.

BOOK ON VITA

A volume on Vitaphone is about to be published, authored by A. P. Waxman, in charge of publicity and advertising for Warner Brothers. It will contain in detail on the Warners' talkers and includes a full list of Vita subjects made to date for Vitaphone houses.

THEA. BOMBERS SENTENCE

Three Years Each for Three Bombing State, Hammond

Judge Smith in Indiana criminal court sentenced Harry L. Ames, Marwood Williams and Joseph J. Milton one to three years each in the penitentiary for bombing of the new \$1,750,000 State theatre at Hammond, Ind. All three men pleaded guilty.

William Kiehege, theatre's operator, Joseph Tutes and Dean Malloy, others involved in the bombing, have engaged attorneys, for their defense. Kiehege is alleged to have paid the men to bomb the house, which was an unprofitable venture.

Okla. Exhibs Declare Against Carnivals

Oklahoma City, April 17. At the semi-annual meeting of the Motion Picture Theatre Owners of Oklahoma held here last week it was decided that the exhibitors as a group bring pressure to bear on county authorities to enforce the law against the operation of gambling devices by carnivals in this state.

A resolution was also adopted to the effect that the board of directors of the M. P. T. O. withdraw from the Board of Arbitration representatives of companies serving film for non-theatrical purposes.

Nothing was said, as far as can be ascertained, of President Spearman's ultimatum to the Board of Arbitration to the effect that unless decisions from other states would be unenforceable on exhibitors here exhibitor representatives would withdraw from the board and seek redress through the courts. This matter was scheduled to be the major subject of discussion at the meeting.

Burton King Making 6 More for Excellent

Los Angeles, April 17. Burton King, producing pictures for Excellent, has six more features to make on his present program. Then another series of 18 will be started for Excellent, but under a different arrangement. If present plans work out satisfactorily, Sam Zierler has been furnishing King the money to make pictures.

With the new set up, King will try to have the pictures financed from this end for the entire series in advance. This will enable King to operate on a more substantial schedule and eliminate delays that often occur when the business end of production is handled 3,000 miles away.

Loew's Richmond Opens

Richmond, Va., April 17. Loew's new Richmond, opened last week. It is at Sixth and Grace streets, between the two largest department stores, and three blocks away from the Wilmer & Vincent house.

It opened with a straight picture policy, showing "West Point," starring William H. Hall, a Richmond boy. Hall could not attend the ceremony, but his mother and father were in the audience and when introduced by Colonel E. A. Schiller they rose for a bow.

F. F. Smith is manager, E. A. Vinson is publicity man; Sid Bart, musical director, and Wild Oscar, organist.

Seymour, Kennedy's Asst

Los Angeles, April 17. James Seymour, Harvard graduate brought to the coast by Joseph P. Kennedy to learn how pictures are made at the F. B. O. studios and recently promoted to publicity director, has now been appointed assistant to Kennedy, with headquarters in New York.

Lance Heath, former press agent for Gloria Swanson, will replace Seymour as head of publicity department for the F. B. O. studios.

S. S. Millard Ordered to Chicago on Fraud Charge

Los Angeles, April 17. Saint S. Millard, also known as Elliot Stutch and Elliot Stutch, was ordered extradited to Chicago by Governor C. C. Young on a charge of operating a confidence game in that city.

Millard was arrested here three weeks ago on a wired request from District Attorney Crowe of Chicago. It stated he had been indicted on a charge of having defrauded the Health Film Company, Inc., out of \$25,000 in a deal over three motion picture films. When Millard was arrested he was released on bail and has been fighting extradition proceedings. Detective Sergeant Robert E. Calkins contemplates taking him back to Chicago this week.

Meantime, Millard has been making strenuous efforts to secure a writ of habeas corpus, preventing his removal to Illinois. He claimed to the local police that the Chicago Film Company and police officials were trying to railroad him and that he would not have any chance to protect himself if returned to the Illinois jurisdiction.

Millard of late has been exhibiting "sex" films. He has been carrying large sums of currency on his person, displaying at one time \$231,000 bills. He said the money had been paid him for the South American rights to one of his "sex" pictures.

Following the governor's order Millard was arraigned before Municipal Court Judge Wilson and held in \$25,000 bail for preliminary hearing April 19.

Millard was unable to furnish the bail and was remanded to the city jail.

Strand, Milwaukee, Wa'ks, Not Runs, to Fire Exits

Milwaukee, April 17.

While the organist played a jazz tune, 300 persons marched out of the Strand theatre here last week while fire raged in the operator's booth.

During a matinee the film, "Legion of the Condemned," broke twice before starting to burn. Paul Magott, operator, was badly burned but managed to drop the fire curtain in front of the booth, keeping the flames inside.

Ushers led the parade of customers out of the house and no one was hurt, the patrons keeping orderly. A new print of the film was rushed to the theatre and an emergency projection machine brought into play, the fire causing a delay in playing schedule of less than thirty minutes.

Warners' 1st Stage Show

Los Angeles, April 17. Constantin Bakaleinikoff with an orchestra of 25 men in the pit will be one of the outstanding features on the program at Warner Brothers Theatre, opening April 26. Bakaleinikoff, one of the best known conductors on the Coast, will go from the Criterion to the Warner house.

Those chosen for the prolog which often occur when the business end of production is handled 3,000 miles away.

Those chosen for the prolog which often occur when the business end of production is handled 3,000 miles away.

William O'Donnell, former stage manager of the Coast "Sunny" company, will be assistant to Ceballos and also function as stage boss.

Lab Merger Pending

Los Angeles, April 17. Gwain Esper, head of the Producers Film Laboratory in New York, said to be negotiating with the Empire Laboratories on a deal to consolidate the coast plant with the one in New York.

Hays' Man Hopeful Of Trade Board Suit

The Hays office says it welcomes for the record the suit which it is advised the United States Attorney General's headquarters will file within the next few weeks for the purpose of determining the legality of film boards of trade.

The only reason why the Attorney General is drawing up his complaint is because of the mass of minor complaints which have cluttered his desk, the Hays office believes.

About it, the Hays representative says: "We will welcome an investigation and we and the whole industry will welcome a decision as to whether the film boards are legal. At present, no one knows legally any more than they do about block booking."

BENNY MEROFF CUTE, EH!



Breaking All Records
Marks Bros.-Granada
and
Marbro Theatres,
Chicago, Ill., Indefinitely

NOW It's
AL LYONS
With
MUSICAL BUNCH
At the West Coast
CALIFORNIA SAN DIEGO

UNCLE BOB

Now being featured and meeting with tremendous success in Balaban & Katz Wonder Theatre in Chicago

WEEK APRIL 16
HARDING, CHICAGO

Broadcasting Nightly from
Westinghouse, KYW, Chicago
Direction WILLIAM MORRIS OFFICE

ED LOWRY

Master of Ceremonies

SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

CARLOS AND DOROTHY

DANCING PAR VERSATILITY
4TH CONSECUTIVE YEAR WITH FANCHON AND MARCO

HOWARD EMERSON

Versatility and ORCHESTRA Showmanship
THE LAST WORD IN STAGE PRESENTATIONS
Opened April 9th, RIVOLI, BALTIMORE, for Extended Engagement
Direction ARTHUR SPIZZI

ARMANDA CHIROT SOPRANO

AND
JOSE MERCADO BARITONE
THE BEST SINGERS ON THE PACIFIC COAST
15 MONTHS WITH FANCHON AND MARCO

THE ONE AND ONLY
BERNARDO DE PACE
MANDOLIN VIRTUOSO
PLAYING PUBLIX CIRCUIT
Direction WILLIAM MORRIS

PUBLICITY TRICKS

(Continued from page 1)

tained considerable free publicity through stunts of her own and those of her press agent, found the barn in the rear of her home burning. It happened at an early hour in the morning. While the firemen were fighting the flames she called the publicity man at the studio where she was employed and told him this was a good opportunity for him to break into the morning papers with a bannerline story.

As barnfires are not infrequent, the press agent told her he thought it would not attract much attention. She then assumed another attack by telling him how she heroically entered the burning barn in her nightdress and removed all three of her costly motor cars. The press agent stalled her off, saying he would see what he could do. The next day she was looking over the various papers and the only record printed was in the section of one paper listing fires of the day and including the one at her residence.

A young oriental dancer is handled by a local free lance press agent who has some 15 or 20 different accounts. Whenever this press agent wants to pull some sort of a stunt for one of his accounts, he always calls upon this young lady. In particular, she would do more for the glory of seeing her picture and name in print than she would for financial reimbursement for her services. Therefore, recently she has been easy for those who are promoting free talent at entertainments. They simply promise her an abundance of free publicity and she is right on the job.

One of the ice skating rinks handled by this press agent thought it would be an unusual thing to have the girl coo on the ice. The girl immediately began to visualize the sensational copy which would be the result of this unusual feat. She braved pneumonia, flu and the grip and gave a five-minute session of muscle shaking with nothing on but about five ounces of pearls and a string to keep her warm. Some of those who witnessed her performance thought she was shivering from the cold and really didn't believe she was going through any dancing motions. The next day when the young woman glanced through the papers to see what was said about her, she found a two-line mention in the sporting section where a lengthy account was given of a hockey game that preceded her on the same program.

A Cancer of the Film
Another girl came to the Coast from Chicago with her mind set on becoming a second Gloria Swanson. She did everything to get an opportunity at the studios but found no one desiring her talents or beauty. While on one of these heart-breaking excursions she met one of the cancers of the film industry in a young man who is ever on the alert to discover new faces. He told the girl all she needed was publicity and that he would give it to her for a stipulated financial consideration. He painted a beautiful verbal picture of rotogravure sections of metropolitan papers and fan magazines. The girl felt, but having little cash on hand, pawned her jewelry to give him the initial retaining fee, amounting to \$100. The P. A. succeeded in getting the

girl mentioned in a few of the Hollywood papers which always fall for stuff coming from press agents of this man's type. What little publicity she got brought no work or recognition from the big picture industry. She put pressure on the press agent but he could not get the papers to mention her name again. However, he told her if she gave him more money he would have her photographs printed. The girl had no more money and was desperate, so she set upon a plan to break into print on her own without the aid of a P. A. She conceived the idea of a fiction story she had at hand and proceeded to carry it into reality. All the idea required was a razor blade.

Cut Initials

One night the Hollywood police responded to a burry call to the place where the girl was living and they found her on the floor in a critical condition. She was rushed to a Hollywood hospital where it was found that the letter "K" had been carved on her chest and arms with blood trickling from the places where the initials appeared. When the girl recovered her composure she told the police a weird story of how she had been trailed across the continent by a mysterious man of the underworld. She declared the man had gained entrance to her apartment by scaling a wall in the rear and climbed through a window. The police and newspapers fell for the hoax and gave the young woman plenty of space. Finally the story showed implausibilities, with the young lady confessing what she had done. Her folks were communicated with and she is now back home.

Another racket of the publicity seekers is to stage general press

dinner to which daily newspaper writers, fan magazine writers, service writers and trade press representatives have been invited. As a result, these dinners cost the one desiring the publicity anywhere from \$300 to \$1,000. About 70 per cent of the daily newspaper service writers and trade men stay away from these affairs, with the result that the only ones who encourage the publicity seeker are a few meal-grabbing newspaper people and a score of friends of the press agents who know they get a little liquid libation. Very little free space is obtained, outside of that given by a couple of woman chatter writers on Los Angeles dailies.

An actress well known on the screen several years ago always carried the respect of many local newspapers and chatter writers. She had been out of the game for a year or more, with her financial status not permitting her to entertain as lavishly as she did at the apex of her career. She decided to make a screen comeback and got an important part in a picture. The week before the picture was released she staged a little afternoon tea party for the usual mailing list. The party was held on a Saturday afternoon in a single room in an exclusive section of Hollywood. She figured it was a triumph for her to have so many notables of the press to pay homage to her hospitality, even though most had to line up in the hallway to be served tea. The gang realizing the limitations of her circumstances decided she was entitled to a break, and have been giving her a lot of publicity, which it is said to have been responsible in a measure for her working steadily since.

The practice of giving dinners to the press is not alone confined to picture players. Recently a cafe owner in Hollywood considered he had as much right to get free space as picture people. He had his establishment remodeled and also changed its name. He decided to stage a grand press dress rehearsal for his opening. Sending 200 invites, only five members of the press showed up, and all were men from the advertising departments of the daily newspapers. He had prepared food for the 200 and is said to have stood a loss of around \$400 and no publicity.

Camera Man, Too

Recently a camera man decided he was entitled to as much publicity as stars and directors would get with whom he was working. He decided to give a blowout for some men representing small trade papers. The party was lavishly staged and it cost him \$200. His name never reached the print columns of any of the daily papers and in only one of the trade magazines, a local Hollywood publication. The editors of the local dailies seem to be set against the gag of a certain couple who have worked on both stage and screen who every six months or so have announced a separation or pending divorce, and then reunited. The papers fell for this story for two years. When it was pulled here again recently they did not go for it. There are a great many free-lance press agents employed by established stars and featured players. These make their clients spend an abundance of money at various times of the year, such as Easter, Thanksgiving, Christmas and New Year's, by sending flowers and other gifts to a score of woman chatter writers on dailies, newspapers and with fan magazines.

A girl playing in pictures, but without getting very far, is the wife of an alleged trade paper editor in Hollywood. Her favorite stunt to attract attention is to appear in the shopping section of Hollywood in overalls.

Then there is a well-known director who wants to create the impression that he is eccentric and different by going to formal functions wearing a slouch cap and a colored shirt with a dinner coat.

Another director who wants to be up to the minute is always seen with an opera cape and cane, the latter a rather unusual sight in Hollywood.

One of the best stunts recently was that of a strenuous producer who came to Hollywood with a star and wanted the press to give this actor a great welcome. He staged a lavish party at the studio with plenty of cake and grape juice.

A director working at the same studio saw that the party was rather dry and invited the newspaper folks into his office, where he had a libation better liked by the press people. This stunt broke up the reception for the star, who noticed the newspaper people walk

rudely away and gave the director a cordial standing with the mob of writers. This was reflected a few days later when his press agent put a hoax stunt that was printed all around, while the actor who was to have gotten the great hand received no space at all.

Young Couples Fall for Free Wedding and Cash

Topeka, April 17.

Advertising for one bridal pair, J. Earl Hayes, publicity man for the Jayhawk theatre here, was swamped with pairs of lovers who didn't care where they were married just so they were wedded free with a cash bonus thrown in.

Hayes conceived the idea that a stage wedding with bridesmaids and everything would be a good stunt to bring 'em in for the Gilbert-Garbo picture, "Love" here this week. He inserted one ad in the morning paper; the next day he had applications from six engaged couples.

The plan was expanded to accommodate the first four couples, with a different wedding on the stage nightly.

Fire Trap Burned

Monmouth, Ill., April 17.

The Fine Arts theatre, operated by W. H. Woods, J. W. Clendenin, and Erling Larsons, picture house, known through central Illinois as one of the worst firetraps in the state, burned in the early morning hours, with loss of over \$20,000. Half the loss was covered by insurance.

The theatre was formerly the old Pattee opera house, frame structure, opened Jan. 30, 1893, and for a quarter of a century a road show house. Erected in 1851, prior to its conversion into a theatre by J. W. Pattee, it had been a Presbyterian and later the Unity church.

WILL KING IN CALIF.

San Francisco, April 17.

Fanchon and Marco are bringing Will King's Musical Comedy Company from Portland to open and alternate on a split week basis between Fresno and San Jose.

The company will produce one new show weekly and will alternate between the two towns. Fanchon and Marco presentations will fill up the open days in each burg.

Preordained

"— the final result of the motion picture on the screen was preordained from the day that Edison got his first sample of Eastman Film."*

That was in 1889. And today the film that made motion pictures practical is the film that makes the most of the cinematographer's art and carries all the quality through to the screen—Eastman Film.

*Page 209 "A Million and One Nights, the History of the Motion Picture"—by Terry Ramsaye.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

JOE SINAI

The Little Drummer Boy
and His Band
CALIFORNIA SAN JOSE
West Coast Theatres



HERBIE

KOCH

SOLO ORGANIST
Public Capitol Theatre
Des Moines, Iowa
Broadcasting Daily Concerts
Through Station WIO

"MITEY"

ANN LEAF

AT THE WURLITZER
METROPOLITAN, LOS ANGELES

"THE HALF-PINT OF BLUES"

NORA SCHILLER

Headlining for Fanchon and Marco
Indefinitely

JOHN AND HARRIET

GRIFFITH

Dancing Specialties Plus Personality
Appreciation to Fanchon and Marco

OH, LADY—
here's another
sweet one
from
FIRST NATIONAL!

Small-time vaudeville
— the rocky road to
glory — where actors
work from matinee
'till_unconscious.



FIGURE
on 38 Laughs in the Titles alone—(we
can show you the script to prove it).
FIGURE the drawing-power of the
famous musical comedy hit from
which it's made. FIGURE on the
pull of an "inside" story of back-
stage life in vaudeville as it's
never been shown before.
FIGURE how many custo-
mers will pay their money
just to see the popular
star team of "Subway
Sadie" and "Ladies'
Night". Then start
FIGURING your
Profit in advance!

An engine whistles—
an auto honks—but a
wife walks right in.



"Old Flat-foot is no
dancer—he's just a
mammy-singer with
his knees lifted."



"I like animal acts
better—they're not as
dumb as magicians."



**"LADY
BE
GOOD"**
with
Dorothy Mackaill
and
Jack Mulhall
A RICHARD WALLACE
PRODUCTION
Presented by First National
Pictures, Inc. From the
Italian Farce Thompson
and George Loebstein.

After two hours of
walking, Wix was so
hungry he could have
eaten a Zebra and
enjoyed every stripe.





STRAND, PROVIDENCE
HAROLD LLOYD WINS THE GOLD
MEDAL FOR "SPEEDY". PLAYED TO
S. R. O. AT EVERY PERFORMANCE.
ENTIRE WEEK SHATTERED ALL REC-
ORDS. BEST LLOYD EVER PATRONS
OPINION..



RIVOLI, NEW YORK
"SPEEDY" FIRST WEEK BREAKS THE
HOUSE RECORD BY MORE THAN
FOUR THOUSAND DOLLARS.



AMBASSADOR, ST. LOUIS
"SPEEDY" BUSINESS PHENOMENAL.
SEVEN THOUSAND DOLLARS MORE
THAN LAST LLOYD. NEWSPAPER CRIT-
ICS ACCLAIM IT THE BEST LLOYD.

BUSINESS IS GREAT!



TORONTO, CAN.
"SPEEDY" FIRST WEEK AT UPTOWN
BIGGEST WEEK THIS HOUSE HAS
EVER HAD BY AT LEAST TWO THOU-
SAND DOLLARS. FIRST WEEK AT
TIVOLI BIGGEST WEEK EVER WITH
ONE EXCEPTION.



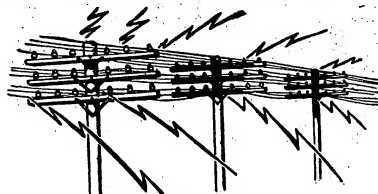
DALLAS, HOUSTON, FT. WORTH
"SPEEDY" OPENED TO MARVELOUS
BUSINESS PALACE, DALLAS, METRO-
POLITAN, HOUSTON, WORTH, FT.
WORTH. AUDIENCE REACTION BEST
EVER. ALL HOUSES DID STANDOUT
BUSINESS.



LOUISVILLE, KY., MARION, IND.
"SPEEDY" OPENED LOUISVILLE, KY.
AND MARION, IND. TO BIGGER BUSI-
NESS THAN ANY PREVIOUS LLOYD
PICTURE. PUBL. AND PRESS UNAN-
IMOUS IN ACCLAIMING PICTURE.
LOOK FOR SEVERAL NEW RECORDS.



OLYMPIA, NEW HAVEN
"SPEEDY" BROKE EVERY RECORD
OLYMPIA EVER HAD. CROWDS
STOOD IN RAIN WEDNESDAY NIGHT
WAITING TO GET IN AND LAST DAY
OF SHOWING WAS BIGGEST DAY
THEY HAD EXCEPT SATURDAY.



wires gettin' hot rushin'
news of records broken by

HAROLD LLOYD

Produced by
Harold Lloyd
Corporation

in "Speedy"

A
Paramount
Release

and before August 1st

EMIL JANNINGS
"Street of Sin"

CLARA BOW
"Ladies of the Mob"

RICHARD DIX
"Easy Come, Easy Go"

GEORGE BANCROFT
"The Drag Net"

BEBE DANIELS
"The Fifty-Fifty Girl"
and another

BEERY-HATTON
"The Big Killing"

ADOLPHE MENJOU
"A Night of Mystery"
"His Tiger Lady"

POLA NEGRI
"Three Sinners"

THOMAS MEIGHAN
"The Racket"
Caddo Production

FRED THOMSON
"Kit Carson"
"Sunset Legion"

ESTHER RALSTON
"Half a Bride"

FLORENCE VIDOR
"The Magnificent Flirt"

ZANE GREY-JACK HOLT
"Vanishing Pioneer"

FIELDS-CONKLIN
"Fools for Luck"

business is great-if you're
playing **PARAMOUNT!**

British Film Field

By Frank Tilley

London, April 6.
Passing of "Dawn"
 After an all-night sitting the full meeting of the London County Council gave permission for "Dawn" to be shown in the London area on condition no children under 16 are admitted without parents, all posters (pictorial and text) to be submitted for the L. C. C.'s approval, and formal permission to be applied for by all theatres before showing the film.
 This decision only affects the County of London, but Middlesex has also passed "Dawn" for that county, and in most cases other local authorities will take the same line.

When the Censor Board refused to pass the film, bookings of £260,000 had been made here, but W. & F. Film Company, distributors for the British market, cancelled all exhibitors' contracts and are now offering the picture at around three times the price previously signed for. With a quick release to cash in on the agitation, these increased prices will be paid in most cases, and "Dawn" is now likely to gross between \$600,000 and \$700,000 here.
 The position of the Board of Censors is now becoming involved. Following the reversal of its decision, or rather its absence of one on "Kings of Kings," and this "Dawn" business, a feeling has been produced as to the possibility of reversing the board's rulings at any moment. Which, as the board is appointed and paid by the distributors, both American and native, operating here, results in a funny situation and will undoubtedly lead to the revision of the board's rules and methods.

Doubling for Stroheim?
 Georg Jacoby, German director who megaphoned "The Fake," has finished shooting "The Physician" for the Gaumont Company. He has taken 90,000 feet for a picture which is to be cut to eight reels.

Business Not So Good
 Few of the West End picture houses have had over-much audience this week, usually the case immediately preceding Easter. "The Plaza," holding in "The Last Command" for the third week, is fairly thin, and the Tivoli is not doing too much business with "Moulin Rouge," which comes out April 12. Since the first week, when it played to good money on novelty, the Palladium has had a very thin time. The General Theatres Corp. worried about the possibility of continuing its kine-vaud policy. The Capitol, with a straight picture program, is doing so much better than the Palladium, and the Gibbons-Szarvasy crowd is thinking hard right now.

About People
 John Warr, 42, former editor of the "Performer" (organ of the Variety Artists' Federation) and later theatre and film writer for the "People," died suddenly March 31.

Sir Martin Harvey arrives here May 3 from Canada to play lead in film version of his play, "The Burgomaster of Stilemonde," for British Filmcraft.
 Ernest Fredman, owner of the

London "Film Daily," apologized in court through his counsel, paid costs and donated \$250 to the Film Trade Benevolent, for having said a review printed by Sam Harris in the "Cinema" of "The Circus" was done by someone who had never seen the picture. Fredman saw the Chaplin film in Paris before it was shown here and slammed it; Harris replied with glowing review claimed to be written by a British exhibitor who had seen the film in New York.

Manning Haynes, who left Pathe when the fusion with First National took place because he was afraid he might have to play second fiddle to Graham Cutts, is likely to go back, now Bruce Johnson has seen Haynes' production of "The Ware Case." Not unecessarily, this is a vast improvement on "Passion Island."

Maria Corda, here to play lead in "Tessie," saw some tests of herself by the scheduled cameraman, screamed the roof off and demanded and got a new photographer. So now Werner Brandes, who camerated "Moulin Rouge," is making her look screen beautiful. You can get away with all the temperamental stuff in the world in the British studios—so long as you come from abroad.

Earl St. John, general manager of the Plaza and the Carlton for Famous, is sick with flu and overstrain. Had a tough time engineering the turning over of the Carlton to Famous as a picture house, as possibility of uproar over another American distributor theatre was acute.

Up to the end of this week 49 organizations have applied to the Board of Trade for registration under the Films Bill. These include the eight major American distributors represented in this market.

"Dawn" went into the Palladium Thursday (April 6) following the passing by the L. C. C. Acts and presentations will have to stay out as the position created by the L. C. C.'s passing does not allow anything else in the bill except the film.

Graham Cutts has finished "God's Clay" for Pathe-F. N., and preparations are now going on for the premiere in London and the scheduling of the unit's next production.
 Herbert Wilcox well on with interiors of "The Woman in White," Blanche Sweet in the leading role. Shooting at the Stoll Studios, Cricklewood.

Another Small Time

After some stalling and a denial, the fact is now that Charles F. Bernhard, managing British Exhibitors' Film Co., which handles Tit-

fany-Stahl product here, is associated with L. J. Clement and P. N. Fitzgerald in a theatre promotion on 26 houses in various parts of the kingdom, including the Hippodrome and the Pavilion, Poplar. Jack Rothstein, who will be chairman of the new company, is owner of these two houses, and they are floating for \$5,000,000.

U Closing Colony And Retains Central

Universal will board up the Colony, on Broadway, near 53d street, this Sunday but has renewed its lease on the Central, where "Man Who Laughs" (U) comes in April 27. Both "We Americans" and "Uncle Tom's Cabin," Universal's \$2 Broadway duet, close Sunday.

U's lease on the Central would have expired May 20. Its renewal will hold the house for U throughout the summer. The producing-distributing company is understood to have about four and a half years to go on its lease of the Colony under a rental that approximates \$300,000 annually, with \$225,000 of that net for B. S. Moss. It was proposed to revive "Hunting Big Game in Africa," here following "We Americans," but this plan has been abandoned by U and the house simply goes dark only to open it another twice daily film wants the house, whether belonging to U or any other company.

IMPERIAL, FRISCO, DARK

San Francisco, April 17.
 Dan Markowitz, operator of small grind houses, flopped with his first attempt to put over the Imperial, former extended run house for Public and West Coast.

House went dark following one week's operation with a Universal first run. Future policy or plans will be determined. Meanwhile the screen is idle.

Fox House Managers Leaving

Ed Long and J. F. McKeon, respectively house managers of the Gaiety and Globe, playing Fox pictures, are leaving in two weeks.

Closing down of personnel is for the annual summer curtailment by Fox.

CHEAP SCHOOL FILMS OUT

Buffalo Exhibits Agree Rather to Show Free Pictures

Buffalo, April 18.
 Further showings of picture films to children in public schools here at an admission price has been banned by edict of Superintendent of Education Hartwell, following protests lodged with the school board by the M. P. T. O., Buffalo zone.

It has been the practice of various public schools to raise moneys for funds by picture showings at a usual admission of 5 cents. In return for the courtesy of the board's prohibition, exhibitors have agreed to supply film gratis to any school on request for free showings.

NOW!
OGDEN
 AT THE ORGAN
 WEST COAST'S BROADWAY
 PORTLAND, ORE.

GINGER ROGERS
 Week April 15—CAPITOL, DETROIT
 Direction WILLIAM MORRIS OFFICE

ANOTHER FANCHON & MARCO "IDEA"
ALFRED BROWER
 World's Fastest Russian Dancer
 Dir. WM. MORRIS AGENCY

Master of Ceremonies
WALT ROESNER
 CAPITOL, NEW YORK

Now a part of
PUBLIX STAGE SHOWS
 And Clicking Nicely
 14th Big Week
 at the GRANADA
 San Francisco
OWEN SWEETEN



WOODS MILLER
 SONGS PLUS PERSONALITY
 In "Diving Venus" Idea, with Thanks to Fanchon and Marco

'HERMIE' KING
 M. of C. and Band Leader
 Direction FANCHON AND MARCO
 Now—PORTLAND, ORE.

EDDIE PEABODY

"FOR NO REASON AT ALL"

SEATTLE Acclaimed Him a Riot on His Return to the
5th AVENUE THEATRE

"THERE MUST BE A REASON"

FROM \$14,000 TO \$21,000—SOME INCREASE!

Read What the Seattle Critics Say:

HARRY MILLS "THE STAR"

It all revolves about Eddie, and the house left no mistake as to its welcome, whether it be judged by the prolonged applause, the number of encores demanded or the banks of flowers that came onto the stage.

Take Eddie Peabody, who on Friday again proved himself the best showman that has trod the stage of the Fifth Avenue theatre; add a stage show which in interest and verve matches anything that Fanchon and Marco have ever sent us, and pile on top of this "The Divine Woman," with Greta Garbo starred for the picture, and you have what is easily the best show this house has had.

EVERHARDT ARMSTRONG "POST-INTELLIGENCER"

He's back!
 Eddie Peabody, dynamic little band-master and virtuoso of the banjo, stepped before the curtain at the Fifth Avenue last night to be greeted by applause of the kind that only genuine popularity ever earns.

And before he had finished the stage was banked with flowers tributes to his skill as an entertainer, a skill that has not deserted him during the months he had been playing under West Coast's management in other cities.

They Like Him

He's still the same zealous personality. And, yes, as a special favor to admiring throngs that insist upon it, he's still offering as an encore the "St. Louis Blues," played as only Eddie Peabody can play it, not forgetting the wild leap at the finish that has helped to make him famous.

GLENN SCHOLINE "TIMES"

Eddie Peabody, the popular banjo boy, received one of the most enthusiastic receptions that has ever been accorded at the Fifth Avenue Theatre on his opening day yesterday. His banjo numbers and songs are just what the audience wants to hear and yesterday he had a hard time getting off the stage without playing twice as long as his allotted time. As before, he is supported by Jimmie Maisel, and "Gogo," the little co-ed who appeared with him last summer, is again with him.

"HOUSE RECORDS GO---WHERE PEABODY GOES"

Literati

"Trib's" Pineapple Laurels
The Chicago "Tribune" used a full page of advertising space in the New York "Times" Saturday, filling it with the brainiest bit of publicity the newspaper trades have seen in many a day. Headed "Chicago can Again Walk Proudly Among the Cities," it commented tersely upon the overthrow of the Thompson political machine in the recent primaries in these terms:

"The victory is not the work of one man or of a factional machine. It is the work of an outraged citizenship resolved to end the corruption, the machine gunning, the pineapple-ing and

the plundering which have made the state and the city (Chicago) a reproach throughout the civilized world.

"These campaign days bring out newspaper values. In this overthrow of the bosses is seen a great victory for the Tribune. During the campaign Thompson, Small and Smith roared invective, curses and accusations against the Tribune.

"The Chicago Tribune could give. The Chicago Tribune fought frenzied attacks. The accounts in the other newspapers left the political pool unrippled.

"They have given a greater testimonial to Chicago Tribune influence than any friend of the Chicago Tribune could give. They have acknowledged only one Chicago newspaper their enemy.

"The Thompson machine is smashed. If took a long time to do it. In years to come, cunning hands may build other political machines of corruption in Chicago. The World's Greatest Newspaper will be on the job to smash them, too."

Of course, "The Trib" did not mention this was the first winning political sign it has had in 10 years, or that its violent opposition to the Thompson regime surprised Chicago. Out there they thought "The Trib" was semi-conservative at least.

P. A., Publisher

How some press agents gather their incentive for becoming publishers of magazines with national circulation is being borne out by the publicist for the English Channel's Swede conqueror, Mille Gade Corson.

The agent, incidentally, is Martin Stern, well known for his typewriter flickers at Paramount and other film factories. Tired of all of this, but still holding onto Carson, Stern is in one of his first issues of "The Swimmer." This, he claims, is the title of the magazine sponsored by the International Swimmers' Association, of which he is the editor. The new paper derives its advertising from swimming holes in the local athletic wet belts.

"Telegraph's" Tab Mag

Early in May the New York "Telegraph," the sports daily, will condense its amusement departments on Sunday into a tab magazine. At present the amusement section is spread over the paper.

A report "The Telegraph" will reduce its present sale price of 10c. to 3c. about the same time is said to be without authenticity.

"Delineator" Copping

Following its recent drop in price from 25 to 10 cents, "Delineator" is trying to overtake the other women's magazines by signing up some of the most important fiction writers. The publication has enticed both Peter B. Kyne and Coningsby Dawson away from the "Cosmopolitan," with Kyne to do three serials for "Delineator."

"Graphic" Is Going Ritz?

Strange as the report sounds, Macfadden's New York "Evening Graphic" is said to be about ready to slap on the ritz. First indica-

tion is the report that the evening daily will scrap its "Lonely Heart" department and replace it by bridge questions and answers.

Not much doubt but that the "Lonely Heart" thing was the best circulation holder, if not maker, the "Graphic" has had, with its Fairfax bunk and a great head in "Lonely Heart" perhaps the "Graphic" is showing impatience with its tab rep as the circulation eased off, or if the sale has eased on, then it may believe the added readers may be held by giving high class opinions on the way to answer your partner when losing at bridge.

Mark Twain and Jewels

A Mark Twain story that isn't heard around so often has to do with the famous humorist's trip to Europe to study the newspaper situation. Returning to this country and making an after-dinner speech, Twain was quoted as saying:

"There isn't much difference between Park Row and Fleet Street. Newspapers on both sides have their bulletin boards upon which are posted the latest news items. One thing I noticed in passing along Fleet Street was a bulletin which said, 'Lady Huntingworth's jewels disappeared,' and under it, 'Mark Twain arrives.'"

Fellowes' 23 Years

Dexter Fellowes, dean of circus press agents, has spent 23 years of his 35 years as a ballyhooser with the Ringling-Barnum Circus. He has formed the widest circle of newspaper acquaintances ever claimed by any one man.

This year's chief space grabbing feature for Fellowes is the sea elephant; last year it was the sacred white elephant.

When the circus leaves Madison Square Garden it will play 100 towns in 75 weeks. Although there are three others on the Ringling publicity staff, Fellowes will make about 50 towns for the purpose of renewing friendships with newspapermen and incidentally getting page one display for the elephantine freak and other features of the big show.

Roy Howard on "Telegram"

Roy W. Howard, chairman of the board of the Scripps-Howard newspaper chain, has been sitting in as editor of the New York "Telegram." W. L. Sturdevant, editor of the "Telegram" since it was taken over from the Munsey interests, is now assisting G. B. Parker, editorial director of the Scripps-Howard papers on a temporary assignment, it was said. Sturdevant's name, however, has been removed from the masthead of the "Telegram."

Publishers Next Week

Next week will see the annual convention of the American Newspaper Publishers' Convention, including an Associated Press, Hearst and Scripps-Howard conclave, Monday to Thursday, inclusive, will cover the powwow. The main headquarters will be at the Waldorf-Astoria, where the syndicates and national services have prepared exhibits.

Best Photographed

Aviators, as might be expected, are the most photographed class of people, having copped top honors from bathing beauties during the past year, according to Arthur Sorenson, news editor of Pacific and Atlantic Photos, the Chicago "Tribune"-New York "Daily News" picture syndicate. Col. Charles A. Lindbergh leads the list, of course, with more than 7,000 different negatives in the P. & A. files. Commander Byrd is next with 2,500 views of him filed, while the syndicate has close to 2,000 plates showing Clarence Chamberlin.

President Coolidge is photographed practically every other day and the P. & A. files hold about 1,500 different views of the President.

Pizet With Liveright

Washington Pizet joins Horace Liveright April 15 to succeed Maurice A. Hanline, made a vice-president of the Boni & Liveright publishing enterprise, who is now headquartered in London as the publishers' contact man and general British representative.

Pizet will do both literary and production detail, possibly assisting Louis Cline on the theatrical end.

Rascos Leaves "Bookman"

Burton Rascoe has resigned as editor of "The Bookman," having had differences with Seward Collins, the publisher, as to editorial policy. Both are financially interested in the monthly, which Rascoe has

jazzed up into important rating in the few months he has been in control.

One tiff revolved about Broadway and theatrical text, Collins being of the opinion Rascoe was buying too much of that for "The Bookman," not being in accordance with general policy and allegedly limited in appeal.

"The Bookman" for April came out around 20 days late.

Hearst's Annual Whoopee Off

For the first time in a dozen years the King Features Syndicate (Hearst) annual "Lark" to the visiting publishers at the New York convention will not occur this April. The American Newspaper Publishers' Association convenes from April 23-27, but the big show, feed and whoopee at the Friars Club is out.

M. Koenigsberg, who until a few weeks ago was the head of the King organization and the Hearst news service, has resigned and the succeeding management is not in accord with the celebrations, which were nationally famous affairs at which tremendous shows were given, big dolings were in order and when the Friars suspended all rules and allowed women (performers) in the monasteries.

This year the Friars are giving Koenigsberg a dinner on Sunday, April 22. It is expected that the advance guard of newspaper owners and editors will attend, at the Astor, but not as the guests of any syndicate. An imposing array of speakers will occupy the dais. Mayor Walker will head the table talent, George M. Cohan will be toastmaster and Willie Collier will be "agent." A show of magnitude will follow, with William Morris chairman of the entertainment committee.

Koenigsberg has not as yet announced any future plans, even to his intimate friends.

Prisoners Who Write

Ever since Ernest Booth, erstwhile bank robber and now contributor to the "American Mercury," broke into print and pictures by "Ladies of the Mob," the warden of San Quentin (Cal.) prison has been having a tough time with the inmates. They have all turned literary, seeing no reason why their experiences shouldn't make magazine and movie material.

So heavy has been the rush of outgoing mail to editors and picture studios and so equally heavy the incoming mail with returned manuscripts, that an extra clerical force had to be put to work, with the result that the prison authorities have banned all further literary efforts on the part of inmates.

National Press Club's Bond Issue

A bond issue of the National Press Building Corporation, owner of the new Press Club structure in Washington, is to be offered to the public. Love, Macomber & Co. of 49 Wall street is heading the syndicate handling the issue. It consists of 6 1/2 per cent general mortgage sinking fund gold bonds.

Club Fellow Modernized

"The Club Fellow," the most conservative and classicist of the weekly society mags, will change its make-up, currently with the introduction of H. Gordon Duval as its new editor. The weekly was established 30 years ago, and has maintained the same form since. Duval

aims to make it more modern and sprightlier, even to the inauguration of a dramatic department.

"Art" Mags Back

Emboldened by lack of action on the part of the authorities following their recent tussle, the "art" magazines are back on the newsstands in full force.

About a year ago one of the "art" magazine publishers got into difficulties with the authorities who objected to the products being sent through the mails, with the police also threatening to take a hand because of their undue display. It caused the publications to be hidden underneath the news counters for a time.

Natalie Messenger editing "Pep Stories."

FRED BERRENS

Went into the
FOX

WASHINGTON, D. C.
With His
AMPICO
And Clicked!
**WAS HELD OVER
THIS WEEK AS A
RUSSIANIZED
Master of Ceremonies**
For "The Russian Revolver"
Without His
AMPICO

And Is Again Clicking!
Abe Lastogel Wm. Morris Office



FREDDIE MARTIN

"Observer-Dispatch," Utica, N. Y. Said: "Freddie Martin proved to be one of the most extraordinary character actors since ever to appear here. He appears to be double-jointed, dances like the Dan Daly of old, and his character numbers are worthy of Fred Stone."

Week April 10, Harding, Chicago, Ill.
Direction MAX TURNER
WILLIAM MORRIS OFFICE

RUBE WOLF
THE MIRTH OF A NATION
Master of Ceremonies with **Fanchon and Marco** "Ideas"
Indefinitely Loew's Warfield SAN FRANCISCO

LISTED AMONG
**THE BEST
BOX OFFICE
ATTRACTIONS
ARE**
ALFRED E. GREEN
PRODUCTIONS
Distributed by **FOX**

FANCHON & MARCO IDEAS
The Sensation of Los Angeles
BENNY RUBIN
Master of Ceremonies
Indefinitely, Loew's State Theatre

THE
FOURSOME
QUARTETTE
NOW ON RADIO FOR NATIONAL BROADCASTING COMPANY

THE
**JESSE CRAWFORD
ORGAN CONCERT**
PARAMOUNT, NEW YORK
MRS. CRAWFORD AT THE STAGE CONSOLE
PROGRAM WEEK BEGINNING SATURDAY, APRIL 14
"WAS IT A DREAM" "TOGETHER"
(Spier & Coolow) (De Sylva, Brown & Henderson)
"THAT BRAND NEW MODEL OF MINE"
(Shapiro-Bernstein)

**TRAILERS SELL SEATS
NATIONAL SCREEN SERVICE
YOUR MOST EFFECTIVE SALESMAN**

BROADWAY WELCOMES

JOE TERMINI

Somnolent Melodist

AFTER COMPLETING 8 MONTHS' ENGAGEMENT IN LONDON, IRELAND, SCOTLAND
LEAVING IN JULY FOR WORLD TOUR

SWANSEA EMPIRE
OXFORD STREET
MOSS EMPIRES LTD

6-35 Monday, January 22, 1928 8-45

FIRST TIME IN SWANSEA.

JOE TERMINI AN ENGLISH BALLAD SINGER
LILLIAN BURGESS

WINNOLANT MELODY

FIRST TIME IN SWANSEA.

THE TWO HUGOS A COMEDY KNOWLEDGEABLE ROULETTE
THE FIVE ONIROTS AFTER THE COLLEGE

DEAN & CLIFTON CHAIRING
ULRICK ALL ROUND THE

ZENGAS LAB & R
PERCY MARTIN

LONDON HIT THE DECK

GLASGOW EMPIRE
DUNDEE STREET
MOSS EMPIRES LTD

6-45 Monday 19th DEC 8-0

JOE TERMINI

THE SENSATIONAL
DEMETRIS
IN A NEW OF BODY-POUNCE TO AKA 2000

ATHOL TIER
Assisted by PEGGY ROSS.

TOOTS CLADYS WRIGHT
And PARTNER JOHN HARTLEY

EDDY BAYES

FIVE ONIROTS

LONDON HIT THE DECK

HACKNEY EMPIRE

6-20 NOV. 14th, 1927 8-35

JOE TERMINI **ALBERT WHELAN**

PAYNE HILLIARD

REBECCA BRODIE

HARRY CLAFF **VIVIAN FOSTER**

JACK BROWNING

CINEMA IMPRESSIONS OF RECENT NEWS
HONG KONG
TROUPE

THE PAVILION GLASGOW

6-45 TWICE NIGHTLY-8-0

Web opening MONDAY, 31st OCT. 1927.

JOE TERMINI

RALFINI

AND HIS
BAND

THEO & GEORGE
FRANCINI OLLONS

EDITH ATHEY

KAY & JAY

TRIBOLLO & SMILES

Mlle. HAYDEE

AND HER MARIONETTES

SELECTIONS BY THE GRAND ORCHESTRA

21. 14. 21. 24. 24. 24. 1/2 1/2

ALHAMBRA
LECESTER SQUARE W.2

DAILY 2.30-6.10-8.45

GRACIE FIELDS **JOE TERMINI** **VAL & ERNIE STANTON**

THREE EDDIES **FIELDS ROSSINI** **THE JOVERS**

HONG KONG **CONN KENNA** **ST. VINCENT SISTERS**

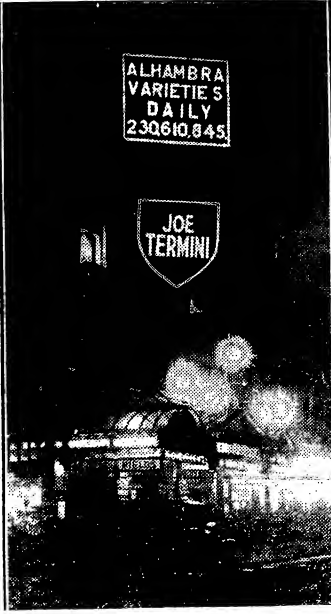
NATIONAL SUNDAY LEAGUE CONCERT EVERY SUNDAY 7.30

DOORS 30/- 20/- 5/- 3/- 2/- 3/- 2/- 1/- 1/- M.

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ALHAMBRA VARIETIES DAILY 2.30-6.10-8.45

JOE TERMINI



STRATFORD EMPIRE
BROADWAY STRATFORD E
MOSS EMPIRES LTD

6.40 MONDAY, FEB. 13th, 1928 8.50

AND TWICE NIGHTLY

JOE TERMINI

RUSSELL & DAWN **PAUL SANDOR**

FRED BARNES **THE URBANIS**

LESLIE & SIDNEY CHILDS

AL MAURICE **SISTERS ST. DENIS**

MAD HOUR

Robert Kane's production. First National release. Directed by Jos. C. Boyle, under the supervision of Allan Dwan. Based upon the Ellinger Glyn book, "The Man and the Moment." Continuity by Tom J. Geraghty. Featuring Alice White, Lowell Sherman, Sally O'Neill and Larry Kent. At Strand, New York, week April 14. Running time, about 75 minutes.

Caddies.....Sally O'Neill
Almes.....Alice White
Jack Hemmingway, Jr.....Lowell Sherman
Elmer Grub.....Larry Kent
Joe Mack.....Norman Trevor
Hemmingway, Sr.....Norman Trevor
Red.....Eddie Clayton
Inspector.....James Farley
Modiste.....Rose Dione
Lawyer.....Edythe Chapman
Maid.....Margaret Livingston
Chauffeur.....Jack Egan
Jail Matron.....Kate Price
Police Matron.....Mary Fay
Bride.....Iona Holmes

Funny kind of a picture. "Mad Hour." Funny because it's apt to please the flap specie or, again in the countryside and neighborhoods, where they believe what they read, and this through the picture's opening scenes. These latter are held up through their "moral lesson," the bunch for getting them in there, as they are a bit raw and loud, with a bedroom scene rawer and louder.

Otherwise the picture is full of more holes than the Swiss national product. And the title is on the box office, with the Ellinger Glyn name tacked on. The late Laura Jean Libbey used to write this kind of mush with the reverse. Ellinger seems to slap it on, and the scenarioist probably landed some more slaps. And if you don't fear those on the sides lines at Burbank holering, "Make it hotter!" then you have no imag.

Right off the reel it goes warm and keeps on heating up, until the juv and the gal, while stewed, get

married, to wake up the next morning in a hotel room's double bed. From the way they accepted that situation one might be almost convinced it was a daily or morning occurrence with both. That's why there is no sympathy in this picture, even when the poor gal had to go to jail as the other also had to in "Street Angel," both for a year, and perhaps the same jail set, and both guide girls.

Then the irate Hemmingway, the older, came in, disowned the son and the hotel bill came due just in time for a brook to get the girl-wife to deliver some stolen jewels. The police got her and she got a year. Here's where Ellinger needed a dramatist.

While in jail her baby was born, her husband annulled the marriage, and the day her sentence expired she reached the Hemmingway home where her former husband was marrying the girl he had been engaged to before the stew party came off.

Sad, yes, indeed. But the finish was sadder—and costlier. The mother without a husband and with baby taken away, borrowed the bridal auto, raced it down the road, thought of everything that had happened in the past, with only the screer watching the speedometer. What could happen? It did. Over the cliff to finish.

That stewing up in the early part is the morality tale, of how young girls drink booze in roadsters when college boys have enough money to buy it. The moral seems to be a terrible slam at prohibition, for why should college boys buy booze when they have rich fathers? Don't the old men ever buy? Which composes another moral: the older you get, the smarter—maybe.

But here the booze, the stew, the party and the marriage in the middle of the night may intrigue the sticks, and also perhaps others. It's the only possible savior for this picture, made well enough and directed quite nicely, but not any too well played by anyone excepting Donald Reed. He has the sap college role and worked it neatly both ways.

Other than Sally O'Neill, who did better every so often with a low average, the other featured players, Alice White and Larry Kent, were lost in the shuffle, with Kent out early. While Lowell Sherman had another walk through, he is probably earning more money more easily than any actor in Hollywood. If he ever gets a role with work in it besides wearing a high hat, he should holier.

Strictly a two-people picture, with many characters named, to make it harder, and 75 minutes for the film is much too long. First National appears to be getting to the 75-

minute line on all regular features. Unless it's a request from the exhibitors, they should save the footage. "Mad Hour" is worth taking a chance on if the advance publicity darts go into the subject of how young people go wrong, or why. For that's the only guts in this pale story. And as that occurs in the first part and the picture can't be run backwards, it must be borne down on to make the film stand up.

L'EQUIPAGE

(FRENCH MADE)

Paris, April 7.

After a flattering trade show this patriotic picture has been put into the Imperial Cinema here under favorable conditions by the Alliance Europeenne. The story of "The Crew," adapted from the novel of G. Kessel, deals with the war, mainly with the aviation section.

Performances with airplanes are a thrilling attraction, and in "L'Equipe," distributed by the Lutece Film Co., there are many air thrills.

There is also a good plot, slight as it may be, with strong dramatic effect. A young lieutenant, newcomer, is drafted to an aviation camp for the first time. Without apparent reason he is at once disliked by his future companions, and everything possible is done to make him feel uncomfortable. A fellow officer takes pity on him, and the couple become friends when they share the same flying machine, one as pilot, the other as observer. Then the two men fall in love with the same woman, married to the lieutenant.

Soon the latter learns his friend is carrying on with his wife. Duty calls them and they leave together for a combat in the sky. The airplane returns with the lieutenant wounded and his companion dead. The wife, while weeping silently for the deceased hero, nurses her husband back to life, and for the first time the young lieutenant finds true happiness.

It can be said frankly "L'Equipe" is a good French film. The photographic work is excellent, the aviation stunts interesting and the acting first class. The roles are held by Jean Dax, Geo. Charlia, Camille Bert, Pierre de Guingaud and Mme. Claire de Lorez. *Kendrew.*

Complete cast for "The Perfect Crime," now being directed by Bert Glennon for FBO, includes Tully Marshall, Irene Rich, Clive Brook, Gladys McConnell, Carol Nye, Charles K. French, Edmund Breeze and Phil Gastrock.

LOVE HUNGRY

William Fox production and release. Romantic comedy, directed by Victor Herrman. Lois Moran featured. Story by Randall Faye. Titles by Frances Agnew. At Bevy, New York, week April 14. Running time, 55 minutes.

Lois Moran.....Lois Moran
Tom Robinson.....Lawrence Gray
Joan Harvey.....Marjorie Beebe
Mamie Potts.....Edythe Chapman
Pat Robinson.....James Neill
Lionie Van Hook.....John Patrick

This whimsical romance of youth and commonplaces in the setting of middle-class society in a big city makes cheerful entertainment. Light story, simple and unpretentious in its appeal, it takes on substance from its atmosphere of youth and optimism.

There isn't a moment of real drama, but these loveable young people engage one's sympathies and their rather trivial adventures hold the spectator's willing attention. A picture that is slow in its development, trifling in its import, but still holding through the humor appeal. Daintily made little romance in the background of a New York rooming house.

Tom is a young and not very successful writer making his home with Ma Robinson, who has lived a life of drudgery as the loyal helpmate of her small clerk husband. Joan, their daughter, is a humble chorus girl trouper, seeking, as she says, to grab herself a rich husband so she can do something for wornout pa and ma. Joan comes home from a discouraging adventure on the road, accompanied by her pal of the chorus, Goldie, the rough-and-tumble gold digger by her own confession. Tom and Goldie get on each other's nerves, but he falls hard for Joan. He is working on a story about being happily married at \$40 per. On this issue Tom, Goldie and Joan clash.

Tom introduces Joan to his millionaire friend, Lionie, giving her a chance to grab a big roll. Lionie falls, but in the end it turns out that it was Tom she loved all the time. Ma supplies the clincher argument on the "happy-at-\$40-per" idea when she tells the youngsters she wouldn't change pa for any millionaire.

Good comedy bits in constant succession. Girls are invited to the Ritz by the millionaire and, by a misunderstanding, have to pay the \$16 check. The blackjack Tom to make the loss good, after having to walk home in tight shoes. Goldie awkwardly tries to promote the millions for Joan and nearly spoils the plot.

Marjorie Beebe as Goldie runs away with the picture. This girl has a comedy knack that is price-

less, doing low comedy bits with a certain naive grace altogether captivating. She is funny without ever being vulgar. Lawrence Gray makes a splendid young lead, natural in his clean-cut style, while Lois Moran, with her fragile beauty, is the perfect ingenue lead.

This combination of manly leading man, amusing comedienne and romantic ingenue suggests the possibilities of such a trio for exploitation in a romantic comedy way, after the manner of the straight romantic couples. With stories like "Love Hungry" such a trio would become standard. Feminine appeal is strong in this picture, based, of course, upon its sure-fire Cinderella motif. Release will please generally, with special pull for class clientele. *Rush.*

SEALED LIPS

(SWEDISH MADE)

Swedish-made feature based on a story by Guy de Maupassant. Directed by Gustaf Molander. Mona Martensson and Louis Lohde featured. At 5th Avenue Playhouse, New York, week of April 14. Running time, 66 minutes.

Program for the lower 5th avenue movie parlor mentioned this Swedish number as "Introducing the new school of Russian cinema technique." That may be put down as a petite piece of baloney. "Technique" is a fine-sounding word but it doesn't mean much for "Sealed Lips."

It's not bad harring some subtleties which form a ridiculous combination with some of the scenes. Also laugh-provoking is the sequence where the fabulously naive girl blindfolds her lover and on the pretty suggestion of playing a game leads him into a church where a

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WUXTRA!

WUXTRA!

BENNY RUBIN

ADMITS THESE STATEMENTS IN "VARIETY"

LOEW'S STATE

(LOS ANGELES)

Los Angeles, March 23.

First of Fanchon and Marco's greater stage presentations, with Benny Rubin conducting affairs, made a strong impression. When Fanchon and Marco moved their major efforts to the Metropolitan some time ago this house was more or less neglected. Things look differently now.

In dealing out credit, a word or two about Benny Rubin. Less than two months ago Rubin arrived on the Coast and played this house. He didn't catch on right away, as the customers hadn't seen his sort of stuff before. But back comes the same boy to the State and has them eating out of his hand. With plenty of material of sound calibre, Rubin put over himself and the show in great style.

A few of Rubin's steps wowed, but with the length of the show he had to curtail.

"Benny Rubin is the biggest hit in Los Angeles motion picture theatres. He is a comedian who sells his wares in a clean and wholesome manner.

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BUT--

WISHES "VARIETY" HAD MENTIONED HIS MOTION PICTURE DEBUT WITH WILLIAM FOX AND WHAT MARCO SAYS BELOW:

STATE AND MET \$500 APART AS FIRST PUBIX UNIT HITS L. A.

\$25,500 for "Noose" at Loew House—"Sadie" Out to \$11,500 After Neat Run—"Crowd" Quits After 2d Week to \$7,600—"4 Sons," \$7,100

Los Angeles, April 8.
(Drawing Pop., 1,350,000)
Weather: Rain, Cold and Fair

Rainy and a following cold spell did more damage to the box offices than the Dodge hour. The broadcast got the fans to tune in during dinner, and though the supper shows and late matinees were affected, the picture houses had no kick coming on the night shows, as trade was about normal.

Loew's State was to the fore on the all around intake. House had the first Publix unit, "Merry Widow," at the Metropolitan, against Benny Rubin and a wov of a Fanchon and Marco stage show, "Love and Learn" on the Met's screen, with "The Noose" on the State. Answer was only \$500 difference on the week.

Loew's State (W. C. Loew), "The Noose" (F. N.) (2,200; 25-99). Very good week with Benny Rubin, new m. c. liked, and gross showing increase of \$2,000 above final Peabody week with a Marion Davies plugged picture on screen; around \$25,500.

priest is waiting to marry them, with the young man knowing nothing about it and already possessing a wife.

Script is based upon a yarn by de Maupassant. It traces several years in the life of a girl leaving a convent, brushing shoulders with lust and tragedy, her return, disillusioned, with the intention of taking holy orders, and her ultimate reconciliation with her lover.

Mona Martensson alternately photographs well and badly, either due to make-up or camera angles. Louis Lorch is an averagely good looking, romantic lead, but a little negative otherwise. The old man role is exceptionally well played.

Possibly the Russian technique talk refers to the failure to cut some scenes soon enough and the contrary habit of cutting other scenes abruptly.

"Sealed Lips" is fair "art" theatre material but of little utility for straight trade purposes. Land.

Hebert Bosworth in Esther Ralston's "Sawdust Paradise." Par.

Lawrence Grant in "Fedora." Starring Pola Negri. Par.

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A Night of Mystery

Paramount production and release. Starring Adolphe Menjou and featuring Evelyn Brent and William Collier, Jr. Directed by Louis Mendes. With Harry Fischback. Photographed by R. J. Manckiewicz. Titled. At Paramount, New York, week April 14. Running time, 60 minutes.

Captain Ferrel..... Adolphe Menjou
Theresa D'Esmond..... Nora Lane
Jerome D'Esmond..... William Collier, Jr.
Marcelle..... Evelyn Brent
Gilberte Boismarteau..... Claude King

Indifferent Menjou film which needs all the surrounding program help it can get. With the star's name, draw, the picture's entertainment qualities are short of what that exterior billing implies.

A straightaway murder plot without a change of pace. Little action and no comedy. Short on love interest, too, due to Menjou's supposed fiancée (Nora Lane) being but a figure. Evelyn Brent does nothing, although featured. If the star is strong enough to stand off one of these, okay, but there'll be cries for help if another one of this type is shown.

No mystery for the audience as to who is the murderer. The problem is for Menjou, as a French officer, draw the picture's sweetest brother (Collier), who is innocently on trial. Complication is the killer's threat that if Menjou talks he'll tell the story. The picture is sitting on the case. As America's tab readers don't like their heroes smirched by a married woman, there'll not be much sympathy here for Menjou in this role. Nor for anyone else in the picture, with the possible exception of the bride to be, and she's made a colorless figure.

Action never gets outside the studio, and Mendes, directing, presumably figured there was no room for work on it after getting the script. Manckiewicz, titling, also apparently under strict orders to cease clowning. Not even any sympathy for the accused brother, as he previously has sneaked his sister's necklace to borrow on it.

Nobody stands out in the cast. Menjou again is strictly the gentleman, plus stiff hipped bows and a great pair of officer's boots. Plot lets Mankie turn loose an hurrah title on "woman's honor."

Picture is based on Victorien Sardou's play, "Ferrel," with the screen play by Ernst Vajda. That's probably what's the matter with it. It's French in origin, French in the screen and best adapted for French consumption. Film has the asset that it will be better for Menjou abroad than here. Despite the standard production background, "Night of Mystery" is mediocre material for the States, will see many a "red" week and may have been a cause in the discussion between the star and Paramount executives. When Menjou needs Whiteman it looks bad for Menjou. Sid.

CRIMSON CITY

Warner Bros. production and release. Directed by Archie Mayo. Story by Anthony Colverley. In cast: Myrna Loy, Leslie Hyams, John Miljan, Anders Rindoff, Richard Tucker, Anna May Wong, Solin and Matthew Betz. At Broadway, New York (Vaudeville) week April 16. Running time 60 minutes.

Second string production grade of this producer which explains it first run presence at the Keith-Albee establishment just off Times Square, a house that has to dig for its new material. Becomes available for the Broadway because it doesn't rate class house for exploitation and still is too good a lobby flash to waste on the Hippodrome.

Picture's best asset is the locale of the native quarter of Shanghai which lends itself to lurid lobby billing playing up Oriental mysticism, yellow peril characters and the thrill that goes with the mysterious Orient. Title also carries some boxoffice weight and cast of familiar screen names has value with fans.

Story on the screen is strained melodrama with tearing Chinese

menace and all the tricks of Oriental melodrama from the days of "Queen of the Opium King" to date. Sophisticated movie goers will be prone to jeer at its labored melo, while the simple minded will fall for its lurid and trucking.

Technical production is of the best quality with settings, groupings and stage management capably executed and the photography exceptionally good. In short, a workmanlike product turned out for the daily change clientele and making good in that classification.

Story is another model No. 745, Series B, on the "East Is West" theme of Oriental maid about to be sold into slavery as property of a wicked cruel and that is worse, A. K. mandarin, and falling in love with the brave white outcast down on his luck and a fugitive from the white man's law.

For the Broadway, with its record of dull and dumb screen entertainment, it is a good feature, but for a house that caters to a wise fan public, it is a blood.

Material is handled in directorial sense far better than the subject matter merits and the acting is rather more than adequate. Rush.

WOMAN WISE

(3D REVIEW)

Through confusion and delayed record filing two reviews of this Fox picture recently appeared in Variety, written by different staff members in different issues, and expressing diverse opinions, pro and con.

As seen cold in a projection room by two other Variety reviewers, the picture seemed unworthy of the effusive puff and undeserving of the severe slam. It is not a good picture, but as a neighborhood and small town proposition on short engagements, it can slip by without occasioning any comment one way or the other.

No request was made of Variety for another review. Attention to the conflicting notices was drawn by exhibitors, with the Fox press department courteously arranging for the projection room showing.

Both prior reviews mentioned Mack Sennett, whose two-reel technique was discerned in "Woman Wise" by one of the previous reviewers and reported missing by the other.

The picture deals with the woman-hating American consul in a Persian town and his woman-loving buddy. A pretty girl arrives from the United States to act as the consul's stenographer. The local potentate, robbed in a train, plans revenge.

Plot development and direction are rather seedy and the panning review is correct in the statement that this film is well below the production standards of the recent Fox output, but the suggestion that the trade slogan, "It's a Fox Production," should be deleted, was unnecessarily captious.

The picture is conspicuously miscast in William Russell playing a man for whom a younger man was needed. Walter Pidgeon, the romantic lead, will probably have femme appeal, and the boys will like June Collier, one of the Wampas chicks, in pictures about a year and a half, but hardly a "name" as yet.

Theodore Kosloff, the one time dancer, plays the dressed up potentate. Kosloff has been in eclipse for the last several seasons, and his return herein may interest fans. He does the picture about a year and a half, but hardly a "name" as yet.

A Sealyham terrier with ears that wiggle will likely be considered rare fun by the kids and non-fastids, and there also some clank to make the push-overs giggle. The picture has much of a western-brigandage sort and lots of action, and that adds neighborhood value. Land.

STOP THAT MAN

Universal production and release. Arthur Lake and Barbara Kent co-feature. Directed by Nat Ross. Cast includes Eddie Gribbon, Warner Richmond, Joseph Girard, Walter McGrath, George Seigmund. At Hippodrome, New York, week April 16. Running time, 60 mins.

Highly improbable farce here represents an entertainment average that will suffice in the stands under the full week grading. Much of the picture is undisguised slapstick but reasonably successful in its determined snatching for laughs, so, in toto, a moderate pleaser.

Arthur Lake was a couple of years ago did a schoolboy series for Universal, is co-featured with Barbara Kent, practically an unknown outside of having the Wampas endorsement.

Through the kiddishness of Lake and the negative impression of Miss Kent, "Stop That Man" may be said to be without any interest. It stands or falls with its humor.

Lake plays the kid brother of two hefty Irish cops. While posing in

the uniform of one of the brothers the kid gets them into a scrap through helping a crook break and ending a riotous dance. Later, by sheer dumb luck, he captures the crook, trusses him up, latches up a couple of horses and goes galloping to the police station in an old rickety horse trolley.

At the Hippodrome laughter was fairly frequent, with the audience showing a decided tendency to accept the film simply for what it pretends to be, a farce designed for giggling purposes. Land.

DEAD MAN'S CURVE

FOX production and release. Directed by Richard Rosson. Philip Tannan, cameraman. In cast: Eddy Riane, Douglas Fairbanks, Jr., Kit Guard. At Columbia, one day, at Loew's Circle. Running time, 60 minutes.

No second-run house, including quite a few of the first-runs, can go wrong on "Dead Man's Curve." In the hands of these houses, this is a picture; full of the old stuff, to be sure, but directed in such a way as to work up a high-powered suspense.

Young Fairbanks plays a Lindbergh, so far as facial expression goes. Even though his pan fair consistently to register, his radiance car tilts along at a pace that will get 'em all going.

The gags of duping the winning car the night before are better oiled to get to the car provider the young hero with the necessary entrance fee. The manipulations for the auto manufacturer's daughter only result in the daughter financing the dad's new motor.

The race is one of the longest that has ever been unreel on any screen. The audience doesn't weary, however, because the plot has already sold itself.

A WOMAN'S WAY

Columbia production and release. Directed by Edmund Marlon. Ray Munn, cameraman. In cast: Warner Baxter, Margaret Livingston, Arnold Koff. One day, at Loew's Circle. Running time, 60 minutes.

Heavy in spots, light throughout with a story based along very conventional lines, "A Woman's Way" gains something from Margaret Livingston, Koff, some good roof-top and Parisian cellar shots.

Those who do not analyze the story will take the picture. Koff's Parisian crook is rendered with a savvy, so often overdone. Miss Livingston plays a cabaret singer, while Warner Baxter handles a modest part with moderate ability.

Everything winds up bloodily but happily.

The Adorable Cheat

Chesterfield production, supervised by Lon Young. Directed by Burton King. Story by Arthur Hoerl. In cast: Lon Young, Cameraman, M. Anderson. In projection room, New York, April 15. Running time, 57 mins.

Through Pathe but presently is a states righter. "Adorable Cheat," the first picture made under the new arrangement whereby Lon Young, last with Gotham as publicity director, becomes production supervisor, was made in Hollywood in about 10 days, and despite that, or because of it, is a fast-moving, interesting picture.

For the states right market this is a spiffy number all the way, intelligent and restrained, doing wonders with a small bankroll and hiding its miracle-working so that except for a handful in the trade, nobody will suspect the size of the cost sheet. The sum expended on this picture is reported to be around

\$10,000. While Chesterfield may not like this figure publicized, if true, it stands as an eloquent testimonial to those concerned and if they can continue to turn out pictures of this quality at that figure, or a little better, they will be the marvel of the business.

The main point in favor of "The Adorable Cheat" is the story, well-told and plausible. It is credited to Arthur Hoerl who functions exclusively for the indies and should have plenty of assignments.

Lila Lee is starred and while the "Cuddles" kid has passed from public focus of late she looks extremely attractive here and will be liked. Cornelius Keefe, new leading man, who appears on the ascendant in Hollywood, makes a good impression. Gladden James, some years ago one of the busiest of the screen's "no-good guys," and seen but little for some time, does a cad with his accustomed finesse in nastiness.

It's a yarn about a shipping clerk that fell in love with the president's daughter without knowing who she was. Complications at a week-end party in the fashionable home of the man's mother.

Neat stuff. Land.

West Coast Motion Picture Directory of Players, Directors and Writers

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Pat Casey Seems Acting With Full Authority for K-A-O Chicago and Coast Offices

Los Angeles, April 17. Pat Casey on his present trip to the coast appears to be acting with more authority than merely as the representative of J. J. Murdoch, president of Pathe. Mr. Casey seems to hold full authority to act for the Keith-Albee-Orpheum circuit.

From reports around, Casey, ostensibly and officially the head of the Vaudeville Managers' Protective Association in New York without power in that organization to represent other than its members in controversial matters between managers and artists, is on the ground here fully clothed with direction in all of the affairs and business of the K-A-O circuit and its local offices.

This has become so pronounced it can not be mistaken in the reports, yet there is actually nothing to base it upon, and Pat himself is reported as most uncommunicative. If he has received a K-A-O appointment or been given a post or title in that chain, no one here knows of it.

Chicago Mystery

Chicago, April 17. Mystery talk piled up fast when Pat Casey stopped off here last week on his way to the coast. It was said that Mr. Casey was on his way west to reorganize the K-A-O coast agency in Los Angeles.

While in this city, from reports, Casey issued and wired orders to K-A-O staff men throughout the country. While the import of the messages is not known, reports say they were along the line of organizing.

In this city Casey and Tink Humphrey were in constant conference during the short while Casey remained here. Ben Piazza, lately assigned to the K-A-O supervision, arrived in town after Casey had left.

While Casey was in Chicago it is said that an order reached here from the New York headquarters for Sam Kut Kahl to make an inspection of the K-A-O eastern territory in company with Max Gordon. Gordon and Kahl left here Sunday for that purpose. This increased the local perplexity.

Another singular matter noted while Casey was in town was that at no time did he confer with an Orpheum executive, although it is said that one or more made a specific request for an interview.

Casey was not available to a Variety reporter, nor would he respond to a note asking his mission in Chicago or if he had stepped into an executive position with the Keith-Albee-Orpheum circuit.

Casey Rumors

Several reports during the past few weeks in New York connecting Pat Casey with the reorganization of the Keith-Albee-Orpheum booking offices have been without verification. A Variety reporter called upon Casey in his Columbia theatre offices at least a half dozen times during that period, repeating the reports, with the reply received from Casey being invariably:

"Boy, don't let them kid you. I'm running the V. M. P. A. in the Vaudeville Managers' Protective Association, which Casey established some years ago as a mutual protective organization for vaudeville managers and artists. He has been at the head of it ever since."

Rumors persist that Casey has some undefined authority in the K-A-O offices. It was within a week before he left on his current trip to the coast that it was said by K-A-O men that Casey had ad-

ressed a meeting of bookers in the K-A-O offices, giving them instructions how to book and what to do with acts. It was added by the K-A people that it was a most important meeting. One story was that Casey informed the group J. J. Murdoch could not attend it and that Murdoch had delegated him.

Companions

Murdoch and Casey have been known to be constant companions for some time. It had been thought their joint interests were centered in pictures and it was believed in New York that when Casey left for the west coast suddenly about 10 days ago that he went west as a personal representative for Murdoch as president of Pathe in the latter's dealings with Cecil B. DeMille, although Joseph Kennedy, of FBO and also Murdoch's appointee in the Pathe realignment, is out west.

With Variety unable to inquire in the K-A-O office through being barred from entrance to that agency, only the reports as they percolate outside can be relied upon. K-A-O men say they are of the impression Casey is acting at the request of Murdoch and that Casey has accepted no assignment officially in the K-A-O executive line, although the agents state that the K-A-O bookers seem to accept Casey's say so on anything.

Mr. Casey is due back in New York late this week or early next.

Afraid of Equity, K-A-O Won't Book Jeanne Eagels

Jeanne Eagels will not play in vaudeville. Fearing animosity with Equity, Keith-Albee-Orpheum decided not to book the suspended Equity star in view of Equity's long threatened move to unionize the vaudeville stage and enroll variety performers as Equity members.

On the premise this might create an open breach, Miss Eagels, who was all set through Harry Weber, was not open in vaudeville.

Miss Eagels had insisted that Barry O'Neill and another actor, Bushels, of "Her Cardboard Lover" company, be retained for the vaude act.

Miss Eagels last week repaired to her home near Ossining, N. Y., to rest, although it was said she entertained her supporting players in "Her Cardboard Lover" there for the week end.

Early this week Miss Eagels conferred with Sam H. Harris with whom she is under contract next season.

Chi N.V.A. Benefit

To Half a House

Chicago, April 17. Fifth annual N. V. A. benefit was held April 15 (Sunday) in the Auditorium, seating 4,000 to 5,000 persons. Only 2,000 were in attendance.

As advertised in newspapers, the bill indicated local legit players who were to give the benefit for vaudeville. Heralded lineup included Eddie Dowling, Taylor Holmes, Bernard Granville, Ruth Etting, "Excess Baggage" company, Beatrice Lillie, Maurie Sherman's band, Rainbo Garden chorus, Jack Pearl, Ralph Errolle, Peggy Bernier, Belle Baker, Smith and Dale, Ray Dooley, Linda, Alex Gray, Hon. Wu, Nazimova, Will and Gladys Ahern, Barre Hill, Wayburn's Promenaders, Buster and John West, Lean and Mayfield.

The N. V. A. scene, from "Excess Baggage" was presented with Bernard Granville of "Honeymoon Lane" acting as m. c. Numerous disappointments on appearances.

Lenore Ulric's Weeks

Lenore Ulric will enter vaudeville for several weeks in "The Legend of London," by Mabel Arlen, opening at the Palace, New York, May 7.

After the vaude Miss Ulric will go abroad until August, returning to begin rehearsals for "The Red Mill," in which she will be starred next season by David Belasco.

THE WM. PIERCES HOLD BABY'S FIRST SHOWER

Pretty Good Gross Collected
Sunday—Baby Doesn't
Know About It

The William Pierces held a shower for their baby Sunday afternoon. It yielded quite a good gross in the way of small things for the babe, although Mrs. Bill thought there were too many duplications. A social time was prepared for in the Pierce dance studio on West 46th street. Many were invited to the shower and those who called brought a package along. It was their admission ticket. Many were dance pupils of Buddy Bradley, Bill's ward man, who teaches taps and routines all day but counts up with Bill nightly.

Messrs. Pierce and Bradley are colored, with Bill doing theatrical agenting as a side line. Previously it had been the main support of the agency. That was before Buddy newcomers who wanted to find out how to hoof themselves out a talking jam when in society.

William Pierce was present in person to assure everybody that the shower wasn't one of Bill's gags. She guaranteed the baby but was not positive about the date, and of course the babe couldn't know of the event held for it since it hasn't as yet arrived. However, Bill decided while booking over the gross that the baby had to be named according to sex after the most liberal givers.

Unique

Mr. Pierce's unique innovation is without a parallel in or out of the show business. Baby showers, according to mothers are not unusual, but to clinch one in advance as the Pierces did sticks another record onto Bill's career. His other is in having gone married after confessing he was adamant against the ceremony, being a theatrical agent.

Mrs. Bill expressed surprise at finding Bill had pulled a shower for the unborn babe, but the other ladies present, white, and colored, didn't accept Mrs. Bill's statement any too seriously.

Bill said after he had weeded out the duplicates that he had really expected at least two baby carriages in case the birth should bring twins, but not even one wagon showed.

Among the gifts were two second-hand tires and one car wrench, with Bill not owning a car; three cigars, which also looked used, four all-day suckers with notes attached that they must be used before June; a crib rocker but no crib attached; two boxes of strong cigars, reported sent by Buddie; one elderdown blanket that had a Navy Department tag on it; a couple of baby dresses that must have been cast-offs from Barum's Pat Woman, six pairs of men's socks, donated by Bill himself, and many other useful articles for the hardest first year.

Monday morning early, Bill and Buddie escorted the offerings in a truck to a storage house, as Bill says when the baby is born it must not see so much around the house.

And Bill, recalling with regret the absence of the baby carriages, remarked that if there should be twins, he'll hold another shower.

Hale Girls Let Out

Chicago, April 17. Sixteen Chester Hale Girls, here with "Artists and Models," were shipped back to New York a few days following the opening. Reported one of the hits of the show in New York, the ensemble as seen here was a weak-kneed aggregation of pulchritude, with many mistakes and flaws.

With the girls the show it ran until about 11:45; it now closes at about 11:15.

EDDIE FOY, JR., ON VITA

Los Angeles, April 17. Eddie Foy, Jr., and Bessie Love are making a Vitaphone subject for Warner Brothers called "The Swellhead." Bryan Foy directing.

Hugh Herbert and Murray Roth wrote the sketch.

Foy is here with his brothers and sisters, playing vaudeville. Herbert, dialog writer for Vitaphone subjects at Warner Brothers, has been assigned a role in "The Fog," which Howard Bretherton will direct with Conrad Nagel and May McAvoy.

LOEW'S MAY BOOK BILLS FOR FEW INDES FOR THE FIRST TIME

Circuit Will Consider Applications From Independent
Vaudfilm Houses East of Chicago—About
10 Houses Only Wanted to Start

NVA Gross NSG

Collections last week for the N. V. A. in the vaudfilm theatres of the Keith-Albee-Orpheum circuit are reported as not so good.

Audiences appeared to have been fed up with the previous annual handout pless and as a rule are said to have turned down the hat-tap unless flipping a coin into the can.

It was said also that the K-A-O executives, who seem the only ones intensely interested in the N. V. A. funds, went into a panic last week over the returns up to date for the souvenir program. Declaring the program's advertising was running from 50 to 100 pages behind former years, the execs put up a tearful plea to the vaude agents and brokers. They were to get a hustle on for the love of NVA or EFA.

CORTEZ A JAYWALKER

Told Cincy Cop Traffic Law Ridiculous—Went to Station House

Cincinnati, April 17.

Cortez of the dancing team Cortez and Peggy, did some stepping here last week new to Cincinnati and proved a riot. In fact, Cortez was almost a panic. His hoofing was so hot that he landed in jail. The specialty was not a part of his repertory in the "Night of Spain" show at the Shubert. It was put on at Fourth and Vine streets, where Officer Walter Gell presides over traffic.

Coming out of his hotel Thursday morning, Cortez crossed the street without going to a nearby corner, where traffic lights direct the march of pedestrians. The copper corralled Cortez and told him that jaywalking was not permitted, he would have to recross the street and go to the corner.

Cortez said the idea was ridiculous and the arm of the law gave him his choice.

Cortez said he chose to ride rather than walk and he was transported by a patsy to the Second Division Station. He registered in the Shubert Cortez, 34, and left \$10 for bond.

The traffic case was set for hearing the following morning. But Cortez was not compelled to appear in court, where an entry of "costs suspended" was entered. His saw-buck was returned.

"Stretching" for Dancer, Tamara's Added Inch

Remodeling a nose or other facial feature is not unknown to the show business for personality enhancement purposes, but the first instance of submitting to physical "stretching" is the case of Florenz Tamara of Fowler and Tamara, the dancers. The femme of the team is having over an inch added to her stature in view of her partner, Addison Fowler's height. At the same time, Dr. Barlow, who is performing the stretching operation, hopes to correct a nervous disorder through elongating the vertebrae, which are too closely pressed together.

Fowler and Tamara open in June at the Edgewater Beach Hotel, Chicago, for a summer engagement.

Frances Running Abe?

If Mrs. Abe Lastfogel (Frances Arms) gives in, the Lastfogels will hop off for Paris next Saturday or thereabouts, depending on Frances' temperament and the shipping reservations.

Lastfogel wants to take the trip as a vacation and supervise the opening of the new William Morris branch office in Paris, also an impending new office in Berlin.

Morris booked the entire revue for Sayag's Ambassadeurs, in Paris.

For the first time the Marcus Loew Circuit has decided to accept independent vaudfilm houses for its road show bookings. About 10 of those theatres will be accepted, located east of Chicago and preferably in Ohio and Pennsylvania, although it is understood no restriction is placed upon territory.

J. H. Lubin, vaudeville booking chief of the Loew Circuit, and his assistant, Marvin Schenck, in the Loew's New York offices, will pass upon the applications as received. From the account, no step has been taken to broadcast the Loew decision, and any house within the sections may make immediate application.

It is said Messrs. Lubin and Schenck concluded some inconvenient routing on the Loew time east of Chicago could stand improvement. Rather than alter the route, it will first seek to fill it in with selected outside houses.

It's a radical departure for Loew's, as the circuit for years has declined to book any but Loew-operated houses with its road vaude shows. If the experiment is accepted by the Loew booking heads as beneficial to their booking office, Indies and acts, the outside booking field may be extended by it.

Through the exemplary manner in which Loew's conducts its business, the chances are that about the single condition Loew's will require from approved applicants is that any contract made with or through Loew's will be rigidly lived up to by the outside managers.

2 Show Freaks Barred From Stage in Detroit

Detroit, April 17.

The "Spider Man" and the "Human Skeleton," members of "A Nite in Coney Island," freak act, were withdrawn the middle of the week at Kunskey's Columbia by order of Police Lieut. Lester Potter. A Michigan statute forbids public exhibition of a deformed human being, if considered objectionable, unless for medical purposes. According to Lieut. Potter, other members of the side show are equally objectionable to some minds, but are interesting enough to warrant showing.

"Coney Island" is part of the Loew road show originally booked for the State. But the Kunskey office declined to play the act in front of the State's stage band and switched it to the Columbia. The cancelled freaks rejoined the act this week.

Wayburn's Foreign Schools

Paul Yawitz, representing Ned Wayburn, calls for London early in June to survey conditions in that city and Paris. Wayburn, who is opening dancing schools in Chicago and Los Angeles in the next two months, contemplates activities across the pond.

Wayburn's New York school will be six years old April 30.

Eddie Clark Back East

Eddie Clark, the dramatist-actor, has returned east after three years in the Hollywood film colony. On the coast Mr. Clark produced his self-written comedy-drama, "Relations," and has returned to give the piece a Broadway chance. He may play a condensed version as a vaude sketch for the producers to gauge possibilities.

"Relations" appeared at the Vine Street, Hollywood, for a run.

Mr. Clark when on the west coast adapted several film stories. He got the stage bug once again when appearing in the lead of his latest play.

Ann Pennington, Coast Booked

Los Angeles, April 17.

Ann Pennington has been booked by Fanchon and Marco to open a tour of West Coast Theatres at Loew's State here May 4.

William Morris
CALL BOARD

The Foremost Radio
Booking Exchange
in the Country

NEW YORK, 1506 BROADWAY

LOS ANGELES, LOEW'S STATE BUILDING

CHICAGO, 1111 BRYANT BUILDING

"\$5,000,000 Vaude Theatre Is Sleeping Flat on Its Back and Snoring"—Hall

(The following appeared in Leonard Hall's column, "Show Shopping," in the New York "Evening Telegram" of March 12, 1928. Mr. Hall is the dramatic critic of that daily. He came to New York from Washington, where he conducted just as highly an entertaining department in the Washington "News.")

Mr. Hall obtained most of his information on vaudeville in Washington, where the drama is either a flop or absent. That gives the reviewers there plenty of time to find out what is the matter with vaudeville.)

For fifty-one weeks of the year the Royal Rampages, who have opened and shut vaudeville shows for a decade, hurl their Indian clubs with their eyes on the Big Ben and their minds on Childs' fanned coles.

The fifty-second, however, is different. That week they get their best pink tights pressed, put a high shine on the tools of their trade and get cordial with the assistant props. For the fifty-second week of the year is what is known as National Vaudeville Artists' Week, when performers and public are asked to bear down and give all for the ill and indigent practitioners of the multi-colored arts of vaudeville.

This week is that same. All over the land the vaudeville houses are flapping with flags and alive all hours with special performances, like Klamy, N. V. A. Sanitarium at Saranac, where the ill may regain strength to begin doing their three-a-day all over again.

Visit the Palace, where Forty-seventh street and Seventh avenue collide, and you will find everything pitched in a higher key this week.

The bill is longer than usual and a thought more starchy, and the performers seem to be straining thigh and tonsil to keep the show bounding merrily along in the upper register. At each performance a guest artist appears, and Miss Lynn Canter makes a speech in behalf of her ailing colleagues and the sanitarium which may set them hoofing and howling once more.

Perhaps you may catch a glimpse of pontifical E. F. Albee, Little Father of All the Vaudevilles, counting the standees at the back of the house. Certainly you will note an air of allegro con molto peppo about the whole affair, to which large and willing audiences are contributing.

Vaudeville has almost ceased to exist as we knew it in the days of its glory.

After B. F. Keith and E. F. Albee, with their associates, had built this form of quick, flashing entertainment to its high estate, its top-notch string, that of Keith, became known with reverence as "the big time." We could see in a glittering chain from coast to coast, managed with all the dignity and glamour of a so-called "legitimate."

This was the holy "two-a-day," toward which the eyes of the coffee-and-cake song-and-dance team turned with hope and longing. It didn't know much about Heaven, but its dreams were all of a week at the Palace.

Alas, how are the mighty fallen! Perhaps you do not know that in the whole wide reach of American soil between Bedloe's Island and the Chicago Loop there are only two theatres that are still "big time vaudeville"—that is, playing but two shows a day. One is the Palace and one is the Riverside, both of our hamlet.

Unable to adjust themselves to the new conditions brought about by higher salaries in the small time and in picture house presentations, and seemingly blinded by self-pride, the czars of vaudeville find that big time and small time are now one and the same. The merging on the common ground of three and four shows a day. The grandeur of Keith-Albee-Orpheum vaudeville now exists only in the minds of its overlords.

The Napoleons of vaudeville have seemed utterly unable to comprehend and combat the new conditions brought about by the rise of its arch-enemy, motion pictures and acts at popular prices.

For every new headlong assault by the shock troops of the films, vaudeville has counter-attacked with a \$5,000,000 theatre, with art collections in the foyer and regal dressing rooms backstage, and a sentry on the stage door who requires a pass from the House of Lords.

They gleam and they glitter, these mighty theatres, but they are only great, cool tombs wherein are laid the memories of the mighty, majesty, dominion and power of vaudeville in the days of Eva Tanguay, Rooney and Bent, Bayes and Norworth. Many of the artists are unhappy. Slaving at their three and four shows a day in these playhouses, they cannot see why they should not be getting as much again in a movie theatre with no more work. Vaudeville shrieks for more and better comedy acts, and yet every night, under cover of kindly darkness, comedians slither through the lines and into the ranks of movie exhibitors, where the greenbacks grow thicker for the same back-breaking labor.

A visit to one of these rich palaces is interesting and a little sad. Backstage all is calm—the golden waiting rooms, with their mirrors, their plush-bound copies of the "Saturday Evening Post," their baby grand, their period chairs, have the look of a high hat and rather vulgar hotel emptied by a plague.

From out of the corner faintly the sawing of a small house orchestra going through the motions. It is the supper show, and a singer is trying to pump up a little pep in warbling for 150 scattered and somnolent citizens who seem to have no homes.

The palace dozes—it \$5,000,000 investment is sleeping flat on its back and snoring.

From one of the dressing rooms comes the voice of a headlined comic who has been lathering himself in trying vainly to stampee the yard and a half of snoozing clients. It is raised in lugubrious song. It sings—

"Just another day—wasted away!"

LEONARD HALL.

Allens Still Apart

The Edgar Allens are still apart. Mrs. Allen (Katherine Murray) is back at the Allen estate in Larchmont, N. Y., after being in a Park avenue apartment and not in Hot Springs, as was reported.

Allen is bitter against what he asserts is "the hypocrisy of Larchmont" and its inhabitants, and voices his opinions about the community in no mild terms. Meantime Peaches Browning is playing K-A vaude out of town.

Film Houses Didn't Fall

Chicago, April 17.

All flags, banners, certificates, propaganda and solicitation film sent out by the Keith office in behalf of the N. V. A. were unanimously given air by local picture houses.

Balaban & Katz and Great States were among those refusing to be involved in the alleged vaudeville charity work.

WILLIE HOWARDS GOOD ENOUGH FOR SUMMER

Sir Jos. Ginsberg "Denounces" Variety's Story He'll Go Anywhere

"The Howards are good enough for the summer and I want to denounce the writer of this story."

It was Sir Joseph Ginsberg in person spouting, wearing what he claimed was a new spring hat with the initials "E. H." on the inside band. Sir Jos. hastily grabbed the hat, saying the salesman had made an error. Later he admitted the initial stood for Eugene Howard and the hat had been new when Mr. Gene purchased it.

Sir Joe wanted to repeat his opening sentence when informed it sounded as though he were sniffing at the Willie Howards by saying they were good enough for the summer, as though he would high hat them at any other time.

"I denounce that too" said Sir Joe. "I want to denounce everything in Variety about Mr. or Mrs. Willie and about Mrs. Willie's cooking, too. She doesn't have to cook and the Howards don't serve canned food. It's professional jealousy."

Proper Name

Sir Joseph insisted that his name be spelled out properly as The Great Sir Joseph Ginsberg and that nothing be mentioned in the same story with him about anyone named John McCormack, Jr. Told that there is a report the Howards have decided to take on the Junior McCormack for a summer as Sir Joe has dried up for laughs, Sir Joseph said he denounced that also.

It's grief to Sir Joe to spell his name Ginsberg, he said, as that might not identify him as the King of the Radio. His title King of the Radio was conferred upon him by NTG, said Sir Joseph, who added that NTG runs nice clubs that are always up in the air. Also, persisted Sir Joseph, he wanted to know that the next story about him in Variety must start on the front page and jump around, just like that one about Jolson a few weeks ago.

Blackjacking

Sir Joe sorta laid in a slap when mentioning that he knew the Howards Brothers always advertised in Variety and if Mrs. Willie ever got sore and told Mr. Willie, Variety would be the next story about him in Variety must start on the front page and jump around, just like that one about Jolson a few weeks ago.

Blackjacking

Sir Joseph was warned against using the word joint in connection with amusements. He disclaimed any such intention, saying he had not appeared professionally in a joint since leaving the coast, but that the Howards were his friends and he had agreed to be with them this summer at their regular hang-out, Beechhurst. To assure his listeners-in, including a brunet Sir Joe kept winking at that he would be with the Howards, he said that that afternoon, after reading the story in Variety that he would go with the highest bidder, he had called on Mrs. Willie and she had let him in the apartment on West 86th street.

No Police Dog

"Mr. and Mrs. Willie have a new \$2,000 grand piano and a \$300 radio, so I told Mrs. Willie if they would take both of them to Beechhurst without the police dog, I would live with them this summer."

That settled that, said Sir Joe, who after denouncing the writer of the Variety story for trying to bounce him out of his bed and board, told why his hair was still 30-20 dyed black. It was because, said Sir Joe, when he wore his hat with the 20 percent down the sides, he looked handsome with his gray hair, but with his hat off he looked what he really is, The King of the Radio, The Great Sir Joseph Ginsberg.

And confidentially, stated Sir Joe, when he goes with the Howards for the summer he always buys their delicatessen and holds out enough for himself over the winter. That was the other reason, he said, why nothing should be printed to offend the Willie Howards.

Shuberts Raiding Name Field For Musical Comedy Acts From Vaudeville Talent

KENDALL'S BANK ACCOUNT

Vaude Producer Doesn't Prosecute Clerks Held on Forgery

Declaring that he had no intention to prosecute, Kuy Kendall, vaudeville producer, withdrew charges of suspicion of forgery against Douglas Keough, a clerk employed by Kendall and Raymond Powell, 19, also a clerk. Both youths were arrested by Detectives James Sweeney and David Mullee of the West 47th street station. A third man, who the detectives told reporters was the "brains" of the outfit, is being sought.

Kendall recently returned from Europe. He had a savings' bank account in the Seventh National Bank, 44th street and Eighth avenue. The account totalled \$100. When Kendall returned he learned that the account had been withdrawn. Withdrawal slips bearing forged signatures of Kendall had been presented to the bank and the money extracted on Feb. 23 and March 17.

The producer went to the bank to make a withdrawal and learned that the account had been wiped out while he was away. Investigation showed that his signature had been forged. Keough is alleged to have stated that a third man forged his employer's name.

In the meantime a new account had been mysteriously opened with the entire amount restored. When the Court learned that Kendall had no desire to prosecute the pair he discharged them.

Mrs. Langdon Sues Harry On Coast for Divorce

Los Angeles, April 17. After 25 years of married life, Rose Langdon has brought suit for divorce against Harry Langdon in Superior Court. Complaint charges cruelty and desertion, and mentions that Langdon had been seen by his wife with another woman in a theatre.

The Langdons have had a turbulent time for three years, the couple separating two years ago. Before Langdon went into pictures he was in vaudeville with his wife and her sister.

Some time ago a property settlement was made out of court, Langdon giving his wife their home on Hollywood boulevard and promising \$175,000 in cash. In her complaint, Mrs. Langdon says none of the cash was ever paid and asks the court to order payment.

Sick Vaudevillians

Two vaudevillians suffering nervous collapse are under treatment in institutions. They are Slim Collins (Collins and Hart) and Clay Crouch. Collins was appearing in "Shadowland," a Public unit, when ordered by physicians to take a complete rest. He is reported taken to an uptown hospital in New York. Crouch, after under observation at Bellevue Hospital, is reported having been removed to Kings Park hospital, Long Island.

Visitors have been denied to Eal Lloyd, placed in the same institution about two months ago. Collins has a home in Lynbrook, L. I., where he resides with his wife and three adopted children.

Frieda Berkoff Retires

Los Angeles, April 17. Frieda Berkoff, member of the Public unit "Russian Revue" with her brother Louis, has left the act and is now replaced by her sister Gertrude.

Miss Berkoff was recently married to Sydney Bellis, non-professional, and is retiring from the stage to live in Los Angeles.

Another new member to the turn when it opens in Denver will be Zita Kangly, among the line girls.

JESSEL IN COAST SHOWS

Los Angeles, April 17. George Jessel, who arrived here this week to begin work on a picture for Tiffany-Stahl, is negotiating with Fanchon and Marco to play one week each in Loew's State, Los Angeles, and Loew's Warfield, San Francisco.

Chicago, April 17. J. J. Shubert, while here last week, is reported to have placed under contract around 25 names or acts submitted to the musical comedy producer by Arthur Lyons, of Lyons and Lyons, the agents. The Shuberts are said to have elaborate musical producing plans under way for next season and are on a raid after name entertainers and acts looked upon as attractions in the vaudlim or presentation houses.

To the show business the most important arrangement made by Shubert last week through the Lyons and Lyons medium was that of Anna Seymour under an optional contract with Miss Seymour to be featured next season in a Shubert musical. That removes Miss Seymour from her husband's act (Henry Santrey) and also from her brother Harry, who will probably remain with the Santrey combination turn. An extended engagement into next season, made by Lyons and Lyons with J. J. at the same time was that of Belle Baker. Miss Baker is now with "Artists and Models," as a specialist in this city.

Eileen Stanley at \$1,500

Eileen Stanley, who followed Marion Harris into Alie Shubert's "Night in Spain," is reported under a term contract with the producers, via Arthur Lyons. Miss Harris is another given term agreement.

In the wholesale booking placed by Lyons last week with the Shuberts' musical head were Blossom Seelye, with Benny Fields and the Shuberts to furnish the piano player. Phil Baker, on a vacation abroad, was placed under a two-year contract by his agent, Lyons, and Harry J. Conley, another vaudevillian, is under a two-year agreement.

Among others set at the same time by Lyons during his brief visit here with the Shuberts were Grace Brinkley, on a five-year agreement; Joe Phillips (formerly with George LeMaire), for five years; Michone Brothers, for three years; Stevens and Bear; 3 Adams Sisters for three years; Transfield Sisters; 4 Rajahs, Brunswick record makers, and Kendall Capps, at present with a Public unit, for two years.

Harry Lang Alone

One of the Shubert engagements through Lyons surprising the local show folk was that of Harry Lang, of Lang and Haley, for two years. From accounts this splits the team professionally with Miss Haley, of the former Haley Sisters, and privately Mrs. Lang, retiring for the present from the stage.

All of these Lyons and Lyons-Shubert contracts are to become operative in the early fall, with each guaranteeing the performer 30 or more weeks per season, from accounts.

While other names of the total of 25 engagements made by Lyons with the Shuberts are not available at present, it is reported the heaviest week's individual bookings between one producer and agent ever put across in this section.

\$25 Weekly Raise

Chicago, April 17. Charles Althoff, ruble fiddler, has a unique working agreement with the Fox office.

Althoff was tremendous at the Fox theatres in Philadelphia and Washington, and on the strength of that figured he was worth more dough. He broached the subject and it was agreed to give him a \$25 raise every week he played Fox houses, with a \$1,000 limitation.

Starting at \$700, Althoff is now drawing \$725.

Tony Otte's Dutch Treats

St. Louis, April 17. When Anthony Otte, theatre electrician, and Mrs. Otte died out, it was always a "Dutch treat" affair. Mrs. Otte says in a suit for divorce filed here.

This, the wife alleges, despite Tony's gross each week reached \$50.

Anthony filed a denial to his wife's petition for divorce, but she got her decree.

MIDGETS USE FILM FOR DIVORCE; SOCK WITH SAX SPLITS DE VORES

Chicago, April 17.

Two reels of scientific film were projected for enlightenment of the court by Attorney Ben Ehrlich in his successful plea for annulment of the marriage of Matjus (Ike) Matina to Margarette Cynthia, both midgets.

Grounds for the annulment were established by Ehrlich by aid of photographs pertaining to midgets. Following granting of the annulment, "Ike" and Cynthia shook hands good naturedly. Their wedding in 1926 at Savannah, Ga., was more or less a press gag, being a public affair and billed as the first marriage of midgets in 56 years. The previous one was that of Tom Thumb.

The usual socko charge had its regular inning in the suit for divorce filed by Attorney Phil R. Davis for Ethel DeVore, dancer, against Frank DeVore, musician. Ethel claims Frank climaxed his cruel treatment in whamming her deliberately with a saxophone. The DeVores were married in February, 1924.

More Legal Air

Marie Euler, a hip manipulator at the Rialto burlesque emporium, is

Phil Baker Goes Lit

Phil Baker has gone literati, climbing aboard with the others who want to say it in print.

Mr. Baker's contribution to the libraries of the world or Times Square will be "The Philosophy of a Ham."

"A ham" is the actor's slang for the other actor. Mr. Baker is an actor. Whether he will talk about the others or that okay—that comes in a bag, isn't it announced, although it may be brief if the former, since the philosophy of the majority of actors Phil knows is contained in four words:

"How about next week?"

striving through Attorney Leo A. Weiskopf to give George Euler, non-pro, legal air. Marie says she and George were married in October, 1922, and that things were okay until five months later when hubby returned to his mother without saying why.

Another chorine, Wila A. Robert, has asked Phil Davis to get her a divorce from Albert Robert, whom she married a little over two years ago. The suit states Albert decided he couldn't support a wife a year after he married, and quietly blew into the night for an apparently permanent leave taking.

One more chorine, Merrilyn Wilson, has filed desertion charges against Otis Wilson, burlesque performer. Marriage was in 1920 and separation in 1923. Merrilyn dances at the Haymarket theatre regularly. She's represented by Leo Weiskopf. Weiskopf has just secured a divorce for Effie Langill, now in "Vanities," from Judson Langill, legit actor, on grounds that Judson deserted her New Year's morn, 1926, after being a fairly reliable husband 16 years.

William Bruhman, theatre electrician, secured a divorce through Weiskopf from Marie Bruhman, also for desertion. Marriage in April, 1919, and separation four years later.

Nell Asleep—Lost Jobs

San Francisco, April 17. Nell Kelly, for the past five years featured on the coast by Fanchon & Marco, drew a cancellation on the second last night of her two weeks' engagement at the Warfield, when she missed a performance, through having fallen asleep.

A streak of temperament followed the action by the Warfield management, whereupon Nell's three-day engagement at the California, San Jose, was also cancelled, but the matter was adjusted at the last minute and Nell opened in San Jose as per schedule.

Adelaide Hughes Corrects N.V.A. Speaker's Remarks

New York, April 14.

Editor Variety:

It is most regrettable that Variety and many others placed the construction which they did upon Mr. Chesterfield's reference to my late husband during N. V. A. week at the Palace. I think my presence on the bill prompted him to refer to Mr. Hughes, and I trust it was his intention to refer to him only as one who had given all of his strength and vitality to his art—and not as one who had been a beneficiary of the N. V. A. at any time.

As a matter of fact, Mr. Hughes was not a member of the N. V. A. for some time previous to his death, and would therefore be ineligible to any favor from that organization even if he had needed it—which he did not.

Although Mr. Hughes was induced by his personal physician on two occasions to go away for rest and relaxation, he was never at any time in any N. V. A. hospital. Furthermore, Mr. Hughes did not have tuberculosis at any time during his life and his death was caused by a condition far removed from that disease.

If Mr. Chesterfield's remarks could be misconstrued, I am sure he would be only too pleased to correct a false impression—as he knows the only connection that Mr. Hughes had with the N. V. A. was to aid the organization financially and professionally whenever he was called upon.

Adelaide Hughes.

(It was mentioned in Variety's review of last week's bill at the Palace, New York, that the N. V. A. speaker there for the hand out collection referred to Johnny Hughes in this wise:

(From Variety, April 11)

As befits the east's only \$2.20 music hall, the Palace conducted the N. V. A. solicitation with dignity. In asking that patrons donate whatever they could afford, the speaker Monday night explained that "any bill regardless of denomination" would be welcome. No mention of small change.

The big time touch.

The speaker was very good. Alluding to the poverty of actors, he explained that the actors were poor because they were always giving benefits for other charities.

Nothing about cut weeks, layoffs, or cut salaries.

To drive home his plea for "bills regardless of denomination" the orator mentioned Adelaide Hughes, who had closed intermission, Adelaide was the speaker's very dear friend, he said. And her former partner, Johnny Hughes, was one of those actors who had been too generous, had undermined his health doing benefits, and had died under circumstances which, the implication was, the N. V. A. had met with its acoustical speedy and unostentatious charity.

The team of Adelaide and Hughes was a standard big time act for years, and Miss Hughes currently with William Holbrook, is offering a new act that confirms once more her rightful claim to toponth honors as an artist.

It seemed extremely unkind to her for a soap box "patriot" to call public attention to any slight assistance the N. V. A. may have been to her late partner. But the speech had probably been "approved," so that's that.

Craig Campbell's Swingover

Craig Campbell, tenor, is the latest K-A-O swingover to Loew Circuit. Campbell has been given a complete route over the latter circuit, opening at Loew's Hillside, Jamaica, L. I., this week.

PEABODY, MINEVITCH NEARLY MIX IT UP

Band Leaders at Seattle's
5th Ave. Held Apart by Herschel Stuart

Seattle, April 17.

A near-fistic encounter between Eddie Peabody, band leader at the West Coast 5th Avenue theatre, and Borrah Minevitch, headliner on the bill, was narrowly averted by Herschel Stuart, division manager for West Coast Theatres.

The argument between the two is reported to have brought coats off and a call for outside to settle the affair a la Dempsey-Tunney.

The controversy between Peabody and Minevitch came about when the latter failed to appear for rehearsal, Minevitch, according to reports, instructed one of the boys in his act to see Peabody on the morning of the rehearsal and give the band leader all the cues, etc., inasmuch as he was personally unable to appear.

Peabody resented the idea of taking orders and cues from one of Minevitch's boys. As a result he refused to be bothered until Minevitch himself appeared for rehearsal.

The boy, it is said, hurried back to the hotel where his boss was stopping and explained the matter. Minevitch rushed over to the theatre burning up. As he was about to hop on Peabody, Mrs. Peabody appeared. She is understood to have opened up a vocal barrage that squelched anything Minevitch wanted to say.

Herschel Stuart, back stage at the time, heard the fracas and separated the men as they were about to start. When separated by Stuart, each threatened to walk out if the other went on. Stuart was in hot water, as the first afternoon show was scheduled to go on in a few minutes. A mob lined for a block waited outside to gain admittance.

It looked like a deadlock between the harmonica player and the banjoist for awhile, when Ollie Wallace, organist at the house, suggested that in order to avoid further friction the show be divided into two parts. The plan was that Peabody and his band do their stuff first and the Minevitch act follow. It was further agreed that when Minevitch did his act on the stage Peabody was to leave and turn the baton over to the house leader, while Minevitch was not to appear on the stage or in the wings until actual time for his act to go on.

Stage Show for New House

Los Angeles, April 17.

Daphne Pollard, Harry Kelly and Ray West's orchestra have been engaged for the stage presentation at the new Warner Brothers picture theatre, opening April 26.

Larry Ceballos is producing the prolog with 24 girls. This will be Miss Pollard's first appearance on a stage since leaving vaudeville and going into pictures under contract to Mack Sennett.

The Ray West organization has been booked as the pit and stage attraction for the house until July 1, after which Irving Aaronson's Commanders are set to come in.

Operator's Judgment Reversed

Boston, April 17.

The Massachusetts Supreme Court set aside yesterday a jury award of \$12,000 given John J. Sweetman of the Moving Picture Operators' Union in his suit against officers and members of local 182 of that union.

A new trial has been ordered by the Supreme Court. The Supreme Court says that Sweetman can recover from some of the defendants but not from all.

Companionate Couple

Cancels L. A. Grind

Los Angeles, April 17.

Josephine Haldeman-Julius and her companionate marriage husband, Aubrey Roselle, arrived here from Kansas City under the impression that they were to appear for Pantages. Instead they found themselves booked for personal appearances at Tally's, grind house, where "Flaming Virtue," Millard's sex picture, is being shown. Millard wired them, "Made arrangements with Mr. Pantages; you open Los Angeles April 14."

The couple played four performances, consulted Attorney Howard B. Honshey, and at his advice, walked out and notified the sex picture impresario that they were not coming back. They claimed, further, that Millard had requested them to debate the subject of companionate marriage instead of doing their dancing act which they did for Pantages on a week's engagement some time ago in Kansas City.

Alexander Pantages disclaimed all knowledge of the matter beyond having given Millard the address of the couple.

Miss Haldeman-Julius and her boy hubby may appear in a picture. Tiffany-Stahl contemplates on the companionate idea.

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BEN GLICK, Manager

Nan Valperin
KEITH-ALBEE CIRCUIT

New Style Flash Act Held With \$1,000 Top

The first of a series of three and four people "office" acts have been produced by MacKlin Megley for K-A-O. This is in line with the new production policy that calls for "flash" acts under \$1,000. Most will average \$700, but can go as high as \$900.

Tad Tieman's "Tunesmiths," vaude band for the past several seasons, has been disbanded. Tieman, his chief comic, Pinkie Dies, and a girl have been teamed as a three-act.

Another three-act is "Laughing Lady," which includes Joe Donohue, brother of Jack; Peggy O'Neal, and Sir John Dunn, titled English dancer. Book written by John Murray, with music and lyrics by Cliff Hess.

"As an example of the new type of 'office' flash is the present Doc Baker act, consisting of himself and two girls, Peaches and Poppy, and selling for \$750. A year or so ago Baker was out with a chorus and the act salary was \$1,500.

SIDARE

DANCER EXTRAORDINARY
Featured by FANCHON and MARCO
Personal Direction ARTUR SPITZ

WILLIS

(The Colored McCormack of Vaudeville)
Now Playing on the West Coast
With Thanks to Alexander Pantages

BABE MORRIS

Tap Dancer Supreme

Tabl in Summer

The Gus Sun Circuit is angling hard with its eastern houses to sell the tab policy idea for summer.

In some of the hard to sell doubtful spots the Sun Agency is propositioning to put the tabs in on a percentage. If the summer tab idea goes over it will hold 30 houses on Sun's books, which otherwise would put up the shutters from June to September.

Agents Must Sue Acts for Commission

In two months the Arnold Johnson orchestra allegedly grossed \$10,000 in earnings from vaudeville and the Park Central Hotel, New York, Lyons & Lyons, the agents, booking them, is suing Johnson for 10 per cent, thereof for managerial services rendered or \$1,000. The Johnson orchestra is also in the "Greenwich Village Follies," placed by Lyons.

Kendler & Goldstein are acting for the plaintiff.

The same attorneys represent Al Grossman in a 5 per cent commission claim against the Wagner Brothers (Harry and Hyman) and their Big Side Show, which, played for K-A at \$1,750 a week top, grossing approximately \$20,000 so far since last fall. Through Grossman's efforts Sol Turek caught the act in its Lyric, Hoboken, opening, and secured for the Wagners a K-A route. Grossman holds a managerial contract for five per cent of the gross.

The Wagners were examined before trial to determine how much they earned from K-A.

Neil Kelly at Roxy

San Francisco, April 17.

After five years with Fanchon and Marco on the coast, Neil Kelly is being sent east and will open at the Roxy, New York, in about four weeks.

The comedienne has just renewed a contract with the coast producers for three years, with an option of three more.

TANK ACT IN FRONT OF DET. STAGE BAND

Detroit, April 17.

Hollywood theatre (neighborhood), owned and operated by the Cohen Bros., and K-A booked, will shortly experiment with a policy slightly deviating from the present one. House is now stage band and plays talent suitable for presentations booked by Keith western. Experiment will involve more conventional vaude material, such as acrobatic and novelty acts.

Odiva and seals are booked early in June. This is probably the first instance of a tank spotted in front of a stage band. Another experiment will be with the Aurora Trio, bike act.

Ben Cohen states the trial will be for his own information. He has notified the booking office to cut down on blues singers, soubrets and sister teams.

V. M. P. A.'s New M. C.

The annual dinner of the Vaudeville Managers' Protective Association will be held next Monday night, April 23, in the Hotel Plaza and there may be a new toastmaster. Heretofore Ben S. Moss has always presided. Now that B. S. has sold out all his K-A-O theatrical holdings it is conjecturable whether he will be master of ceremonies next Monday.

KAHL-GORDON IN DETROIT

Detroit, April 17.

Sam Kahl dropped in for a day or two last week, accompanied by Max Gordon. Kahl failed to reveal a reason for the visit and seemed just snooping around. Everything very mysterious, with Kahl and Gordon kept in the background. Kahl found all Detroit salaries already cut.

Harriet Hootor's Full Routine

Harriet Hootor, who has been doing but a partial routine with "The Three Musketeers" for the past several weeks because of a knee injury, this week put in her entire routine for the first time.

NEED MALE QUARTETS

Male quartets are again in demand for vaudeville.

Agents representing various circuits have spots for the harmony singing foursomes but can't find many around.

According to the agent's check up there are less than 20 such acts on all vaude circuits combined.

Inde Houses Solicited By K-A-O Fam. Dept.

The K-A-O Family Department is launching the strongest drive in years to wean outside owned houses away from current independent bookers.

In several successful take-overs, K-A-O has been competing by booking in standard acts trying new material at a price, and with the houses figured as getting a break.

Independent bookers claim the same houses would not take break-ins from them at a premium, but are doing it for K-A-O. After the break-in list is exhausted K-A-O will have to step some to book in bills at the current scale averaging from \$350 to \$500 weekly for a 10-act show, five acts on split week and with at least a five-people flash compulsory in the listing on each end.

JUDGMENTS

Lyric Operating Co., Inc., and Jacob Oppenheimer; Longacre Nat. Bank of N. Y.; \$17,619.

Same; same; \$17,258.

Same; same; \$28.

Irving Theatres Corp. and Irving M. Lesser; Nat. Theatre Sup. Co.; \$2,154.

Irving M. Lesser; Bway Subway Adv. Co.; \$222.

Pierre Jenesco and Yvonne Accardi; Acme Booking Offices, Inc.; costs, \$25.

Lester Lee; E. Frandsen; \$8,019.

Arthur B. Reeve; Amick & Spicer; \$638.

Same; same; same.

Welcome Amus. Corp., et al.; B. Freeman; \$1,341.

Sam Rusking Golding; Triangle Studio, Inc.; \$1,524.

Frank Fay; Margaret Sullivan; \$170.

Music Wavers as Orchestra Sans Instrument

Professor Leon Theremin, the maker and inventor of ether music is going into vaudeville. It will be his stage debut.

So far in America he has made but two public appearances, giving demonstrations at the Metropolitan Opera House and the Plaza Hotel.

Professor Theremin intends an act with a number of men to whom he has taught his peculiar art. In this way he will offer the peculiar spectacle of an entire orchestra producing their music by waving their hands in the air.

Theremin is under the show management of Boris Bakshy and Sal Shipper.

Barthelmess-Gibbs Film

Los Angeles, April 17.

Richard Barthelmess upon his return from a four-week vacation in Honolulu, will start work on "Out of the Roads," by Sir Philip Gibbs. Al Santell will direct.

Sensational Ball-Room Dancers



CARANAS and BARKER
Hendling for Pantages
2d Consecutive Year

NOW APPEARING IN AMERICA!

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THE SENSATION OF FRANCE!

DRAKE AND WALKER'S

35 People—ALL COLORED REVUE—35 People

THE BIGGEST BOX OFFICE ATTRACTION ON THE ROAD TODAY

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THOSE TWO FUNNY, VOLCANIC COMEDIANS—AND HOW!

DRAKE, Feature Comedian, with "String Bean" Price, the Eccentric Comedian



DRAKE'S CYCLONIC JAZZ BAND



HENRY DRAKE
(Himself)



DRAKE & WALKER'S ALL COLORED REVUE

Broke house records at the Empire Theatre, Lawrence, Mass., in spite of it being Holy Week. Sold out each night at the Strand Theatre, Uphams Corner, Boston, Mass., week of April 9

Week of April 16—Quincy Theatre, Quincy, Mass.

Week of April 23—Waldorf Theatre, Waltham, Mass.

Week of May 7, 8, 9—Colonial Theatre, Newport, R. I. May 10, 11, 12—Empire Theatre, Fall River, Mass.

SHOW BOOKED EXCLUSIVELY BY KEITH-ALBEE VAUDEVILLE EXCHANGE

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"In A
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Beautiful Waltz With
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L. WOLFE GILBERT
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"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

"WELL WORTH WAITING FOR—HOT & CUTE!"

"WAITIN' FOR KATY"

by GUS KAHN and TEDDY SHAPIRO

Crooning—Fascinating!

"OLE VIRGINNY'S LULLABY"

by Erno Rapee—Lew Pollack and Sidney Mitchell

THERE MUST BE—

"A Silver Song"

WALTER DONALDSON'S New "Blue Bird"

"You can't go wrong
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(I WANT TO BE LONESOME — I WANT TO BE BLUE)

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 ETING, ABEL BAER & L. WOLFE GILBERT

An Exquisite Fox Trot Ballad!

"COQUETTE"

by Gus Kahn-Carmen Lombardo-John W. Green

A Fast Stepping Fox Trot Song!

"DOLORES"

by ART KASSEL and MARTY BLOOM

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Heaven"—LYRIC by Dolly Morse

What Are You Waiting For—

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WALTER DONALDSON'S Greatest Novelty!

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FROM YOUR DEALER OR DIRECT!

BAGGAGE TRUCK STOLEN

Hijackers After Booze—Abandoned Truck When Discovering Error

All of the baggage of a complete Pantages road show was stolen, presumably by hijackers, from a garage in Hamilton, Ontario. The loaded truck was waiting to make the haul to St. Catharines, Ontario, when the theft occurred. It was some hours before the truck was recovered, the hijackers abandoning it when finding they had not stolen liquor.

Acts that temporarily faced the loss of their entire wardrobes and belongings included Paul Rubin and Co., Andy Potter Trio, Houlton and Whiting, Mary Zoller and Co., and Eddie White's Cayetles.

Loew Dropped One Agent

The anticipated Loew booking office follow up list of inactive agents included but one name, Eddie Resnick, who has been denied the booking privileges.

Following the dropping of half a dozen agents some months ago, most of the boys dealing with Loew have started hustling with the result that some who were skidding have retrieved their standing.

DRIVE DROPS PALACE 40 PCT.

Chicago, April 17.

The N. V. A. charity drive cost the vaude theatre business dear. Most marked cut in patronage was at the two-a-day Palace, where the gross dropped 40 per cent. on the week.

Immigration Board Finally Releases Dancer

Detroit, April 17.

Mishka Egnatoff, until recently of Olga Mishka Co. (vaude), has been cleared by the local immigration board and released. His non-pro brother, Alexander Ignagowski, alien, is serving a 30-day sentence. The brothers were arrested by U. S. officers about five weeks ago when Ignagowski, accompanied by Mishka, attempted to enter Detroit through alleged false impersonation. Mishka was playing the Capitol, Windsor, when visited by Ignagowski, who recently arrived in Canada from Russia. It was charged Ignagowski described himself as a member of the dance act and presented a passport issued to Harry Gordon, local realtor, who was in the party.

Egnatoff was first held as an accomplice but released on bond as a witness with Gordon after spending several days in jail. He has been in this country over 10 years but has not become naturalized. The act continued without him upon his arrest, placing Mishka out of work. Immigration board is reported to have considered that sufficient punishment, on top of his stay in the pen.

Ignagowski will be fined \$50 when completing his jail sentence and deported.

Flash Act Disbands

"The Whirl of Broadway," with 19 people, produced by Frank Gould, has disbanded.

Gould's act isn't the only one of the "flash" kind that has been forced to quit lately through unsatisfactory booking conditions in vaude.

BORROWS ALIMONY MONEY

Jan. Rubini Must Pay Wife \$85 Weekly From Community Fund

Los Angeles, April 17.

Some of the entanglements in the domestic difficulties of Jan. Rubini, violinist, were straightened out in Superior Judge Fletcher Bowron's court. Mrs. Diane Rubini summoned her husband on back alimony proceedings, pending that of a divorce action in June. Mrs. Rubini had been awarded temporary alimony of \$85 a week for the support of their two minor children, also the possession of a new car.

She charged she had received no money from Rubini for several weeks. Rubini's attorney, Phillip Cohen, told the court his client had been out of work during that time and still is.

The judge modified the original order and instructed Rubini to pay his wife the \$85 weekly out of their community interests until he starts working again. Then he is to pay the amount out of his earnings. By this arrangement any money Rubini takes from the community fund will be charged to him in the final accounting.

At a previous hearing Rubini was allowed to draw \$1,800 from the community fund to buy himself a car, after Mrs. Rubini won the rights to the car they both had.

NED HASTINGS' VENTURE

Cincinnati, April 17.

Ned Hastings, for 21 years with B. F. Keith as a house manager, is going into business with Rudolph Block.

They will establish a local publicity and booking agency.

Geo. Guy, 74, Leads Minstrel Parade

Seven or eight minstrel troupes are the only survivors from the old days when blackface outfits traveled the country in numbers and some splendor.

Those still going include John R. Vanarames, Lassies White, James Coburn, Lincoln's Minstrels, Guy Bros., and Al G. Fields (latter closed for season). Roscoe and Hockwolds, real negro minstrels, are also out.

The Guys are completing their 54th season. George Guy, now 74, leads the street parade, rain or shine, while brother Charlie at 70 is still active. Two other brothers, Eddie and Arthur, have retired.

The minstrels hit the wayside villages for one night engagements at \$1 top, although occasionally a stop for two days is made. Difficulty is experienced filling Saturday nights, as practically all theatres and halls, no matter how small the town or house, have movies on bath night.

Vaude Last Half in 8th Ave. Smallie, Arena

Vaude goes in at the Arena, 8th avenue and 40th street, New York, the last half of the week, with the house playing four acts booked by Jack Linder.

The Arena is the first of the smaller picture houses along 8th avenue to embrace vaude to offset opposition of the numerous other straight picture houses in the vicinity.

It is operated by the Consolidated Amusement Co. The vaude policy will obtain for last halves only.

Wainwright-Capes Producing

Lee Wainwright and Edith Mae Capes have formed a vaude producing partnership. Both formerly produced as individuals, with Miss Capes also authoring several of her own acts.

Foreclosure Suit for Lesser's Capitol, Bayside

The Capitol, Bayside, L. I., passed into receivership last week when the Bowers Savings Bank, New York, foreclosed a \$227,000 mortgage on house, and had Thomas DeGraffen appointed receiver.

The Capitol had been under lease to Irving Lesser, brother of Joe Lesser, and operated with a vaude film policy, playing five acts on a split week booked by Jack Linder.

Capitol was a local promotion with many of the townspeople investing. The theatre was in the red practically since beginning operation two years ago.

Orph's Ups and Downs

Des Moines, Ia., April 17.

Policy of the Orpheum, instituted recently to allow for only one show nightly from Monday to Friday, brought such a decrease in receipts that the house has gone back to three shows daily.

Reduced admission from 50 to 40 cents for any seat on week nights, with 50 cents holding for week-end nights. Matinees continue at 25 cents.

COLORED TAB ON K-A TIME

Drake and Walker's all-colored musical tabloid, "Chocolate Girl," is playing the Keith-Albee bookings in New England.

The team, also the proprietors of the show, have two other tabs in their rep, with H. Drake the producer.

Direct booking is entered for the colored show by the K-A offices.

Bud Hale's Night Job

Bud Hale, formerly of Budd Brothers, comedy acrobats, has been appointed night watchman at Arcola Amusement Park, Hackensack.

HEADLINES THAT TELL A STORY!**WILLIAM DESMOND**

PRESENTS TO VAUDEVILLE
A ONE-ACT PLAYLET, BY CHARLES SMITH, ENTITLED
"THE RIGHT MAN"

Supported by MARY MACIVOR and HARRY SHUTAN

Direction of HARRY WEBER

FROM LOS ANGELES "EXAMINER"**DESMOND SCORES IN NEW PLAYLET**

By Gregory Goss

William Desmond in "The Right Man," at Pantages this week, has won a dispute he claims to the title, as his sketch is a welcome change from an abundance of dancing on the current line-up. The scene is a theatrical producer's office with a play booked for debut ten days hence—and no leading man.

That's where Desmond makes his entrance. You might think it would be an easy conquest, but there are complications, otherwise known as suspense. Desmond plays a dunt role, one a daddling old man and the other his grave and ingratiating self.

FROM LOS ANGELES "HERALD"**Desmond in New Sketch at Pantages**

At Pantages this week Bill Desmond surprised even his most ardent admirers by his really fine characterization in the brilliant sketch "The Right Man." He does it magnificently. In addition, good lines, good support, and good all-round entertainment enhance this amazing "speckle" performance of the popular "Bill."

FROM LOS ANGELES "NEWS"**Bill Desmond In Clever Play At Pantages**

Admirers of Bill Desmond will have an opportunity this week to see the ex-movie star in one of the most intriguing playlets offered recently on the stage. Desmond depicts an aged man pleading with a theatrical producer to hire his son. It is neatly done and has a bang-up finish.

FROM THE "FILMOGRAPH"**AUSTRALIA, EUROPE AND AMERICA VAUDEVILLE BOOKINGS OFFERED FOR HIS FINE PLAYLET**

With the success of William Desmond's playlet, "The Right Man," which is heading this week's Pantages bill, the doubt has arisen whether the internationally known stage and screen star will face the camera. Within the next two or three years at least.

Several circuits are after the bookings for the fifteen-minute sketch which Desmond presents with Mary MacIvor (Mrs. William Desmond) and Harry Shutan. He has his choice of Pantages time, Orpheum and Keith-Albee dates, or Australian bookings. There is a possibility that Desmond may arrange his plans to include all the offers. It is learned that a London engagement may be arranged also.

"The Right Man" is by Charles Smith, and was written especially for the star. It is something new in the way of vaudeville vehicles for screen luminaries, and in this novelty lies a great deal of the appeal which it holds for the audience. Instead of the playlet being an offering to merely present the screen star to the public, as is often the case, "The Right Man" is a dramatic sketch that hides Desmond's identity until the very last. He plays an old man, and until the final curtain, when he takes off his wig and make-up, the audience does not suspect that the old and withered character he plays is William Desmond. The applause which greets his final action is a true tribute to his masterful work.

Harry Shutan, who has appeared in a number of Los Angeles productions, including Will Morrissey's "Exposure" at the Hollywood Music Box and "Talk-us" at the Vine Street theatre, is seen in an important role in the sketch. Shutan does something that is a radical departure from anything he has done before locally, and he is most convincing as the theatrical manager whose favor Desmond is trying to win.

FROM LOS ANGELES "TIMES"**NOVEL ACT PRESENTS DESMOND**

It's a "variety show" in truth, this new program which opened a week's engagement yesterday at the Pantages, a show with the proverbial something for everyone, and a little bit more for any dance lovers who happen to be numbered among those present.

Representing the spoken drama on the bill is none other than William Desmond, who receded in many those days of the old Burbank, where he won many friends as leading man.

Desmond appeared in a novel and cleverly staged one-act play, in which, strange as it may seem, he portrayed himself. A novel twist makes it impossible to reveal the plot, so it must suffice to state that the actor did a splendid bit, assisted by two clever actors.

PRESS CRITICS AND PUBLIC**UNANIMOUS****A SMASHING HIT!****FROM LOS ANGELES "RECORD"****DESMOND HIT AT PANTAGES**

PANTAGES—William Desmond and Company: Bolton, Ruloff and Elton; Winehill and Briscoe; Radio Fancie; Universal Parade revival, "The Hunchback of Notre Dame," with Lon Chimey and all-star cast; News, and Fables.

Recollections of the days when William Desmond was playing behind the footlights of the old Burbank theatre as a matinee idol are brought to Pantages this week, with a startling delineation of how a veteran actor acts—William Desmond starring in "The Right Man."

Desmond received a tremendous ovation at the hands of an early evening audience last night. "The Right Man" is a delightfully realistic playlet, with several clever turns to the plot—a story of the theatre game in which a manager finds himself without a leading man for an important production several days off. How Desmond wins the piece against a bitter hatred sounds like an old theme. Desmond puts it over, supported by an able company.

FROM LOS ANGELES "EXPRESS"**Desmond Back On Stage, But He's Disguised**

William Desmond's recent combination of grease paint and footlights evidently wasn't enough, for he's back on the stage this week at Pantages.

"The Right Man" is the name of the playlet in which he and a company of two appear. It offers him an opportunity for a bit of character work such as he seldom attempts, the role of his own father. It is of just about the right consistency for vaudeville, ending with a neat surprise.

ENGLAND ONG

CHINESE BLUES SINGER
SECOND CONSECUTIVE YEAR
WITH FANCHON AND MARCO
Thanks to Harry Wallin

CORRINNE**MARSH**

In Specialty Dances
Featured with "Radio Fancies"
Now Playing Pantages Circuit

DOTSON**NOW PLAYING PUBLIC THEATRES****MASSE**

AND

DIETRICH

Direction ARTHUR SEELIG
of LYONS and LYONS

CHARLES BEAUCHAMP

TENOR

11th Consecutive Week at Public
Million Dollar Theatre, Los Angeles

LINDBERGH

HOPPED FROM NEW YORK TO PARIS

LOU

CLAYTON

EDDIE

JACKSON

JIMMY

AND

DURANTE

HOPPED ACROSS BROADWAY FROM THE

PARODY CLUB

WHERE THEY APPEAR NIGHTLY

TO THE KEITH-ALBEE

PALACE THEATRE, N. Y.

WHERE THEY CREATE LAUGHS TWICE DAILY

THIS WEEK, APRIL 16

ACCLAIMED BY THE CROWD AND PRESS:

"ONE OF THE GREATEST FEATS OF 1928"

"WHADDA WE CARE—

PARODY OR PALACE—IT'S JUST FOR A LAUGH"

Personal Direction—JACK CURTIS

FAULTY DIVING TANK

Three Accidents in "Diving Venus" Turn at Los Angeles

Los Angeles, April 17. There were three casualties while the "Diving Venus" idea was at Loew's State here last week.

The tank used in the act was built at a local studio and it was not large enough for the safety of the divers and swimmers.

The first to be injured was Wayne Bradford, who sustained a two-inch gash in his foot caused by a protruding bolt. Then Jimmie Fawcett hit a side of the tank in a dive and strained his thumb, while Helen McCabe almost jolted out her insides when she hit the water in a dive and had to retire from the act.

Sophie Tucker on Water. Sophie Tucker sailed last night (Tuesday) on the Aquitania, changing her sailing date for London from April 21.

THOSE VERSATILE DANCERS

MURIEL AND FISHER

Foremost Exponents of the Bowers Dance—Featured in "Parisian Follies"

HARRIET HARBAUGH

COMEDIENNE
Appearing as "MAMA" in "The Gilded Age" and "The House of the Future"

SONGS AND DANCES

PEARL TWINS

Playing West Coast Theatres With Thanks to Fanchon and Marco

MARRIAGES

Harry Danforth, agent, to Connie Campbell, April 11, in Chicago. Mrs. Danforth is the daughter of her husband's former partner.

Norman Pallat, dancer and vocalist, and Guy Voyer, vaude producer, at Rochester, N. Y., April 10, by Rev. Andrew Gillies.

Tom Rooney (Earl Carroll office) to Daisy Ford, in New York April 12. Miss Ford was with the Guy Voyer vaude act.

Guy Voyer to Norma Pallat, at Rochester, April 10. Miss Pallat is leading woman in the Voyer vaude act.

Elizabeth Allen to Robert Montgomery, April 14 at City Hall, New York. The bride is with "Broadway" Co., Newark. The groom is also on the stage.

Carmen Fay DeRue, actress, to Harold A. Biorgo (non-professional) at Eagle Rock, Cal., April 14. Bride is daughter of Eugene DeRue, film director.

Ray Logan, treasurer of the Curran, Sun, Benicisco, to Lauretta Barry (non-professional), in that city, April 12.

NATTOVA HEADING UNIT

Natacha Nattova will head "The Moth and the Flame" unit for Publix opening, May 25. John Murray Anderson is producing.

The title is derived from Miss Nattova's dance creation of that character, she objecting to being identified with the one dance idea, but overruled by Publix.

MIX AT HIP

Tom Mix and his horse, Tony, make their first New York appearance on their present K-A-O tour the week May 21 at the Hippodrome. This date precedes Mix's date at the E. F. Albee, Brooklyn.

McIntyre-Heath for Shubert. McIntyre and Heath were signed to a Shubert contract this week.

The minstrel comics will be assigned to one of the new Shubert shows.

4 Men Meet Death From Burns in Car Crash

Edward Caverly, 26, flyman, at Keith's theatre, White Plains, died last week in White Plains, N. Y., hospital of burns received in an auto accident on the Tarrytown road April 2.

Two other men, John McConnell and George McConkey, said to be members of the same theatre crew, also lost their lives in the same accident. The L.A. headquarters, New York, has no names like theirs on the Westchester County local (350) roster which covers White Plains.

A fourth member of the party, James Brady, lunchroom proprietor in Elmsford (suburban) was burned alive at the time.

The men were riding in a two-door Ford sedan on the Tarrytown road headed for White Plains. In turning aside to avoid a collision with another car, the men crashed into a temporary gas main, placed there during road construction. The impact broke the cap of a 12-inch gas main. Illuminating gas poured forth and was ignited by a spark from the motor's exhaust.

McConnell and McConkey in the front seat jumped to safety and made heroic efforts to extricate the other two in the rear seat. Caverly was carried out and rushed to the hospital but Brady was burned almost beyond recognition.

Publix Grabs Pepito And Moss and Frye

Los Angeles, April 17. Pepito, musical clown who finishes his engagement at Grauman's Chinese next week, will take up a Publix route of 32 weeks immediately.

Early in June, Moss and Frye will begin a similar length tour for this circuit. Both bookings made through the local William Morris agency.

BIRTHS

Mr. and Mrs. Paul Sloane, April 7, at Hollywood (Cal.) Hospital, son. Father is film director, recently with Pathe-DeMille.

Mr. and Mrs. Phil Ryan, April 7, at Hollywood (Cal.) Hospital, son. Father is general manager of Metropolitan studios for Pathe.

Mr. and Mrs. G. W. (Johnny) Johnstone, daughter, in Brooklyn Hospital, April 11. Father is manager of public relations department of National Broadcasting Co.

Mr. and Mrs. Herman Kramer, April 10, in Detroit, son. The father owns the Kramer theatre.

Mr. and Mrs. Jack E. Spicer, at Wilkes-Barre, Pa., April 4, son. Parents, both professionals, are at present conducting a school at Wilkes-Barre.

Mr. and Mrs. Marty Joyce, at their home, 175 Central avenue, Leonia, N. J., April 13, son. Father is in vaudeville; mother professionally known as M. Flora Joyce, theatrical manager and producer.

Houses Opening

Three theatres have inaugurated a five-act split-week policy: Capitol, New London; Palace, Norwich, and Capitol, Middletown, Conn.

Empress, Montreal, new 4,000-seater erected by Canadian Consolidated, Ltd., will open with a vaude-film policy April 29. Five acts on a split week, booked by John Coutts Agency, New York.

Frank Gerstein's new house, Bogota, N. J., opens April 30. Will play combination programs.

ILL AND INJURED

Leon Leonidoff, assistant production director at the Roxy, is back on the job after a month's illness.

William (Billy) McCarthy, stage manager with Fanchon and Marco units, taken to O'Connor Hospital, San Jose, Cal., with internal hemorrhages. Condition is not critical.

Russ Freeling, stage doorman at the Granada, San Francisco, is in University Hospital for observation concerning stomach ailments.

Eddie Brandstatter, proprietor of the Montmartre cafe in Hollywood, Cal., is in the Hollywood Hospital suffering from a damaged skull following an automobile accident.

Edith Spencer is quite ill at the Hotel Tremé, Chicago. She is the vaudeville partner of Lottie Gee.

Wells Hawks, convalescing from a long illness, continues to show improvement. He went upstairs (N. Y.) last week to remain indefinitely.

Ferne Snyder, chorus girl in Publix's "Hands Up" unit, which recently played the Seattle (Ore.) theatre, fell from the stage platform into the orchestra pit. She seriously sprained her leg and was sent to her home in Los Angeles.

She was replaced in Portland by a girl from a local dancing studio. Johnny Burns, vaudeville, is in the American Hospital, Chicago, with pneumonia and inflammatory rheumatism.

Neil Kingsley, after a severe illness, is out.

Art Henry has had to take time out to have some sinus and appendicitis trouble looked after by the docs.

The Encoelia troupe dropped out of the Ringling-Barnum circus at Madison Square Garden, New York, last week because of illness of several of its members. The troupe will return when the ill members have recovered.

Write to ill and injured

Pan Out of Ogden

Ogden, Utah, April 17.

Through the sale of the Orpheum theatre property to local interests, Pantages vaude there will discontinue after this week.

Notice has been given the orchestra.

An unannounced option was given on the property at \$125,000, with the sale just made to a local firm by the option's holder at \$155,000.

Doris Rue at Oriental

Doris Rue, now winding up her fourth week at the Palace, New Orleans, opens at the Oriental (Publix), Chicago, May 13.

ARTHUR

MINNA

MILLARD and MARLIN

In "KOLLEGE KAPERS," Written by Henry Bergman

This Week (April 16), BOSTON, MASS.

Next Week (April 23), LOWELL and PORTLAND

Direction MILT LEWIS

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Booking All Theatres Controlled by

STANLEY COMPANY OF AMERICA

A route of 15 weeks within 200 miles of New York

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AN ENGLISH NOVELTY

MONA GREY

THE VARI-VOICED ENTERTAINER

AN OUTSTANDING SUCCESS AT THE ROYAL COMMAND PERFORMANCE 1927

A Recognized Feature Act, at the London Coliseum, Alhambra and Victoria Palace Since 1925

OPENING NEW YORK, WEEK OF APRIL 23, AT

HAMILTON (APRIL 23-25)

JEFFERSON (APRIL 26-28)

Pupp turning off the regular tricks such as leaping, hurled hind legs, are given out for the "complication" as "some" sensational things, such as a terrier that to a long throw to a balance on front paws on the out-stretched hand of the trainer. Two men on the act, stage and the audience, would hold. Waterbury, a k. k. presentation flat.

Starr and Rollo, couple of hoofers, are the same act as Bill and Scott, as they did it at the Palace in New York. The act is a high kick, the bicycle craze. You wear white spats and p.

(Continued on page 44)

ROXY (NEW YORK)

New York, April 14.
In a spring festival pageant appropriate to the season the Roxy keeps up the pace set for itself for the Christmas and later for the Easter display, thus rounding out a cycle of calendar events with high honors. The new stage spectacle is a smashing affair of color, music and choreography, building up to a splendid climax of pictorial beauty, through a program of interesting bits.

The entire show has something of the vernal spirit which includes a graceful little screen romantic comedy (Fox's "Love Hungry") dealing with youth and love in a whimsically humorous vein. Even the short subject, "Matching Wits," Grantland Rice Sportlight, with its alluring shots of the hunting field and pursuit of salmon, salutes the breaths of springtime outdoors.

Altogether a shrewdly selected composite of entertainment from several angles. Not that the assembly of ideas of the Bremen almanac before their take-off, which featured the news reel and packed a first-rate timely wallop, supplemented the start of the Polo Ground baseball season. Here the sound effects of the talker had something to spread upon when the mob gave tongue in acclaim of Cobb's two-bagger that won the game for the Giants, and Bob Smith's homer for the Braves.

"Pomp and Circumstance" was the overture, supplemented by the choir ensemble singing from the balconies. Vocal group followed in the number "To Spring," leading into the Ring Sportlight show, with shooting the little ducks, hunters firing from blinds and some remarkable shots at birds in flight, apparently taken from an aeroplane. The last bit of the scenic loveliness.

The Roxyettes dancing group, 22 in number, had a striking simple interlude here, the girls in close tunics of bright yellow working one of union routines in a stage boxed in with somber colored drapes, starting effect in color scheme. A novelty for this time of the year, count the girls off in fours and eights and have each smaller unit carry on a routine different from its neighboring unit, each working in turn, but differing from the next unit.

Stage faded to mist set, showing a southern mansion in a setting of willow trees and a moonlight scene. The scene was a vision making an arresting picture and giving fine atmosphere to the new number, "Mammy Is Gone," sung by Douglas Stanbury for all its sentimentalism, but intensified by the background.

News reel entered here, a full allotment of topical matter with clips from all the important news of the International and Paramount. Among the best were some shots of the British warships plunging through a stormy sea, and the battle of the sea. Both Metro-Goldwyn and Paramount clips were used in a good display of the Bremen crew, including Metro's croupier of the ship itself, and the battle of the sea. The big ensemble is called "The Rustle of Spring," opening with the familiar interlude of "Spring Song" bare-foot dancers. The choir continues in a similar vein, and the couple as the dancing sprites depart. Ballet ensembles follow, the Roxyettes in contrasting shades of pastel tones, group of toe dancers, still more of the same, and the Roxyette group again in billowing frocks simulating the rainbow and topped off with feather headress of flame color spreading fanlike like setting the scene.

The chorus evolutions made the most of the color volcano with formations that massed the vivid crowns. Between and during the ensemble dancing, the color of the Nicholas Daks did solos, while Helen Adrell and Stanbury gave the picture its song setting in a motif number. The scene was "Stealing" by Raper and Pollack. The group with the girls at the raised back of a fantastic illuminated setting all framed in a border of swaying willows.

Fine spectacle and graceful, staging combine to make an attractive display, with a first-rate light feature picture to round out satisfactory two-hour entertainment.

Rush.

CAPITOL (CHICAGO)

Chicago, April 13.
Dell Lampe has come in here preceded by such success that he has secured a reputation as a recognized band leader in a local picture house. This means either that Conroy Brothers are doubtful of Lampe's capability, or that they have ceased to regard stageband programs as import. Small billing of Roy Dietrich at the Avalon, another large Conroy house, upholds the latter idea.

The Conroys have imbued too many grains of salt. They have

had a miscellaneous collection of band leaders at their two large houses, and only few of whom made good. Business has started as capricious and capricious as weather. Sudden increase of business at the Capitol, partially induced by "Old Ironsides" (Par) shows that Lampe is the house back if given publicity. He is the most promising leader and m. c. seen at this house since Al Lombard's successful but brief tenure. There has been in the south side's largest ballroom, Trianon, for several years. During that time he has popularized himself in person and via radio. His first production, titled "Hello, Dell," is a conservative affair but above recent offerings here. Staging consisted of a decorated terrace seating a band with a large center staircase leading up stage to branch into the wings. A red backdrop completed. The 12-piece band, with a number heralding the appearance of the leader on the staircase.

Lampe has a remarkable resemblance to Paul Whiteman in girth and features. He's easy to like, and has an unpressingness that is a pleasant manner of announcing and directing. Put the band into a symphonic arrangement of popular stuff which immediately gave the boys a good stage status. There followed, interspersed by more quality band work, Natalie and Darnell, ballroom team, gone through a few waltz routines, and followed the same idea. Finished with a fast waltz to heavy applause. Joe Ross, tap and eccentric dancer, with a waltz routine, and a musical built to a hit. His forte is a tap waltz, ditty and song. Bays and Speck combine dancing with comedy chatter in a waltz routine, and have been in numerous periodicals and their hoofing is moderate, but the boys know how to deliver. So well liked here they had to make a return engagement.

Finale was the regular ensemble, chorines posed on the staircase and suspended in shells on a large rope web. Caricature of Lampe, drawn on a suit figure, was lowered to center stage at closing. Running time about 30 minutes. Capitol goes in for talking pictures. A musical sketch, "Papa's Vacation," featuring William Demarest, did 10 minutes and got fair laughs. Newsreel of five subjects was shown. The picture, "Viva," again in a trailer for "Jazz Singer," similar to the one used for "Tenderloin," and holding interest. Featured were some of the opening feature house shows at the Colony, New York.

"Old Ironsides" (Par) screen feature. House almost capacity. Have been reviewed. Best it has done in months. Loop.

LOEW'S STATE (LOS ANGELES)

Fanchon and Marco's "Birds" is a color picture, with itself by the time it runs over the wheel. It is a great flash production and has an excellent corps of eight coryphees who sang and danced together. Another thing this unit brings out is Armande Chirof, as classy a prima as picture palaces in this neck of the woods. She is a variety of birds, an operative impresario catches this gal, it won't be long.

Unit gets over the idea of the bird unit, and goes on to a variety of birds. Besides the octet of ponies, there are five whistling animated dolls perched high. Introduction is an eye opener with a color-fermented color setting a variety of birds accompanied by whistling on the stage. It is elaborate. Miss Chirof, in a coloratura number, looks and sings like a million dollars, while the dancing chorus picks up the tempo in great shape. Feature of this unit is Roy Cummings and his new girl friend, Florence Duffy. Both were in a musical show in Hollywood last year. Cummings looks good in a picture house, still using his standard vaude duo. His croupier, a coloratura, is a very thing. Miss Duffy is an apt foil and is a pleasing eye-fall.

Jose Mercado, trained tenor, makes himself heard in a song, though hidden in a corner of the stage most of the time. Neat ballet specialty has Natalie Harrison curving and bending with a veil. Properly, the picture is a bird cage snugly enclosed in a bird cage trimmed with rhinestones. Good arrangement on "The Man I Love" was played by the boys, each department getting a play.

Then Benny Rubin, whose imitations of dancing stars called for by the audience, makes no difference. Anything this boy does is strictly okay out here. Finale brought on the chorus of whistlers and dancers in a coloratura number. The organ console, Claude Reimer entertained during the cinema interlude with straightaway piano. Good. Screen titled "W. Americans" (U). M-G newsreel added.

Al Woods has bought a farce comedy entitled "After Tonight" from the author, C. Stafford Dickens.

PARAMOUNT

("Rah, Rah, Rah"—Unit)

(NEW YORK)

New York, April 14.

Nobody will ever recognize the layout at this house for the current week as a Public Unit. It is not a unit and it's not a Public Unit, but it is Paul Whiteman, a few gags, with Johnny Perkins, and more Whiteman. The portly Perkins eventually sings a popular song, but no girls. Rosta and Ramon supply a tango. It all takes 42 minutes in a show that was just one minute shy of two hours and a quarter. Regular unit is split between this house, the Strand and Capitol this week, joining in Washington next week. Instrumental talent was evenly banked in four or five rows to do about five numbers, inclusive of his three rhythm boys specializing in four or five. These particular youngsters remain unique in dispensing tunes which are vocally broiled to a crisp. There seem to be a lot of people in a picture house who don't know what it's all about, but it's funny, hot and good.

Paul has lost so much weight there's no resemblance between him and Busse anymore, but he's not yet quite thin enough to hide behind the world's longest baton he's using, which distinction can only be the client's. The band is a cigar holder of Peggy Joyce and Louise Brooks—each being a director, in her own inimitable manner.

The big boy, who would be a smaller boy, isn't bothering to lead the band for Rosta and Ramon, there being said to have been some difficulty over the orchestration for the dance. Either way it would be a break for the ballroom couple, after that Palace orchestra. If just the tuba and Ringtone went into action for 'em. In this house, the boys are in a picture house, continues a pretty placid form of entertainment, unless unusual, and this team has yet to be brought up on that charge.

Besides the straight playing of five numbers by the Whiteman outfit, "Skin" Young is warbling twice, and Wilbur Hall is hoofing a yard or two. Ball's version of "Night on the Town" is a good one, although Rufe Le Maire ought to ascertain whether "Letty Lee" is the father, mother or twin to "Mary Ann." But the picture houses are playing double royalty, and the picture melody under different titles, so what's another lit?

On the other hand, Whiteman finished up with a waltz, "Meet the Boys," which at this date isn't any hurrah finale. Band may have been stumped for a finish (this is its third week at the house), but the revival provided a picture house ending sufficient to temper the preceding impression amassed by diligent and good work.

Perkins evidently was under orders to gag with Whiteman, latter doing straight during a haphazard routine of cross-chatter between numbers. The fat man, not Paul, finally got to his song and delivered a melody, which possibly was excusable, but further impressed the presentation as an awkward piece of work, depending solely upon the Whiteman melody. It was a good one, and the big orchestra is saddled with another weak screen feature in "A Night of Mystery" (Par), regardless of the Menjoue name.

Other program items had a Fitzpatrick reel on "Schubert's Songs," without a request from Greener for a plug, and the house finally got to the end of the program, a reel which ran nine minutes. Five Paramount clips, one M-G, and a Kinogram. The latter item, on Charlie Paddeck, may not get far in the picture house, but is currently playing Loew's houses with his picture. On the other hand, maybe that's why it's in. As one A. M. P. A. newswriter had it some four days, "it's all for the grand children."

The Crawford's spent an uneventful eight minutes at their two consoles, and ushers were pacifying at 2:40.

MICHIGAN

("Roman Night"—Unit)

(DETROIT)

Detroit, April 13.

Public units have just about attained mechanical perfection when reaching Detroit. They are as measured, routine and timed as a musical production.

The Michigan's audiences now know their units, good and bad, through having seen both. It is now an educated following, and how they feel about the "Miles of Fun" booking was a repeater and somehow the Mich had a bad week.

"Roman Nights" was voted good. It seemed to be a good production, tossing in a kiosk scenic flash when weakening in the talent section, that rear-stage chortle race

of two teams of ponies and a pair of chorists. However, it so happens that the highlight was supplied, not by the unit, but by the Del Debridge stage band. The number in question is a perfect arrangement and a plug for the composer in the announcement by Debridge, m. c., and the playing. "The Man I Love" is, of course, a standard, but "Rhapsody in Blue" included to class it as either or both. The orchestration was the best heard around here in weeks and stopped the show. Whiteman's "Bandi- version" as descriptive of Debridge's numbers has possibly coined a national term for the picture houses.

Another instrumental offering also vied with the unit for program honors and showed a class strain in the Michigan pit crew. This was the overture by the Edward Woerner orchestra. "Pilgrim's Easter," title of this. First half of the number handled by the band, the second by the orchestra. The second part. Set high up in about "two" were 12 mixed voices in pilgrim dress, with a backdrop picturing Plymouth Rock. Beautifully framed in gold. The height of this setting and the comeliness of the resplendent picture brought immediate applause. The numbers on stage were religious and slow, but production orchestra and vocal work were enough. Everything in for the finale, including the organ.

Arthur Gutow had his own turn at the organ later with a ditty labeled "Doctor Joy." He is somewhat restrained in his side writing, but down to earth and is regarded with less congregational response than he would be elsewhere, but clearly shows he has the stuff. Gutow's wife, Doris, sang a duet with him. Odd that no pair has tried to follow the Crawford's, unless there hasn't been a married couple for some time. The organ, but now come the Gutows, and both can play.

Most interesting among the half dozen new shorts are the "News" views of the opening ball game. Tigers-Browns, on this screen a little more than three hours after the game. The "News" for this fest. Paramount and the "News" (Local) split the six even. A dull stereotyped Aesop Fable also in the short department, but "Night of Mystery" (Par) featured and drew with Menjoue.

As much as the Paramount, New York, has done for Paramount in this town, the Michigan accomplished for Detroit.

STATE (BOSTON)

Boston, April 14.

This town has been so groovy over William Haines for the past year, and the capacity house last night for "The Smart Set" was no surprise. The velvet ropes were up in the lobby, and the house was packed. The supporting bill was sufficiently unknown to Boston to make the credit for the draw entirely due to the irascible personality of the irrepressible Haines.

The feature supporting act was Ledova and Company, an unusually artistic dancing routine, both in the ballroom and on the stage. Outside of running at least five minutes longer than good showmanship required and the house was looking in a good investment, it was a higher standard of act than the State usually receives.

The secondary act was Ross and Edwards, in a song and dance act featuring a ukulele and a barrel of nerve. It was a riot at the matinee with the female, but did not go over with the evening mixed mob.

The film strip included a really funny Hal Roach, microscopic Ufa, oddity, news and a topics. Elsie Petersen at the organ continued with his weekly routine of sad song plugs. Deserving credit for doing as well as he did with the piano, and the house was fed up on the rudeness of some of these plugs.

RIO

(NEW YORK)

New York, April 14.

Some of the local neighborhood houses are getting a constant b. o. drag from day to day for two reasons. One is the lack of interest in celluloid fare and the other is the admission. Double features and a four bit tag tell the story. This is especially applicable to the Rio, which is looking in a good investment in New York. The Rio is on Broadway, but far up.

On the night visited was the Imperial Pictures were "Beau Sabreur" (M-G) and "The Man I Love" (P-G). House didn't have any chance for shorts but managed to show 'em a newsreel specializing in M-G shorts.

Orchestra is a little bigger than in some of the other Loew houses outside the Times square place. Walter Hausenheild directs. Walt's gang of local talent proceeded to do well by "March Slave." Hausenheild uses an electrically illuminated baton.

REGAL

(Colored)

(CHICAGO)

Chicago, April 13.

Fess Williams is m. c. and band leader at this theatre. Williams is a good showman. Perhaps he's just about the best colored performer in the entire country. He has a magnetic personality and distinct ability. A great bait for any theatre. Williams is the best colored band leader in the city. When he makes his entrance the audience emits a verbal welcome of "Hello, Fess." Fess returns the compliments of the day, and goes into his stuff. Hot it is, too. On this particular evening the house was near capacity with Negri's "Secret Hour" (Par) winning universal approval, plus the usual newsreel.

Suppe's "Beautiful Galathée" was well done. The overture by the orchestra was a fine one. Under the direction of Dave Peyton. Under the latter's tutelage the boys have developed a really fine classical technique. Sammy Williams, a colored virtuoso organist at an elaborate console.

Opening had a scrim before orchestra and stage ensemble. The drop was film waves dashing upon a beach. Trailer had announced the stage show as "Fess Williams and His Jazz Band." The band, "The Jazz Band," rising, revealed Fess and the jazzers hard at it. Scenery portrayed buildings of the Spanish mission type, while in front of the back extending across the stage, was a promenade walk, well elevated and constructed of green wood, with a flight of stairs leading down to the stage. The balcony and the jazziers hard at it. Scenery portrayed buildings of the Spanish mission type, while in front of the back extending across the stage, was a promenade walk, well elevated and constructed of green wood, with a flight of stairs leading down to the stage. The balcony and the jazziers hard at it. 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New York,

AI HAMBRA

ALHAMBRA
(SACRAMENTO)

Currently, Bernani and band honors with Vitaphone, Movietone and straight screen feature routing out show. Only weak spots: Leo Friedman, composer, Laurel Nemeth, soprano, in song and pianolog. At that, team holdover from preceding week clicked with the pay customers.

After opening band number, Friedman and Nemeth followed songs. Miss Nemeth soloed a number, composed by Friedman, dedicated to the city.

WISCONSIN
(MILWAUKEE)

(MINNEAPOLIS)

Minneapolis, a current show is

Atmospheric prolog preceded feature. Some really funny butlesque classical dancing by John Williams and Jerry Stone, one of them in feminine costume, reaped deserved harvest of laughs. Six of the ballet girls in Grecian tunics represented a living frieze similar to the one which comes to life in the picture.

A dandy buy for 60 cents, but business continues far under par, largely to the Minnesota.

HAIGHT

(SAN FRANCISCO)

MIDLAN

("Milady's Fans")

STRAND

(NEW YORK)

CALIFORNIA

(SAN FRANCISCO)

BROADWAY

(PORTLAND, ORE.

TIVOLI

(NEW YORK)

CALLER LAGGARDS

Seven Speakers

New Color Process

more of a play at an orchestral presentation and also has had vocal soloists appear. In the neighborhoods, close to Times Square, the small admish fee and the two fatigues seem to attract a faster than the usual kind of entertainment. Even a former splash of neighborhood badlyhoing and special stuff flopped. So the Tivoli now sails along with the straight picture game and makes it pay.

It is the neighborhood belief that the one looking for class stage trimming can get it by stepping over to Broadway. **Mark.**

ARTON BROS., BERTHA HOTT

Pantages

NEWARK, N. J.
Pantage (23)
Pantage Family
Zoller & Bowdell
Hanlon Bros
Roderick & Mann
Bee & Roy Gorman

NIAGARA FALLS
Pantage (23)
1st half (23-25)
Wells
J & J Walter
Margo & Roth
Ewing

TORONTO, CAN.
Pantages (23)
Pantage (23)
Graham & Crumey
Sullivan & Ruth
Wentworth & Co
Westminster Chime
FARMINGTON, CAN.
Pantages (23)
Reifford & Wallace
Hollon

MARION & GILBERT
Milly Dixon
Myatt's Switch Co

DETROIT, MICH.
Pantages (23)
Valentines
Meece & Tivoli
Pantage (23)
Hawthland & Joyce
Pantage (23)

TOLLEDO, O.
Rivoli (23)
Miles & Co
Hughton & Wietmeyer
Paul Rubin
Robert Rubin
Libby Dancers

INDIANAPOLIS
Tyrle (23)
Kane & Co
Davies & Treade
Pantage (23)

ELMPIRE 4
Spoor & Parson R
Shannon & Coleman
Pantages (23)
Dorothy Lund
Meyer & Parsons
Roun-de-lay R
J & E Hurst
Bosch Trompe

BUTTE, MONT.
Temple (23)
3
Wilson & Kuppel
Meyer & Parsons
Marie & Rosita
Edge & Medd
Meyer & Trosbour

SPOKANE, WASH.
Pantages (23)
Pantage (23)
Fields & Cook
Raymond and Co
Winona Winter
Jubal Early

SEATTLE, WASH.
Pantages (23)
5 Cardinals
Irvine & Chaney
Michel Tallaferra
Winchester & Hunt
Pantage (23)

VANCOUVER, B.C.
Pantage (23)
Pantage (23)
Gloria De Von C
Aller Melville
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Lord & Wells
Tuxmann's (23)
Pantage (23)
Pantages (23)
Pantage (23)
Lund & White
Nancy Poir

ST. LOUIS, MISSOURI
May & Hubbs
Memphis Club
Pantage (23)

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On the Square

Kids Gyped by Amateur Agent

Take it from two typical kids of the New York streets, the kind of juvenile Arabs who have found their only means of money pick-up from doing stunts such as singing, dancing the BB, "Varsity Drag" or performing acrobatics, the work of appearing in special shows with amateurs as the main workers, is the bunk, applause or bologna.

These kids are known among their many street gamin buddies as Snowball (colored), and Mickey (white). Their real names are Frank Walker and Mickey Callahan.

Little Snowball is as black as spades and probably a hue darker. Snowy lives in Harlem, without daddy or mother, both dead. He makes his home with a woman who has a flock of children of her own but mothers Snowball. Snowball takes home every nickel and dime he has been picking up from his natural stage talents.

In New York and amid its hectic Times Square goings on there are a number of men who do nothing but book shows here and there, employing amateur talent. The agent takes the show job for a stipulated amount and in turn engages his talent for almost nothing with his rake-off what he can deduct from the original salaries were he to pay original salaries.

Snowy's experience best explains the workings of these agents. Through some channel the street performance of Snowball brought him to the attention of one of those agents. The kid reported and was assigned a show. He was given a slip for \$1.50 and made the show. Where he reported he was slipped two bits with the info he must report back to the agent later for the remaining \$1.25. When Snowy went back there were many reasons, whys and wherefores and Snowball did not get the rest but had to content himself with the quarter. And Snowy let it go at that.

As to Mickey, the white boy, another of the street performing kind, he is also on his way to enjoy the better things in life.

Last year sympathetic hearts pooled some cash to send Mickey up to one of the country places for a week's vacation. On the eve of leaving Mickey declared he couldn't go unless one of his street buddies went along. So some hustling by the good Samaritans brought another cash collection and Mickey's buddy went too.

Hoosick Falls Resents Kindly Offer

Hoosick Falls "Press" in a recent issue disclaimed any desire for "a little more charity toward it" as requested in Variety a few weeks ago. That started through Jack Conway's kidding references to the town and the general common mention of the village by show people—and columnists.

In a late issue, the "Press" said, prefacing it with a strident heft: The Hoosick Falls Press is glad to have learned what some folks think Hoosick Falls needs. Charity, is it? Well, well. Hoosick Falls certainly is in a bad way when it needs the charity of the long-eared boys of Broadway.

But does it need their charity, or their apologies? Before these long-eared gentry were Hoosick Falls was. Long after they have been, Hoosick Falls will be and will continue to send its sons and daughters into every legitimate line of activity in the four corners of the earth to bring renown to themselves and recognition to their birthplace, even as Harriet Hootor and Will Kennedy have done in the world of make believe, or as Walter A. Wood did in industry or as William F. Carey of Madison Square Garden has done in building and construction, or as countless others have done varied lines of activity.

Let Variety take the load off its shoulders before they are hopelessly rounded and bent with an imaginary burden. Hoosick Falls doesn't need the charity mentioned. Perhaps it might be used to advantage on Broadway.

Pari-Mutuel Totalizer That Can't Cheat

A Frenchman has invented a totalizer for pari-mutuel machines that can't cheat. How many American tracks will want it under that condition can't be determined off hand or on hand. The machine costs \$50,000 to install. It is claimed to save one-third manual labor besides other automatic aids. In the latter are included a delivered ticket bearing the name of the horse or dog and amount paid, doing away with the pre-printing of useless tickets.

As any amount of money is paid into the machine, it is hit upon a sort of cash register, with the totalizer delivering the ticket, at the same time showing on the dial the total amount bet on the horse up to that minute, the winning price the horse will pay under that amount, and keeping up this data until the starting bell rings, when the machine is automatically cut off. This latter feature in itself might interfere with present mutual operations on some tracks where the starting bell never seems to ring.

Col. Fitzmaurice's Aunt

A small and slender woman who daily goes to St. Malachy's Chapel (The Actors' Church) at dusk is the aunt of Col. James (Fitz) Fitzmaurice, commandant of the Irish Free State forces and co-pilot with Captain Koehl and Baron Von Huenfeldt, the trans-Atlantic fliers. Mrs. Mary Riordan is her name. She is matron in West Side jail and known as "The Little Angel." She is Fitzmaurice's aunt by marriage.

Riordan paid a visit to Ireland several years ago at which time Col. Fitz told him he expected to make the flight.

An Irishman's Version

A crowd daily collects on Broadway near 42d street to stare at an electric strip sign atop the Brokaw building. Late last week the pavement was congested with those rubbering aloft, maybe watching for the arrival of the German overseas fliers.

Somebody asked a Celtic cop what it was all about. He replied: "Oh, just watching an Irishman bring a couple of Dutchmen to New York."

Mad Cat Bites Cop

One of the two uniformed traffic twins stationed at 46th and Seventh will be off his beat for three weeks. A mad cat split the Barney and Joe team by biting Barney's thumb, whereupon he got even by shooting the animal.

An autopsy on the cat showed rabies, so Barney has been ordered to take a cure and remain off duty. Joe has inaugurated an anti-cat campaign of one.

Missed Publicity Chance

Some press agent missed an opportunity to plug his show the first day of the auction sale of furniture and appointments removed from the New Rochelle home of the late Eddie Foy. Despite that every daily had a reporter covering the auction and three or four photographers were there, no stage celeb showed up.

Caesar's Palm Beach Parody

"My Heart Stood Still," the Rodgers and Hart hit from "A Connecticut Yankee," has been parodied by Irving Caesar, songwriter, who has been singing it at private gatherings of folks familiar with the ways of Palm Beach. The punch line is "Max Hart Stood Still."

A Dude Ranch in Wyoming

One of the railroads serving the Pacific northwest, having window space on Fifth avenue, is ballyhooing the advantages of spending the coming summer vacation in a dude ranch in Wyoming. Still, of life on the ranches with some of the equipment used in roughing it are shown in the window display.

Beauty "Prof." Ordered To Refund to Sisters

"Prof." Joseph Rohrer, who conducts a beauty school at 119 West 42nd street, was compelled by Magistrate Joseph E. Corrigan in West Side Court to return \$160 paid by two sisters, who had hopes of learning hair waving, marcelling, facial massaging and manicuring.

They went to the school for one day, and then asked for the return of their money. They claimed that the "prof." ordered them out of his school. They gave their names as Mrs. Marion and Myra Wellings, sisters, of 314 West 47th street.

They told reporters that they had read an ad in the "Graphic" of the Rohrer's school. The course was to take two months and the cost was to be \$100 each. "Live Models," the ad read, "were used at the school."

When they began their first day's lesson, they said, they found about four girls, all students, said the sisters. The woman instructing them, they averred, was a student. They looked for the "live models" and saw none declared.

One live model came in, a big statuesque woman.

Marion said, "I was at one of the woman's hands, working on her nails. Four other girls were waving her head. The woman began to perspire. She was seated in a straight backed chair."

"Alone," she said, "I was completely exhausted. You couldn't help feeling sorry for her," tenderly said Marion. "We were all struggling over her. Finally the job was completed and we went back to polishing each other's nails."

GOLF SCHOOL ROBBED

Barney O'Neil Has To Restock for Those Who Would Break 100

Indoor golf fans were inconvenienced when they went to Barney O'Neil's golf school, 1695 Broadway, and learned that thieves had entered the school and made off with almost \$1,000 worth of clubs and balls. A skeleton key was used, according to detective Jim Fitzpatrick and Steve Love, of West 47th street.

O'Neil reported the theft to the sleuths and then had to restock. Dubs must practice. Detective Eddie Willi and Tom Tunney, brother of the heavyweight champ, sleuths at the West 47th street station, visited antique stores. The champ's brother realized how Gene would yell if someone stole his clubs, so he and Willi got busy. They entered the store of Ira Fox, 2028 Broadway. Posing as golf fans they looked over the stock and came across some sticks bearing O'Neil's name. Fox stated an unidentified man had left them at the store. Fox was arrested charged with receiving stolen property. Arraigned before Magistrate Alexander Brough in West Side Court he was granted an adjournment. Fox has been arrested twice before but was discharged.

POKER ROOM DISMISSAL

A charge of maintaining a poker room at 228 West 42nd street in which they were arrested following a raid by detectives of the Third Division on April 8, was dismissed when Gus Dellas, 35, of the Adelphi Hotel, West 23rd street, and Vincent Etorino, 34, of 456 West 43rd street, appeared for trial in Special Sessions.

According to Detective Thomas Weber who led the raid, he found seven men playing poker in an apartment at the 42nd street address. He declared that the two defendants admitted that they ran the place and collected a "kitty" on each pot.

ILLINOIS AUTO RACING

Danville, Ill., April 17.

Illinois State Auto Racing association has been organized by a group of veteran auto race promoters of the state and will supervise and promote a series of auto races in central Illinois during the season. Dates for auto race events under the association's management were set as follows: Danville, May 13, June 10, July 15, August 5, September 2 and 30; Decatur, May 27, July 4, August 17 (fair date), September 1 (Labor day), September 23; Lexington, May 19, June 24, July 22, August 19 and September 16.

Looping the Loop

Danforth's Marrying Party

A crowd gathered last Wednesday at the Victor House in honor of Bob Sherman. Compliments flew thick and fast, with the crowd not knowing what Sherman had done and Sherman greeting compliments with a puzzled pan.

Harry Danforth, the agent, arranged the banquet, sending out invitations, and in many instances adding a personal note of persuasion. He stood in the background until Sherman had received all compliments, then calmly announced that he had arranged the banquet in honor of himself. To substantiate his claim, he brought forward Connie Campbell and had a preacher marry them on the spot.

Although a trifle annoyed that he had to arrange everything himself and get the crowd under false pretences, Danforth figured he and the bride had been sufficiently honored. Mrs. Danforth is the daughter of Danforth's former partner in the days when the boys were Campbell and Danforth, Wisconsin theatre operators.

Mixing "Helen"

"Helen of Troy," picture version, is cutting capers with local theatre billings. Perhaps the most unique seen to date is that on the marquis of the Lakeside theatre, reading: "The Private Life of Helen of Troy—40,000 Miles With Lindbergh."

Paul Ash's Valet Paints Portraits

Cirilo Vergara is valet to Paul Ash. Cirilo is also a portrait painter. He recently did a canvass of Ash that was really quite a creditable bit of art. Paul is sending him to the Chicago Art Institute.

Good-Hearted Booking Lady

Booking obscure cafes in an unpretentious little booking office of the loop is a little woman who has a weakness for doing things for other people—particularly show people. She is continually taking up a collection for some unfortunate performer. Now she is carrying a punch-board around in her handbag and canvassing friends for "punches" at two bits each. There's a musician doing time in the Bridewell for disorderly conduct, and the proceeds from the punch-board are to go toward his fine.

Rae Samuels' Foresight

Emory Ettleson, now in the Gus Sun-Billy Diamond office, narrates that when Rae Samuels made her first New York appearance about twelve years ago she spoke reverently to a well-bearded Hebe standing in front of a clothing store near the theatre.

"Who is he?" asked Ettleson. "I don't know," replied Rae, "but I'm not taking any chances. He may yet be a booker."

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.

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—"Love" (Gilbert-Garbo) (second week).
Paramount—Paul Whiteman, stage feature, and "Night of Mystery."
Rialto—"Legion of the Condemned" (run).
Rivoli—"Speedy" (Lloyd) (run).
Strand—Ellnor Glynn's "Mad Hour."
Roxy—"Love Hungry."

SPECIAL FEATURES WORTH SEEING

"Street Angel" "Trail of '98" "Two Lovers"
"Four Sons" "Wings"

NIGHT LIFE

The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times.

George Olsen at the Club Richman is the sensation of the night clubs. Helen Morgan is big at her new Chez Helen Morgan. The Silver Slipper has a new gaily revue, and Loretta McDermott's is the latest starter.

For Bohemian atmosphere, don't miss the Club Barney, in Greenwich Village.

The hotels like the Roosevelt (Dave 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 Perquet, is a roomy cafe, with new black-and-tan revue.

The class spots are the Montmartre and Lido, the latter holding Rosita and Ramon as the dance feature.

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 starring Dan Healy.

At the Salon Royal, Texas Guitman and Tommy Lyman co-star.

Up in Harlem, the Cotton Club has a whale of a hot-ivy-brown-akin revue.

Roadhouse season has started with Vincent Lopez established at Woodmanster Inn in Pelham, and Harold Leonard band at Castilian Royal on Pelham Parkway.

Ringling-Barnum & Bailey Circus now at Madison Square Garden.

RECOMMENDED SHEET MUSIC

"Cobble-Stones" "Silver-Haired Sweetheart"
"Lovely Little Silhouette" "What Do You Say?"
"I Still Love You" "One More Night"

MAN IN SKIRTS

(Continued from page 1)

At the station-house it was found the woman was a man in disguise.

The alleged attempt was dated Friday afternoon. No report of such an arrest was on the blotter of the West 47th street station, nor at the West 30th street station.

It is insisted the girl was taken to a Harlem hospital. This was flouted because the institution is far up town and the Bellevue ambulances range the Times Square district continuously.

The owner of the shop, which is one of a large string, might

have covered up the matter is a theory of those who insist the story is no fable.

Arthur Bryson, colored dancer, shot in the leg June 6, last, at the Nest Club, Harlem, is not bringing his alleged white assailant to trial. The white man was in the cafe at the time with a white girl. Bryson passed their table and found himself shot in the foot.

Allen Sparrow, manager, Loew's State, Norfolk, has been transferred to the management of Loew's State, Houston. Harry Greenman, manager Loew's State, St. Louis, has been succeeded by Howard Forrester.

LITTLE SENTIMENT IN EDDIE FOY AUCTION

Constance Carpenter, English,
Most Interested Pro—Gross
in 3 Days About \$15,000

Sale of the furnishings and effects removed from the home of the late Eddie Foy, at New Rochelle, N. Y., and offered at auction at Smith's Knickerbocker Salesroom on 48th street last week brought approximately \$15,000. The sale was by order of the comedian's widow, Mrs. Marie Foy, and others interested in clearing up the estate. Prices were low and the buyers each day of sale small, consisting mainly of bargain hunters and dealers in second-hand furniture. None of the seven Foy's attended the sale, with most of them out of town playing vaudeville dates.

Little sentimental interest was shown in the auction by professionals who knew Eddie Foy in his heyday. Only one actor, Howard Sinclair, who gave his address as the Lambs' Club, attended the sale and purchased miscellaneous furniture for \$300. He said he had been a friend of the late comedian, appearing with him in "The Casey Girl".

Constance Carpenter, English girl, playing one of the leads in "A Connecticut Yankee" at the Vanderbilt, a few doors away from the auction room, attended the last two days of the sale and bought about \$500 worth of furnishings. Miss Carpenter was an eager bidder for books on various subjects, buying most of the volumes, simply because they looked as if they would fit the shelves of the bookcase she had recently installed in her apartment, she explained. Miss Carpenter paid \$6 for an autographed copy of a "Weber and Fields," by Felix Isman.

Two volumes of Nellie Revell's "Right Off the Chest" brought \$1 each, while "Fifty Years of Theatrical Management," autographed by M. Leavitt, the author, to Eddie Foy, was bid in for \$2.

25c for Tights

A striped jersey, bathing trunks and sweater, worn by the comedian in one of his skits, brought 25c, while an Ampico player piano got the top price of the sale, \$555. A mahogany inlaid rocker brought \$3, while the comedian's favorite fireside chair was knocked down for \$22. Two high-backed velvet-covered chairs, said to have been used by Foy in "Hamlet of Broadway," brought \$128. A zither went for \$5, violin for \$5.50 and a banjo for \$10.

A photograph of Eddie Foy in costume was bid in for \$15, while one of the comedian and the seven young Foy kids was sold for \$11. Two pinewood canes used by the comedian on his strolls brought \$1, as did also a lot of guns and swords used as props.

The impression around the auction room the three days of the sale was that Foy's widow had sold the furniture and appointments left by the comedian for a flat sum to the auctioneer, C. E. Smith.

The monotony of the proceedings was somewhat relieved by Miss Carpenter, who dashed into the salesroom between scenes of her show to shout her bids on various articles, matinees being held every day last week at the Vanderbilt.

Dancers Deny Indecency

Catherine Ashford, 37, of 225 Grand avenue, Jersey City, and Lee Miller, 22, of 216 West 56th street, both dancers, pleaded guilty to charge of giving an indecent performance when arraigned in Special Sessions.

Joseph Morris, vaudeville agent, of 216 West 56th street, also denied his guilt in having produced the alleged indecent show given by the women. All were continued under \$500 bail each for trial on May 4.

According to Policeman Cornelius Walters of the 4th Division, he, with other officers, raided a room on the third floor of 6 East 23rd street, Feb. 15, and found the two women dancing in the nude before an audience of men.

Mel Craig and orchestra, featured at the Leveaux Towers Hotel, Brooklyn, are taking up some vaude time, starting April 23 at the Melba, Brooklyn.

FOR "MISS UNIVERSE"

State and Foreign Contests at Galveston

Dos Moines, April 17.

A parent committee from Galveston is now in Iowa making arrangements with theatres, radio stations and merchants to co-operate in the selection of "Miss Iowa."

Representatives from every town of 5,000 or more inhabitants in this state will meet in Des Moines in May to select a representative type to go to Galveston as "Miss Iowa," where she will compete with winners of other states and 16 foreign countries for the title of "Miss Universe" and for \$5,000 in prizes.

This year's contest at Galveston will be the ninth annual national and third international contest to be staged there.

C. L. Forester Held on Victimizing Charge

General Sessions will decide in the case of Charles L. Forester, 52, theatre manager, of 502 West 42nd street, arrested by Detectives John Green and Pat Flood of the West 47th street station. Forester was charged with grand larceny. In West Side Court several complainants appeared to prosecute the theatre manager.

Magistrate Aug. Glatzmayer held Forester for the duration of the Grand Jury. The defendant told reporters that his arrest was a "grave mistake." He is charged with selling an interest, plus stellar roles with fat salaries, in the picture "The Spirit of '76."

His arrest was brought about by Ralph Russo, 3852 10th street, Teaneck, N. J. Russo is in the contracting business. He wanted to become a movie star. He met Forester, he said, who told him he could buy shares of the picture, and that he would get a big return on his money. He said that Forester also promised him a star role in the picture.

Russo had been pursuing dancing lessons, he said, with a cousin. He gave up dancing to become a movie star. He bought costumes for his cousin and himself. But no job or return on his money was forthcoming. He complained to the detectives.

Carroll Daly, theatrical producer, of 206 West 85th street, also told Assistant District Attorney Eugene McAuliffe in West Side Court that he had also been victimized by Forester. He said he gave a large sum of money to Forester in the hope of getting a 10 per cent return on his cash. He was also to get a job. He received nothing and complained to Assistant District Attorney Alexander Lehman.

Daly stated to reporters that he has passed up several good jobs, waiting to hear from Forester. An investigation by Flood and Green showed, they said, that Forester was unauthorized to seek investors, nor did he own any of the picture. The picture is owned by Cy Braunstein, 927 7th avenue. The latter said he never authorized Forester to seek investors.

Business and Politics Prefer Shows' P. A.'s

Vic Shapiro, advertising and publicity director for United Artists, was approached last week to take charge of the Presidential campaign of Senator Charles S. Curtis of Kansas, but declined, as he is an enrolled Democrat.

This is in line with a reported tendency among business men and politicians to look to the ranks of the show business press agents for their own publicity pilots.

Shapiro was approached on behalf of Curtis by a millionaire interested in putting the Kansas solon in the White House. Shapiro was also influenced in his refusal, as Joseph M. Schenck, head of United Artists, is a politician in his own right in California, where he is vice-chairman of the Republican State Committee.

Curtis, majority leader of the Senate and a 100 per cent machine politician, is regarded by some as occupying a strategic position comparable to that of Harding in 1920. He has an outside chance for the Republican nomination as a compromise candidate between Hoover, Dawes and Lowden.

Longest Bar and Darkest Ladies' Room Leading Square's Speakeasies

A private war among many of the speakeasies in the theatrical district on the west side has been declared. It started when one genial bartender-partner got both of his lamps blacked and the bridge of his nose dented. While he refused to make any open charges, he was able to declare through the bustled breathers that he wouldn't be "beat out." A few days later he was adding full-size fresh shrimps to the free lunch, with the invitation to all of the boys to stow away as many as they could hold.

On another street a couple of partners got into a disagreement over one stocking on a vacation. Before they wound up the joint was dark for a day, but now they're back, out to get hotel steers from side-tracking the trade which used to fall their way from the Astor.

The most successful is the one with the longest bar and the darkest ladies' room. As the result, this place is being carefully watched by the other step-ins north and south. It boasts, in addition to the biggest free lunch on the street, the biggest glass of beer with the smallest amount of beer.

50c Grind Now in Village—Rent Surer

The Greenwich Village theatre, which closed its doors after its five-back top for a picture and a presentation had kept the natives amused for 10 weeks, is now scheduled to be reopened Friday at a 50c top under a grind film policy.

Melner and Riley in taking it over marked the return of an amusement field after 10 years. They were the first boys to use it for skit purposes.

Running the theatre for them is described as a diversissement and a means to invest some of the dough they have cleaned up at the Greenwich Village Inn.

While Brewster Moss' net ran around \$9,000 a week, with most of the \$5.50 chairs in the loge vacant at the two daily performances, the Inn proprietors intend to keep theirs within a couple of grand weekly. They also figure on promoting their restaurant trade in the theatre's direction.

With Moss' one-year lease broken and the assurance from Melner and Riley that they will make a go of the house, Marguerite Barker, owner, whose worries over taxes has kept her a village resident, now has picked herself a nice airy farm outside of Poughkeepsie.

Hostess and Man Held For Cigaret Lighter Theft

Charlotte Olezaska, 20, a hostess at the Winnipeg Club, and Fred Cavezel, 22, were held in \$2,500 bail for the grand jury when arraigned before Magistrate Corrigan in West Side court on charges of grand larceny. Couple were arrested by Detective Charles Kane, police head-quarters, on complaint of George Jarvis, 16 E. 35th St. Jarvis accused the girl of stealing a platinum cigarette lighter valued at \$150.

According to Jarvis he met the girl in the Winnipeg Club. Charlotte saw the lighter and asked to look at it. Some time later Jarvis said he made a request for the return of the lighter, but was unable to get it. He went to police headquarters and reported the case. Detective Kane went to the club and arrested the hostess. Later Kane went to her home where he found Cavezel in bed. He made a search of the man's clothing and in a vest pocket found the lighter. He then arrested Cavezel.

Neither made any statement. After Jarvis had testified the couple were held for the higher court.

Adjusts Rubber Check

Morel Peterson, 41, for years manager of several Broadway hotels, was freed in West Side court when arraigned on a charge of issuing a worthless check. Peterson was arrested by Detective George McNulty of the Hotel Squad.

Hugh H. Schramm, manager of the Hotel Chatham, charged Peterson with giving a check for \$260 drawn on the Colonial Bank, made payable to Schramm and signed by Peterson. When Schramm sent the check to the bank it came back.

The matter has been adjourned, McNulty said.

Joys and Gooms of Broadway

By N. T. G.

We were reading in the "Evening Journal" of the triumphs of Nancy Carroll in "Abie's Irish Rose," and got a big kick out of the fact that this little girl, whom we put on the stage for the first time, is one of the screen sensations of the year.

The phone rang. It was Nancy. Peeved, so she was, because she was at WHIN radio studio and she thought we'd be there to help guide her through an interview. Talked over old times, and she said she told the radio audience how we discovered her, and her sister, Therese, when they were amateurs.

A couple of chorus girls were talking: "I know her," said one, referring to a dramatic actress, "she plays the name part in 'The Unborn Child.'"

Jimmy Johnson's 10's

The newspapers are constantly kidding Jimmy Johnson as the "Ten per cent manager," for the 10 per cent bits he has in several fighters. This week's "Liberty" carries a story about Jimmy, written by one Pegler.

"Yes, and I'm in 10 per cent of the dough he makes on that story," claims Jimmy.

A Riverside Drive Marvel

Friend of ours, broker, is a familiar figure about the night places, always surrounded by a flock of girls. We have yet to see him with only one. Has a home on Riverside drive where he entertains nightly in a lordly manner. Own bar, bartender, cooks, waiters, every comfort. Can feed 20 comfortably. Rarely invites a girl up to his place for dinner. They come anyway.

Every night he gets home either finds a couple of chorus girls sitting around or phone messages asking for an invitation. Gives every girl at least \$20 every time she has dinner. Takes flocks of them to theatres and out afterwards. Immediately ditches any girl who asks him for money and has never been known to "insult" any of them. Took four girls to Saratoga last summer and took five to Atlantic City for three weeks. Bought all of them complete outfits of clothing.

P. S.—On one end of his bar is a picture of Texas Guinan, on the other end is Helen Morgan. In between is Hilda Ferguson.

Sure Way to Knowledge

An underworld character, who has free and easy access into every jail in this vicinity, is seen nightly around the gay places, and is the bosom friend and companion of every Warden, showed us a letter from "Bum" Rogers. It was an amazing document. It mentioned repeatedly a couple of our friends, well known on Broadway, who have helped "Bum" get a break in his living conditions in jail. Rarely have we read a more intelligent, well written letter. The hand writing was Spencerian in its exactness, the spelling perfect, vocabulary extensive, and three quotations from the classics were aptly used.

"Howcome," we asked, "could a man whom we imagine Rogers to be, one of our most desperate criminals, write such a letter?"

"Study," was the answer. "He's been in jail for years and all he can do is read. We'd all be smart if we could have time to study the way 'Bum' Rogers did."

Here's a letter from inside a jail in Baltimore which we particularly recommend to Phil Baker (letter or jail?):

Dear N. T. G.:

You will not, course, recognize the name which is signed to this letter, I hesitate, naturally, to sign the name by which I am known in the profession. I am writing to ask you if you could, through your wide circle of friends in the profession, find someone who might have a piano accession for which they have no further use and which I might be able to repair and use.

I am a prisoner in the Maryland Penitentiary and unable to buy myself an instrument. It was, of course, my own fault that I traveled with some questionable companions, getting into trouble through which I lost my accordeon, together with most of my other belongings.

But now I wish to rehabilitate myself and go straight after my release. I hope to return, if possible, to the vaudeville stage. I have all the time in the world at my disposal in which to practice on any kind of instrument and if you can see your way clear to help me to get one and eventually, I hope, becoming a credit to the profession, I am sure you will have no occasion to regret that help.

Vincent A. McNamara.

Hollywood Buzz

Taking up Roller Skating

Latest craze among picture people is roller skating. The Ambassador auditorium has been turned into a rink. With the film players on attendance, they serve as the usual magnet for the lay public. Women's shops and haberdashers are trying to cash in on the craze by displaying special skating outfits in their windows.

Taking Plenty of Air

Flying as a sport becomes increasingly popular out here. Special passenger planes make the trip to San Diego and many of the parties headed for Tia Juana make better time by going that way.

Air tours of the region devastated by the recent flood have been instituted by some enterprising alrmen; John Gilbert and Greta Garbo being among those who have taken the trip.

Like a Xmas Tree—But Out

A good deal of attention has been attracted by a dashing looking gent of the sheik type—alderbarns, little black, mouthstuck et al, who drives around the main thoroughfares all alone in a big cream colored touring car. It has as many colored lights as a Christmas tree. He winds in and out of Hollywood boulevard, slowing down to a crawl whenever he sees a likely femme, but for some reason they all shun him like poison. This has been going on for days, but nobody seems to be able to figure it out.

Studio Wife's Idea

Wife of a studio executive on one of the big lots, also related to owners of the company, has hit on a way of keeping her face before her New York friends without sending them photos. She has arranged with the casting director to let her work as an extra a day or two in a succession of pictures. Then she writes her friends what the film is and where it will be shown and they get big kick out of seeing her on the screen.

It's fun for the girl, drums up a little extra trade for the pictures too, the friends not ordinarily being a part of the picture public.

Scrip Girl's Limousine

Jean Jackson, script girl at Tiffany-Stahl, comes to work mornings in a Packard limousine, driven by a liveried chauffeur. She is the wife of a wealthy business man, but wants to learn pictures from the ground up.

Among the Women

By the Skirt

The Best Dressed Woman of the Week
SYLVIA CLARK
(Palace Theatre)

The Palace show Monday afternoon was saved by Clayton, Jackson and Durante, Sylvia Clark, and Medley and Duprey. The acts on before, in between, or to follow didn't matter.

Gertie Falls with Archie opened on a rope in a lavender costume worn with a ruche and a headgear of the same fluffy melina. Miss Falls changed twice but in costumes of little consequence.

Mildred Davis at the piano (with Wade Booth) wore a grey satin box coat and skirt. Caprice A' Pied, a girl and boy act, was so bad it was wondered how it got into the Palace. One high kicking boy seemed to have merit. The singer had possibly a bad cold, otherwise he is singing songs beyond his talent. There were four girls who did too work and one adagio dancer. The clothes showed considerable wear.

The Alice Brady sketch barely missed getting the razz. The curtain came down on the "Romeo and Juliet" scene none too soon. As Juliet, Miss Brady wore the familiar white robe. In her dressing room she had on a russet colored kimono trimmed with a band of bronze and lined in blue velvet. Her party frock was of the shade known as burnt orange. It was chiffon made almost to the ankles and with many godets at the hem.

Miss Clark wore a lovely little frock of pink taffeta. Buffante skirt was in three tiers, scalloped at the hem. Her plain bodice had a neck line of silver and flowers of the same decorated the skirt. The slippers were silver.

Menjou's Mystery Mistake

The mystery of "The Night of Mystery," current at the Paramount, is how Adolphe Menjou ever consented to appear in it. Some picture actors come to Broadway for the showing of a picture. Some go as far as possible away. That is what Mr. Menjou did when he sailed for France. The star is a soldier of France and appears in uniform with a fascinating cape.

Evenly Brent is a total loss in a nondescript role. She wears a few nice changes of costumes. An evening gown of a metallic material was heavily trimmed with iridescent beads. Her black negligee with little under dressing was in a scene that fell flat. A satin three-piece suit with the coat cut quite short had fox trimming. Also a black velvet outfit sumptuously trimmed with sable. Her two close-fitting turbans were vastly becoming.

Nora Lane wore one evening dress that was lovely. Miss Lane is another Miss foolishly letting her hair grow. The hair showing from the back of a hat made an unbecoming line.

Acknowledgment to Georgia O'Ramey

Georgia O'Ramey, beloved by many, died on what was to have been the opening day in Hartford of the Shubert farce called "A Lady For a Night." Monday night at the 49th St. theatre Esther Howard had the extremely difficult task of playing her role, which she handled very nicely. Miss Howard wore a smart leopard coat with red fox cuffs and a most becoming red sport hat in the first act. Later she showed a chocolate brown two-piece trimmed in white and a filmy red chiffon evening frock.

Dorothy Hall, an exquisite blonde, gave the most poised performance as the young wife. She had a sweet sport frock of the jumper variety in tawn trimmed with darker brown and a ravishing lemon color chiffon with trailing pieces. A black velvet evening wrap entirely lined with white ermine was a distinct flash. This girl rates as a sure comer with talent and beauty to back it up.

Helen Lowell affected mannish attire in the first act but later branched out to a soft black lace. The other two women of the cast, Betty Lawrence and Mabel Montgomery, were appropriately garbed. The program carries a note to the effect that the management was grateful to Miss O'Ramey for many valuable suggestions, a gracious gesture and a delicate one.

"Mad Hours" as a Mixture

Elinor Glynn's "Mad Hour" film at the Strand has touches of three plays successful on Broadway a season or so ago. Little bits of "The Last of Mrs. Cheney," "Within the Law" and "The Green Hat" are recognized. Nevertheless the film doesn't suffer in consequence. It is good film stuff.

Sally O'Neill gives a sincere performance as a young flapper. As Cuddles of the lower classes her idea of luxury is an ermine coat and she blossoms right out in broad daylight in a coat of this fur with fox trimming. This miss is so tiny and with the short skirts of today her clothes look fit for a doll. A black velvet evening wrap had a silver collar. The dress under tiered crystal fringe dress had a belt of brilliants. There was the usual moving picture wedding scene, needless to say beautiful.

Ritz

An item appeared on the front page of Variety stating that when the Gavrillo Ballet opened at the Gallo theatre, New York, on April 9, Lady Dukes, "granddaughter of the late W. K. Vanderbilt," would be one of the dancers, adding that Lady Dukes is the wife of Sir Paul Dukes, who has supplied some of the ballet music.

To be more precise, Lady Dukes is a daughter of Mrs. W. K. Vanderbilt, and was a stepdaughter of the late Mr. Vanderbilt. She was Margaret Rutherford, sister of Barbara Rutherford, who first divorced Cyril Hatch, society miniature painter, and then divorced Winfield Nichols, disciple of "Oom the Omnipotent" leader of a colony in Nyack. Margaret Rutherford was also a member of that exotic cult.

Margaret first divorced Gordon Livingston Mills, millionaire politician, and then married Dukes, who had been a secret agent of Great Britain during the war. The father of these girls was the late Lewis Morris Rutherford, killed in an accident. Their mother, originally Anne Harriman, had previously been

married to Samuel S. Sands, who also met a tragic death. By that union there were two Sands sons, who died in accidents.

Finally the widow of two millionaires married a third, becoming the second wife of W. K. Vanderbilt. The widow became associated with the successful development of Sutton Place, overlooking the East River, the movement originating with her friends Anne Morgan, Elizabeth Marybury (the play agent) and Elsie de Wolfe, actress-decorator, who, when well over 60, married a British diplomat, Sir Charles Mendel.

Miss Corneil's New Play

Katharine Corneil, after her present season in "The Letter," managed by Mossmore Kendall, returns to A. H. Woods, for whom she did "The Green Hat." Her director-husband, Guthrie McClintic, will appear with her, the new play, as yet unnamed, to be told out in Los Angeles in June.

Years ago McClintic and Miss Corneil acted together in Jessie Bonnell's stock in Buffalo. He was

Cavalier Ushers

Those swanky ushers in the Broadway picture houses have replaced the box office chorus girls of the old days. The boys are developing "personality followings" among the eighteenth ladies. They've been instructed in the cavalier gag and they work it, leading the damsels by the hand and not cracking. The girls giggle and make for the same usher week after week.

The boys haven't yet become box office conscious, but one of the Paramount beauties reports that a confrere could pull two hundred flaps a week if he moved on to another theatre.

on the stage for some years, and appeared with Grace George, but for several seasons past has devoted himself to stage management, following his long association with Winthrop Ames.

Meeting with success with his first independent managerial venture, "The Dover Road," he has since had hits and misses about evenly divided. Recently he staged "The Trial of Mary Dugan" in London for Woods.

Miss Corneil is a daughter of Peter ("Doc") Cornell, formerly manager of a theatre in Buffalo. In 1916 she acted in New York with the Washington Square Players in "Bushido." In 1919 she was in William A. Brady's production, "The Man Who Came Back," and gained favorable notice in 1921 with Francine Lawrence in "Nice People," which play also afforded an opportunity to Katharine Bankhead. Oddly enough, Miss Bankhead lately starred in "The Green Hat" in London, while Miss Corneil starred in it in New York. The McClintics live in Beekman Place, overlooking the East River.

Estelle Winwood's Husband

The marriage of Estelle Winwood and Francis B. Bradley has created considerable comment, she being so well known on the stage, and he so prominent in society. She recently relinquished her role in "The Furies." Miss Winwood has been a featured actress since her American debut in 1916, when she came from London as Mrs. Charles Bradley, wealthy pillars of conservatism. He was divorced by Geraldine Fitzgerald, Ade, heiress granddaughter of General Louis Fitzgerald. The first wife is now prominent in the smart set as Mrs. Ade Bradley. The bridegroom is in the shipping business, and the couple, for business reasons, will probably pass part of each year in New Zealand, she giving up the stage.

Vivienne Osborne's Marriage

There always has been some sort of a mystery about the marriage of Vivienne Osborne, the beautiful and talented actress, and Francis Worthington Hine, the fashionable man-about-town. Hine, son of the late Francis L. Hine, is a brother of Lyman Northrop Hine, and a half-brother of Ethelbert L. Low, their mother having married twice. He was divorced by Gertrude Jennings, who is now known as Mrs. Jennings Hine. He has been occupying a charming villa, a couple of miles outside of Paris, and has had as guest Brinton Bush, of another fashionable New York family.

Bush was associated years ago with the World Film Co., with studios at Port Lee, N. J., the stars including such forgotten personages as Frank Mayo, June Ewings, Dorothy Green and Muriel Ostiche, as well as the still popular Johnnie Hines.

When Hine first arrived in Paris he, however, he stopped at the California Hotel, as did also Dorothy Green, the movie actress, and they were often seen together. At one time Miss Stokes was the most popular friend of Corneil.

When Hine first arrived in Paris he, however, he stopped at the California Hotel, as did also Dorothy Green, the movie actress, and they were often seen together. At one time Miss Stokes was the most popular friend of Corneil.

Gray Matter

By Mollie Gray
(TOMMY GRAY'S SISTER)

At the State

"Sadie Thompson" is probably the best known lady on the current State bill, but the vaudeville members do more than their share toward the entertainment.

Wally Sharples and Co. delighted the crowd, as on his last appearance with the same material, the operative version of "Sally" being the best of its kind and very well sung. A pink crepe frock with very full skirt was pretty, and a satin negligee of the same color, too. The singing pages wore green velvet first, danced in a quick satin, green lined, and later in Colonial costumes of red and white, all becoming, with tight curls showing under ente hats.

The Perezaro Sisters Revue has again announced as its first American appearance, and, of course, it should be to most of the audience. Surely if speed and color are what the public want, the sisters supply it, though they still lose some of their public by delaying their jazz numbers for the encore. Everybody knows Mexico's climate, and the sisters evidently came from the most southern part, and New York's spring freezes haven't cooled them any. Only change made is a permanent one in the hair of one of the sisters, the other still retaining her glistening flat finish.

Bernard and Henrie harmonize in beads, too, gold at the piano, crystal over silver standing, both of them mostly fringe and attractive.

All Wet Only

A sad state of affairs is disclosed by a "Ladies' Night in a Turkish Bath." It shows the absolute standard to which sheet draping has come. Not a new line anywhere, not a new twist to a towel with the whole idea all wet, but not washed up yet as the howls of the audience proved. But probably when better watching is done picture stars will be the first to so swathe, according to Hollywood broadcasters.

Dorothy Mickaill sold lunch boxes faster than quarter watches on Broadway and they went better than the watches will, too. Her beaded black net gown had a narrow velvet belt caught with a jeweled buckle in front and a three-quarter length coat of fancy tweed was topped by a felt hat encircling tiny jeweled dogs. All her silk dresses had plated skirts, all the Turkish bathers had sheathed ones. This might be called Fat Men's Fancy by the active and audible way they enjoyed it.

Pretty Early for B'way

Evidently most of Broadway's coffee was poor Monday morning, it took the almost neck-breaking stunt of The Colleagues to wake up the breakfasters at the Broadway, but, of course, that troupe would make the armless wonder applaud. The pretty blond part of Wheeler and Sanders made no change from her frock of plated orchid crepe made with deep bertha and sash and bow of the same material. Good looking bob she had, too.

Grace Adelphi dances better than she dresses. Her nicest frock, worn twice, the second time with an unattractive white wig, was of white satin bodice and fluffy net skirt, trimming being a spray of purple flowers and leaves from shoulder to hem on the left side. Naturally a gypsy must wear rags, so the usual assortment of chiffon pieces did for that, and the final dress of crepe in two shades of yellow for the skirt, gold cloth for the bodice gave the impression of weariness from overwork.

Standing for "Speedy"

A view of Harold Lloyd's "Speedy" has to be earned by patient waiting with the shrieks of the audience to buy on. Most of New York is standing for it and they could stand for a lot more like it. The list of credits is long but there is enough glory to scatter among them.

Ann Christy was cute in a sleeveless taffeta frock with narrow lace collar and also in a dark frock whose double collar of plated crepe was in two shades.

Rewriting I Love You

When Flora Finch and the movies were much younger her shape or lack of it was considered funny, but now she's just a flapper. A few inverted plumes on her hair and she could outtake any girl club hostess.

She is the important member of

"The Wife's Relations," with Shirley Mason the charming bride. A new and inexpensive wedding in this, only the hand being ringed with the "hoop of misery," as it is often called. Shirley made a cute elevator operator in her brass buttons, properly backed up, of course. A flip of a title and behold her watching winter sports in a lovely coat of white wool with broad stripes around the bottom, knitted cap and cuffed socks over her silk ones to match. With a pretty plaid taffeta frock she wore a choker necklace of square crystals.

We made the two dashes invariably preceding "I love you" mean in a title? Time? Hesitation? Or just preliminary description that would probably be more interesting than the final declaration. Why not print what they mean and leave the end dashes, just for a change, since the players usually eat those words anyway.

Just a Title

The aim and end of every picture has finally become a title "Marry the Girl," and it wasn't burlesque or melodrama the two dashes invariably preceding "I love you" mean in a title? Time? Hesitation? Or just preliminary description that would probably be more interesting than the final declaration. Why not print what they mean and leave the end dashes, just for a change, since the players usually eat those words anyway.

In this case it meant marry a family, too, since Barbara Bedford had a young son, and the villain planned to get her a young fortune. Barbara didn't get any of it for her wardrobe. Her orchid dress had been worn with black and white two-piece frock had its skirt pleated only in front, like the inexpensive dresses. A sleeveless frock had a scalloped hem. A large transparent hat, one side of the brim weighted with roses and two small ones where the collar met in the front, were the only attractive items.

A TIMES SQUARE GAL WRITES BACK HOME

(The final letter sent by Adelaide Smithson to her chum, Louise Chesterbrook of Cumbersome, Idaho.)

New York, April 13.

Dear Louise: This is Friday, the 13th and my unlucky day. Guess I'm all washed up around here as they say in Times Square when you don't mean a thing. But don't tell Ma.

I just can't be a night club hostess. I have been around some more and watched them and I just can't. Now I have to make up my own mind for that young man in the next room won't even speak to me any more. He says I'm a flopping bloomer. Guess that means the same as washed up.

He told me I was a natural dough getter but he'd go broke teaching me and that's the way they do. Guess wherever I came from but heaven help that place, he said, I didn't get angry because he doesn't know Cumbersome.

And I never heard from Mr. Riffin, the model man who said he might take me back modeling. The young man next door said I just missed a bad hair when I told him about Mrs. Riffin.

So there's nothing left for me to do. I just can't sit around a big room full of men and smoke and wait for someone to ask me to be nice to them. I can't even smile at strange men and that's what got the young man angry at me; he said I gave him a useless man. When you see Hank mention you hear I may be back, but don't tell Ma. If something doesn't turn up before the end of the week, think I shall return.

This town is easy if you want to be what they call a mixer, but I can't mix the way they do. Guess I got into the wrong section of the town and met the wrong people. So if I do go back home and don't like it or can't stand Hank any more, I'll come back here and go, in another part of the city. Or maybe I'll go to Chicago. You remember what those drummers from Mrs. Mills told us about Chicago. And maybe you'd like to go, too. Love,

When I get back I'll have a lot to tell you and I'm still a good girl, but have been so still that being good did me no good, so that's why I'm going back. Love,

Adelle. P. S. I had an offer of marriage from a taxi driver. They call him a night hawk, but don't tell Ma.

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15 YEARS AGO

(From Variety and "Clipper")

New Palace, New York, abandoned its \$2 scale, putting top at \$1 and enjoying somewhat better business than the sad trade since its opening. Deal was only a cover to adjust the ticket with Hammerstein's franchise for Times Square.

Cloak and suiters were edging into the picture business. One Lee A. Ochs, salesman for Blumenthal Bros., was building an 'ardome in Long Branch, N. J., the summer resort territory showing a number of such enterprises.

New York theatre roof, under the management of William Morris, was turned into a public ball room, and Freeman Bernstein took over the beverage concession on sharing terms with the lessee.

Tab shows as a substitute for vaudeville were making rapid headway in the middle west, being used by W. V. M. A. managers out of Chicago.

Desertion of standard acts from Big Time, where they were having trouble in salary adjustments, were becoming frequent. Ryan and Richfield abandoned negotiations, with Keith on a route and signed with Loew for two years.

A new type of picture house (capacity under 1,000) was beginning to cut into standard vaudeville in Chicago. In one district there were four new film places within a few blocks—the Willard, the Admiral, the 20th Century and the Panorama.

The stable on 65th street near 8th avenue, built by McGuirk (of "Suicide Hall" fame on the Bowery) as a dance hall and then turned over to the stable when the Paulist Fathers protested, became a film theatre.

50 YEARS AGO

(From "Clipper")

Scarcely had the snow from the blizzard of March 12 melted when a new storm hit New York. Fifteen inches of snow were reported in the counties adjacent to the city, the Catskill district being snowed in.

Legal maneuvers were still being used to keep "Boss Bill" Tweed out of jail, a year having elapsed since his enforced return to the States from Europe. This time the controller sought to have the former political czar released, apparently in hope of some restitution to the city of looted riches.

Percy Williams, then an agent for the Crystal Palace and Royal Aquarium in London, lets it be known that he is able to place American acts abroad.

Frank Mayo and his company made a record railroad jump for those days. They left New Orleans after the Saturday matinee at 8 p. m. and gave a performance in Chicago Monday night at the Adelphi.

Deadwood, Wyoming, apparently as wild and woolly as the movies now make it appear. A witness was under cross examination in a trial when he took umbrage at the examining attorney and, drawing his gun, fired at him.

Tony Pastor missed his first performance in 30 years, confined to bed with inflammatory rheumatism.

Legislation was introduced in Congress carrying amendments by which copyright protection would be extended to cover plays and other stage presentations.

The Czar of all the Russias conferred the Order of Arts and Sciences upon Christine Nilsson, actress.

Inside Stuff—Pictures

The French Minister of Public Instruction in France, Herriot, said to be very obstinate and strongly against American pictures, is having a story "Mafiosa Scandal" written by him, produced as a picture by Franco Films. It is the most violent agitator against American pictures of all the French makers. Herriot is the French official Will Hays has had to talk with.

It's quite likely that Hays as the American film ambassador will continue his European trip, making it a good-will visit to other foreign capitals, always talking pictures rather than politics. Should there, however, be further disclosures in Washington over the Teapot-Sinclair affair and its side lines into which Hays already has been drawn, and the future revelations, if any, again as much affect Hays, it may bring about his prompt return and more strongly push into prominence and decision his position as the czar of the pictures made on this side.

As time passes onward there is no change in reports about the attempted chain theatre operation from a single desk. It remains a matter of house management, from the consensus of opinion.

Holding down local management by a majority of inexperienced house managers who must work by rule is reported having sent and kept many a house in the red of recent months.

Experienced house men, from accounts, will not work by rule, and especially at the salary placed as the maximum by some of the chain operators for their local theatre directors. This leaves it up to those who are glad to get a job.

One angle is that the chain operators may think there are not enough experienced showmen who would accept house management. That appears to be a matter of opinion. It is claimed that there are plenty knowing the theatre end who might be obtained or promoted if the salary were sufficient to attract.

Politics enter oftentimes, or the theatre man in charge may have been the wrong selection in the first place. A recent instance of the latter was a small chain opening a house representing two million dollars being unfortunate in having its supervising manager bungle the opening so badly it's doubtful if his errors may be rectified for months to come.

Another instance is of a house manager who turned his theatre from a loser to a winner given the choice of a lower salary or walk. He walked, and his cheaper successor sent the house back to the red.

A special publicity opportunity to build up the failing house seems to be abandoned, however, say, Everything's routine, they claim, with no origination nor creation. For the other side, house managers on different circuits allege that if they do show results there is no appreciation, no increase or promotion, and only a squawk when biz falls off.

With circuit theatres running into chains of hundreds, it's a tremendous problem, from any point of view.

There is one basic principle of theatre operation that does appear to be often neglected, opening a new house with an entire foreign staff, outside of the minor posts. This has been proved too costly often, and only works for the opposition. At least some one of the management should be representative locally.

There have been cases where it was deemed advisable to have the best house director on the job, sending in the out-of-town man under cover, permitting the local to pose for a while until the house is set, but having a local ostensibly in command.

Al Boyd has no partner in his proposed new theatre in Philadelphia or in any other theatre ventures he might indulge in. So say his close friends in New York. Boyd is contemplating a 2,600-seater on the old Adelphi Hotel site in Philly. Through his friendships with the Paramount group and his recent resignation from the Stanley Company, the initial surmise on Boyd's new one was that Paramount through Public might be concerned. That is what brought the friends' denial.

With Boyd's new house open for business, the Stanley Company will be confronted with three independent theatres in what was once their picture house sewed up city. Stanley might have taken over the Fox, which is one of the other theatres, but didn't do it, with William Fox still running the Fox there for pop pictures and since having added the Fox-Loeust for the run-films.

Universal has been using four different versions of "Uncle Tom's Cabin" until finally deciding one was the most suitable for exhibiting purposes. Harry Pollard who directed the picture out one version, then another version was cut by Lloyd Nosler film editor. After him Maurice Piver, another film editor worked out his conception. All three versions were sent to New York and the executives there decided that they would cut their own. This was done and the picture was released in New York.

When the Los Angeles premiere was to take place Carl Laemmle decided that a number of previews should be held on the different versions to get reactions. On one night two different versions were previewed in Hollywood in houses about a mile apart. Neither of these was the New York version and both were eliminated.

"Uncle Tom's Cabin" was previewed around Hollywood more than any other picture ever made. An unofficial check shows that that picture has been exhibited about 40 times before it began its run in the Criterion (Los Angeles) two weeks ago.

Warners' "Jazz Singer" seems to be the same to the screen as "Abie's Irish Boy" is to the stage for unexpected runs in unexpected places, where the houses are wired for the Vitaphone attachment on the feature picture. For pictures the Warners' big draw already has numberless money and time records to its credit, while it appears that only the limitations in wire houses prevent that run record from being extended.

So far the Warners have permitted "The Jazz Singer" to go in non-wired houses only for the second or later runs. That indicates the distributor intends holding back the first run of the picture anywhere until a wired house may be ready to receive it. While there exists opposite opinions on the picture without the Al Jolson singing (Vita) and the incidental business to that might have to go out in non-wired houses, the fact is so plain that "The Jazz Singer" is a sensational draw with the mechanical accompaniment that it's doubtful if the Warners would permit a cinch draw to be gambled with without the Vita attachment. Unless of course it were known by them that there would be no wired houses for a long while to come in some towns. Even that is problematical in the current and swiftly development of the talkers in many ways.

The inside story on how one of the proposed combinations of independent exhibitors flopped, just as it was on the verge of being completed sometime ago, was revealed only recently.

It seems that the organizer of the independents, a prominent New York attorney, had submitted the project downtown for financing, the Wall Street group expressing itself interested.

Unknown to the exhibitors the bankers sent a representative to each of the theatres listed for the purpose of interviewing the proprietors, to gauge their responsibility and merit.

In practically every instance the banking rep found the independents away from their houses, with the information that they would be found at the usual meeting place, organization headquarters.

The investigator went to headquarters and asked for one of the exhibitors. After waiting awhile he was received and found most of the boys with their sleeves rolled up, playing pinocchio. Still keeping his identity unrevealed the investigator pretended to be an equipment salesman. After putting up a sales talk for a few minutes, he left.

The investigator's report it is understood, stressed the conditions under which the interview took place with the added recommendation

that men who could leave their theatre to play cards during the afternoon were not the type worthy of large financial backing.

Clever press agency and a lucky break got Sam Goldwyn front page splashes for his star, Vilma Banky, in his tie-up with the American Telephone and Telegraph telephoto transmission from Chicago late last week. The whole thing, including the agent's round trip ticket from New York and shooting the film, cost Goldwyn only \$540.

Originally, it developed, the A. T. and T. had decided to use a flood scene as the topic for its experiment. This was dropped when it was found that the detail when enlarged into a screen frame was hazy. Just about that time Goldwyn's press writer, working with the publicity department of United Artists, got the tip and lost no time.

As matters now stand the bill is about \$125 higher than Goldwyn's agent expected. It seems that the company had agreed to transmit the shots free but that Goldwyn was to pay one buck for every still made. At the most, it was figured in the Goldwyn offices, this item would not exceed \$140 since the A. T. and T. has that number lined up in papers. The bill, however, was a flat \$265. After much phoning it was decided to pay and call it square, the press agent telling the A. T. and T. man that his company had grabbed most of the space.

Arthur Friend, the New England theatre operator, who recently got jammed up financially, is said to have induced backing to the extent of five millions, for theatre purchase or building. Friend is about to launch out in a venture of that kind, it is said.

Some months ago the Friend people had an idea of building or buying in 100 towns between Boston and Cleveland. These towns had been selected it was reported at the time from the map of the U. S. prepared by the United Cigar Stores. Friend proposed to a national contractor that it build such houses as were necessary in the 100 cities on a 10 per cent plus cost plan, with the builder to allow his profit to remain with the company, and take 50 per cent of the stock for the risk. It was turned down.

For the few who knew of the Friend idea at the time there was a smile as to which 100 towns had been picked that could stand another house, and also over the film service for them.

"Mary Lou," the boat used in the filming of "Hellship Bronson," was formerly used by a gang of rum runners on the Pacific Coast who kicked it loose after the cargo was disposed of. The vessel was found and brought in for salvage and later sold to a packing company, recommended as a refrigerator craft in the fishing business. Gotham used it before the fish did.

Among the players in the picture are Sailor Sharkey, who has spent 22 years of his life at sea; Shorty Leon, formerly of the Flying St. Leons, circus act; Jimmy Phillips, Wyoming fair and rodeo cowboy; Jack Sherman, who claims over 300 prize fight battles; Leo and Carl Sepulveda, wrestlers, and Black Jack Williams, who adventured through Africa and was later held by revolutionists in Mexico for ransom. Most of the boys had been through everything except sea weather. When the "Mary Lou" headed into a couple of storms during the making of the picture, there were a couple of near-panics and production suffered. It is reported the cost of production will run way over the original estimate, near \$75,000, considered a lot of money for an independent.

With two Movietone stages of brick and concrete underway at Fox Hills word reaches New York that plans for nine other talkie areas are about to be placed into execution. The present two occupy 15,000 square feet with a control room between. It is stated when this work is complete Movietone shooting space will exceed all other stages.

Although but about 20 per cent of the 1928 program of features will be devoted to Movietone, it is learned that the \$100,000,000 production budget which Fox has set aside for the next five years will be worked on a sliding scale.

It is not considered dubious, especially in view of the elaborate preparations made, that before the fifth year is reached fully 80 per cent of the Fox program will be Movietone. Another indication that this will be a fact is the knowledge that every director on the Fox lot is required to have a full technical appreciation of the new talker.

The features which so far have been designated for the special treatment include "Mother Knows Best," now being shot, and "Blossom Time," in addition to considerable short stuff.

Dan Wolheim, brother of Louis, is playing a crook part in "The Cop" for Pathe-DeMille. Dan possesses the same facial features as his brother, with the exception, that Dan's nose twists so it leans to port while the better known beak of Louis' points to starboard.

When Elmer Pearson left for New York in the midst of the important Pathe-F B O merger conferences, his parting words were, "Spring is coming and I can play golf in New York as well as I can out here."

Inside Stuff—Vaudeville

N. V. A. Week, held, publicized and promoted principally by the Keith-Albee-Orpheum theatres, has been again made the series of hand-out collections from audiences in those houses. While the impression received by the public is that the theatres also donate a portion or percentage of their gross receipts for the special week to the N. V. A. Fund, that is understood not to be so. All the N. V. A. Club receives from the week is the amount of the collections. Whether any deductions are from the collections for the extra advertising, incidentals in connection with the N. V. A. Week or for other reputed causes is unknown.

There is little doubt but that N. V. A. Week, though, is the best week of the year for the K-A-O box offices. It usually falls on Easter Week and is preceded by a heavy publicity campaign in the newspapers and in and about the theatres, in the latter by use of trailers and sometimes spiels. The hurrah and the borrowing of "guest-stars" for daily performances all go toward promoting a bigger box-office gross for the house, despite no part of that added money, drawn on the strength of the N. V. A. name and week goes to the club. So while the N. V. A. Week may appeal to many as a contribution time for the "poor actors," as it is expressed in the theatres soliciting the alms, the week otherwise and for money appears to be a jubilee occasion for Keith-Albee-Orpheum. Of recent seasons it could be added that it may have come in quite handy, too.

The glass-encased signs on each side of the entrance to Keith's Palace, New York, which warned prospective customers that tickets purchased from speculators would be refused at the door have only recently been removed. Also the worn-out loud-speaker that brought a verbal warning to the same effect to passersby. Both the signs and the loud-speaker outlived their usefulness.

A mixed two-act receiving \$350 weekly in vaudeville was split by a smart agent for production work. He set the woman in a musical at \$300 a week and her husband in another show at \$400, giving the couple a salary gross of \$700. Another and similar team from vaudeville, having trouble convincing bookers they were worth over \$275 a week, was shifted bodily into a musical at a joint salary of \$600.

Fatty Arbuckle was due in New York yesterday (Tuesday) on the "Majestic." His personal manager, Syd Cohen, arrived in New York last Friday, both coming from Paris, where Fatty had just completed an engagement at the Empire. The opening night's reception to Arbuckle act in Paris was cabled over here. Syd Cohen says that came through the slowness of Frankie James' first ballad. Act was rewritten overnight and appeared thereafter.

Coast Legit Equity Actors Fail to Support Motion To Remove Nowell, Rep.

Los Angeles, April 17.

Members of Equity playing Los Angeles legit houses claimed they were not properly represented in the group recently elected Equity coast advisory committee, and they also asserted Wedgewood Nowell, local Equity representative, was not serving them in the right manner. As a result of this dissatisfaction, a resolution was presented at a meeting of local Equity stage players held in the Biltmore Hotel, which asked for the removal of Nowell from his position by the New York officials of Equity. It was also charged Nowell permitted Ruth Helen Davis, producer at the Belmont theatre, stock house, to employ Equity members and non-Equity players in the same casts.

After one hour of wrangling, Lawrence Grant, chairman of the meeting, and other members present objected to a vote on the resolution until Nowell had a chance to defend himself against the charges. The meeting was the result of a protest, said to have been signed by nearly 200 Equity members appearing on the stage, against holding meetings in the evenings when the legit players could not be present. The petition was sent to Frank Gilmore in New York. The latter replied meetings held here were primarily for the picture branch, as the legit members were represented by Equity's Council in New York. However, Gilmore declared he had no objection to any meeting being called here for the stage players at any time, and suggested that Nowell call such a meeting for discussion of grievances.

Frank Delmaine, Equity Kansas City representative, on the coast at the time as representative-at-large, attended the meeting. Nowell opened the meeting, with about 50 members present, and V. Talbot Henderson, a member, moved that Lawrence Grant be made chairman of the session. As soon as Grant took the chair, Henderson requested Nowell be asked to leave the room. Nowell left without comment.

Henderson immediately presented a resolution asking that Wedgewood Nowell be removed as Equity representative in this district. The motion was seconded. However, Grant refused to put it to a vote until there was a thorough discussion. During the attacks on Nowell which followed, a number of members left the meeting.

3 Complaints

After a lot of discussion, the complaints finally sifted down to three—Nowell's failure to visit backstage often; not being in his office often enough, and permitting Equity members to play with non-members and delinquents at the Belmont theatre. William Nell, vice-president, and I. B. Kornblum, local actors for Equity, came to the defense of Nowell. Kornblum pointed out Nowell had plenty to do with continual battles with managers on behalf of Equity members without expecting him to make social visits backstage. He also declared Nowell had plenty to do during the day and could not accomplish his work by sitting in the office waiting for visitors.

After heated discussion pro and con for more than an hour, Nowell was asked to return to the stage and advise the actors of his resolution for his removal by Grant. The latter told him he would have an opportunity to answer the specific charges before a vote would be taken.

Nowell's Reply

In answering the first two charges Nowell pointed out he had 14 theatres in Los Angeles to look after, and his work in looking after interests of Equity members kept him out of the office continually, leaving no time to visit various companies backstage. He stated each company had an Equity deputy with power to accept any complaints. Regarding the Belmont theatre

Turned Away Paper

Police were called in at the Royale last week to regulate the crowds, surging around the doors of the Royale theatre, where Mae West is playing "Diamond Lil" as she looked in the flesh.

Most of the trouble is said to have been through the show having given out plenty of paper for the week's early night. When cash customers started to appear, the show management preferred to sidestep the paper holders. Consequent confusion and a cop call.

Showmen, hearing of it, said they couldn't understand why the show did not turn away the money and take care of the paper. Turning away money from the box office is believed to be the best word of mouth publicity for a show.

ease, Nowell declared he had sent out orders last fall to players in various cities, advising them that they would have to give two weeks' notice unless the management complied with the rulings of the I. A. T. S. E. for union stage hands and muscians. This was after complaints had been made by the stage hands to Equity regarding tent shows and others operating in this territory without union men. After his notice to Equity members went out, Nowell declared, members working in the companies complained to Gilmore that such steps were being taken by Equity, as would result in their being out of work indefinitely. Shortly after, Gilmore advised Nowell to resign and the order as it would affect only Equity members playing in the companies that were not living up to Equity and I. A. regulations.

As a result Nowell has been unable to handle those companies that are not complying with Equity regulations. He has been powerless to stop the Belmont and various tent shows from employing other than Equity members in casts. Neither could he stop Equity members from playing with the companies.

Complaint was made regarding radio activities of Nowell. He explained activity in this direction was boosting for the theatre generally with radio audiences, declaring he had made no money out of the proposition. He said it was helping to revive interest in the stage, thereby providing more work for Equity members.

Grant then put the resolution to a vote. Only three people voted in favor, the balance of those present voting against.

After the resolution asking for Nowell's removal had been disposed of, a resolution was passed asking that Nowell be given a traveling representative to help him with his work on the coast. This resolution was forwarded to New York for action by the Equity Council. Acceptances for the full regular ticket to come up for election by Equity at the annual meeting May 28 have been received. There is no change noted in the nomination of most of the present officers, who have been re-elected annually for the past half a dozen years—John Emerson, president; Ethel Barrymore, first vice-president; Grant Mitchell (who replaced the late Bruce McRae last summer), 2d vice-president; Grant Stewart, recording secretary, and Frank Gilmore, executive secretary.

A reported opposition ticket has not appeared as yet, although it is provided that independent nominations may be filed up to within 20 days prior to the election.

Present members of the council renominated are Robert Kelly, Katherine Emmett and Frank McElroy. New councillors selected are Neil Pratt, Arthur Bryson, Arthur Hohl, Thomas W. Ross and Oscar Shaw.

Recent replacements on the council are Clarke Silvernail, appointed in the place of Grant Mitchell, when the latter became an officer, and George Arliss, vice Sam Hardy, who resigned from the board.

Polish Editor Arrested For Pirating "Abie"

Detroit, April 17. Charged by Anne Nichols with translating "Abie's Irish Rose" into Polish and selling copies of the script to Joe Wyroczek and Ignace Ulapowski, Cleveland theatre owners, for \$25, Arthur L. Waldo, editor of the Detroit "Polish Daily News," was taken into custody today by federal officers.

Waldo pleaded not guilty to the charge of infringing on "Abie's" copyright and was placed under a \$500 bond by United States Commissioner Hurd.

Donald Frederick, United States attorney, who is prosecuting the case, declared Miss Nichols would be called here to testify, she having restrained the production of the Polish version of "Abie's Irish Rose" in Cleveland about four months ago.

20% Par Am. Play Co.

Too Much, Says the Mrs.

Marguerite Veiller, as assignee of Bayard Veiller, author of "The Trial of Mary Dugan," is suing the American Play Co. for \$3,400 alleged overdrawn by the play brokers against Veiller's royalties, which A. H. Woods pays direct to the company. Veiller has been receiving 30 per cent thereof from the American Play Co., while Mrs. Veiller alleges the brokerage firm is entitled only to 10 per cent commission and not the 20 per cent it charges.

John W. Rumsey's firm sets forth the defense, through Ernst, Fox & Kane, that under a contract dated 12, 1925, the American Play Co., which had previously loaned Veiller \$3,000 in cash, was to collect the indebtedness and be entitled to 20 per cent of all of Veiller's writings for three years from December, 1925. Mrs. Veiller avers that the American Play Co. on its 20 per cent agreement, is \$6,800 ahead, and sues for the return of \$3,400, or half that amount.

Theatre Program Point

The New York Theatre Program Corp., Ralph Trier, president, has no standing in enforcing a contract to furnish programs for the Lyric theatre, New York, according to court ruling in favor of the Lyric Operating Co., Inc., and the S. & S. Lyric, Inc., the latter the mortgagee now operating and controlling the house.

With Florenz Ziegfeld's "Three Musketeers" opening at the Lyric, the attraction prints its own program. The New York Theatre Program Corp. alleges a prior contract for that privilege, which entitles the income through the advertising returns from such programs, but the New York Supreme Court doubts the validity of the oral agreement alleged, and even if valid it questions the binding merits on the S. & S. Corporation.

Joseph Oppenheimer, as president of the Lyric Operating Co., made affidavit that the collection of rents is now vested in the S. & S. Corporation under a mortgage of \$1,762,500.

Ziegfeld Stops Cantor

Florenz Ziegfeld slipped into New York quietly, many of his own employees not knowing it. He has been in the metropolis for four or five days unknown to Broadway.

Ziegfeld is adamant in his refusal to permit the Edlin-Cantor picture house date at Fox's, Philadelphia, at \$6,000 a week, next week. The booking is definitely off accordingly.

If Ziegfeld's attorney determines by last night or this morning as to the manager's legal status in the matter, Cantor may land a benefit in Washington. Ziegfeld wants to make legally certain he will not prejudice his future managerial relations by permitting this exception.

Stock People's Error

Milwaukee, April 17. One of the biggest laughs this old burg has had was handed it by the Olga Worth stock, opening last week.

Evidently the town's rep as a German metropolis passed into the gutter from whence the Worth troupe came.

After the opening at the Garrick, each member of the cast made a little curtain speech and each, in turn, apologized for being unable to speak German.

The fallacy that Milwaukee is a German town was proved by the fact that both the Polish and Italian now outnumber the German.

Petty Larceny Racket

Legit actors are the victims of a petty larceny racket that has been worked during the last week or two by an unknown person.

On the representation that a package has arrived on one of the big liners from Paris, the cypher gets \$15 or \$20 for customs and delivery charges. He gives a receipt signed on the regular form of one of the well-known shipping agents.

Those who have been victimized include James Walker, Mary Ellis, Ina Claire and others.

Cost \$2,000 to Move Show Across Street

Three Broadway shows switched from one street to another Monday, but although in each instance the removal was confined to the same block, the cost was just as much as though the movements were from one end of the city to the other. Union requirements are blamed for that.

The management of "Five O'Clock Girl" turned up when advised the crew of the 44th Street was not permitted to carry the production to the Shubert, although the stage entrance of the latter is directly across the street. It was necessary to load the show onto trucks and be carried completely around the block. Then it was carried in by the Shubert crew.

It cost the show \$700 for transfer hauling. Extra time for the crews of the 44th Street and Shubert ran the total item to about \$2,000. As usual, the extra time for the crews was paid by the houses. "Take the Air," in moving from the Waldorf to the Earl Carroll, had to follow the same procedure, although the stage entrances of the two houses are less than 100 yards apart on 50th street. "The Ladder," in moving from the Belmont to the Earl Carroll, was less than 50 yards away, also went around the block.

Schumann-Heink Gives \$250,000 Estate to Vets

Minneapolis, April 17. After her concert at the Auditorium here, Mme. Schumann-Heink, through Mayor George E. Leach of this city, presented war veterans with the gift of her \$250,000 estate near San Diego, Cal. Mayor Leach was given the deed to the estate because, Mme. Schumann-Heink announced, he proposed to toast August Schumann, her son, who died as a captain of a German submarine in 1923, when war passions still flamed.

The mayor, who served with the American forces in France as a colonel and won citations for bravery, states that the property will be administered by a board of trustees for the benefit of sick and disabled soldiers and their families without reference to any world war veteran organization.

Treasurers' Union Set High and Low Scale

Chicago, April 17. The newly formed treasurers' union, affiliated with the American Federation of Labor and officially known as the International Treasurers' Association, has signed a year wage scale and working agreement with the Theatre Managers' association in Chicago.

Minimum salary is fixed at \$35 weekly, and top is \$60. A \$5 raise is effected every two years.

The new union has 100 per cent membership among local box office men. Chicago organization is billed as Local No. 3.

Girl Producers Soaked

A verdict of \$721 in claims were awarded five members of the cast of "Jungle Fever" against its producers, Phyllis Paige and Chellis Janis, in arbitration in Equity last week.

The sum represents a week's salary for the players holding rank of play contract and was awarded in lieu of the customary closing notice not having been given them when the play folded up in Cleveland and three weeks ago.

The players' attorney in the award are Margie La Rindie, Edward Colebrook, Don Bump, Charles Hampton and Robert Roy.

LUPINO LANE TURNS DOWN PIECE OF SHOW

Won't Break His Picture Contract to Go with the Shuberts' "Red Robe"

Needing him in "The Red Robe," the Shuberts tried to induce Lupino Lane back into musical comedy. After Lane declined, the Shuberts are said to have offered Lane a piece of the show buying its hopes for run on Broadway, besides his salary.

Lane, who is slated for over 12,000 a week during the ensuing year for turning out eight two-readers for Educational, turned Shuberts' inducement down flat. His reasoning, despite the additional promise of a cut in the picture, was that "Red Robe" won't last long enough on the Great White Way for him to sacrifice any of Hollywood's sunshine.

Prior to the Shuberts' offer for him to quit the films, Lane fell for an offer to come east and give the "Robe" script the once over and also consider the lead in the show.

Although Lane called curtains on his prospective Shubert playing, the tenacious Shuberts pulled their final move in laying all cards on the table regarding the "Robe" last Thursday, it is said. Paying Lane's fare east after numerous theatrical phone calls resulted in their personal offer to make the "Robe" job on Broadway a bigger proposition than stepping before a director's megaphone for the English comic.

Just an Enemy

The most recent offer to Lane, which sends him back to Hollywood probably as the "lifelong enemy of the Shuberts," called also for him to rewrite the "Robe" story in a way that it would get away from any claim of imitation.

As the result of this last-minute stand by the Shuberts, "The Red Robe" scheduled to make its Broadway bow three weeks ago, now is up for an indefinite period on the out-of-town circuit. The picture which Lane left will be its original title and perhaps cast. There is now a prospect George Hassell may step into the boots first designed for Lane if the show ever reaches Broadway.

Meanwhile Lane, now that he has given the Shuberts the sidestep, is set for Hollywood and the celluloid with a script in his pocket besides the Educational contract. He has his mind on devoting his spare time to the Music Box, which during the greater history of its Hollywood run has been a flop at the box office. He hopes to relay to western audiences the series of his George M. Cohan plays. Lane's ambitions in this respect are, from accounts, practically realized, and he is lining up in the metropolis his first Colman piece, "The Merry Malones."

Bennett and Milton Leave Guild Play

Richard Bennett, engaged by the Theatre Guild for the lead in "Playing at Love," and Robert Milton, engaged to direct it, have withdrawn from the production. Bennett's withdrawal was caused by a dispute over featured billing, something the Guild does not give its players.

It is expected that a new leading man will be engaged and another director will put on the show, and that it will open April 30. It had been listed to open this week.

Another Bennett argument, it is understood his much-discussed temperament didn't figure; while thing was quietly arranged.

"Jungle Fever" Fatal

"Jungle Fever," tropical drama and initial production efforts of Phyllis Paige and Chellis Janis, former choristers turned producers, folded up in Cleveland, last week (April 16).

The company was paid off from money posted at Equity.

"RAIN" BY NEGRO CO.

A colored dramatic stock, managed by Jack Schuchard, and April 16 at the Garrick, Chicago, under the management of Andrew Ellison, Clay Desmond, Babe Townsend, Lionel Manney and Charles Olden.

The two first bills are "What Time Glory" and "Rain."

FLOPS CONTINUE TO LINE UP ON BWAY'S LEGIT WHIRLWIND

Easter Week About Normal in Business Way—Musicals Keep Ahead—3 New Ones Have Chance

Easter week was not so fortunate on Broadway. Even with extra matinees, many grosses were little above normal and some were no better than the final Lenten week. The leaders, of course, cleaned up, principally the musicals, which appear to overshadow the dramas.

Three likely money shows came in last week, for a change, but this week reverted to the earlier grind of fresh flops—three in a row Monday night alone. They were "A Lady for a Night," "The Breaker" and "Forbidden Roads."

"Greenwich Village Follies" started well at the Winter Garden. Although not selling out, it was rated around \$45,000. "Diamond Lil," at the Royale, cleaned up \$12,000, grossed \$16,000, the best money the house has drawn with a drama. "Volpone," newest Guild show, got \$16,000, capacity considering subscriptions. "Scottie" at the Booth, did not start well. In seven performances it got about \$3,500, although the notices indicated promise. None of the four top grosses got money. "The Merry Malines" of that group being easily best with about \$17,500. "Saturday's Children" came in for only two weeks, same night as "Countess Maritza," while "The Outsider" started nothing either.

Musicals

"The Connecticut Yankee," the only attraction to play daily matinees last week, grossed \$12,000 in the 12 performances, record for the Vanderbilt. "Show Boat," holding to eight times, again got \$53,000, with "Rosalie" next, \$47,500, which was slightly better than the best mark to date, "Rain or Shine," with two extra matinees, grossed over \$46,000. "Three Musketeers," with the top seat, "Naked Luck," grossed \$45,000. "Good News," with one extra matinee, improved to about \$40,000. There is quite a gap to the next musical, in one, which was "Funny Fella," \$31,500. "Manhattan Mary" did not pick up, \$29,000. "Five O'Clock Girls," \$27,000, with the balance trailing "Take the Air," "Sunny Days" and "Love by Lady," \$16,000. "My Maryland," slightly more, but due to close soon; "The Madcap," \$12,500, and due out soon, too. "Keep Shufflin'" failed to recover from Holy week drop, \$7,500.

Dramas

"The Royal Family," with one extra matinee, got \$24,000, but expected a bit more. "Bachelor Father" over \$20,000; "Coquette," \$18,000 in nine times; "Trial of Mary Dugan," \$18,000; "Our Betters" and "The Silent House," \$16,000; "Strange Days," \$16,000; "Paris Bound," \$15,000; "Burllesque," slipped to \$13,000; "Excess Baggage" and "Dracula," \$11,000; "The Silver Fox," \$10,500; "Whispering Friends," \$9,000; "Shannons of Broadway," \$8,000; same for "The Royal Family"; "Interference," \$11,000, and so forth.

In and Out

"The Furies" closed at the Shubert last Saturday. "The Behavior of Mrs. Crane" at the Earl Carroll, which now has "Take the Air," which moved over from the Waldorf; "The Bird" leaves the Bijou, which will probably go dark; "The Command to Love" leaves the Longacre, which gets "The Golden Age" next week; "Present Arms" will relieve the Mansfield (now Lew Fields) at that time, and "The Waltz of the Dogs" will be offered at the Cherry Lane. "March Hares" will be with "The Night" (Wednesday) at the Little, while "Maritza" leaves the Century Saturday, at which time "Saturday's Children" departs from the Porcino and "Henry VIII" leaves Hampden's, the latter three theatres going dark.

Premium Tickets

Two shows were dropped from the buys list, but an additional couple were added, the total in agencies being: "Fun" (Luce) (Alvin), "Manhattan Mary" (Apollo), "The Bachelor Father" (Belasco), "Good News" (Chambers), "The Bird" (St.), "Rain or Shine" (George Cohan), "Our Betters" (Henry Miller), "The Three Musketeers" (Lyric), "The Scarlet Fox" (Masque), "Coquette" (Edine Hall), "The Silent House" (Morosco), "Rosalie" (New Amsterdam), "Burllesque" (Plymouth), "Diamond Lil" (Royale), "The Royal Family" (Selwyn), "The Bird" (St.), "The Bird" (Shubert), "A Connecticut Yankee" (Vanderbilt), "The Greenwich Village Follies" (Winter Garden), "Show Boat" (Ziegfeld).

Cut Rates

There were cut rates listed in cut rates early this week. Included were Monday's three openings: "My Maryland" (Johnson),

"Take the Air" (Carroll), "Lovely Lady" (Harris), "The Madcap" (Casino), "Sunny Days" (Imperial), "Keep Shufflin'" (Daly's), "Golden Dawn" (Hammerstein's), "The Beggar's Opera" (48th St.), "The Five O'Clock Girl" (Shubert), "The Shannons of Broadway" (Martin Beck), "The Ivory Door" (Hopkins), "The Queen's Husband" (Play houses), "Whispering Friends" (Hudson), "Command to Love" (Longacre), "Excess Baggage" (Ritz), "Twelve Thousand" (Garrick), "And So to Bed" (Bijou), "The Play's the Thing" (Empire), "March Hares" (Little), "Bottled" (Booth), "Marriage on Approval" (Edith Totten), "Interference" (Lyceum), "The Mystery Man" (Bayes), "Dracula" (Fulton), "Ten Nights in a Bar Room" (Wallack), "The Outsider" (Lionel Atwill), "Saturday's Children" (Forrest), "A Lady for a Night" (48th St.), "Whispering Friends" (Liberty), "The Breaks" (Klaw), "The Merry Malines" (Erlanger), "Countess Maritza" (Century).

Shuberts' "Music Box"

Title and Other Musical

The Shuberts, in addition to purchasing the "Greenwich Village Follies" title, have acquired the titular rights to the "Music Box Revue." The Shuberts will do that revue early next season.

Three other forthcoming Shubert musicals are a Maurice Yvain French musical, "A Good Boy," another of the Shubert nights revues, tentatively "A Night in Venice" (formerly "Persia") and "Well! Well! Well! The Nat and Max Lee adaptation of "The Sign of the Cross" and Jules Eckert Goodman's story.

The Liefs, who did the lyrics for the "G. V. Follies," are also slated for the other productions.

Stage "Racket" People Lose Film Chances

Los Angeles, April 17. The late arrival of the New York east now playing "The Racket" here prevented many of its members from getting film jobs in Howard Hughes' screen version of the play.

Production of this picture had been going on for two weeks when the cast arrived. They managed to find a part for G. Pat Collins as the copper who gets bumped off in the play. It is believed Collins will also act as technical advisor for the picture while he is on the set, alternating his picture work with that of the stage.

Dempsey's Fight Play

Al Lewis and Crosby Gaige are producing a play called "The Big Fight," written by Max Marcin and Milton Gropper. Jack Dempsey may play the leading role, the production and personally coach Dempsey.

Dempsey appears in the first act and in one scene in the second act will box for three rounds. Dempsey's antagonist has not been cast as yet.

The play is set to open at the Majestic Theatre probably within four weeks.

"Shufflin'" at Eltinge

"Just Shufflin'," the colored show at the 63rd Street, where it opened, may move to the Eltinge on 42nd street next week. If taking the \$25 top for the show, with a possible gross of \$23,000.

At the 63rd Street at \$3.30, the gross started off around \$13,000, but declined of late to around \$10,000, suggesting the move and the lower price.

VOLUNTARY CLOSING

Minneapolis, April 17.

The Snelling Tavern, one of the leading Twin City night clubs, has agreed to close voluntarily for six months to satisfy the federal prohibition department.

When it reopens, it also promises, it will close sharply at midnight. In return, the feds have agreed to drop padlock proceedings against the establishment for the alleged serving of set-ups.

Shows in Rehearsal

"Playing at Love" (Theatre Guild),
"The Money Lender" (Ned Jacoby),
"Hurry, Kane" (George M. Cohan),
"Black Sheep" (Raymont Prod.),
"The Fox" (Marlow Prod.),
"Night Life" (Seymour Prod.).

8 SHOWS OUT

Eight attractions on Broadway's closing list include two revivals and two repeat engagements.

Of the latter, "Saturday's Children," brought in for two weeks at the Forrest, will depart Saturday, and "Countess Maritza," booked for a similar period at the Century, also goes, "Henry V." at the Hampden's, will wind up this Saturday, while "March Hares" revived at the Little, gives in tonight (Wednesday) after a two weeks' try, but goes upstate.

"And So to Bed" closes at the Bijou after playing 24 weeks to moderate although probably profitable business. It opened at the Shubert and moved to the Harris

AND SO TO BED

Opened Nov. 8. Moderate predictions were the rule. Variety (Land) said: "pretty fair entertainment. . . should click moderately."

before coming to the Bijou. Business ranged from \$7,000 to \$9,000. A lay-off Holy Week appears to have broken the pace, since it was decided to withdraw after a slant at Easter trade.

"The Behavior of Mrs. Crane," independently presented, stopped at the Earl Carroll Saturday, after

BEHAVIOR OF MRS. CRANE

Opened March 19. Dale ("American") said: "at about 10 o'clock you didn't care a continental how Mrs. Crane behaved." Anderson ("Journal") said: "starts off on stilt and ends on a banana peel." Variety (Abel) wrote: "Intense as a smart trade production, this one hasn't much of a chance either with the Le, blangers or the carriage trade."

playing four weeks, three of which were at Erlanger's. Slim trade with the cast co-operative last week.

"The Furies," presented by John Turek at the Shubert, stopped Saturday, playing six weeks. Business claimed around \$11,000, about

THE FURIES

Opened March 7. Anderson ("Journal") and Mittle ("News") were non-committal. Atkinson ("Times") dubbed it "excessively maudlin." Woolcott ("World") raised "dramatic and glamorous production."

an even break, and with agency support withdrawn it was decided not to move, as intended.

"The Command to Love," presented by W. A. Brady, Jr., and Dwight Wiman, will take to the road from the Longacre after 31 weeks, virtually a season's engagement. It was one of the season's earlier hits, averaging over \$22,000 for several months. It dipped after the holidays, but made money until lately, when gross slipped down to \$10,000.

AHEAD AND BACK

James G. Pease, former manager for Guy Bates Post, and Isabel Stephen have formed a publicity partnership.

Clarence Wilkitts ahead Leon Friedman, back with "Rio Rita."

It was erroneously reported Milton Raison had succeeded Henry Sobel as general manager of the Shubert. Sobel is still Ziegfeld shows. No one knows what will become of Raison and no one cares.

Frank Lee, co-manager "Bottled" (Booth).

Clarence Wilkitts, manager; Stuart Robeson, assistant; Leon Friedman, ahead, "Rio Rita" (Philadelphia).

Ray Payton, co-manager "Her Unborn Child."

Albert Beckerman, manager "The Scarlet Fox."

Lynn Farnol, press agent for Sam Goldwyn, will be assisted by Jack Isburg, Arthur Kober's former assistant.

ELECTION HURT, WEATHER HELPS CHI: 2 DOWLING SHOWS, \$38,000

"News" and "Baggage" Still Out Front—"She Stoops" to \$27,000—"Desert Song" Out May 5

Chicago, April 17.

No outstanding attraction among the six new openings of Easter week. While not smashing, "Side-walks of New York" appeared the most auspicious. The Woods new show went without the first string critics reviews until the week-end. Activity indicated an improvement will be made over the \$20,000 reached in the first week.

"She Stoops to Conquer," souring because of a high scale was far from the thunderous demand on "Diplomacy." "The Great Necker," fell by the wayside. It's doubtful if the Harris show will jump to satisfactory figures. "Four Walls" opened to a private sellout, but the call for the balance of the first week does not augur a successful local stay. "Chauve-Souris" will only check-off moderate business at the Olympic on its limited two weeks' stay.

Effects from the hot election were noticeable the first half of the week. Local actors were deserted Tuesday night. Populace evidently felt the Thompson defeat before hand, and when there is no Thompson victory there's no celebration.

"She's My Baby" has anchored as a local hit. This has been a demonstration of a moderately liked show worked up into a hit because of the popularity of the star, "Baby" will far outdo the average gross for the season. "The Great Necker" at the Illinois "Honeycomb Lane" picked up extra coin at the Erlanger but was outdone by the other Dowling place.

After the tumult of the Jolson election, the Fox Cohan's showed up for "Artists and Models." Another big play is being made on nudity and "Models" will keep over the \$30,000 mark for a run.

Nothing interrupted the respective grosses of "Good News" and "Excess Baggage." With the Thursday matinee now a sellout, the Selwyn hit reels off full capacity with a big advance sale for seats at the moment they are placed on sale for succeeding weeks. "Baggage" increased at the Garrick, making sure the average \$15,000 for several weeks. "Excess Baggage" is doing a business for this play. Another decision to hold in "Desert Song" until May 5 was made since it is proving easy to keep above \$10,000. The whole of an engagement for the Great Northern.

Of the two new shows this week "Baby Cyclone" indicates sticking. "Baby Cyclone" has no advance sale at the Cort.

Weather breaks were with the theatres on the opening of the baseball season. Snow greeted the fans Saturday morning heavy matinee and night trade.

With Jolson's exit the spec situation became normal, full attention being given "Good News" and only spotty sales elsewhere. Hotels are doing a healthy business with the Illinois and, as customary, for a \$4.40 show at the Blackstone, society of the town name "She Stoops to Conquer" guides an affair for the premium workers.

Estimates for Last Week
"Fly-by-Night" (Cort, 1st week). Not an abrupt but steady advance sale, but drew the customary satisfactory Sunday opening gross; "Wooden Kimono" averaged between \$7,000 and \$8,000 weekly during the 10 week's stay.

"She's My Baby" (Illinois, 4th week). Looks as if it will do 10 splendid weeks, mostly advance sale, but drew the customary satisfactory Sunday opening gross; "Wooden Kimono" averaged between \$7,000 and \$8,000 weekly during the 10 week's stay.

"Side-walks of New York" (Woods, 2nd week). Without heavy advance sale, but drew the customary satisfactory Sunday opening gross; "Wooden Kimono" averaged between \$7,000 and \$8,000 weekly during the 10 week's stay.

"Good News" (Garrick, 8th week). High advance sale, but drew the customary satisfactory Sunday opening gross; "Wooden Kimono" averaged between \$7,000 and \$8,000 weekly during the 10 week's stay.

"Excess Baggage" (Garrick, 8th week). High advance sale, but drew the customary satisfactory Sunday opening gross; "Wooden Kimono" averaged between \$7,000 and \$8,000 weekly during the 10 week's stay.

"Baby Cyclone" (Blackstone, 1st week). In line for some good trade; "She Stoops to Conquer" went close to \$27,000 at \$4.40 for the first week; "The Great Necker" (Harris, 2nd week) picked up and closed high.

"Straight Thru the Door" (Princes, 6th week). Only moderate hit, but as it comes in with \$8,000 at \$2.75; variation in grosses

from special priced parties and tickets.

"Four Walls" (Adelphi, 2d week). Opening a private sellout; nothing spotty about balance of sales; probably stopped at \$13,000.

"The Great Necker" (Harris, 2d week). Not in the cards for satisfactory; under \$10,000, with stay dubious.

"Chauve-Souris" (Olympic, 2d and final week). Small clientele, but drew all critics except one; the opening in preference to all others; picked to do between \$24,000 and \$28,000 or two weeks' engagement. "Artists and Models" (Garrick, 2d week). Registered capacity opening with special 16 girl dancers (out after opening) slowing up premium set to draw spotty grosses, \$10,000 first week.

"Desert Song" (Great Northern, 3rd week). Managers to keep above \$20,000. Again decided to add more weeks; final date May 5.

Suing for \$77,500 Rent

Deposit for Yiddish Art

The Louis N. Jaffe Art Theatre Corp., owners of the Maurice Schwartz Yiddish Art Playhouse on 12th street and 2d avenue, New York, leased the house to the Ambard Theatre Corp. (Morris Lifschitz, president) for a term of years expiring 1947 at annual rentals of \$65,000 to 1936, and \$75,500 a year until 1947.

To insure the rent, the Ambard Company was to have posted \$100,000 security money, of which \$77,500 was so deposited and compromised upon.

The Ambard Co. now sues the Jaffe Corporation for a writ to protect the \$77,500 now on deposit on the allegation that the property is so encumbered by mortgages totalling \$55,000 that it is feared Ambard might not be able to collect its \$77,500 when falling due, or that a judgment might be invalid because of prior mortgages. Ambard also alleges Jaffe Corp. mingled the deposit money with its own funds instead of depositing it in separate accounts or investing it in securities.

The Yiddish Art Theatre has been a flop almost from the start, or if not an actual financial loser the arty policy has failed to click as was anticipated. When Maurice Schwartz was at the former Yiddish Art in the Madison Square Garden structure prior to its raising he did well, prompting Jaffe, an attorney, to build a theatre for the Yiddish stage star.

The Shuberts are now negotiating for a Yiddish stock on Broadway with Schwartz at the helm.

Tent Men Quit Equity

Chicago, April 17.

At its recent meeting in Kansas City the Tent Repertoire Managers' Protective Association voted to discard the by-law requiring an Equity form of contract.

This is considered a concession to radical members who have protested against affiliation with Equity.

Stage Mgr. Now Acting

Los Angeles, April 17.

Joseph Mandel, a former stage manager with "Chauve Souris," becomes a picture actor. He has a part in "The Woman Disputed," starring Norma Talmadge for United Artists, Henry King directing.

"Tiger" Not Rehearsing

Rehearsals of "The Tiger's Back" were suspended last week through Equity intervention when Vincent Valentini, producer, failed to post bond.

Valentini claims bond will be posted this week and rehearsals resumed.

New Show Writers

Honore Liveright has Edward Eliscu and Eugene Burton, newcomers as lyric writers and composers, for the new "The Daggers" (for "The Rose"), musicalization of "The Firebrand."

Isabel Leighton and Frances Edwards Paragot are doing the book. The musical is slated for rehearsals in August.

Defense Gets Worst of "Captive" Trial in L. A.

Los Angeles, April 17. With the trial of Edward Rowland and A. Leslie Pearce, producers of "The Captive," drawing to a close in Municipal Judge Pope's court, the case is expected to go to the jury by tomorrow (Wednesday). Rowland and Pearce are charged with presenting a lewd and indecent performance at the Mayan theatre.

So far, the proceedings have been marked with heated arguments between the prosecution and defense, with the latter getting none of the best of it from the court. Some of the questions raised by the producers' attorneys in examining witnesses were repeatedly objected to by the prosecutor, and the judge sustained the prosecution as many times.

The city rested its case against the play after it had called to the stand members of the police vice squad who raided the show, and several clergies and church people. Two clubwomen testified they had witnessed the first performance of "The Captive" at the invitation of the local "Examiner," published by W. R. Hearst. Both admitted they did not remember all they had heard, but one declared she had heard the obscene language used, not was the cast in any way offensive.

Among others called by the prosecution were a clergyman and an "Examiner" reporter. At one time the defense attorney moved to take the case out of the hands of the jury and to have the case dismissed. The judge denied the motion.

The defense rested its case by calling several professional people, including a doctor and two lawyers. Their testimony was all favorable to the show, but at no time were they permitted to voice an opinion. Members of the cast who were arrested on three separate charges will not be tried until the producers' case is disposed of.

All week the courtroom was filled with curious spectators, most of whom showed by expression they couldn't figure out what it was all about.

Would Close Shocker

When Blind Pigs Shout

Chicago, April 17. A new play by Fritz Block, drama editor of the "Chicago American," proved sufficiently startling to rock the moral foundations of Waukegan, Ill.

It is titled "Loving Daughters," and had its world premiere at the National, small south side stock house. Block leased his brain child to Horace Sistare, manager of the Majestic in Waukegan, for production there. The morning after opening found Waukegan clubwomen in a sudden uproar, claiming alleged shocking naughtiness of the piece. They demanded to have the show stopped immediately.

Sistare lost no time in starting an opposition campaign. In large ads in local papers he delivered the following ultimatum:

"Close Blind Pigs! Close Loving Daughters! But you can't close Loving Daughters until you have closed the blind pigs!"

Entrance of the prohibition angle temporarily left the clubwomen in a daze. In the meantime "Loving Daughters" finished the week.

Wagner's Stocks

Buffalo, April 18. The Charles Wagner stock will open at the Brainerd May 7, simultaneously with the opening of similar Wagner stocks in Rochester and Toronto.

T. Daniel Prawley will direct. Top sealed at \$1.50.

P. A.'s Fleeing to Europe

Arthur Koher, Clara Weiss, Hela Blau and Howard Benedict left the advance guard of a predicted wholesale exodus of high hat press agents to Europe for the summer.

All are publicists to the legitimate drama. Picture press agents complain of their inability to get a week-end off.

COCHRAN'S REVUE IN FALL

C. B. Cochran's revue, "This Year of Grace," highly lauded revue at the London Pavilion, is promised for Broadway in the fall. Arch Selwyn has secured the American rights and it is slated for the Selwyn theatre in October.

"Grace" was written in entirety by Noel Coward, his first full revue effort.

Future Plays

James C. Peele, general manager for Guy Bates Post, is to branch out as a legit producer on his own. Peele will sponsor production of "The Girl From Chicago," a New York house, opening "cold" April 23.

"The Golden Age," by Lester Lonergan and Charlton Andrews, went into rehearsal with John Turkic and his company. The piece bows in and out of town April 23. Cast includes Charles Rickford, George Marion, Warren Williams, Walter Abel, David Landau, Lella Frost and Diantha Patterson.

"The Front Page," has been definitely set as title for the newspaper comedy by Charles McArthur and Ben Hecht, which Jed Harris will produce in a tryout next month and shelve until next season.

"The Skull," which Lew Cantor is producing, gets under way at the Bronx opera house, New York, next week. Cast includes Sydney Ryan, Allan Davis, Harry Newman, William Evans, C. W. Van Voorhis, Reginald Carrington, Winifred Barry, Carol Parson and Camilla Crume.

"The Kiss Miss," tentative title, is the label of a summer musical due for Chicago. The book and lyrics are by George Stoddard and Frederick Herendee, with the score by Jayorney.

"Beat Your Child," comedy, by Harry Wagstaff Gribble, will be given a stock test by Charles Warner in his stock at Rochester, N.Y., next month, preliminary to reproducing it as a legit production for next season.

"This Madness," authored by Thomas Boyd and William A. Green, rehearsals start immediately and the cast includes Harry Bannister, Isabelle Dawn, Viola Frayne, Hugh Thompson, Jay Hannah, Joseph Baird and Lon Carter.

Robert Milton will sponsor a musical version of "Scrambled Wives." The piece is casting, and scheduled for out of town late in April.

"An Old Man's Darling," by James Forbes, has been obtained for production by Rosalie Stewart. May be given a summer tryout, and shelved until next season.

"The Shot Gun Wedding," by Owen Davis, is next on William Harris, Jr.'s production list for spring tryout and campher until next season.

Arthur J. Lamb is taking another flier with "Why Widows Worry," comedy, by Howard Darling, due for rehearsal next week with Joseph C. Smith staging.

"A Bad Penny," by William Anthony McGuire, will be given a late summer tryout by Albert Lewis.

"Tampico," dramatization of the novel of same title, is listed as A. L. Jones and Morris Green's next. It is casting.

"The Fox" goes into rehearsal next week under direction of Warren Lawrence. Marlow Productions is producing. Having taken the piece over from Anna Held, Jr.

"Black Sheep" sent into rehearsal this week by Raymond Productions. "The Dam Family," by William Ricard and George Salvatore, will reach production shortly with Ricard figuring as producer. The piece is now being cast.

"Pickwick," which played Broadway at the Empire and Selwyn earlier in the season, will be sent to the road in the fall by Frank C. Reilly. Otis Skinner is reported having been taken the name role and could be starred.

"Upheaval," a play written by Daniel Rubin, secured by Clarke Painter, has been put off in production from the spring until early fall.

The production unit of J. Henry Lee will produce "Down Easters," authored by H. A. Archibald. Carol Daly will direct and Fay Comany will have the leading role. Rehearsals start immediately for an early spring tryout.

"The Marriage Revolt," by Lawrence Langner, will reach production next season via Rockmore & MacGowan. The piece at one time was mentioned as a Theatre Guild possibility.

"Girl Trouble," comedy, by Barry Connors, has been obtained for production by Richard Herndon. The piece is now casting and going into rehearsal in two weeks for a spring tryout.

Brook Pemberton announces four plays for the autumn: "Goin' Home," by Ransom Rideout, Drama League prize play; "The Ledger," by Paul Osborn; "With Headings";

Dramatic Item

Willie Riley, former manager of Regis shows, has given up the theatre through its changing conditions and will manage the newstand in the Hotel Flanders which he recently purchased.

CARLTON'S BIG JUDGMENT

Against Hecksher and for \$282,111—Producer Out of Show Business

Carle Carlton's retirement from show business as producer for three years is explained by the manager's judgment for \$282,111 against G. Maurice Hecksher, son of the millionaire philanthropist, August Hecksher, and husband of Luella Goar, musical comedy star.

Carlton states that in consideration for his abandoning of his theatrical enterprises and taking charge of two Hecksher realty developments at Shaker Lake, Okeechobee County, and Okeechobee, Okeechobee County, both in Florida, Hecksher was to have given him 25 per cent of the stock guaranteed in value at \$250,000, or its cash equivalent.

Carlton's total claim was \$251,000, including some moneys advanced for expenses, the judgment totaling \$282,111 with interest.

Judgment went by default.

TREVOR FOUND INSANE

H. B. Warner Placing Friend in Private Sanatorium

Los Angeles, April 17. Norman Trevor was found insane by the Lunacy Commission and released on parole on condition he be placed in a private sanatorium.

H. B. Warner, life-long friend of the actor, who filed the complaint, was named his guardian.

According to alienists, Trevor is suffering from delusions of grandeur and wealth.

Warner, testifying before Judge T. C. Gould, told of Trevor's sudden outburst recently during which he wrote checks amounting to several thousand dollars without having a penny in the bank. Warner at first thought that Trevor was merely eccentric but becoming convinced of his condition, felt he should be curbed.

Trevor will be placed in the St. Erno Sanatorium, near Culver City and Warner will look out for him.

Mormon Theatre Passes

Salt Lake, April 17. The old pioneer Salt Lake theatre is doomed. House, built in 1862 by Brigham Young and always owned by the Mormon church, has been sold to F. H. Reid, president of the Mountain States Tel. & Tel. Co. at a price of \$200,000 and building will be razed to make way for a modern telephone company headquarters.

Famous dramatic stars of the past 66 years have appeared at the house, which has been a famous stand. It is now antiquated, although occasional road attractions have played there recently. Theatre was owned until its sale by the Salt Lake Dramatic Association, controlled by the Latter Day Saints church (formal name of the Mormon church).

Willard Mack's 3 Plays

Willard Mack has written three new plays, "Bad Debts," which he has sold to the Shuberts; "Fancy Work," written in collaboration with Beatrice Banyard and sold to Mrs. Harris, and "Oil," bought by William Fox to make way for "Spring 3100" has folded up. Mr. Mack admits that he did not collaborate on that play. He was called in to look the play over when his name was elapped up on the outside of the theatre as one of the authors. Mack allowed it to remain.

(Ideas with college life, not new plays) also by Osborn, and "Colonels' Ladies," by Fannie Ittleson.

Gustav Blum's fourth play of the season will be called "The Boy Friend," a comedy drama of the type of "Gertie." It will get under way immediately.

"The Man With the Red Hair," by A. H. Woods, with the piece now casting and due for rehearsals in two weeks. It is current in London. Woods will send out seven road companies of "The Trial of Mary Dugan" next season.

Plays on Broadway

Greenwich Village Follies

Shubert revue (Bohemians, Inc., produced) opening April 9 at Winter Garden. Songs by J. H. Hoffman. Sketches by Harold Atteridge, music by Max and Nathaniel Loaf. Dances by Ralph Reader and Chester Hale. Cast includes: (Dr. George Rockwell, Blossom Seeley and Benny Fields, Grace La Rue, Harry Dams and John G. Binkley, Billy McLeod, Bobby Watson, Sheila Barrett, Lot Raitt, Lila Raitt, Marie Karico, Hoyt Meredith, Walter Armin, Jack Stanford, Laura Lee, Ben Dova, The Meridiths, Max Alexander, Florence Misgen, Carlos and Valeria, John Donahue, James Grant, Jack Kelly, Nacio Lee, Irene Brunch, Dorsey Drum, Francine Hylio, Maurine Clark, Azenda Charkovic, Joan Kent, Madison Gilton, Leona Merrill, Tonia Lora, also Arnold Johnson's Orchestra, 10 Chester Hale Girls, Ralph Reader's Girls, and Graham Dancers.

Halo Girls: Mary Wynn, Violet Lundberg, Beatrice Rupp, Inez Goss, Esther Wheaton, Philita Jordan, Hilda Peterson, Rolanda Poesel, Lillian Mosamer, Jewel Johnson, Madeline Swanson, Adrienne Green, Gladys Glorin, Gertrude Cornblom, May Siger.

Arabian Dancers: Betty MacDonald, Evelyn Sablin and Rosina Savelli. Cast includes: (Dr. George Rockwell, Blossom Seeley and Benny Fields, Grace La Rue, Harry Dams and John G. Binkley, Billy McLeod, Bobby Watson, Sheila Barrett, Lot Raitt, Lila Raitt, Marie Karico, Hoyt Meredith, Walter Armin, Jack Stanford, Laura Lee, Ben Dova, The Meridiths, Max Alexander, Florence Misgen, Carlos and Valeria, John Donahue, James Grant, Jack Kelly, Nacio Lee, Irene Brunch, Dorsey Drum, Francine Hylio, Maurine Clark, Azenda Charkovic, Joan Kent, Madison Gilton, Leona Merrill, Tonia Lora, also Arnold Johnson's Orchestra, 10 Chester Hale Girls, Ralph Reader's Girls, and Graham Dancers.

The Bohemians, Inc., is billed for the presentation honors, without the Shuberts. The company, although all the usual Shubert trimmings, such as Hoffman, Atteridge, Rubens, Barratt, are included and, of course, Dr. Rockwell and Benny Fields, making no bones about it, using the Shuberts' name freely. With the brothers taking over the rights to the title as a show property, the Bohemians' corporate title is presumably part of the transaction.

The cast is completely recruited from vaudeville. Dr. Rockwell, Beatrice Rupp, Nacio Lee, Irene Brunch, Grace La Rue, Jans and Whalen, the Meridiths, Bobby Watson and others.

They have been strung together by a makeshift revue thread, as serviceable as are most revue continuities, but not as expertly handled. It is all right to start the show with a village scene, but to start by promoting an angel and plotting the forthcoming edition of the "G. V. Follies," but for five bucks the show would be better maintained.

While a better show than "Artists and Models," its predecessor at the Winter Garden, the present inequity is in the musical numbers, which are not so good as the entertainment. It won't be long before the Leblangers will be generously relied upon.

The vaude specialists save the show but they shoulder too tough a burden. All of the advance reports concerning the revue's shortcomings, raggedness and break-in tribulations, actually are fair.

Dr. Rockwell, working hard, at times smuttily, but ever to good purpose, is the particular bright spot in the show. He has a fine production on the strength of this opportunity although he can do without that schoolroom scene the Shuberts' revue Shakespeare, Harold Atteridge's "The Girl From Chicago."

In sequence, after the Introductions, Laura Lee is prominent with her "Padlock Your Blues" number. The "Padlock Your Blues" number, by Johnson, is a familiar old familiar radio bit to score the best impression in that scene. Blossom Seeley as Roxie Hart and Benny Fields as Chicago's Benjie, who themselves in right from the start and were among the particular bright spots of the evening. This is the team that walked out, disassembled, during the show, the preliminary but J. J. Shubert laid to recall them.

Miss Seeley, as did Miss La Rue, used several numbers, in the interpolated into the score, evidencing the general inadequacy of the Ray Perkins-Maurice Rubens compositions to which Max and Nathaniel

Liet, making their debut as production lyricists, set the words. Max is assistant dramatic editor of the New York "Daily News," brother of Dr. Rockwell. Liet is a Times square dentist. Their words-to-music evidence talent, but the musical settings buried everything.

Grace La Rue, looking splendid in some girlish, Milgrin creations, was a charming figure, but had to rely too much on "Laugh, Clown, Laugh" among other excellent interludes.

"The Violent House" was a silly burlesque on "The Silent House" in particular and mystery melodramas in general. Evelyn Low with dance specialty was a clikker and Dr. Rockwell's lecture on health, a Shubert evolution out of K-A, was an old highlight of comic importance.

"The Trials and Tribulations of Mary Dugan," done in rhymed jazz tempo, is another familiar development and by no means funny, while "Calypso," sung by Florence Misgen, was an attempt as a colorful interlude, missing altogether for Carlos and Valeria's extraordinary address.

Jans and Whalen's "a-go-go-gog-gog" sidewalk nonsense, which tickled the Fox-vaude four bit customers, wowed the Garden's five bit customers.

"Broadway" introduced the first good song in the show, "Slaves of Broadway," done by Benny Fields as the rouser, the presentation being a dancing number. Dr. Rockwell's remarkable equilibristic-contortive dance specialty atop a prop lamp-post.

Jack Stanford, with an eccentric dance soloed to a good impression, and Jans and Whalen, with Laura Lee, made much of a "Social Escort Office" scene wherein the girl called the show, for the dramatic instruction. Grace Brinkley led "High Up in the Clouds" for the finale, a striking silver and tinsel production effect.

The show has thus far impressed most with the routines of the dancing combinations furnished by Chester Hale and Ralph Reader, the 18 Hale girls doing remarkable contortions. It also proved, substantiated by the end of the evening, how short-sighted stereotyped entrepreneurs like the Shuberts are. The show is based on the theory of independents, for example, in doing everything possible to develop at least two song hits. One would think that by this time they would have a song hit, but they have "Varsity Drag" or "Birth of the Blues" or "My Heart Stood Still," to cite at random, can do more as an advance agent for musical comedy than the old newspaper advertising in the world. A song hit is the greatest find as possible for a musical show and yet old-school producers like the Shuberts consistently bury it all under a burden of scenery and costumes, which mean little and the memory of which can never surface.

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BOTTLED

Three-act comedy by Anne Galt and Alice Timmer, presented by Gintcourt at the Metropolitan, New York, April 10. Cast includes: (Dr. George Rockwell, Blossom Seeley and Benny Fields, Grace La Rue, Harry Dams and John G. Binkley, Billy McLeod, Bobby Watson, Sheila Barrett, Lot Raitt, Lila Raitt, Marie Karico, Hoyt Meredith, Walter Armin, Jack Stanford, Laura Lee, Ben Dova, The Meridiths, Max Alexander, Florence Misgen, Carlos and Valeria, John Donahue, James Grant, Jack Kelly, Nacio Lee, Irene Brunch, Dorsey Drum, Francine Hylio, Maurine Clark, Azenda Charkovic, Joan Kent, Madison Gilton, Leona Merrill, Tonia Lora, also Arnold Johnson's Orchestra, 10 Chester Hale Girls, Ralph Reader's Girls, and Graham Dancers.

"Bottled" is an American comedy with its locale in Kentucky. It has the real old pre-war Southern flavor and right now tastes as though it hadn't been out. It holds a new idea, and that is a chief reason for its success. The play is by a cast whose names are virtually unknown, the piece is performed competently.

The manner in which the show is hooked up should make it possible (Continued on page 51)

Chorus Equity Ticket

Paul Dulzell was renominated as candidate for chairman of the executive committee of the Chorus Equity at a meeting of the nominating committee. Dulzell is chief aide to Frank Gilmore, executive secretary of Equity.

George Dix was named as nominee for recording secretary, with all posts to be voted for at the annual meeting of Equity at the Hotel Astor, New York, May 28.

Among others designated by the nominating committee for posts for the ensuing year are the following: for members of the executive committee to serve for three years: Bernatice Hampshire, Charles Mantion, Lucien Frys, Fred Saunders, Melba Lee, Merone Swinton, Henrietta Merriman.

Edward Smith was nominated for a two-year term on the executive committee replacing Arden Benlian. Glenn McCauley replaces Alva Gill for similar term, and Charles Sutton, for one year, to supplant Joseph Carey.

No opposition ticket has loomed up so far for Chorus Equity. It is figured the regular ticket will ride through.

Shubert Nephew's Comedy

Lawrence Shubert, nephew of the Shuberts, is invading producing ranks on his own entirely apart from his uncles. His first will be "And How," comedy by Morgan Wallace, which recently had a stock trial at Harrisburg, Pa. The piece is now casting.

The younger Shubert has been connected with the Shubert holdings in Philadelphia.

Anna Case's \$147 Gross

St. Louis, April 17. It's been a long time since Anna Case, the famous singer, gave a recital in St. Louis—and it'll probably be longer before her next one. It is said that when the folks with such things in charge went to count up the swag after Wednesday evening's "crowd" was seated at the Odeon, the gross was \$147.

Duffy Takes Morosco

Los Angeles, April 17. Henry Duffy has added the second Los Angeles house to his chain by taking over the lease of the Morosco from the Morosco Holding Company for five years.

Duffy will close the house when the run of "The Marquise" ends, April 22, resetting and remodeling it for opening in July.

PLAYS ON BROADWAY

(Continued from page 50)

for the piece to hang on at the Booth even with slim takings until word of mouth advertising gets it a play from the public. The opening night audience, a most unusual one for Broadway, having but a few of the regulars liked the offering to a marked degree.

Herman Gantvoort has the faculty of picking cast of unknowns from time to time, and in most instances springs a new find or two on unsuspecting Broadway. The opening night reviewers were running around trying to get a line on the players and asking where they had been hidden all these years and why Broadway hadn't seen them before? There were as a matter of fact but two weak spots in the cast: John M. James, juvenile lead, and Al. Roberts as a slyster lawyer heavy. Maud Durand ran away with the show, while Mildred McCoy, the ingenue, proved herself a delight. This girl is a find and she should do things worth while in the future.

The play goes along like a house afire for the first two acts, but the third lets down a little. Withal the comedy is so unusual it should stick around for about eight weeks at least. The cast cannot command a lot of dough, and with but one set the expense must be at a minimum.

As a comedy the piece in a way suggests the unusual, as did "Buntz" and later "Lightnin'." Had it been worked out to a slightly finer degree there is no doubt that it could have been developed into a rousing hit.

The action opens in the living room of the McMullin family in 1922, at the time when the grand-daughter of the family reaches her majority. The will of the grandfather is then re-read and the girl, with her uncle and aunt discovering that they have been left the distillery. During the 16 years intervening since the death of the old man the business has been operated by the grandmother. She is an old Irish haridan. She despises her own weak-kneed offspring as well as her grandchild, and has taken what

money there was coming from the operation of the distillery and invested it so that all that the children get is the warehouses.

Then the old lady, when she catches them bootlegging a few cases of 20-year-old stuff out to get a little ready cash, threatens them with the federal authorities unless they will re-sign the distillery to her. In the finish the youngsters get it on the old lady and she settles with them for \$75,000, and they give her back the property.

The tale is told with a lot of laughs while there is a breath of suspense from time to time that makes it well worth while sitting through.

Among the character players who score are William J. Gerald, Hal-lan Bowditch and Nellie Callahan. Walter Robinson, colored actor, as the old servant, stood out in a minor role.

LADY FOR A NIGHT

Mystery farce in three acts by Hutcheson Boyd, presented at the 49th Street April 16 by Chamberlain Brown, staged by John Mehan.

Jim Dexter.....Warren Ashe
Lucy Dexter.....Dorothy Hall
Bobby.....Percy Helton
Lacy Dexter.....Betty Lawrence
Miss Wimple.....Helen Lowell
Aunt Abbie Patterson.....Mabel Montgomery
Christie.....Eddie Howard
Anthony Wing.....Frank Allworth
Snow Tanner.....Gladys Feldman
Air Weyland.....Edward Rose
Henry Thomas.....Mark Balch
Mary Nester.....Alden Gay
Hennessy.....Joseph Thayer
Hoyneide.....Harry O. Stadden

One of the most incoherent plays ever on Broadway. Its billed description that of an eccentric mystery comedy does not leave its nuttiness nor its unevenness. The billing is deceptive since it is not kin to a mystery type of play. Really a farce with a mysterious idea.

Casting agents have been conspicuously unsuccessful in attempting productions and "A Lady for a Night" is no exception. Chamberlain Brown is offering it, but with the general understanding that the Shuberts are backing him, as they have other experimental producers.

Under the name of "Nize Girl" the show was ready to open recently in New Haven when Georgia O'Ramey, in the lead, suddenly died. It reverted to the new "Lady" title.

The story starts with the servant girl problem of Jim and Lucy Dexter, who live somewhere out on Staten Island. Jim is determined to get a maid, and says he found one at the ribbon counter in a store. He delivers the girl, and

from then on "A Lady for a Night" becomes more involved as it proceeds. Clarisse is the dame from the counter. She isn't hard to look at, and is accepted as a sort of guest, acting more like a high power week-end than a servant.

Clarisse is prone to flirt, talks like a nut and has like a champion. To Jim's aunt also infers a broken heart. Rushing in from a visit to the drug store she explains she saw the man she once lived with. It was a sort of companionable marriage and the fellow, obviously named Snod Tanner, had been looking for his straying mama.

First she declares that she walked out on Snod because he took to religion and was an awful guy when drinking. Later friends of Clarisse state that Tanner is not only drunk, but all charged up. He had been waving a gun and raved when somebody told him his girl married Dexter. Some of Clarisse's playmates from the city come down and she being ashamed to admit she is a maid, lets them believe it.

There threatens an explanation of the entangled affairs, after Tanner raves some more. But the lights go out. Lights up and it is all a dream. Pretty young Mrs. Dexter finds her Jim home with a biddy instead of the flapper she dreamed about.

Hutcheson Boyd, who wrote "A Lady for a Night" may have had another flimsy idea. But it would have been unwise for the story to have been brought to a conclusion except by the ever plausible dream device because of the highly involved incidents.

The casting seemed better than the play. Robert Barrat as the crazy Snod Tanner did corking work as the imaginary nut. His characterization may be a wasted effort, but a meritorious one. Esther Howard is Clarisse. She rehearsed rather briefly, but played the rambling maid with credit. It is a role as difficult as Tanner's if not more so. Dorothy Hall was a good selection as Lucy Dexter, the young wife. Warren Ashe was liked as Jim. Also there were Helen Lowell, Gladys Feldman, Frank Allworth and Alden Gay, some fair but none very important. The latter is the American girl who was "barred" in London and hit the front pages recently.

"A Lady for a Night" may have some excuse on the basis of its dream idea, but the disclosure hardly condones what is one of the nuttiest and flimsily amusing evenings in the theatre. Can't last. *Ibce.*

FORBIDDEN ROADS

Walter O. Lindsey, in association with James H. Kenney, present a play adapted by Roland Oliver from the Spanish of Jose Lopez Pinales, "El Camal de los Hijos" ("The Heritage of the Children"), staged by Henry Stillman, at Liberty, April 16, \$3.50 top.

Onesla.....Genevieve Williams
Gosier Gomez.....Richard Farrell
Augustin Zarate.....Robert Bentley
Zavier.....Michael Schollis
Isabel.....Judith Vossell
Maria.....Maxine Oliver
Rodriguez.....Alan Brougham

In the first act the injured husband enters with an axe, the tool with which this play was written, but refrains from killing his Spanish wife, who has just made a heavy date with a Luthario out of the past to elope with him. He does it for the sake of their son, to save his honor.

Fifteen years later they save the son from killing his own blonde floozy wife for the sake of their son, but the mother shoots the girl and the final curtain falls, so no one knows what eventually becomes of the family "honor."

No one cared much. The piece is obvious Continental, and a dozen years ago on this side would have been classed as a problem play. That was when authors thought they had to have underlying themes before they could submit scripts. That was, also, the day of the peepot pants, which now would look ridiculous.

The high peak of showmanship exhibited here is in the size and cost of the cast. An long as the theatre can hold out, this troupe can play and live. It is doubtful whether the actors' salaries touch \$1,000 weekly.

The drama is an utterly worthless, heavy, soggy heap of trash. It cannot scratch a niche in American legitimate affairs, and couldn't if it had been cast as extravagantly as the roll of honor could offer; with a company of unknowns, flashing stock and one-night technique, it misses little of being awful.

Kenney is a former house manager and Lindsey is a veteran showman whose life has been largely devoted to serving the minor centers. Both are nice fellows, but neither has the slightest notion of what is big league stuff or person-nel. Only through a combination of circumstances like the present difficulty of getting attractions could have landed them with such a bit of banality on 42nd street.

"Forbidden Roads" is one of the most perfect flops that has been revealed this season. Not an actor, not a situation, not a scene redeems it. *Lat.*



HELLO---NEW YORK
---FRIARS
---LAMBS
---FRIENDS
---EVERYBODY

EDWARD
CLARK

After three years in Hollywood, where I went to write for the movies, I have returned to New York to arrange for the production of my play, "RELATION," which had a most successful tryout there at the Vine Street Theatre, where it ran for nine weeks

Address All Communications, VARIETY, New York

Plays Out of Town

LAZARUS LAUGHED

Pasadena, April 17.
Pasadena Community Playhouse produces in eight scenes. Directed by Gilmore Brown.
Lazarus of Bethany.....Irene Pichel
The Father.....Marion Wells
His Mother.....Mabel W. Cogwell
Martha and Mary.....Margaret Morrow
The Priest.....Dorothy Warren
Miriam.....Lenore Shanewise
Jesus.....Victor Jory
Caius.....Max Turner
Flavius.....Richard Menefee
Caiaphas.....Glen Brown
The High Priest.....Glen Brown
Pontius Pilate.....Dore Wilson

A tremendous task, admirably done within the limits of the organization, this world premiere of O'Neill's much discussed and frequently promised "Lazarus Laughed" is a task for a Reinhardt or a Stanislavsky with endless resources upon which to draw. Certainly a task for a Theatre Guild. But the Pasadena Community Playhouse, non-profit making and semi-professional theatre, had courage and imagination. So another O'Neill work appears, more colossal than ever, further and further away from the O'Neill of "Anna Christie," "The Hairy Ape" and "Desire Under the Eucalyptus." A new play that will split the ranks of O'Neill followers even wider apart than by "Marco" and "Strange Interlude." "Lazarus Laughed" is O'Neill's answer to the riddle of the universe, set in the pomp and color of the old world in the days just before and just after the Crucifixion. Palestine, Athens, Rome and Capri furnish the background for the wanderings of Lazarus, returned from the dead with a strange, healing laugh and the assurance that "there is no death, there is only God's eternal laughter." That, in brief, is the entire story.

The eight scenes concern themselves with the efforts made by Lazarus to teach the people to laugh at fear and death. The play itself is a sometimes beautiful, often tedious mixture of philosophy and poetry, full of pity but lacking the irony of "Marco's Millions," the only other O'Neill play to which it is immediately comparable. It has the customary O'Neill tendency toward repetition. Although it has been cut considerably since its opening performance, when it ran until after 12 o'clock, it was still over long on the third performance. Lazarus preaching and laughing his calm, omniscient laughter before the Jews, the Nazarenes, the Greeks, the Romans, and bringing

laughter out of doubt to all who hear him. Eight long scenes of this, and even the most devout O'Neillites grow weary.
O'Neill in this play carries still further the experiments he began with masks in "The Great God Brown." Every character in the huge cast—there must be close to 200 people in the spectacle—with the single exception of Lazarus, wears a mask, and nearly every mask is different. Even periods of life are represented in the various groups, from childhood to senility, with the nature of the people revealed by the masks. The masks are not removable—they remain fixed throughout the play, which makes it a little difficult to estimate acting. Voices do not come through them quite naturally, and the actor is robbed of one of his most important means of communicating with the audience—his facial expression. The masks, very ingenious, were designed and executed by students of the University of California.

Irene Pichel, as Lazarus, gives a dignified, poised performance. His voice is beautifully placed and resonant, his laughter rich. The part of Caius, the young, corrupt young Caligula, held to Caesar, who is torn between his own fears and the philosophy of Lazarus, shines like a good deed in a naughty world. He brings a flame-like quality to the role, his voice comes through the mask like a double-edged sword.

The part of Caius, the most living thing in the play, and Jory endows it with vigor and beauty. Should "Lazarus" finally be given in New York, it would be a good plan to cast this young man to play his role there.

Of the other players Lenore Shanewise, as the wife of Lazarus, and Gilmore Brown, director of the Playhouse, as Tiberius Caesar, have the only important parts and play them adequately. Brown appears to have greater gifts as director than actor.

Production, designed by James Hyde, is an interesting treatment of modernistic settings, utilizing the same units shifted round, for the entire eight scenes. Lighting is excellent, although conventionally modern. Katharine Edison, who is framed as director of "Marco's Millions," has handled her groups and masses very well. The choral work, an integral part of the play, is credited to Arthur Alexander, who composed the music and trained the huge chorus of almost entirely untutored voices.

How this play will fare in the commercial theatre is a question. It lacks the robust life force of other O'Neill works. It is O'Neill at his most philosophical, which is not his greatest. And while it is an interesting spectacle it does not compare, in its present state at least, with "The Miracle," or even with the Guild production of "Marco's Millions." Whatever fate is in store for it, "Lazarus Laughed" is unquestionably a great achievement for the Pasadena Community Playhouse.

BABES IN THE WOOD

Philadelphia, April 17.
Kenyon Nicholson's latest play, "Babes in the Wood," now being given a tryout at the Garrick here, is not in the least like "The Barker." With its preoccupation of the raw, rough, crude edges of life on a tent-show lot.

"Babes in the Wood" is a more or less realistic comedy. It will neither shock nor disturb. The whole story depends on the fact that the hero and heroine, when they decided to live together, neglected to go through with the procedure of marriage, but inasmuch as this situation is used discreetly and

for comedy purposes only, nobody is going to get excited over it. There is also a suggestion in the play of how much better it is to be an unconventional, law-breaking, intense radical than it is to be a grooved, smooth, easy-going "Babbitt," but this portion of the theme is mildly presented, too.

All of which is to say that "Babes in the Wood" is a really a diverting little comedy that may attract mild attention and some business, but which does not possess enough zip or sensuous appeal to entitle it to the possibility of becoming a smash.

The play opens showing a calm and centered Chiro household (apparently the author believes there but a few left) which is plunged into turmoil and perturbation by the arrival of a young, handsome young radical who has been editing a certain magazine called "The Torch" back east and has been warring with the authorities over it. The girl that the family presume to be the young man's wife has been overtaken by the stork on the train just as she arrives in Chicago. Her mother and baby are hurried to the family homestead.

All of this is bad enough, especially since the family does not approve of "the Torch" or the young editor's red-hot doctrines, but when they discover that the couple are not really married there is the threat of the family's honor. The father, mother and brother is to get a minister who will marry the young people as soon as possible.

On its opening here "Babes in the Wood" ran less than two hours, but some padding has been done. There isn't enough material for a full evening's entertainment. The plot is expository in nature, is decidedly draggy, and there is also extraneous matter at the end. Several clever ideas and a couple of strong bits that undoubtedly sounded great in the script are not as effective on the stage as they should be.

Charles Wagner has given the piece an entirely satisfactory production and the cast is okay in most cases. Owen Davis, Jr., as the young hero, has an agreeable personality and is excellent in several of his lighter comedy moments, but he doesn't suggest the "radical" tendencies in the character, and although lively he is a little stilted, strong enough yet to carry so important a role.

Dorothea Chard is a most attractive and winning heroine and has a nice comedy touch. The author's capital is as a revolutionary and philosophic butler, and comes close to stealing the show, along with Thomas Bates, who wins most of the evening's laughs as the frangible and disgusted father. Charlton Erickson as a liberal-minded minister, Olive McWade as the frugal wife, Geraldine Mace as the girl, and the policeman, are all capital.

Waters.

NEW BROOMS

(DUFFY PLAYERS)

Hollywood, April 12.
Henry Duffy Players present Frank Craven's three-act comedy. Opening El Capitan theatre, Hollywood, April 8. Staged by Edw. J. Kelly.
Thomas Bates.....Robert McWade
Margaret.....Florence Roberts
Williams.....Frank Dawson
Glen Brown.....William Eugene Thomas Bates, Jr.....Jason Roberts
Elmer Bates.....Alice Buckner
Florence.....Gladys Elliott
Wallie Nowell.....Gale Gordon
Rev. Philip Dow.....Helen Ferguson
Geraldine Mace.....William Robyns
Simmons.....John MacKenzie

Henry Duffy has dealt more than fairly with Frank Craven in his presentation of "The Road to Rome." This follows Gladys Unger's "Two Girls Wanted" into the El Capitan, and will certainly equal, if not surpass, the popularity of the latter piece. A neat but not gaudy little play, "New Brooms," bearing unmistakable marks of Craven's craftsmanship and the popular appeal of the emotional pull. It has been given the benefit of good casting in the important parts, an agreeable production and clever direction.

Robert McWade has been brought out to play the role he created in the original production, that of Tom Bates, the crumbly middle-aged manufacturer, who turns the operation of his business and his home over to his son for a year. Nobody on the stage can equal McWade when it comes to playing convincing grouches. Here he prove the point anew for anyone who may have forgotten it. As the play progresses and the father gradually turns cheerful and carefree while the son, having assumed the paternal responsibility, metamorphoses into a terrific crab. McWade brings exactly the right feeling to the characterization.

Excellent support is furnished by Jason Roberts as the son, especially in the second and third acts, when (Continued on page 53)

NEW YORK THEATRES

The David Belasco presents
BACHELOR FATHER
By Edward Childs Carpenter
with
JUNE WALKER, C. AUBREY SMITH, GEOFFREY KERR
Theat., W. 44th St. Eves. 8:30
Mats. Thurs. & Sat., 2:30

HUDSON Theat., 44 St. E. of Eves. Eves. 8:30
Mats. Wed. and Sat., 2:30
"LIKE A BREATH OF FRESH AIR
IN THE AMERICAN THEATRE"
WHISPERING FRIENDS
By GEORGE M. COHAN

"Bitchily blood-curdling."
—Herald Tribune.
HORACE LIVERIGHT Presents
New York's Newest Shudder
DRACULA
FULTON THEAT., West 46th St.
Mats. Wed. and Sat., 2:30

VANDERBILT Theat., W. 48th St. Eves.
8:30 Mats. W. & S., 2:30
Low Fields and Low Fields Presents
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 Theat., W. 46th St.
Evenings 8:30
Mats. Wed. and Sat., 2:30

"BURLESQUE"
A Comedy
8th MONTH
PLYMOUTH Theat., W. 45th St.
Evenings 8:30
Mats. Thursday and Saturday, 2:30

Jed Harris Production
THE
ROYAL FAMILY
SELWYN Theat., W. 42d St. Eves. 8:30
Mats. Wed. & Sat., 2:30

HAMMERSTEIN'S Theat., 34 St. E. of 33 St. Eves.
8:30 Mats. Wed. & Sat.
Arthur Hammerstein's Musical Play
"GOLDEN DAWN"
with A BRILLIANT CAST
Libretto by OTTO HARBACH and
OSCAR HARBACH and
Music by EMMERICH KALMAN and
HERBERT STOTHART

PLAYHOUSE Theat., 4th St. East of 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 engaging play."—Woodstock, World.

THE SHANNONS
OF BROADWAY
MARTIN BECK Theatre 45 St. at
Eves. 8:30 Mats. Wed. and Sat., 2:30

INA CLAIRE
in "OUR BETTERS" with
CONSTANCE COLLIER
HENRY MILLER'S Theat., 154 W. 43 St.
Mats. Thurs. & Sat.

LYCEUM Theat., W. 45 St. Eves. 8:30
Mats. Thurs. and Sat., 2:30
GILBERT MILLER Presents
INTERFERENCE
By Roland Pertwee and Harold Dearden

The Theatre Guild Presents
STRANGE INTERLUDE
John Golden Theatre 6th E. of 57 St.
Eves. 8:30
Marco Millions
GUILD THEAT., West 62d St. Eves. 8:30
Mats. Thurs. & Sat., 2:30
Week April 23: "VOLPONE"

JOE COOK
"RAIN OR SHINE"
E.O. COHAN Theat., Eves. & 43d St. Eves. 8:30
Mats. Wednesdays and Saturdays

"More Laughs than 'Able's Irish Rose'"
10 NIGHTS
IN A BARROOM
"Most interesting and educational show in town
including Broadway, 'Cognate' and
a 'Strange Interlude.' A worthy production."
—HERALD TRIBUNE
WALLACK'S Theat., W. 42d St. Eves. 8:30
Mats. Wed. & Sat., 2:30

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Eves. at 47th St.
Doors Open Daily at 11 A. M.
ALL SEATS TO NOON 35c
ELINOR GLYN'S
Famous Story
"M.A. HOUR"
Extra Performance, Nightly, 11:30
MARK STRAND SYMPHONY ORCH.

SECOND WEEK AT POPULAR PRICES
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Mayer Picture
"SPRING FESTIVAL" featuring
WALT ROSENBERG
THE CAPTIVOLIANS and
Capital Grand Orchestra
DAVID MENDOZA, Conducting
Seasonal Cast of Specialty Artists
CAPITOL
Eves. at 51st St.

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BALLET—ROXYETTES
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Film Triumph!
ANNE NICHOLS
ABIE'S IRISH ROSE



and His
Brunswick
Recording Orchestra
NOW WITH
"GOOD NEWS"
Selwyn Theatre, Chicago

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MACDONALD
STARRING IN
"SUNNY DAYS"
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Feminine Lead
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"BROADWAY"
PACIFIC COAST TOUR
Management JED HARRIS

BUDDY WATTLES
LEADING ROLE IN
"HIT THE DECK"
MAJESTIC THEATRE, LOS ANGELES
INDEFINITELY

SEE AND HEAR
Dolores Costello
in
"TENDERLOIN"
with
Conrad Nagel
LAST WEEK
TWICE DAILY 2-4:45 & 6-8:45
WARNER THEATRE Broadway at 51st St.

"Abie" for Stock

Wm. L. DeLignemare, general manager of Anne Nichols, has decided "Abie's Irish Rose" (stage) will be released for stock next season through the Century Play Company. Royalty may be arranged on a new plan, it is said, sliding scale for beyond a week on the assumption that "Abie" will continue its phenomenal runs locally with stock as it did with the touring companies.

It's possible the Nichols-Century offices will decide upon a scale up to four weeks that will make the average weekly royalty for that period or longer reasonable, although no producer will be obligated to play the wonder comedy for over a week.

Any "Abie" road shows out will skip towns containing stocks placing the show.

"Abie," the \$2 road show picture, opens tomorrow (Thursday) night at the 44th Street, New York.

A sequel to "Abie," for the stage and completed by Miss Nichols, is as yet unnamed. It will start rehearsal in August and open during September at the White's record long run home of "Abie" in New York, the Republic.

Met Guaranteed \$17,500

The Metropolitan Opera Company closed its New York season (24 weeks) Saturday and opened on tour in Baltimore Monday. The company will play Baltimore, Cleveland, Atlanta and a few other spots before disbanding for the season.

Four performances scheduled for Baltimore, a solid week for both Cleveland and Atlanta, and all guaranteed on a basis of about \$17,500 a performance. It all means bye-bye to any legit attractions playing opposition in these towns.

Ann Sutherland, Stock Lead Danbury, Conn., April 17. Ann Sutherland has been engaged as leading lady for the summer run of the Putnam Players at New Canaan. James Reynolds is resident manager, and George DeCost, of the business staff.

Coast "News" May 10

Los Angeles, April 17. Sam Salvin, head of Lyons and Lyons, is here with Rufus Le Maire to stage the Coast production of "Good News," at his newly acquired Mayan theatre. Entire cast of principals and Max Fisher orchestra were brought here from New York. The chorus has been recruited locally.

Show will open at the Speckels, San Diego, May 10. It will then go to Santa Barbara for three days and come to the Mayan May 22. After the local run it will play the Coast cities with an indefinite run at the Curran, San Francisco.

Jolson's \$12,500 Weekly

Chicago, April 17. Al Jolson actually received a flat weekly salary from the Shuberts of \$12,500, while appearing locally in the Shubert production of "A Night in Spain."

It is said the Shuberts for some unknown reason sought to have circulated a story that Jolson is being paid \$10,000 a week.

Jolson closed in "A Night in Spain" and left for California. While on the Coast he will make another picture for Warners and while there may remain his first wife.

McCormack's Throat

Portland, Ore., April 17. John McCormack had to postpone his concert here last night, owing to throat trouble.

Another concert for tomorrow (Wednesday) night at Seattle, also has been cancelled.

No date is announced for the resumption of McCormack's concert tour. He has been playing to terrific business in this section.

SAYLOR ON HIS OWN

Oliver Saylor, active in publicity matters for Comstock and Gest for the past five years, is now on his own and has opened offices.

Saylor will continue to represent the firm at present inactive save for "Chauve-Souris" on tour. He is sailing for Europe, Saturday.

PLAYS OUT OF TOWN

(Continued from page 52)

the part takes on more than one dimension. One point in particular, which under most circumstances would be awkward and embarrassing is managed beautifully by McWade and Roberts. That is the scene in which the boy, after listening to his father explain the age-old difficulties of fathers and sons, rises impulsively to his feet and kisses the older man. It takes a combination of technique and sincerity to bring that sort of thing off satisfactorily.

Helen Ferguson as the little Cinderella housekeeper who is aided by the father to win the son's love is sweet without being too saccharine, a noticeable tendency in local ingenues. The other parts are played with the same quality of pleasantness that marks the production as a whole. Particularly attractive are the clothes worn throughout by the three girls in the play, the best costumes seen hereabouts for some time.

THE ALIMONIACS

Providence, April 17. Sam Lowett presents "The Almoniacs" (variations on a theme), by Daniel N. Rubin. Three acts, one set.

Cast: Catherine Willard, Henry Vincent, Theresa Maxwell Conover, Edward H. Weaver, Dale Owen, Walter Regan, George Robert, Marjorie Churchill, Clyde Phillips, Robert Middlemass, May Collins. Staged by Eugene B. Sanger. Setting by Willie Fogarty.

Once more the world of the theatre was bequeathed one of those light and airy vehicles that might rate as a splendid dessert after a hearty meal. "The Almoniacs" is one of those things, never serious, never heavy and never boring.

The theme is built around a search for easy bucks by the gentle members of an alimony-seeking sex who run down the possible pay-men and hunt them into a marriage and then into the pay-off. They are all the marrying kind in the play, some grossing five wives or maybe husbands and others being tamed with only three investments.

A mother has borrowed \$30,000 from the lovely old man, who has paid five times to as many wives and who seems to love the chance to enhance his scores.

His prize for the little loan is to be the beautiful Janis Dabney, who has been sent through college on the old boy's coin by her borrowing mother. The fragile Janis, just out of the sheltered land and dreamy, is told by her mother that she is to be the sixth wife of old Tregor, who demands payment for the favor of the big loan. Janis holds out in

horror, but is sold on the ancient plot, that she must save her mother's honor.

Pax Maynard, college sweetheart, handsome and ready at any cost, steps into the plot just as it draws into "poor Nell" depths. He pulls the trick, demands the hand of Janis, satisfies the old man, ends the plot, and the show is over.

Plenty of clever lines, bunch of laughs, and "The Almoniacs" draws approval. Some spots of first-rate acting last night saved it from possible despair.

Casting deserves a break.

Marguerite Church, Edward H. Weaver and Theresa Conover stick in the show's impressions. There will be cutting and rewriting and a few spots here and there will be stepped up to bang speed. Hope so, anyway. The season will end with "The Almoniacs" going along, especially if a little more of the cleaner dirt is thrown in for metropolitan savoir something. Travers.

Paolo and Francesca

Philadelphia, April 17.

Jane Cowl has been varying her performances of Robert Sherwood's comedy, "The Road to Rome," at the Adelphi theatre here by several appearances in Stephen Phillips' romantic tragedy "Paolo and Francesca" which her producers, Brady and Wiman, are said to be considering as a play for her next season. If the local enthusiasm and crowded houses mean anything, Miss Cowl has in this blank verse costume piece a very promising successor to "Roméo and Juliet."

The tragic love story of these medieval Italian lovers has been often used in literature, music and art. No less than three dramatic versions have been presented including besides that of Mr. Phillips one by George Henry Baker, a Philadelphian, and one by D'Annunzio.

Baker's version was played with real success by Lawrence Barrett and was last given by Otis Skinner nearly 30 years ago, also successfully.

The Stephen Phillips play is not as long and the poetry of the lines is claimed as superior to Baker's. Its first act as played by Miss Cowl, Philip Merivale and Sir Guy Standing, created tremendous enthusiasm last week at the Adelphi. Some of the intermediate portions slumped a bit, but the thumping tragedy of the finale achieved for the players a real ovation that speaks well for the possibilities.

The star played Francesca with a blonde wig and made an unusually lovely picture. She also threw over-

board certain mannerisms that have hampered her work of late. Although her role is not really the dominant one (really third in importance) Miss Cowl can place this interpretation alongside of Melisande and Juliet as definite feathers in her cap.

Merivale's sincere characterization of Paolo, the ardent lover, given to sighing and moaning and unhappy looks, is capital. The part is not a particularly desirable one, but he makes the lover far more virile and substantial than most actors would have, and Paolo and Francesca would have deteriorated into rarer impossible romantic twaddle at times, for all times, the literary quality of the writing, had it not been for Mr. Merivale.

The best part of the drama is that of Giovanni, the physically deformed and mole, makes a real human being out of him, and rises to splendid emotional heights in the final tragic moments when Giovanni slays his brother, Paolo, after he discovered his guilty intrigue with Francesca.

Helen Ware, who, like Standing, was brought over to Philly especially for this production, plays the role of Lucrezia, the soured, embittered woman who is responsible for Giovanni's discovery of his wife's unfaithfulness. In the first act Miss Ware stole the honors, Jessie Ralph, in the relatively minor role of a blind nurse, also gave a good account of herself.

"Paolo and Francesca" has been well staged in the main, although a couple of the settings designed by Eleanor Eustis hardly suggested the solidity and strength of old feudal castles and the grim, gray walls of Rimini. The costuming was excellent. Waters.

Three Shows by Writers

Buddy DeSylva, Lew Brown and Ray Henderson, are simultaneously working on three productions which they are authoring. They are doing the new Fred Stone show for Charles Dillingham in a desire by the producer to make the score of Stone's new production mean more than it has of recent years.

"Hold Everything" for Aarons and Freedley and the new White "Scandals" are the other two.

"HOT DOG!"

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DINING DANCING LAUGHS

STAGE BAND LEADERS WITH AERO TAXIS; OWN FLYING FIELDS

San Francisco, April 17. Stage band leaders in Oakland and Sacramento, in the latter town especially, have taken up flying as a commercial sideline. In the capital city Ralph Canning, sax player at the Senator, and Ray Nicholson, trombone player at the Alhambra, in addition to being expert flyers, own their own commercial flying field. The field is just outside the town. When the boys are not playing in their theatres they are engaged in teaching flying and giving pleasure flights.

In Oakland Harvey Toy, T. & D. Orchestra; Rex Glessins, T. & D. and Charles Bradshaw, Horace Heidt's band at the Grand Lake, own their own planes.

Jerry Andrews, sax player with the T. & D. band, is now regularly employed as an instructor at Oakland airport.

Joe Jordan, whose band was with Ed Daley's burlesque show, is now directing the Miller and Lyles orchestra at Daly's theatre, New York.



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With an introduction by
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Wilner Suing Romberg

Max R. Wilner, Yiddish theatrical impresario, through David L. Podell has instituted a Supreme Court suit for heavy damages, accountings and financial claims against Sigmund Romberg, the composer, with whom he was formerly associated in musical comedy productions on Broadway.

Wilner first sets forth that on Sept. 15, 1919, he and Romberg covenanted to engage in theatrical production for a term of 10 years, each to share 50-50 on profits and losses, with the exception that the \$150 a week Romberg draws from M. Witmark & Sons be excepted to the deal as well as Wilner's other interests in the Yiddish show business.

On the allegation their losses totaled \$200,000 and making allowance for the \$5,000 Romberg invested, against Wilner's \$120,000 cash investment, the plaintiff asks Romberg to make good the difference of \$56,000 representing his share of the losses.

Wilner further enlists the court's aid to determine how much more Romberg allegedly owes to creditors together with Wilner's half share of the financial burden.

Remick's Cuts on Slides

Jerome Remick has cut down its gratis list on novelty slides from 150 sets to 50. Only the major de-luxes will henceforth receive slides free. All houses not on the list will be assessed \$4 a week rental when using the slides.

Remick put the measure into effect two weeks ago, with other music publishers also reported curtailing on this item of expense.

Joe Hiller's Own Venture

Joe Hiller, general professional manager of Waterson, Berlin & Snyder Co., is no longer associated with Henry Waterson's publishing firm. Hiller has taken over the Waterson song shop in Pittsburgh and will operate it on his own, besides publishing independently, headquartered in that city.

The Hiller resignation is in line with Waterson's general conservatism, closing up out-of-town branch offices and generally retrenching.

2 ORGANISTS RESIGN

Los Angeles, April 17. Claude Reimer and Harry Q. Mills, alternating at the organ of Loew's State since the house opened, have resigned.

Understood West Coast wanted to economize in their department and the boys walked.

COLLEGE PROF. IN THEATRE

Washington, April 17. Irene Juno, organist, head of that department of the Washington College of Music, is being featured at the new K-A house organ.

Miss Juno is continuing with the college and broadcasting twice weekly through two different stations.

Nathan Burkan's Talks

Nathan Burkan, the attorney, has learned that talking before a mike to the unseen audience listening in on the radio isn't such a hard trick after all. Attorney Burkan has told a number of anecdotes and personal stories about film stars.

Mr. Burkan in his last radio talk gave some inside dope on Chaplin, Barrymore and the Coogans. Mr. Burkan's close relation to all the big screen players enables him to make his radio talks breezy, interesting and entertaining.

Vote on Vestal Bill May Come This Session

Washington, April 17.

Hearings on the proposal to eliminate the two cents royalty clause on mechanical recordings were closed here Wednesday last. Chairman Vestal of the House Patents committee granted the mechanic's representatives both Tuesday and Wednesday with the final day session being a hectic one. It did not, however, develop any new material.

Congressman Fritz Lanham, Texas, voiced what is believed to be the attitude of the committee. That was one of compromise but with the composers getting practically everything actually wanted.

Committee will adhere. It is believed, to the "commercial phonograph records and music rolls" phase, leaving any other method of recording yet to be developed as a separate proposition.

As it now appears the only important point won by the mechanical interests was the agreement to hold royalty payments strictly by law to the sale per record basis. This eliminating the much objected to possibility of lump sum sales that it was stated by witnesses would give the "rich and powerful company a chance to get a monopoly on everything."

Bill Means \$1,000,000 to Composers

The asked for inclusion of numbers copyrighted prior to the enactment of the 1909 law, which are denied any mechanical royalty rights under that law, the present one, within the provisions of the new proposal, has been apparently lost by the composers.

Purpose of this, said witnesses, was to give those whose numbers still had a sale value on the disks or rolls, if recorded in the future, a chance to collect. Committee members stated the "sentiment" back of the society's proposal was splendid but as long as the compositions had been free to the mechanics for 20 years, best way out was to leave them that way.

The proposal from the mechanics to eliminate agents or combinations to deal with them got into the record but was not further referred to.

General impression prevails that Chairman Vestal will shortly call an executive session on the bill with the chance of its being reported to the House this session looked upon as favorable.

Enactment by the body is something else again. Then there is the Senate ahead, too.

One of the society's representatives estimated (not before the committee) that with the enactment of this bill it will mean \$1,000,000 annually to the composers group.

Bremen's Victory March

A victory march, "Mitchell Field or Heaven," has been composed by Prof. August Joseph Koehl, uncle of Capt. Koehl, pilot of the German monoplane, Bremen, which successfully made the western trans-Atlantic flight last week, dedicated to the intrepid Teutonic fliers.

Jack Yellen is rushing the number out as a topical song offering.

Am. Society Meeting

Tomorrow (Thursday) is the meeting day of the American Society of Composers, Authors and Publishers to consider the several proposed amendments carried over from three weeks' particular complaint on classification will be discussed and passed on.

Inside Stuff—Music

Old Boys by Singing Waiters

"Diamond Lil," the special number inserted in Mae West's show of that name, has Rob Sterling, general manager of the melodrama, listed as the writer. The show dealing with life in New York's underworld 30 years ago has singing waiters warbling "Bird in a Gilded Cage," "More to Be Piled Than Censored," "Maggie Murphy's Home" and other old boys. Sterling's tune has the swing and rhythm of songs of that period and, moreover, is well spotted in the show.

Victor Herbert's Only Pupil

Paul Lannin's Aviation orchestra was added to Gene Buck's "Take the Air" when the musical moved to the Earl Carroll Monday from the Waldorf. It marked Lannin's entrance into the band field, he formerly having been musical director for Vincent Youman's "Hit the Deck."

Lannin is said to have been the only pupil of the late Victor Herbert. His father, J. J. Lannin, former baseball magnate, is now operator of the Salisbury, L. I. golf courses, and owner of the Garden City hotel, near Mitchell Field. That accounts for the aviation monicker tacked on the band.

Two Musicians Lose

Wives in Detroit Court

Detroit, April 17.

Salvatore Bertuglia, said by his wife, Loretta, to be a cornetist in Paul Whiteman's orchestra, was declared loser in a divorce suit filed in Circuit Court here. Mrs. Bertuglia charged cruelty before Judge Moynihan.

Another musician to find his marital ties severed last week was George H. Flyster, Judge Moynihan also passed the word in this one.

W. C. M. C.'s Moving

Los Angeles, April 17.

Fanchon and Marco will give a number of their masters of ceremonies new abodes next week. Gene Morgan, out of the Boulevard, goes to the Egyptian, Hollywood. Lynn Cowan, from Pasadena, returns to the Boulevard, and from the Broadway Postcard, Hermie King moves to the Senator in Sacramento, with George Stollberg getting the Portland post, after leaving the Egyptian.

Jay Brower, who is being replaced by King in Sacramento, will go to the California in San Jose, with Joe Sinal, at that house temporarily, joining Rube Wolf again at the Warfield, San Francisco.

Goldfield Vice Busse

That Henry Busse's split with Paul Whiteman is no momentary matter is evidenced by Whiteman's signing of Harry Goldfield ("Goldie"), the comedy trumpeter of Jan Garber's orchestra, to replace Busse. Goldie and Busse are of like stature and build and the general patronage will easily mistake one for the other or notice no difference.

Busse is going under Harry Bestry's management as a bandmaster on his own, taking over Frank Cornwell's Crusaders, now at Janssen's midtown Hofbrau-Haus, New York. Cornwell is going m. c. for Public, having good stage presence and an excellent tenor voice.

Organist-Pianist Doubling

Leo Arands has replaced Eddie Ward as piano soloist with "Lovely Lady," Shubert musical. He is teamed with Gene La Pique in the pit.

Arands has been doubling for the past two weeks from Loew's State, Newark, where he is organist.

Music Stores' Sales

Washington, April 17.

Compiling the wide variance in retail sales stores, the Chamber of Commerce of the United States reports music stores sales in Denver, one of 11 typical cities selected, as \$107,314, while in Springfield, another of the 11 cities, the sales were recorded at \$36,144.

Checking back on Denver discloses music sales as approximately five times the total of jewelry sales and about the same proportionate rate ahead of heating and plumbing fixtures in that city.

Handy at Carnegie

W. C. Handy, the colored composer, will give a concert at Carnegie Hall April 27.

Handy will be assisted by an orchestra and a group of jubilee singers.

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Radio Rambles

Herb Straub in a seasonal midday, arranged by Irving Gluckman was caught on WAHM, the St. Louis station in Rochester, broadcasting from Buffalo. The symphonic orchestra came through clearly and cleanly, featuring some well-balanced arrangements of unusual calibre.

May Boyd's concert ensemble at the Leverich Towers Hotel, Brooklyn, was caught in the midst of a dinner program through the hotel's own station. The program was judiciously selected, of sufficiently light texture to appeal generally.

B. A. Rolfe's crack band from the Palais d'Or, with "Song of Songs" and "Humoresque" interested and drew on the contrasting versatility of this organization, doing hot, sweet and novelty syncopation with equal facility. Rolfe manifests considerable showmanship in his program pacing, and in view of this veteran showman's past experience and performances he suggests himself as a natural radio showman.

WSGH, etherizing a test program for a new transmitter, seemed to be highly successful in the experiment. It came through excellently, although the early a. m. hour was an asset. Without naming the recording artist or label, George Olsen's Victor disk version of "The Best Things in Life Are Free" was heard.

Joan Adair's Popularity
Joan Adair, new Rose Adair of the merry-merry, has developed into quite a prima. Miss Adair is of the regular WJMA radio stock company every afternoon on behalf of various commercials. She comes through excellently, and is probably developing a little rep all her own with the mid-day listeners-in. A evening session every so often to generally familiarize her would not be amiss for more rapid advancement.

Frank Advertiser
"Yes, Sir! We Sell Real Silk," etc., was the parody on the "K-baby" ditty to introduce the Real Silk Buddies, plugging a Newark hosiery and silk negligee company on WAAM. Nothing subtle about this radio advertiser. If your patience and a desire to tune out are sufficiently controlled, they drum their message into public consciousness without any particular subterfuge or gentility.

"St. Louis Blues" is getting a great

play these days. Ben Block, from WBBN, turned it as a "torrid 'mouth organ' specialty, and Matty Cohen, on WLTH, ragged it on the Iovies. It's a particular after-midnight favorite for DX fans. Abcl.

Whiteman on 40 Stations At 1-2 A. M. for Musicians

Next Wednesday night (April 25), between 1 and 2 a. m. eastern standard time, the combined red and blue networks of the National Broadcasting Company, totaling about 40 stations and reaching an audience of many millions, will broadcast a special program by Paul Whiteman and his orchestra. Ferde Grofe's new "Blue Fantasy," running 18 minutes, will be the feature composition of the program. It will have the composer-arranger at the piano explaining the treatment and symphonic development of the jazz theme.

The hour was chosen because of Whiteman's desire to edify the many professional musicians throughout the country who would otherwise be unable to listen in.

A \$500 cash prize for a suitable title to the new symphonic jazz composition, which is only tentatively titled "Blue Fantasy," is offered. The prize offer cannot be made on the NBC network because of policy, nor will the NBC publicize such information for the same reason. Unless Jimmie Gillespie for Whiteman lands space on the topic, Variety will be the sole means of dissemination in this respect.

The date was selected because it is the birthday of Mrs. Wilberforce J. Whiteman of Denver, the mother of the jazz maestro. Grofe developed the fantasy from several "hot" themes supplied by Matt Manek and Harry Barris of the Whiteman orchestra. The latter is also a member of the Whiteman Rhythm Boys who will be featured in a specialty.

Al Wohlman has taken over the Walton Hotel roof in Philadelphia and will conduct it for the summer.

Protection Indemnity

An indemnity damage clause to compel broadcasting artists to conform with their employer's wishes as to the standard of the programs may be the solution to what is now the big problem of radio's relationship between artist and sponsor.

The Atwater Kent contract, generally believed to be the standard of its type, merely provides for conformance with the commercial advertising company's wishes in regard to program material, manner of presentation, etc., but as was evidenced in the last Dodge Brothers' program on March 29, it meant little.

RADIO LEADERS REBEL AT N.B.C.'S DICTATION

Lopez Joins with WOR—Whiteman Declined to Recognize Authority

One of the biggest radio names on the air, Vincent Lopez and his orchestra, has broken away from WEAF in anger at the National Broadcasting Company's recent ruling against orchestra leaders personally handling the "mike." Lopez switches to WOR this week.

Since the first of the year the N. B. C.'s staff announcers have been assigned to hotels and nite clubs to make the formal announcements of song titles, eliminating the radio attraction's personality from the ether.

Lopez's "Hello everybody, Lopez speaking" is one of the best-known radio trade-marks through the manner of speech and inflection. It was an unmistakable asset for Lopez and the radio, and like almost all the other self-announcing maestros, including Bernie, Rolfe and others, Lopez did not abuse the privilege through over-plugging.

Almost all of the present N. B. C. radio stars are displeased with the broadcasting company's arbitrary exercise of its power in eliminating the attraction's voice from the air in favor of a stereotyped announcer's routine.

WOR Liberal

On the WOR station Lopez will be given full latitude to develop his radio personality, with special continuity supplied by the station's radio authors to build certain of Lopez's specialties.

The N. B. C. high handedly attempted to dictate to Paul Whiteman on the Dodge Brothers' hour which he should and should not play, particularly concerning "Ramona," which waltz Whiteman featured after Dolores Del Rio's vocal "rendition." The station deemed it too much of a song plug, but Whiteman's own ideas prevailed, miffing the leader particularly since he was not employed by the N. B. C., but was accountable solely to the Dodge company.

Forest Gables Raided

Cincinnati, April 17.

Eight federal prohibition agents, some wearing tuxedos and accompanied by women, raided the Forest Gables Supper Club at Dayton early Sunday morning.

Arthur W. Miller, proprietor; Robert W. Eckhardt, manager, and Chester G. Maples, floor manager, were placed under technical arrest on charges of sale of appurtenance for drinking and ordered to appear before United States Commissioner Rogers in Dayton.

WNBA Ordered Off

Washington, April 17.

The Radio Commission yesterday ordered WNBA, Forest Park, Ill., permanently off the air "for violations of the commission's orders."

This is the first time the commission has exercised its punitive powers.

Station is owned by Michael T. Ruffery.

Hardboiled Cunningham Nabs Milwaukee Guinan

Milwaukee, April 16.

This town's first "Texas Guinan" is facing a jail term as a result of raids by federal drys last week in which four of the more prominent downtown night clubs were hit.

The woman, Loraine Fritz, is licensee and hostess at the Monte Carlo, which reopened less than a month ago after having been padlocked for a year. The raiders hit the place while Miss Fritz, a Chicagoan, was out. She was arrested later on a federal warrant. While no liquor was found in the night club proper, several bottles were taken from living quarters upstairs.

The same night the agents hit the Moulin Rouge, where the liquor was carried by a bottle man, the Ritz cafe where Mrs. Emil Herro, whose husband is now serving a sentence for running the Frolic, which was next door to the Ritz, was arrested; Little Nick's, an old-time barroom, and the Little Old New York, a chicken sandwich joint.

The raids came just prior to the announcement that W. Frank Cunningham, who has been responsible for the tightening of the lid in this town, had been given a permanent appointment as dry chief here. Cunningham has been the toughest enforcement chief the town has seen and practically every night club has been locked up by him.

Dallas Prefers Cafeterias

Dallas, April 17.

The night club racket in Dallas has proved somewhat of a failure. Out of the five or six clubs which sprang up overnight, only two are surviving. Rainbo Gardens, road house, and La Boheme, within the city limits.

La Boheme, managed by Lou Tuftner, made a real attempt at a first-class club, with an m. c. and a chorus, but biz was no good. Several erstwhile night clubs have become cafeterias.

ngham has been the toughest enforcement chief the town has seen and practically every night club has been locked up by him.

On receiving his appointment, which means he will stick, Cunningham had the newspapers publish a statement that from now on "Milwaukee will be dry." He said he would ask to double the enforcement squad here and sponge this section of the country until it resembles the Sahara.

Les Reio Sailing

Les Reio sails for London April 21 to appear at the Florida Club.

Cabaret Bills

NEW YORK

Ambassadors Blackbirds Rev Ada Ward Adelaide Hall U S Thompson Eddie Gray Will Voderly Bd	Club Richman Geo Olsen Orch Juliette Rogers Geo Murphy Connie's Inn Sam Manning Rev Leroy Tibbe Orch	Jardin Royal Speer's Rev Paul Specht Orch Leverich Towers Hotel Brooklyn Mel Craig Orch Little Club Dorothy Barbour Elie Higgins Clifford Beth Miller Lashley 4 Masters Ben Pollack Orch Loretta McDermott Club	Muriel Holland Annette Ryan Tommy Lyman Duran's Orch Pennsylvania Hotel Johnny Johnson Orch Salon Royal Texas Guinan Tommy Lyman Jacques Green Orch Silver Slipper N T G Rev Barbara Lake Mollie O'Doherty Evelyn Martin Hanley Sils La Verne Lambert Harriet Marned Patricia Grandes Joan Russell Le Claire & Mae John Walsh Jimmy O'Brien Tom Gott Orch
Bamboo Inn Rita Rogers Honny Brown Taylor J Virginia Wheeler Violet Sperry Marion Smith Dorothy Phillips Hazel Sanders Bd	Erceglade Earl Lindsay Rev Eddie Chester Ed Davis Fred Dexter Orch 4th St. Club Dan Healy Rev 4 Masters Frances Shelley Alice Rindoon Eddie South Orch	McAlpine's Orch Loretta McDermott Joe Frisco George Walsh Patricia Grandes Joan Russell Le Claire & Mae John Walsh Jimmy O'Brien Tom Gott Orch	Small's Paradise Paul Murphy Atta Blake Jasbo Hillard Dewey Brown Shirley White Suzie Wroten Alto Oster Ben Foster Blondina Stern Bronze Chorus Chas Johnson Bd Strand Reel Jack Connor's Rev Ten East 80th Margaret Zolnay David Gerry Leroy Ditty Orch Waldorf-Astoria Meyer Davis Orch Woodmanstein Inn Vincent Lopez Orch Frank Libuse
Caesars Club Harold Leonard Orch Buddy Trudy Al Schenk Fawn & Jordan Merman & Keddin Chas. Florence Sneeze & Palmer Florence's Orch	Club Barney Alice Weaver Walter O'Keefe Eleanor Kern Hale Byers Orch Club Ebony Colored Show Ebony Bd	Palais D'O'R B A Rolfe Bd Rolfe's Rev Park Central Hotel Arnold Johnson Orch Farady Club Jimmie Durante Lou Clayton Eddie Jackson Orch Parody Rev Garret & List Lily Dale Frankie Morris Helen Gray Thelma Carleton	Palais D'O'R B A Rolfe Bd Rolfe's Rev Park Central Hotel Arnold Johnson Orch Farady Club Jimmie Durante Lou Clayton Eddie Jackson Orch Parody Rev Garret & List Lily Dale Frankie Morris Helen Gray Thelma Carleton

CHICAGO

Albham Dale Dyer Law King Ralph Bart Bernie Adler Art Williams Almo Al Hender Bd Evelyn Hoffman Alfredo & Maxine Mildred Bond Mona Ricardo Ansonia Evelyn Dean Law King Helen Gordon Ted Letford Suevenor Sis Bobbie Pincus June Harrison Helen Nafe Bill Kraus Bd	Maude Hanlon Joffre Sis Mearse Sis Teddy Martin Norma Lentz Art Williams Born & Lawrence Nellie Nelson Hal Hixon Lillian Barnes De Carlos & Louise Ellen & Melinda Charles Straight Golden Pumpkin Bankie Glister Russell & Durkin Gene Gill Jean Gore Austin Mack Bd Kathika Club Joe Allen Trixie Rose Grace Russell Danny Varross Lee Guinning Suevenor Sis McGuire Sis Fred White Bd Kathy Stables Sammy Dyer	Bernie & Brown B'way 4 Honny Maples Johnny Dodd Monty & Hawkins Kenneth 3 Johnny Dadds Bd Lanterna Club Al Wagner Bd Freddie De Syrtte George Taylor Betty Tascott Norma Lane Gladyce Kilday Harriet Smith Lido Inez Gamble Kathika & Kears Charles Schults Barry Clay Bd Lido Inn Rose Taylor Roy Mack Rev Josephine Bruce Roe Page Babe Fisher Frankie Bruce Band Farady Club Zita & Howard	Margie Ryan Paul Murphy Harry Harris Virginia Sheffelt Shirley Stange Jules Novit Bd Rainbo Gardens John Reed Irene George Adams Sis Bernice Kelly Sol Wagner Bd Samovar Olive O'Neill Carroll & Gorman Joffre Sis Fred White Bd Terrace Garden Sophie Kamm Gertrude Claude Joe Sullivan Evelyn Hoffman Spice Hamilton Bd Vanity Fair Vivian Hallways Karlois Fritz Hughes Edna Brown Leo Wolf Bd
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WASHINGTON

Carlton Harry Albert Meyer Davis Orch Chantecleer Paul Fjeldman Meyer Davis Orch	Club Madrilon Tommy Manahan J O'Donnell Orch Club Mirador M Harmon Orch Le Paradis Harry Albert	Roma Gardens Chas Wright Orch Swanee Al Karsens Meyer Davis Orch Wardman Park Sidney Harris Meyer Davis Orch	Mayflower Sidney Seldenmann Sidney's Orch
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Barnes Denies Paternity Of Three Children In Divorce Action

Los Angeles, April 17.—Paternity of three minor children was denied in Superior Court by A. G. Barnes Stonehouse, known as Al. G. Barnes and owner of the circus, after making a startling announcement when a motion for alimony pending trial of a divorce action, was being argued.

Mrs. Barnes requested that a temporary injunction restraining Barnes from moving his circus outside of the court jurisdiction be made permanent. However, Judge Fletcher Bowron dissolved this order with the qualification that Barnes is restrained from transferring or encumbering real estate or other corporate property he may own pending the trial of the divorce action.

Mrs. Barnes brought suit for divorce against her husband charging that Carlotta Bricker, animal trainer, had stolen her husband's heart away. Pending trial of the action she desires \$2,500 alimony.

Attorneys for Barnes argued that the latter had obtained a divorce from his wife in Nevada, and that this decree should be recognized as legal in California. On behalf of Mrs. Barnes it was contended that the Nevada divorce was obtained fraudulently as Barnes, or Stonehouse, has always been a resident of California and never took up residence in Nevada.

In denying the paternity of the three children Barnes said to the court, "These are not my children. I took them into my home because I felt sorry for them. They were born before my marriage to Mrs. Barnes."

The court did not pass on the legality of the Nevada divorce pending further argument on the separate maintenance action.

St. Louis Lot No More

St. Louis, April 17.—Handlan's Park, a big circus lot for 20 years, is passing.

The grandstand and bleachers of what was once the Federal League baseball park have been condemned as unsafe.

At Coney Cops Kept Crowd on the Move

A crowd of 250,000 at Coney Island on the balmy Sunday starting this week found upon arrival that a stiff breeze from the ocean kept them off the boardwalk. This left the visitors to patrol Surf avenue, where the police told them to move on whenever stopping to listen to the spiels or ballyhoos.

Crowd gathering and ballyhoos at the seashore were recently banned by the police. This week the police's concessionaires are holding a meeting with a view of having the edict lifted or modified.

33 Circus Performers Ill

The sick list for the Ringling-Barnum circus at Madison Square Garden last week totaled 33 performers. Influenza is reported afflicting a number, with colds being general because of the drafty entrances in the Garden. This affords a seasonal complaint.

Shorty Flemm, an addition to the clown contingent, sustained a fractured knee-cap and will be out of the show for several weeks. Polador, one of the clowns featured in the boxing burlesque, is out with a heavy cold, though the bit was retained.

With several underdancers ill in the Yacopio Family, the entire turn was forced out. Monday, Willemine Wallenda was abed with a fever, the three brothers doing the high-wire act without her.

The Ringling outfit will take to the canvas with a roster of 1,500 persons, nearly 100 more than last season.

"101" Set For St. Louis

St. Louis, April 17.—Frank Braden, the circus p. a., is in St. Louis paving the way for the 101 Ranch show, which comes to St. Louis the latter part of April. Mrs. Braden, who is Bee Star, of vaudeville, remains on the West Coast.

Larry Lawrence, former Dutch comedian of Lawrence and Grey, is with the Yates office in New York as an agent.

Sells Floto

Chicago, April 15.—Sells Floto started his season Saturday with a great break, the biggest opening day it has ever had in Chicago. Outfit is in the Coliseum for 16 days and opens under canvas April 30 in Peru, Ind., its winter headquarters.

The past few years the breezy city has taken a renewed interest in this outdoor entertainment. Last season witnessed a record-breaking opening date for this Mugivan-Ballard-Bowers aggregation, favorite of the Midwest. Sells Floto was minus the same of his highlights Saturday night, but nevertheless impressed as the most prominent and entertaining outdoor attraction produced in the west. Quite a few acts and animals have been added since last season.

One of the missing features, a Siberian tiger riding on the back of an elephant, was called off after dress rehearsal, when the elephant butted out a partition in the cage and the tiger almost escaped through the aperture. It was quite unwise to try the stunt before a crowd. The combination are supposed to be natural enemies. Another feature missing was a double somersault in midair, usually performed by Mayme Ward while blindfolded and encased in a gunny-sack, the show's big aerial kick. No reason given for the omission but understood it will be in.

"Poodles" Hanneford, comic equestrian who, with his family, had been starring the Sells Floto lineup for

years, has been gone two seasons and is replaced by his brother George. The latter is working a la "Poodles" and looked almost as good as his brother.

Performance routine is similar to last season with few exceptions. Opening parade brought out a circus dress as can be found in a circus. The garland drill, worked by two dozen men on horseback, was executed without a muff. Following was "Congro," the pink sweating hippo, who pulled a cart around the ring with his stubby legs to a beauty chair for the juveniles. A hearty parade, worked with white horses, white bowled pigeons, etc., was given a tinge of modernity by billing the beauts as Baby Wampus star aspirants.

Mary drill by two sets of Shetland ponies was handled by William Wells and Joe Miller, equestrian director. Miller has his horses well trained and a good number of them, in pickout work. Acrobatics on the brewery nags, a later feature, were efficiently handled by Cecil Lowande Co. and Kathryn Breen's unit.

Pete Taylor, animal trainer, looked like he was getting considerable opposition in his act as the lions and a good number of tigers. Tigers were mild enough, but one of the lions seemed nasty and had Taylor continuously using his hook, a chair and a gat at the same time. He got all of them on their backs and off in time for the whistle.

Buffalo Bill's wild west is always

combined with the circus during the local showing. A dozen cowboys and girls, headed by Colorado Cotton, went through a forte line of fancy riding with only one mishap. One gal tried to climb under her steed and got kicked. Roping climax was the lassoing of three equestrians by Cotton. The Kimball, Bell and King Sisters, all in three, got flash bills for their iron jaw routines as "a daring display of dental dexterity."

Sells-Floto grows in merit. More minute attention to detail was noticeable in all of the attendant features. For years circus men were content to pay particular attention to the big flashes on the program, leaving the minor items and performance to the audience to shift for themselves. A regrettable fact is that the art of being a clown is now neglected. Here they are resorting to the cheapest of slap-stick and are just getting by. An indispensable circus feature, the clowns are still used as fillers. Plenty of them, but not of the studied perfection possessed by their predecessors.

Adding a dash of true circus flavor were the show's three prize equestrians, Mona Connors, Percy Clark and Cecil Lowande. Miss Connors is capable, and her barrel back terpsicholism is not to be sneezed at. Her mount was no sensation, however, and if one of several fine horses with the show were available to use she should grab it from the standpoint of showmanship. Two riders, Clark and Lowande, whom it was impossible to identify, both did well. One of them features a somersault through a hoop while making a dash.

Pole balancing is featured by three groups, and Three and a Half Arleys, the Youngs and the Solts. Perhaps the most difficult bit is that of the group of showman ship. Two riders, Clark and Lowande, whom it was impossible to identify, both did well. One of them features a somersault through a hoop while making a dash.

Erma Ward, premier aerial gymnast, is not new to the show. Her remarkable display of human endurance is truly that in doing 100 arm turnovers, to a perfect count. Lillian Lettice, of the Ringling-Barnum ensemble, has eliminated the count and cut down the number of plunges. Miss Ward might well do likewise. Her's is the most gripping solo performance of the show excepting, perhaps, the lions and tigers.

Throughout the show the notes of the calliope and with the local circus band under the direction of Spader Johnson. Combo lends real circus atmosphere, and that is a good part of the circus.

Billed as "King and Queens of the Silver Thread" are Freda (Fred) Biggs, Harry and Mary Scranton, Bert Sloan, Tom and Betty Waters, and the Ringling-Barnum troupe. Sloan, featured No. 2 ring performer, introduces the dance to the tightwire. Biggs, female impersonator, does wondrous work with the rope and the Vernetta Clark Duo blossom forth in a wire dancing novelty, blindfolded and jumping through hoops while on the steel.

Irene Ledgett, Effie Ralrden and Bobbie Cornet worked the elephants. The pachyderms, led by "Poodles" and the Sells Floto, acquitted themselves admirably. Particularly good in bridge building on the hippodrome track. Three groups of the circus each went through ring-drills by Walter Radde, William Wells and Laverne Hauser. Well trained and responded nicely.

Numbered among the acrobats and tumblers were the Seven Tips, the Ten Tanglers and the Eight Monge Troupe, the latter featuring a double somersault. The tanglers, neatly done. Ten Tanglers, Arabians, were nicely presented in fast ground tumbling, and the Eight Monges, recent importation, from South America, did some unusual routines and worked some good spring-board jumps.

All three aerial trapeze aggregations were gratefully received. The Clark-Connors, featured, and the Nine Flying Wards and Fisher-Sullivan's following in. This Clarksonian Duo, flyers, is a sensational combination. The Nine Wards, just as noteworthy as ever, did their usual stuff, as did the Fisher-Sullivan organization. Mayme Ward's kunny-sack somersault, a la cabot, was obvious by its very absence.

Among the equestriennes are many girls in fine riding form. Reviewers were surprised at their apparent youth, and in the final minutes of the show, in which 50 women ride out for ensemble mounted numbers, really excellent horsemanship was noted. A Fox Hunt scene was the standout. All the girls riding and singing. It could be improved if the hounds were broken to run ahead of the horses, and the jumping was a very attractive attraction. Hazel Hickey, Cyse O'Dell and Blanche

Obituary

GEORGE H. LIGHTON

George H. Lighton, former manager of the Branger theatre, Buffalo, died April 11 at the home of his sister in Syracuse, N. Y. He left Buffalo three weeks ago, ill of heart trouble.

Mr. Lighton in 1905 was treasurer of the Hypoclean, New Haven, and some months later assumed the management. He was shifted to Worcester, Mass., in a managerial capacity. Later he was brought to New York to take charge of one of

the Shubert houses. In 1911 he managed the Winter Garden, New York. Later he was transferred to St. Louis. In 1926 he was assigned as resident manager of the Shubert-Teck, Buffalo.

When the new Branger theatre opened Labor Day, 1927, Mr. Lighton was its manager.

Mr. Lighton was the son of the late Assemblyman and Mrs. John Lighton. His widow survives. Interment in Syracuse.

Marcus Loew

The wife of James J. Doherty, singer, died April 5 at her home, 473 Sackett street, Brooklyn, N. Y.

Arthur Fournier, 37, one of the leaders of the younger musical composers on the Coast, died suddenly April 13 at the Hollywood Hospital, Los Angeles. Death was caused by euermic poisoning after an illness of several hours. Fournier returned from New York just a few days before his death. While in the east he made arrangements for the production next season of one of his operettas, "The Hungarian Rhapsody." He also completed plans for the production of "The Squaw Girl" in Los Angeles this fall. Fournier was born in Grayling, Mich., and educated at Notre Dame and the University of Michigan. He came to Los Angeles 12 years ago, and six years later left to study in Europe. He returned from Europe three years ago. His mother, living with him, survives. Body will be taken to Michigan for burial.

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PERCY SAGE

Percy Sage, 67, theatrical manager and press representative, died in Atlantic City, N. J., recently. Sage had been associated with Wagners and Kemper when they produced "Faid in Full," "Seven Days" and "The Greyhound." During the period of their retirement he joined Belasco's staff as manager of David Warfield. He returned to the W. & K. office with "The Bat." Interment in Buffalo, N. Y. Sage leaves a widow and a brother.

R. C. CARTON

R. C. Carton, 74, dramatist, died in London April 1. Starting as an actor, deceased turned to the pen and wrote for all the big light comedy actors of his day.

Among his best known plays were "Lord and Lady Algy," "Wheels Within Wheels," "Sunlight and Shadow," "The Tree of Knowledge," "Liberty Hall." His style was sparkling with wit, and in most of his comedies his wife—known as Miss Compton—appeared.

ROBERT W. MACBRIDE

Robert W. MacBride, 60, the artrial manager, died at the Good Samaritan hospital, Lexington, Ky., April 16, following a three years' illness. Mr. MacBride was brought to the hospital one year and two weeks ago with no hope for his recovery. His mother, Mrs. Virginia Williamson MacBride of Versailles,

Wells, ladies of the saddle, are deserving of particular attention. Dancing horses, soloing, bespoke excellent training.

Races, as usual, for the close. First was the gent's flat race, the pony and monkey race, the liberty race (one horse without a rider), the Komon glau race, and the Roman chariot races.

King masters were effectively wardrobe and performed excellently. Announcing the Sells Floto staff embodied Zack Terrell, general manager; Jess H. Adkins, assistant general manager; Fred Ledgett, equestrian director; Victor Robbins, musical director and J. D. Newman, general agent and traffic manager.

York, the Masonic Order and Elks' Club.

He was unmarried. His remains were taken to Versailles and will be buried in the family lot in the Greenwood cemetery at Newport.

Mr. MacBride had made all arrangements for a simple funeral and had purchased and erected a gravestone for his grave beside that of his mother.

TOM BRADY

Tom Brady, 39, stock player, died at the Tubercular sanitarium, Covington, Ky., on April 8. He is survived by his parents.

John Jasper for 50 years connected with local theatres as usher or doorman, died in Quincy, Ill., April 16, following a paralytic stroke last week. When stricken Jasper was serving as doorman at the Empire theatre. Mr. Jasper's collection of old time playbills and programs is famous in this section.

Ralph Cupero, 87, musician, died April 11 in New York City. Cupero was the father of E. V. Cupero, conductor for "King of Kings" (film) on tour and three other sons, Michael, Joseph and Louis, all musicians.

Samuel E. Gross, 50, died April 4 at the Harper Hospital, Detroit, after an illness of two years. The deceased is a stockholder in the firm, nee Bessie (Glen) Buchanan, protégé of the late Lillian Russell. Mrs. Gross was formerly on the New York "Morning Telegraph" and the Pittsburgh "Leader." A daughter, 5, also survives.

Theodore Binzen, 60, fight promoter and sportsman, died at San Bernardino, Cal., April 12, of heart failure. He was watching a boxing match when overcome by excitement of seeing his man win. He was well known in sporting circles on the Coast.

Mother of Matt Duffin (Duffin and Draper) died at San Diego.

IN MEMORY OF OUR CLOSE FRIEND AND ASSOCIATE

OTTO JORDAN

Max and Louis Dreyfus

April 12, following an automobile accident. She was on her way to see her son.

E. K. Campbell, 75, formerly with M-G-M studios as timekeeper and wardrobe manager of the Thomas H. Ince studios, died April 9 in Hollywood, Cal.

Andrew Kolb, 75, father of Clarence Kolb (Kolb and Dill) died April 9 at Oakland, Cal.

Deaths Abroad

Paris, April 3.

A. Boeschach, Dutch picture producer, died at Schiedam.

Starling Heilig, 37, American journalist, died at the American Hospital of Paris.

Theresa Murphy, English, many years connected with the Paris office of Chicago "Daily News," died from injuries received when her car was struck by an automobile on the Paris streets.

Charles Wall, picture distributor (Rehler Films), died suddenly of apoplexy in Paris.

Jean de Bonnefont, 63, French writer and critic, died in Paris of Bright's disease.

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CHICAGO

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a-cad'e-my; 1 a-kad'e-my, n. (mies-pl.) 1. A school, especially one intermediate between a common school and college. 2. A learned society. 3. (A-) The school of the disciples of Plato; the Platonic philosophy.

—Funk & Wagnalls Standard.

Last night, in compliance with instructions, I boarded a Madison street surface car to cover a performance which the editor said was to be staged at the Academy Music Hall, 16 South Halsted street. Naturally, I felt quite elated, for had I not heretofore covered anything but obscure little vaude houses in disputable corners of Chicago? With the possible exception, of course, of picture presentation houses. And there is no art of the high hat variety in presentations, now is there?

So, when I got this assignment, I felt that I was reaching the pinnacle of success in my role of the embryo critic. I was to review a performance in the music hall of an academy. That was my impression. And, not being particularly well versed, I consulted the office copy of a dull looking dictionary. According to this authority, I was to visit a place combining the cap and gown of college with the efforts

of a learned society and a school of Platonic disciplines.

Lighting from the street car, when the conductor called "Hulsted street," I found the neighborhood vaguely familiar. Surely, I had been here before? But no, I couldn't have been. Had I been in such close proximity to an institute of learning. There were several vile burlesque houses flaunting their banners of advertised nudity, but I passed them by. I had once covered these places, but now I was out to do literary criticism.

Arrived at the Academy Music Hall, I was somewhat surprised to find a rather shabby looking theater, but I took into consideration that art is not infrequently starved. Money does not always flow to the altars of art. Surely it had passed this one up altogether. I went to the lady at the box office and told her that this reasonable price must surely be appreciated by the struggling aspirants of true art, whose pockets are so sorely laden. The lady at the window looked amazed as I took my change and passed into the Music Hall Academy.

As I entered the house they were throwing a motion picture on the screen, entitled "The Siren." I was surprised at first, I finally consoled myself with the belief that it was simply a modernistic gesture on behalf of art. These young artists must have their freedom, I reflected, and in their Bohemian way they selected this picture as a fitting and humorous prelude to an evening repete with Platonic environments.

Following the picture they filmed a news reel (M-G-M), but even so, I felt the arts must be kept abreast of the times. At the conclusion of the news reel, the symphony players filed into the pit. A violinist, pianist, cornetist and drummer. So that an institute dedicated to the Muses should be forced to do with such a limited number of musicians. But, though there were only four, they were probably the more serious of achievement that one could dispense with greater volume, so keen would be the artistic appreciation of their efforts.

After a few brief strains of an overture, which I could not accurately comment upon, due to a lack of knowledge relative to musical technique, the curtain rose. Imagine my surprise when I saw a rather elderly man dressed in red tights and jacket, walking upon a tight rope carrying a long white pole in his hands. All he did was walk back and forth on the rope. The audience on the side of the stage billed him as Alex Lowanda. Alex missed the rope once while taking a jump and very nearly landed on the floor, head-first. I was rather amused in catching the rope with one hand as he fell.

"He is one of them," I thought, burlesquing for a few minutes, just to provide a bit of light entertainment before the more serious program is staged. When he fell, they all applauded, evincing great camaraderie. The man again ascended the rope, and evincing the trick he had unsuccessfully gone into before. This time successfully. Riotous applause greeted his achievement.

Down went the curtain again. It was within this time that I was to reveal a woman, a bit past middle age, and a man a few years younger. This surprised me, as I had heard in high time to start the concert or whatever part of the musical arts was scheduled for presentation that evening. I resigned myself to the pair, though, as they went through their act very much like a small time team. They were throwing Indian clubs at each other and catching them. Sometimes they would miss and one of the clubs would be rolling across the stage. Much to the merriment of the audience. They were obviously embarrassed when they made a slip, and were very self-conscious. But Brady and La Tour, as they were billed, should not have cared particularly for they were among fellow artists.

As the curtain went down on Brady and La Tour I wished that they had done something musical, at which there was no doubt excitement. But feeling certain that the amateur vaudevillians were through for the evening, I settled myself in my seat to await more artistic efforts. But to my infinite surprise the curtain rose on amateurish

stage setting, obviously improvised from the materials gathered from the poorly furnished studios of the artists. Martha Urbank and Company was the billing this time. Martha, another woman, and two men, enacted a burlesque playlet of marital difficulties in factory and home. They injected plenty of "ahnt" and slang and it was certainly funny. But all this was becoming tiresome in the extreme, I had come to review the higher arts.

Before the curtain rose again the billing changed, it read "Sahib Malacca and Company." "Here," thought I, "will be some of that subtle eastern music" and I prepared myself for a treat. With the curtain up stood a brown-skinned gentleman outlandishly attired as a Sahib but wearing American army breeches, bleached white. He and another brown gentleman, of a slightly different race, played Hawaiian steel guitars and sang. Every once in awhile the other gentleman of another race would say "Hot Dog," "Bobby," and I was thoroughly disgusted. There ought to be a law! El Sahib introduced his accomplice as his nephew. He went on to say that the nephew liked to

tion probabilities, headed the dance and with grace and class. Peggy Hanlon, prima, and John Byam singing juvenile, were submerged by Miss Richards, but handled their departments efficiently. An adagio team, Blanche and Elliott, were likewise suitable in the revue. Chorines filled several full-stage spots with pleasing and well drilled routines.

Betty and Jerry Brown, collegiate mixed team with dialog about elopement, were on second, unprogrammed, and got by on appearance. They should improve on delivery. Opening were George and Jack Dormonde, uncyclists of big time classification. Borden and Boyer company, trampolines act, closed. House pretty well filled Sunday mat.

Unable to make any dough with the Belmont as a stage band, house Lubliner & Trinz leased it to the Orpheum Circuit on a mythical profit-sharing basis.

Little business Thursday night, despite enticing N. V. A. banners all over the marquee heralding a collection festival inside. Featured act was Curly Burns and Co., working a comedy sketch with music in

library, listing recommended father and son. The leaflets were distributed at the main library and at all of its branches.

Great States will put on a "June Bride" fashion show in the Rialto at Joliet sometime in May.

Tom Hodgeman is company manager with "Chauve-Souris" at the Olympic theatre. "Musty" Miller holds a similar position with "She Stoops to Conquer" at the Blackstones.

Vitaphone is being installed in the Fischer, Appleton, Wis.

Musical tab shows will replace vaudeville at the Fischer, Oshkosh, Wis.

Great States is to have a new 2,500-seat house at Danville, Ill.

Great States will play dramatic stock at the Palace, Peoria, during the summer, reverting to vaudeville in the fall.

S. S. Pickett, of Ironwood, Mich., is opening a new house, the Ironwood, there.

Earl Silverman, Chicago manager for Warner Bros., has announced an engagement to Marilyn Cooper, daughter of the proprietor of the chain of Harmony cafeterias here.

Louie Judah, formerly manager of the Orpheum-Diversey theatre, has exchanged places with Sam Kinsky, assistant manager of the State-Lake.

Lew Keene, colored performer, has started a new act, "Africa," claiming he was engaged for six weeks in Dancer's "Miss Calico" here in 1926 and received only \$150 of \$180 due him.

Al Eckhart, b. o. man at the Four Cohans, engaged in an automobile collision with Ed. Houghlaza, restaurateur, and is suing for \$200 damages.

Contract claims filed in Municipal Court, Chicago, Scene Co. versus National Theatre Corp., \$350; Bulard & Garmly Co. versus New Evanston Theatre Co., \$200.

Battles for Sunday showings and against daylight saving time are waxing hot in Illinois. Campaigns by theatres are more intense than ever before.

After years of apparently hopeless effort Great States have at last succeeded in getting Sunday showings in Bloomington. Similar efforts by the Orpheum Circuit in Champaign look futile.

Great States are fighting against daylight saving in Aurora, Elgin and Joliet, with the outcome uncertain as yet.

Roy Dietrich and Dell Lampe are alternating as m. c.'s between the Capitol and Cavalry, south side houses operated by Conney Bros.

Agnes Leonard Thompson, one of Phil Davis' more recent clients in Chicago divorce courts, and who was rather cleverly press-agented during her divorce proceedings as a direct descendant of King George of England, is to play the ingenue role in the Herindren musical stock company, set for large Fischer Wisconsin theatres on a rotating basis.

Max Turner of the Chicago William Morris office, attending a book-keeping meet in New York, has stayed over for an additional week.

Billy Snyder, m. c. at the Club Ansonia, is doubling into the Sheridan theatre.

James Grainger, Fox, was in Chicago the week with Clyde Eckhardt, Chicago manager.

Tilton and Guthrie, tent repertoires showmen, have put shows into rehearsal at Lake City.

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 pass:

ATLANTA	59	MILWAUKEE	60
BALTIMORE	59	MINNEAPOLIS	63
BROOKLYN	63	MONTREAL	61
BROOKLYN	63	ROCHESTER	59
BROOKLYN	63	SAN FRANCISCO	62
CHICAGO	58	SEATTLE	59
CINCINNATI	61	SYRACUSE	62
DALLAS	61	TOLEDO	60
DETROIT	60	TORONTO	62
LOS ANGELES	61	WASHINGTON	62

play blues. When Neph went into some blues numbers he just couldn't control himself, and as they played "St. Louis Blues" he would emit an occasional "Hey! Hey!", whereupon his august uncle, the Sahib, would grin at him and lend the necessary encouragement. This friend went on for quite some time and caused me to believe a friend who had told me of some of the crimes committed by the nephew. As the curtain went down, only to arise on a flash dance revue, Lucille Homan and Co. I lost all patience and left my seat. Catching an usher (who was selling chocolate bars) to one side, I asked him when the concert was to be given. He looked at me rather uncertainly and said, "What concert?"

"What concert?" I asked. "Isn't this the Music Hall of the Academy?" I queried. He looked me up and down scornfully, saying, "Hey, whatcha trying to do, kid me? This here's the Academy theatre, booked by the Ass'n, playing strictly A-1 vaudeville."

I left the house an outraged critic. My dignity had suffered a severe blow. The boss had made me out a sap and sent me to a restaurant. I was a fool. When I got back to the office I looked in the phone directory, and believe it or not—I had been at the Academy Music Hall. What? Caps and gowns. Malediction!

Customers at the Palace accepted "India" quietly Sunday, most of them not so interested in the playlet as in the emotional orgy of the star, Mma. Westmore. No curtain speech demanded.

Cecil Lean and Cleo Mayfield took second billing with a collection of bits from musical comedies in which they appeared. These included two of their best comedy songs, a humorous solo by Miss Mayfield as the best dressed girl in Kansas, and Lean's satire on a Roxie Hart opera. The whole is an okay better time vaude act, relying more on name value than on material, but satisfying on both.

Dick Henderson, English comic, who shuffles all last week's gags, was a standout in the first half. The boy delivers like a racehorse and gets almost one continuous round of a ballad interlude brought out a fine set of pipes but they were sacrificed in favor of burlesque gestures. Next-to-closing spot was customarily prominent with Buster and John West. The boys wear sailor suits and wide cravat on the make with a flashy femme. One of the kents is a hot eccentric acrobat. N. V. Wayburn, "Promenaders" (16) have an important part in a dance revue that should be received well everywhere. Shirley Richards, swell looking kid with legit produc-

Egyptian setting. Burns, in blackface, ventures into the territory with an American boy and girl, with the girl kidnapped and Burns appropriated as a slave. He finally gets possession of the kid "on through a trap game with the ruler, and turns the necessary evidence. This friend Burns is a capable V. M. A. comic and his act is good comedy for the route.

The Margie Morel dance revue, closing, has an unusually entertaining lineup of six chorus gals, working hard and in perfect unison through several flashy routines. One of the girls lost her costume while dancing Thursday night, but the accident made the act even more appealing. The Edna and Margaret Morel heads the turn with solo high kick, toe, and split numbers, all impressive on the endurance angle. She also has two light routines with a male partner, who handles song and talk introductions. This revue can be banked on for family entertainment.

Smith and Cantor, two gents with nutty songs and chatter, actually haven't anything to sell but sheer nuttiness of the comic who wears a red and white striped suit. But laughs were secured through shouting "Boo!" at the kids in front. The boys were successful in next to closing here, and it's hard to tell why.

Charles and Charlotte Arrens, juvenile dance team, were mild but finished in the deuce spot with a collection of taps and eccentricities. Charlotte, very thin, is best in a grotesque routine accentuated by a form-fitting bellhop outfit. The Jack Rutledge act, a duo of two harmonizing with banjos, trumpets and saxes, made a satisfactory opener. "The Night Flyer" (Pathe), feature, much better than its title.

Bobby "Uke" Henshaw, while playing the Loew theatre at Evansville, Ind., made a hole in one at the local golf course. He drew first page publicity in the papers.

Fischer's Paramount theatres in Oshkosh, Fond du Lac and Appleton will use a rotating musical stock company produced by Fred Herindeen.

In exploiting "Sorrell and Son," current attraction at the United States theatre, that house had 50,000 doggers printed, with copy furnished by the Chicago public li-

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SEATTLE

By SAM COHEN

Met—"The Hindu."
President—"In Love with Love."
Orpheum—Pictures and vaude.
Pantages—"Dressed to Kill."
Seattle—"Old Ironsides."
Columbia—"13 Washington Square."
Blue Mouse—"Beware of Married Men."
United Artists—"Speedy."
Fifth Avenue—"The Showdown."
"The Last of Mrs. Cheyney," opening play for Leona Powers and Howard Miller in Seattle, will be the opener at Vancouver, B. C., April 30, for Duffy Players. The two stars and William Hull Gibson will leave the Seattle company for Vancouver, and a new company will be built around them by Bill McCurdy, manager.

Local theatre folk were given a real thrill when Mike Newman blew into town to become the big boss of Universal theatres in this territory. Newman came here unheralded from Los Angeles, having previously consummated a deal in Denver for the sale of U's America to Harry Huffman. Mike has been on and off with the Laemmle organization for many years, having three years ago come to Seattle and Portland to open up Universal Houses in these two towns. Under the new arrangement Newman succeeds Roy Felker as general manager, who is expected to be shifted to an eastern U. house. Newman will supervise the operation of the downtown Winter Garden, as well as the 10 suburban houses. It is heard that Newman was sent here personally by Laemmle to promote a deal in the acquisition of the new Mayflower theatre, which opens within the next few months to the Universal organization. The house will seat 2,400. Negotiations are understood to be progressing.

Denial has been a change in plans, whereby United Artists, in conjunction with J. J. Parker, are to abandon building activities for a new local U. A. house. Parker laid at rest rumors that U. A. did not care to go ahead with building a new house on the site of the old Majestic theatre, on which Parker is understood to hold a 50-year lease.

It was reported previously U. A. Parker would acquire the West Coast Broadway. When the new Portland theatre opened, but plans have been changed since the recent sale of West Coast Theatres to William Fox. Meanwhile all long-run pictures

are being shown at the Rivoli, a house which Parker manages, under an arrangement with West Coast Theatres.

It looks like road-shows, pictures and legit will have to steer clear of renting the new big Municipal Auditorium, expected to open here within the next few months. The structure represents a total investment of over \$1,000,000, and the City Fathers have determined that the house is not to go into the "red" under any circumstances. On that account they have just passed a rental schedule of a daily rental of \$300 for shows, operas, concerts, pictures or other theatrical or musical events, where an admission of any kind is charged. When an admission of more than 50 cents is charged, the daily rental of \$400 is to be charged, while \$500 is the rental on any attraction getting more than a buck. When more than \$2 is charged, the rental is \$600. These rates are just for the four walls.

After a dead-lock of two months between union officials and Dolan, regarding additional help in the booths of the various houses, Dolan took a stand and came out victorious. In Chehalis, the union demanded double the help formerly used. Wage increases from an average of \$12 per week to \$65 were also demanded. The demands are understood to have become so tense that Dolan threatened legal action. Lawyers held Dolan's former contract with the union, G. K., and that he was not compelled to put on extra men at increased salaries. A compromise was arranged at which Dolan agreed to pay \$1.60 per hour for extra men, with the regular operators remaining at the same former salary. Dolan is saving \$150 weekly on the compromise. In Walla Walla, the same union tension with both principals not reported to have reached any understanding.

Hollie Holand, lobby artist, formerly of Baltimore and Portland, has been added to the art department of West Coast Theatres here, by Herschel Stuart, West Coast division chief.

BALTIMORE

By BRAWBROOK

Maryland—"The Escape."
Auditorium—"Come Easy, Go Easy."
Guild—"Princess Ida."
Vagabond—"Romantic Young Lady."

A movement was launched at a meeting here last week to raise

\$50,000 for enlarging the Lyric to provide 714 additional low-priced seats. This is Baltimore's only big concert hall and the only local auditorium capable of housing a major troupe. Metropolitan Opera is playing four nights here this week with a \$10 top.

This town is in for a spring and summer of dramatic stock competition. Steve Cochran, Washington, who negotiated for the Auditorium before Knopf got it on a two-year lease, has leased Ford's for a spring-summer season, opening in May. Glen Hunter is announced for three weeks, appearing in revivals of "Merton" and "Young Woodley." Knopf-Parsonsworth Co. is now at the Auditorium.

ROCHESTER, N. Y.

By E. H. GOODING

Lyceum—"Merry Wives of Windsor" (1st half); Ziegfeld's "Follies" (last half).
Eastman—"Old Ironsides" (pop box).
Rochester—"The Warning" and Pan vaude.
Regent—"The Patsy."
Pecadilly—"Lying Romeos."
Fay's—"Wolf Fangs."
Temple—"Dark."

Two stock companies will perform here this summer. Lyceum players open their fifth season at the Lyceum, under George Cukor and George Kondolf, Jr., week of April 30, in "Broadway." "March Hares" comes to the Temple. K-A vaude house, a week earlier. This is the first production of a group brought here by Charles L. Wagner, New York legit producer. Lyceum Players have enterprises this season, and added to that have the aid of the larger membership of the Community Players, Little Theatre group, which ended its successful season last week.

Charles E. Welch, local newspaper political writer and former vaudeville performer, returned to his old love at the Temple last week and singled with a monolog. Welch is president of the Goat Club, local politicians' razz gang, and members of the club flocked in a body to the theatre to present him an Elks' ring.

Faulty technic has been discovered in issuance of a search warrant against the German club, headquarters of the Rochester Press Club, and it is likely padlock proceedings will be dropped. The place was raided twice. Meanwhile the Press club roastfest plans go on apace,

with the event set May 12 at Hotel Seneca.

Nikitas D. Dipson, Batavia theatre man heading a dozen or more corporations controlling more than 100 houses in three states, with John R. Osborne and Judge E. A. Washburn of Batavia and M. A. Shea, of New York, are incorporators of the Canot Amusement Corporation, of Jamestown, N. Y.

ATLANTA

Erlanger—"Romance" (dramatic stock).
Howard—"Legion of the Condemned" and Public unit.
Keith's Georgia—"Stand and Deliver" and Keith acts.
Capitol—"The Little Snob" and vaudeville.
Loew's—"Laugh, Clown, Laugh" and Loew vaudeville.
Metropolitan—"Ham and Eggs at the Front" and Vitaphone features.

Heleen Menken opens a limited engagement Monday in stock at the Erlanger theatre in "Romance." Others in the company are Felix Krembs, Nina Penn, Ray Walburn, Denise Morris, Isabel O'Madigan, Elvia Enders, Barbara Joallen, all known to Broadway.

Beginning April 30 Movietone and Vitaphone will be installed in the Public Rialto as a gesture to save the sagging box office.

C. T. Jordan succeeds Ben Y. Cammack as manager of the local Universal branch.

BRONX, N. Y.

Louis Gans has not had his contract renewed as general manager of the Consolidated Amusement Enterprises, Bronx theatres. Gans has rejoined the Julius Folsom Circuit as manager of the Belmont.

A 3,600-seat vaudeville house is to be built on Pelham parkway and White Plains avenue, in the heart of the Pelham Parkway building boom. The house is to be operated by one of the major circuits.

Silas Clark, formerly house manager at the Park Lane, has gone to the Park Plaza, in the same capacity.

Edith Broder, of the Blancy Players at the America, has returned after a month's illness.

"Loew's Grand-Home News Follies" amateur show in which the Grand tied up with "The Home News" Bronx daily, has been postponed until April 30, because of the holidays. Victor Hyde is to stage it.

DENVER

Marshall Taylor, Universal manager, who turned over the America theatre to the Harry Huffman interests, left for the west coast where, it is reported, he will join Mike Newman in the operation of a large U chain in the northwest. Newman is making a survey of the northwestern theatres at the present time.

Isis, downtown second-run Fox grand, announces the near future installation of Movietone, to compete with the America's Movietone and Vita (to be installed) at 15c a throw. In spite of a fight to keep the talking apparatus out of the Isis, the Fox house is advertising it as "coming soon."

E. P. (Buzz) Briggs, known in western movie theatre circles, has taken the management of the State theatre, supposed to be P.D.C., Pathe house—also no one knows exactly who owns it. State plays east and second run Warners and P.D.C.s, and at one time was one of the leading Curtis street amusement places.

CINCINNATI

By JOE KALLING

Shubert—"The Love Call."
Grand—"Simba."
Cox—"It's a Boy."
Palace—"Friend from India" vaude.
Empress—"Be Happy."
Albee—"Mad Hour," presentation.
Capitol—"The Dove," Vitaphone.
Lyric—"Speedy" (2d week).
Walnut—"Baby Mine."
Keith's—"My Best Girl."
Strand—"Come to My House."

Movietone is making its local bow this week at the Capitol.

Max Fisher's Californians have successfully started a run at Florentine Room of Hotel Gibson.

Greystone Ballroom, new dansant in Music Hall, managed by A. E. Scheffer, closed its first season Sunday. Policy of playing name bands and floor acts proved a winner, the place soon jumping into first place for popularity with pop price dance fans and hurting business of other downtown ballrooms.

Earl Fuller heads 11-piece orchestra in for summer season at Bill Hill's Lookout House, Covington, Ky., opposite Clancy.

Hinda Wasnu, Oriental dancer, is playing second return engagement of season this week at Empress as added feature.

Detroit

By JOE BIGELOW
Variety's Detroit Office
Tuller Hotel

Cass (Shubert-Stair)—"Oh, Kay" (3d week).
Garrick (Shubert-Stair)—"Able's Irish Rose" (3d week).
Lafayette (Shubert-Stair)—Thurs-ton.
Shubert Detroit (Niederlander-Shubert)—"Guy Parée" (2d week).
Bonstelle Playhouse—"Two Girls Wanted" (stock).
Majestic—"The Barker" (Woodward Players).
Adams (Kunsky)—"Speedy" (1st week).
Capitol (Kunsky)—"Across to Singapore," stage band.
Fox Washington (Fox)—"Mother Macree" (2d week).
Madison (Kunsky)—"Chicago" (1st week).
Michigan (Kunsky-Public)—"Bringing Up Father," "Araby" (Public unit).
New Detroit (Whitney)—"Wings" (1st week).
United Artists (U. A.)—"The Dove" (1st week).
Oriental (Miles)—"Lady Raffles," Pan vaude.
State (Kunsky)—"Doomsday," Loew vaude, stage band.
Temple (K-A-O)—"Across the Atlantic," K-A vaude.
Cadillac—"Record Breakers" (Mutual).
Stock burlesque downtown at Loop, Avenue, National, Palace and Broadway Strand theatres.

Two, C. W. Munz neighborhood houses, Grand Riviera and La Salle Garden, change policy this week.
The Rivoli will retain Monk Watson, m. c., and the stage band, but having released Lew Kane, producer at the house for the past six months, will attempt a new form of presentation under the direction of Ray Midgely. Doubling down the Palace, downtown stock burlesque theatre, Midgely will use blackouts and musical tableaux done by Watson, the bandmen and 16 girls. Fred Ireland, coach of the Riv's eight-girl dancing ballet, goes out with Kane. This new idea will not employ outside acts, and seemingly eliminates talent now being supplied by the Keith western office, though Munz's contract with that agency is not known to have expired.
The La Salle goes straight pictures after several indifferent

months with various types of presentation and vaude policies. This house was once a Keith standby.

With the decision now to hold "Desert Song" in Chicago while business continues, the coming summer grows blacker in the eyes of Detroit's legit field. Cancellation of "Desert Song's" proposed April 22 opening at the Cass darkens that house after the current week, and will likely keep it so unless a last-minute booking is arranged.
Whitney's New Detroit is playing comparatively safe in the two-day film field with "Wings" and depending on the air picture for a possible 10 weeks' stay. Though invariably lee cold to the current week, Detroit responded in an encouraging manner last week, the first. The \$165 top, rather than two bucks, may help.

The addition last week of 2,314 employees lifts the Ford payroll to 99,879, or 10,121 under the high mark of 1928. As yet there has been no great improvement at theatres in the neighborhoods occupied mainly by automobile workers, but remaining off and the workers still inclined to be Scotch.

Although construction work is progressing as per schedule, the theatre part of the tremendous Fisher Bros. building project on Grand boulevard has not yet been leased. About every circuit in the country and every independent here and elsewhere has been mentioned as a possibility, without a known taker.

After the many complaints entered about the kind of bills sent to the Capitol, Windsor, Ont., by the Keith office, last week's first half show came as a surprise. It was an Al intermediate vaude lay-out.

Post-mortem inquiry revealed all recent squawks were righteous and that last week's bill was "just one of those things."
The Capitol is one of the three Windsor Paramount Theatres Corp. (subsidiary) houses in the across-the-river town, but the only one running a full week and with stage stuff. Two darkies out of three in such a prospering village is generally believed due to the five-cent ease with which Windsorites can cross over to Detroit and see incomparably better entertainment. Downtown Detroit is handier to Windsorites than to a great many residents of Detroit.
So to the Capitols with its Keith vaude and year-late films, is left

the patriots. It's a money getter now, but they had to kill the local opposit to get it in that condition.

With the screen following downtown Detroit by several weeks with "Rose-Marie" (M-G), the vaude portion last week was opened by the Ambler Bros. satisfactory perch on Henri Kublik's second, has been more effective ere now with his trick fade, but scored as usual with the tri-banjo contraption, an invention of his own and announced as such. Kublik might have found the going better if on later, but the following apparently stumped another arrangement.

Lerner Girls (2), trying, in a re-construction of the former turn of that name. One of the original sisters now doubled with a blonde. The girls do a little bit of everything and rate higher than the average sister team.
Sully and Thomas whammed in next to closing, principally on the boy's versatility. Sully is of the well known stage family and it must be in the blood. Sully seems ripe enough for production. Miss Thomas, foiling and dancing, petite and clever and no doubt finding her slight stature a great advantage. The team is a pushover mixed comedy act for anywhere.

Mme. Everett's Circus, novelty monkey closer, has been set off better on other stages, but closed competently.
Not a bad bill, sounding or playing, but "just one of those things," as described by the management, with a hint that their infrequency speaks not so well of the Keith office and the talent it's panning off on Windsor.

Capitol seats about 1,700, all on the main floor, causing an unusually long auditorium. Acoustics are good and the house is comfortable.

Although downtown burlesque attendance is considerably under the pace of six or seven weeks ago, it is maintaining a profitable average in all quarters.
Izzy Seidenberg's Cadillac, wheel stand, is now doing turnaway business. Seidenberg is spending plenty on heavy ballyhoo and bolstering the weak Mutuys with the permanent runway group and Peggy Gilligan and Ann Corio, shakers.
All of the five downtown theatres claim present big indicates an open summer all around.

Cinderella goes into its summer policy of pictures and a flash act on the stage on a split week, start-

ing May 6. House now playing five acts of vaudeville.
Roosevelt, operating on a policy similar to the Ciderella, also changes the same date, using girl shows six days and vaude Sundays, with pictures.

Lester Briggs, owner of the Oriole Terrace, nite club, and a downtown cafe bearing his name, is under grand jury indictment on a Federal prohibition charge.

Len Shaw reports negotiations are on with L. C. Wiswell, producer of "The Scarlet Woman," to sleeper-jump the production direct to Detroit from Los Angeles.

"The Great Neckar," with Taylor Holmes, at the Cass April 22.

Katherine Cornell's "The Letter" plays three days in Grand Rapids this week after a week here and will close on the road around May 6.

All-American Aircraft show, first of its kind anywhere, opened here Saturday, is providing some invaluable ballyhoo for "Wings," running as a special at the New Detroit.

At the airplane show 120 various models are on display. Over 40,000 attended the exhibition Sunday.

TOLEDO

By RALPH HEINEN
Coliseum—Dark.
Empire—Burlesque (Mutual).
Keith's—Vaude-films.
Leve's—Valentine—"The Enemy."
Palace—"The Patsy" (Wright Players).
Pantheon—"Mad Hour."
Princess—"Speedy," 2d week.
Rivoli—Vaude-films.
Vita-Temple—"Tenderloin," Vitaphone-Movietone; 2d week.

Red Burns and band returned to Recreation ballroom Saturday.

Temporary injunction restricting excavation for new Public house, Adams and Huron streets, granted by Common Pleas Judge Charles M. Milroy, Thursday, dissolved Friday after argument. Injunction granted to Chris Daniels, proprietor of Grand hotel, 514 Adams street, abutting site of theatre. Complaint that excavation in proximity of hotel endangered walls and threatened further damage to building.

Council for Daniels announced they will appeal decision.

Frances Dale, Wright Players' lead, and Lion store crashed through with some free publicity in "Times" Saturday morning. Picture of Miss Dale wearing a coat "purchased" at the department store on society page.

Frank G. Thomson, former WTAL head and United States commissioner, vacationing for two years at Atlanta. Convicted of conspiring to extort money from a prohibition defendant.

Five Scandinavian bell ringers entertained in Rol Davis auditorium Thursday.

Moonlight Serenaders at newly opened Aero Inn, five miles east of here on Woodville road.

MILWAUKEE

By HERB ISRAEL
Davidson—"Wooden Kimono."
Garrick—"Laff That Off" (Worth Players).
Empress—German stock.
Gayety—United Burlesque.
Alhambra—"Tiresistible Lover."
Garden—"The Gaucho," 3d week.
Majestic—Vaude and pictures.
Merrill—"Rose-Marie" (film).
Miller—"Law of Range."
Palace—"Treckles."
Strand—"Legion of Condemned" (2d week).
Wisconsin—"Take-a-Chance Week," "Mad Hour."

Midwestco ads are carrying the announcement that Vitaphone and Movietone are being installed in their neighborhoods. The Garden, downtown, is now the only house in town to have them.

Garrick, dark for more than a year, is traveling for a couple with the Olga Worth stock. Local capital said to be backing the troupe. They opened Easter Sunday.

It is reported that Mutual burlesque will close at the Gayety next week, the house going into stock for a short time before reverting to its regular summer policy of 10c. grind films, daily change.

Following presentation of pictures for two weeks by L. K. Brin, the Davidson, May 27, will go into summer stock with the Clement Walsh Co.

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Wilbur C. Whitehead is the new savior of the Orpheum Circuit. He is not a showman. Just one of those expert bridge players. The ladies and gentlemen of Los Angeles and its environs like that game. They would do most anything to have such an authority on it as Mr. Whitehead even talk to them on the subject, not alone show them how to play, but also play the game. Then, too, the Orpheum would do most anything to get ladies and gentlemen to attend the matinees in their magnificent theatre here. Especially are the Monday and Friday matinees weak. Therefore the Orpheum folks got hold of Mr. Whitehead. They told him he could save them, and for that they would reward him with a stunt they had in mind.

As Whitehead takes golden shovels for his labors a deal of quick work was made, with the result that 24 ladies who held the lucky tickets at the two matinee days, weaker than the every day weak matinees, were given a series of free lessons by Whitehead on bridge. A series of these lessons if taken direct from this exponent of the art of bridge playing cost most of the Orpheum, who tickets to a mat in the Orpheum, so the customers got a break on that end, at least, if not on the show.

The bridge lessons were against them, for it was N. V. A. collection week, and the wooden platter was passed around after a film telling all about the N. V. A. film run, and the Harry Houdini local double for Chesterfield, spoke about all the good the public could do. Public, however, did not do much good, as the change was dropped here and there, and the final count hardly caused English to count. That was especially the case on Monday night, when there was only a little better than half filled and balcony no better.

Then they ruined what should have been a deal of good by splitting it into three parts for seven acts. Bill would just get a start when the lag or audience rest period came on and then it finished when tickets were just being handed out. The repeat being handed out.

Four outstanding features: If spotted properly the show would have been one of the best of the season. But more thought to N. V. A. week than the \$1.65 patrons, with the result that folks did not vote it such a good show as it was.

May Wirth and her family, who split headline honors with Oleon and Johnson, holdover, were put on in the tray spot to serve as the prelude to the collection. Bill spotted, hurting the act and end. She had to follow to rather slow turns, Royal Hussar, upside down entertainer, who and her family, physically, musically and vocally while standing on his head, to fair results. And Frank Brown and Kay La Velle, who, hardly started a show going.

Cold for the Wirth family when they came forth. May and her mob had to do even better, by winning but break their necks. Then when they nearly did that and the audience realized that something unusual was going on, they became interested and gave the recruits from the circus well-deserved approbation. Had the Wirth outfit been spotted in the first act, instead of having to hold the sack in the earlier spot, Orpheum would have gotten much more value from the turn and count have bragged about a perfect act.

Following the collection were Marty May and Wallace, mixed team, with smart cracks, hoke comedy and nut routine, which the audience was not so keen to relish following the "howl" bassing.

Pat Casey was in the house, too. Just what Pat thought of, and possibly can be imagined but hardly narrated by this reporter, as Pat is disinclined to come over and talk.

Then, to close the first part, were Countess Sonia with her "Revue Intimate" in which four males and one female aided. Sonia, one of those female bullies, slipped the show off with the miniature "Charlie-Souris" submitted. This is neat flash turn, and had it swanned spots with the Wirth act possibly it

would have registered to better results.

Then came the intermission, and as Orpheum has installed an organ it was figured an opportune time to let the organ, who is to provide the music, show what he can do. Newell R. Alton made the new console tell plenty in volume and harmony. He is a nice manipulator, and it might be well for the management to feature his work. Picture houses are getting trade from featuring organists, and Alton is as good a feature player as any of the coast picture houses can boast of.

Opening second part of animated entertainment was Corinne Tilton with character songs. What a character comedienne this Frisco mama is—an out-and-out relief from the regular run of singing comedienness. She knows what expression is and uses it to the queen's taste. Her routine is original, and she has just made them sit up. They did, and she hit the initial show-stopper of the evening.

Oleon and Johnson then trotted out with their troupe of house decorators. It was a pretty good, really lively thing for some 50 minutes. The boys and their aids, clowning, sang, pranced and battled as no other run would. They even got a crowd of volunteer song pluggers to help out, and when it was all over had to shoo the audience home. If picture houses ever get this troupe they will have something to brag about.

N. V. A. week at Pantages didn't cut any ice. Interest in the drive to save coal is a pretty good sized audience Monday afternoon at first show. No one made an oral appeal, a screen trailer explaining everything. Baskets went the rounds through the aisles, but were mainly passed up.

In the interim Cliff Webster, in the pit, put his combination through some ventral movements.

An average bill, no one in particular headlining. Screen feature, "Freckles" (FBO), played up big out of the box.

Aeroplane Girls, two girl aerial act, a flash and fast opener. Both lookers and qualified performers featuring trapeze stuff with acrobatic and contortion. Good work finish hanging by teeth from bar. In the deuce Charles Willie, colored tenor, displayed an extraordinary pair of pipes. Not strong of voice, but he is all there.

Next, Carol & James, mixed comedy team, pushed the pace up a couple of notches. James has some good material, but it is right. Miss Carol's blonde straight. Act is hoked up in spots and some of the eggs are not strictly new, but gets over easy. Fine new turn and plenty youthful. Good work. Four Flashes, mixed couples with fifty hooping routines. The two boys carry the act with an edge on legomania. The last set here is attractive. The kids are hard workers and willing, winding up with ensemble military taps to advantage.

Next to shut held Eddie Foy, standard poem reader and smoother monologist. Foy's recitations are strictly legit and class. Foy's introduction is in general, but prolific. Very well liked.

Good closer was Parisian Frolles, girl dancing act carrying nice wardrobe and act. Six girls, well up in routine, surround an adagio team and juve tenor. Production is knitted together with an eye for effect, sailing along smoothly.

Los Angeles county has a board of supervisors in session every day of the week and always prepared to adopt and pass new freak ordinances. The latest one makes it a misdemeanor for anyone to throw snowballs across the road anywhere in Los Angeles county.

This county has snow but it is some 50 miles from Los Angeles city, at Los Angeles county park and Mt. Lowe.

Supervisor McClellan, who sponsored the ordinance, claims that Southern California people don't know how to behave in snow and usually throw it at the first automobile that passes. The unlawful actions of the people of this county were responsible for many windshield of automobiles being broken at the county park during the last four months and therefore he felt drastic measures must be taken to prevent further occurrences of this kind.

According to the police J. C. Nixon, manager of the Alhambra, downtown grind house, tried a "Dr. Jekyll and Mr. Hyde" and flopped. As a

result he is being held on a charge of humiliating the son of the theatre of \$1254. Simon Lazarus, who owns the house, reported to the police, the safe had been emptied. Nixon when questioned said he had put the money in it the night before in the presence of the cashier. Further investigation led the police to believe differently. The manager denies having perpetrated or taken part in the job.

"The Munchers" is an organization of some 150 Fox directors, writers, actors and executives who have their own private dining room on the lot. The restaurant and club room was built by the company and outfitted. Members pay \$10 initiation fee and pay for their meals with coupons bought in advance. No cash is accepted in the eating room, not even tips by the waitresses.

Wilson Mizner, now doing scenario writing for Fox, is going to spend his spare time functioning as "mean host" in Hollywood. Mizner is forming a partnership with Herb Sornborn to operate a chain of restaurants to be known as "Brown Derby." Sornborn is now operating one of these on Wilshire boulevard and cleaning up. The idea of the Mizner combination places is to be erected on Vine street, near Hollywood boulevard. It will be built for some \$100,000, which Mr. DeMille, who owns the property.

Consolidated Film Industries is adding additional drying rooms to its Maywood laboratory. The company is taking care of increased business coming through their abandonment of the Seward street plant.

The Screen Make Up Artists' Association of Hollywood open their new permanent clubrooms May 6 with a dinner for members.

A new twist to the affairs of the Julian Petroleum Corp. was revealed in an action in superior court yesterday. That is, known as Jack Coogan Oil wells at Huntington Beach, near here. Joseph Scott and J. L. Carnahan, receivers of the Julian corporation, brought the action against the White-Behr Consolidated Oil Co., which operates the Coogan oil wells, to recover \$24,000 paid on a contract to purchase the wells.

Originally these wells belonged to Jackie Coogan and his family. They were later taken over by the White-Behr company, though the kid scarcely still holds an interest in the concern.

Vernon Coogan, Jack, operated by Melaine, teamed with a new floor show featuring Joffe Sisters. Others are Mel and George, Val Roberts and Sammy Cantor. Dave Snell's orchestra.

A new stone theatre, 4,500-seater, is planned to replace the present wooden building when the next Oberammergau, near here, is presented at Oberammergau, near here, in 1930.

"The Gospel Sex," starring Edward Everett Horton, opens at the Vine Street April 23. It follows "A Single Man," with which Horton reopened this house.

Bob McHale has returned to Loew's State as house manager. McHale was sent to Seattle and Portland by Harold B. Franklin to organize the opening of the new two Public houses there. He succeeds George Kiley, who is now manager of Warner Brothers new theatre in Hollywood.

Harry Kelly, California Octette, Franklin Record and Helen Wright have been placed in the prog that is being produced by the opening show of Warner Brothers' new theatre through William Rowland, of the Lyons and Lyons office.

Maudie Fulton, Harriett George, Mia Marvin, Fan Bourke and Mitchell Harris will support Edward Everett Horton in "The Gospel Sex," his last picture, at the opening of the Vine Street. More will be added to the cast.

Roy Cummings opens this week for Fanchon and Marco in their "Bird Idea" at Loew's State. Cummings, who had been laying about the coast, started off this season by going to work for K-A-O Circuit several months ago. He decided not to continue when the circuit and himself disagreed over salary. Cummings has been signed by Fanchon and Marco for a route over West Coast Theatres circuit.

Alvinis Banton, head designer at Paramount studios, returned to Hollywood after three weeks in New York.

Joe Jackson, one of the first to introduce the Charleston dance in New York night clubs, was given a chance to join in the chorus of 15

other dancers staging the Charleston number for a scene in "The Hawk's Nest." Milton Sills' latest starring picture for First National, Benjamin Christensen directed.

C. Sharpe Minor, eastern picture house feature organist, who came to Hollywood to produce a series of synchronized films, will find time to play at the console at the new Warner Brothers' theatre.

Nat Spector, local boy who but recently made his debut on the stage, has been signed by Fanchon & Marco for a tour over West Coast Theatres circuit.

Ray Murray, former coast representative of "Exhibitors Herald," succeeds William McCormick as coast manager of "Motion Picture News." McCormick, who has represented the "News" in Hollywood for the past five years, goes to New York to take over the duties of the late J. S. Dickinson.

Arch Reece, head of Paramount's studio publicity department, is east-bound to attend the Washington and Detroit sales conventions of Paramount. He will return via San Francisco, attending the coast regional gathering in that city.

Mary Worth engaged for a leading role in "The Great Adventure," which the Hollywood Community Theatre will produce. The picture is at the Hollywood Playhouse April 25-29.

Henry Duffy's first production for the Morosco, which he takes over April 22, will be "Tommy," comedy by Howard Lindsey and Bertrand Robinson. Ray Seabrook will play the lead.

Hollywood Junior Folies, under direction of Dorothy Deane McCormick, will give a benefit matinee at the El Capitol April 20. Proceeds will be turned over to the California Clinic and Camp for Crippled Children. Among the children taking part are many offsprings of picture people.

Beverly Hills Community Players produced two plays at the Rodden School Auditorium: "Food," by Wm. DeMille, with Rae Lytell, Edgar Donnelly and Ernest Clauson, and "The Show," by Christopher Morley, with Ethel Jackson, Joan Blackmore, Gil Foster, Marvin Park, J. Hamilton Fisher, Florence Lettis, Rhoda Tracy and Ted Altan.

French department of the University of California produced Mollere's "La Mule Imaginaire," with Henry Holms and Caro Christianity in the leads. Other students in the cast included Dorothy Ryshe, Ruel Yount, Jarc Menger, John Wilson, Charles Davis, Virginia Sandman and Annie Dykter.

Terrill and Hanley, dancers in the produe to "Speedy" (K-A-O) the Million Dollar, have been taken out of the show by Fanchon and Marco and placed in another unit.

Fox is sending John Stone to New York to gather story material for Dave Butler's next picture.

Ethel Barrymore will open at the Biltmore May 14 in "The Constant Wife."

The grind policy at the Criterion will go into effect April 25. House will play all Fox pictures with Movietone accompaniments. First will be "Sunrise."

Louis Kaplan will build a Class A theatre at Santa Barbara at an investment of \$500,000. Two stories high and seat 1,500.

MONTREAL

Princess—"Yours Truly."
Majesty—Local society show.
Orpheum—Alma of the South Seas (Stock).
Capitol—"The Crowd" (M-G-M).
Palace—"The Smart Set" (M-G-M).
Loew's—"Baby Mine" (M-G-M).

Imperial—"The Blue Bird" (I. D. C.).
Strand—"Doomday" (Star).
Wyoming—"M-G-M" (Black Eagle).
Gayety—"Naughty Nifties" (Mutual).

Maurice Davis, manager for local exchange here, sold out for Regal week this week putting in seven out of the eight releases at main stem houses. Second run and provincial theatre sales were in proportion.

Rumors flying thick around Montreal during the hockey series have it that Howie Moroz, star Canadian center, would be sold to New York Rangers for \$50,000. Leo Dandurand, part owner of Canadiens, denied it.

Two fires recently in local theatres have broken out and been got under control without any member of the audience being aware of the fact. This is partly result of long campaign to make theatres proof against fire and panic in connection with which the Capitol has spent \$9,000, and the Palace \$5,500 in the latest fire protection devices.

British picture, "Battle of the Falkland Islands," is booked for Palace this month. George Rotkay has arranged with British Government through Ottawa for display in lobby of house of model of destroyer with torpedoes.

DALLAS

Melba (Public)—"Jazz Singer."
Majestic (Interstate)—"Variety Madness," stage, Hooper and Hitchcock.
Palace (Public)—"The Show Down," stage, Ken Whitmer orchestra with "Cabaret Cabers."
Old Mill (Saeiger)—"Stand and Deliver."
Capitol (Chaminsky)—"Seventh Heaven."
Pantages (Stinnett)—"Tab revue and pictures."

With Vitaphone in at the Melba, E. H. Kelpner and his 13-piece pit orchestra have been laid off, together with Julia Dawn, featured organist. J. O. Cherry, manager of the house, says that the future policy of the house is tentative. It is likely the musical features will be continued as an extra for the Vita programs. Music was one of the features of the house.

Musicians are finding it hard here at the present, with very few local jobs and only few road jobs opening here and there. Besides, several places where there have been steady stands for jazz bands have discontinued the music owing to heavy cost. Many of them will work for as little as \$3 per day.

Since Vita is out of his house, H. C. Foderer, manager of the Avenida, model neighborhood picture palace, has gone for stage presentations, using flash acts, preferably singles, instead of the usual double act or quartet, although the house possesses one of the best instruments in the city.

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(Room 615) Prospect 1363

Several of the West Coast Theatres circuit houses hereabouts, including the local Warfield, now bear the line, "One of the Fox Film Co.'s Units" in connection with house advertising. The line is carried for the State, Stockton; Senator, Sacramento; T. & D., Grand Lake and American, Oakland, and the Warfield here, but not carried in connection with the Granada and the California, operated in conjunction

Daily passenger plane service has been inaugurated between San Francisco and Los Angeles and San Diego, with other calls scheduled for Fresno, Bakersfield, Long Beach and Santa Ana. Twelve-passenger Ford air liners are operated.

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Guy Wonders, brought over here from Baltimore by Stanley-Crandall as assistant supervisor of theatres, is now holding down a like job with the Stanley-Rowland and Clark organization in Pittsburgh.

David Loew, paying his first visit to the new State here last week, told local newspaper interviewers that vaudeville, presented act by act, is doomed, to be replaced by the unit presentation plan. Loew said he saw no hope for a return to favor of straight vaudeville.

Fighting for patronage, the Temple Players, Dewitt Newing's stock cut the admission rate for Monday night to 35 cents. Previously the company had tried two-for-one with but fair success. Temple top other wise is \$1.

A judgment for \$88 costs in favor of the Acme Booking Office, Inc. (Stanley Co. of America) disposed of the \$46,000 damage suit by Yvonne Jenesco and Yvonne Accent, Parisian dancers, who played a few weeks for Stanley in 1926, but who alleged a 20-week guarantee contract at \$400 a week which was not fulfilled. The unexpired term allegedly came to \$4,000, and suit to collect was started. On reaching trial last week, nobody appeared for Jenesco and Accent, and complaint was dismissed, with costs to the Acme. The dancers are in Europe at present.



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Six sheets used by Henry Duffy to advertise "Take My Advice" which he is presenting at the Casino, bear a striking resemblance of the Coast producer wearing broad smile, with the words "Henry Duffy suggests 'Take My Advice'." The ad has been getting a lot of favorable comment.

Guy Wonders, brought over here from Baltimore by Stanley-Crandall as assistant supervisor of theatres, is now holding down a like job with the Stanley-Rowland and Clark organization in Pittsburgh.

Fighting for patronage, the Temple Players, Dewitt Newing's stock cut the admission rate for Monday night to 35 cents. Previously the company had tried two-for-one with but fair success. Temple top other wise is \$1.

Edward L. Vezina will handle the press stuff for the Frank Wilcox stock.

Keith's held over two acts from the first half bill for the last half last week: Mills and Goodwin, love songbirds, and Ward and Dooley.

George Robey, veteran English actor, will make a Canadian tour next season under management of Frank O'Neill and Bert Lang. The D'Oyley Carte Co. will also come back in Gilbert and Sullivan operas and Seymour Hicks is expected to try it again, although neither he nor Sir John Martin-Harvey got better than an even break on their present trips. Mrs. Brandon Thomas' company who played "Charley's Aunt" and "Lord Richard in the Pantry" got better than an even break on their Canadian jaunt.

Verdi's "Aida" may be sung in the open air here July 24 if present plans go through. Flora Voorhees of New York, and Mrs. Evaline Hooper, business manager of the Syracuse Symphony, are behind the venture.

Vaughan Glaser has arranged for "Old Heidelberg" in stock here, to be followed by "Gentlemen Prefer Blondes," "On Account of Elizabeth" and "The Only Girl" (musical). George Kepple will meet this musical attempt by putting his Empire Co. into "Sally," to be followed by Barrie's "A Professor's Love Story."

Federal prohibition enforcement agents paid a return visit to the Stage Door Restaurant, local actor's haunt, last week, and, mistaken for troupers by the barkeep, were served with highballs. They raided the

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Hammond Al
Herman Lewis
Hertz Lillian
Higgins Robert
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Hunter George
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BROOKLYN, N. Y.

By JO ABRAMSON
Majestic—"Red Robe"
Verba's—"Crisis Cross"
Teller's—"Closed for week"
Verba's—"Rivera"—"No, No, Naur"
Court (Jamaica)—"The Constant Wife"
Strand—"Jazz Singer"—stage show
Loew's—"Met"—"Sadie Thompson"—vaude
Albee—"Doomsday"—vaude
Fulton (stock)—"Spread Eagle"
Mamart—"The Last Moment"
St. George Playhouse—"Glenn"—a "Black Pirate"
Goro Park Universal—"Count of"—vaude
Lpheum—"The Xouse"—vaude
Her's Shubert closed for this opening next week with "den Kimono," "Blossom Time,"

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booking for Majestic next week, has been changed to "And So to Bed." "Cafe Tomazo," a new comedy, is to be tried out at the Cort, Jamaica, and "Her Unborn Child" comes to Werba's Brooklyn.

With the Casino (bur) closed, all downtown trade has gone to the Star (bur). Sam Raymond at the head of house.

Institute Players presented "Kempy" at the Academy. Next is "17."

Frances McGrath returned to the stock at the Fulton this week after recovering from an accident last fall in New Jersey.

"Why Have Children?" Harry Wagstaff Gribble's comedy, presented Sunday at the Brooklyn Little Theatre. Originally called "Beat Your Child."

The boardwalk at Rockaway is being completed for the season. It'll be about a mile and three-quarters in length.

MINNEAPOLIS

By LESTER REES
Met—"Broadway."
Shubert—"Chicago" (Lillian Foster guest star with Bainbridge stock).
Hennepin—Vaude (Ted Lewis) and pictures ("One-Round Hogan").
Pantages—Vaude and "Horsemen of Plains" film.
Palace—"Little Spitfire" (musical tab).
Seventh Street—Vaude and "Her Summer Hero" film.
Gayety—"French Models" bur.
Minnesota—"Big City" "Dancing Feet" (Public unit).
State—"Speedy."
Strand—"The Crowd."
Lyric—"Secret Hour."
Grand—"Surreal and Son," second loop run.

Many of the performers playing the Twin Cities worked over this week without additional compensation last week when they contributed their services to special midnight shows on two successive nights. The benefits were for the local T. M. A. and N. V. A.

"The Private Life of Helen of Troy" was looked into the State

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last week at the same time that John Erskine, author of the novel from which it was adapted, appeared in Miami Beach in series of lectures. The picture benefited.

With the opening of the baseball season, the police department here last week launched a drive on baseball "book" gambling, making a number of arrests in loop pool halls.

It is already indicated that, once the newness has worn off and adverse conditions must be faced, the new 4,100-seat Minnesota theatre will have a problem to solve in trying to meet its \$23,000 weekly "rent." The theatre is a big and expensive proposition for this town. The sponsors are reaching out for patronage. They are already advertising in the newspapers of St. Paul and other nearby cities on an unprecedentedly large scale. In St. Paul, for instance, the Minnesota is using almost as much line as in the newspapers as is used by all the other Minneapolis movies theatres in the local press. The Minnesota's local advertising is on a gigantic scale.

NEWS FROM DAILIES

(Continued from page 44)

memorial. He says he expended additional \$350 in preparation.

The suit of Mae Murray, screen actress, against Jack Donaghy, film actor and architect, over the house the latter built and sold to her and over which Miss Murray is now seeking to have her contract annulled, may be tried again. The case has been in local courts for more than a month and as yet no decision has been made. Motion for

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a new trial will be made this week by Miss Murray on the ground that she has new evidence to present.

Crane Gilbert, seven juvenile, filed suit in superior court for \$100,000 against the Hotel Rector, in Hollywood, alleging loss of personal property in his complaint. According to the document Gilbert left his belongings with the management and later learned they had been destroyed. Gilbert is a grandchild of the late Harry Hanch of New York and also related to Julius Fleischman, the great king.

J. M. Gunnerson, former husband of Anna G. Nelson, is to be married this week to Viola Vullner of Minnesota. Gunnerson married Miss Nelson in 1923, the actress divorcing him two years later.

Tom Mix was involved in two actions in different departments of Superior Court. In Judge Tappan's court, Mix's attorney demanded to a complaint in which Arthur McArthur, former press agent, sought damages of \$25,000 and an accounting of the screen star's earnings in

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the last eight years. In Judge Cral's court a hearing was held on a renewal of the controversy over the guardianship of Mix's daughter, Ruth. This case was continued for two weeks. Mix at present is on a vaudeville tour.

Cullen Landis was ordered to pay \$50 back alimony to his former wife, Mignon LeBrun Landis. Order was made by Judge Fletcher Brown after Landis was cited for contempt for being behind in his payments.

Chas. Fraser, golf star, paid \$6 to have plenty of time to devote to his game from now on. Mrs. Viola J. Fraser was granted a divorce on grounds of desertion. Fraser did not contest the action and a property settlement was reached out of court.

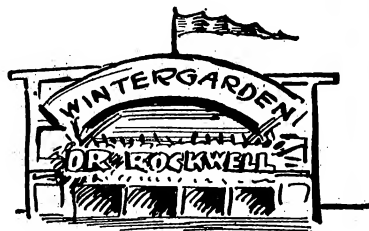
Minta Durfee, divorced from Robert (Gats) Durfee, 4 years ago, has made a final financial settlement with him. She shared a release and quit claim to all her dower rights from Arkwile.



1889

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GRATEFUL

It does seem queer, in a marmalade like "The Greenwich Village Follies," at the Winter Garden, to award the palm to one of those ridiculous creatures who have no legs—worth speaking about I mean. Yet I think the most amusing feature of this one-thousand-two-hundred-and-twenty-eighth edition of these "Greenwich Village Follies" was undoubtedly George Rockwell.

Mr. Rockwell is an exceedingly droll "announcer"—a sort of compere—who has a sense of humor and a nose to scent it with and then talk it with. Some of his sallies at the Winter Garden were screams.

However, as I've often said, give me two or three hearty laughs and I'm yours truly and gratefully. Well, I got 'em yesterday at the Winter Garden, and, therefore, I'm true to form and ready to endorse that which "gave it to me."

—Alan Dule, N. Y. American.

OLD GENTLEMAN TESTIFIES

In the memory of the venerable Old Gentleman who signs this review, the "Greenwich Village Follies" presented last night, is the best revue he has ever seen at the Winter Garden, which covers a multiplicity of productions. It has pace, mirth, some music, great lyrics by the brothers Lief and excellent performers headed by the remarkable Dr. Rockwell, who proved quite a revelation to five-dollar audiences.

In this, the second paragraph, your by no means humble reviewer makes the wager with any and all takers that the show will sizzle right through the Summer and only call it quits when the Fall show comes into the house.

Outstanding of course is this Dr. Rockwell fellow, who, had the first stringers caught him, would have been the next "discovery." Rockwell does everything from his "Quack, quack, quack" talk to master of ceremonies and skit-playing. He is on so often it is almost a one-man show.—Thomas Van Dyke, "Telegraph."

SKILLFUL

Dr. Rockwell, highly popular in vaudeville, as a skillful satirist of quack medicinal practitioners, beamed at his best as he went through his routine last night.

—Richard Watts, Jr., "Herald Tribune."

MR. ALBEE A FORMER PATIENT

Its pace is set by the indefatigable doctor. . . . Dr. Rockwell, a familiar to vaudeville patrons, brings along much of his music hall material. He lectures on the ailments that human flesh is heir to, using a banana stalk to illustrate the spinal column. Sitting in a box, he again provides a running fire of comment during the dance exertions of the Merediths, just as he has done for the glory of E. P. Albee in variety houses from here to the coast. . . . He is an acceptable and promising addition to the ranks of Broadway fun-makers.—"Times."

DOES BIG BUSINESS

The doctor is as busy as one could well be in the course of a single evening, and his every appearance prove funnier than those that went before.—Len Shaw, Detroit "Free Press."

GIVES THREE CHEERS!

It was a happy thought to pry George Rockwell away from the Keith-Albee-Orpheum vaudeville and put him into the new revue at the Winter Garden. It is no exaggeration to say that "Dr." Rockwell is to the "Greenwich Village Follies" what Ed. Wynn is to "Manhattan Mary" and Joe Cook is to "Rain or Shine." Rockwell carried most of the humor of the show on his broad shoulders and even if his humor was occasionally "grody," it was always funny.

There is also plenty of other talent in this 1928 edition of an old friend. In fact, if Manager Rogers, at the Palace, should find out some afternoon that his artists could not appear, all he would need to do would be to send up to the Winter Garden for Dr. Rockwell and some of his associates, but it was Dr. Rockwell who was the hit of the review. It did not matter whether he was introducing acts, teaching school or delivering his medical lecture, Rockwell could always be depended on to evoke laughs, smiles and chuckles.

Altogether it is a good show, thanks largely to the efforts of the chief comedian. Here are three cheers for "Doc" Rockwell. The acquisition of another comical comedian in the revue field well deserves true cheers.

—Stephen Rathbun, "Evening Sun."

SPEAKS ON ANATOMY

Dr. Rockwell, after one lesson in anatomy, acted as a Broadway Ballet to the delight of an audience so enraptured with his introductions that their applause practically halted the sketches he was trying to introduce.

—Allison Smith, "World."

BUNIONS AND BANANAS

The thing you will like in this revue is Dr. Rockwell and his lectures on health, bunions and banana stems. This spring's edition of the "Greenwich Village Follies" has given future revue producers something to aim at.

—Lee Wood, "Telegram."

DR. COOK NOT SO BAD-EITHER

This Dr. Rockwell, who has just made the Broadway grade by way of the new "Greenwich Village Follies" at the Winter Garden, is frequently referred to as "another Joe Cook." And so he is, in so far as one comedian can be another comedian. He is, however, his own, and this is a great help to the new Winter Garden entertainment. He does not try to copy any man in that.

He serves the Village show as announcer, monologist and master of ceremonies. An amusing fellow, requiring no more material to work with than a pair of horn-rimmed specs, an alert mind and the run of the show.—Burns Mantle, "News."

The funniest incident in the show and dynamic in exploding laughter is Dr. Rockwell's lecture on health, a farago of nonsense streaked with no its humor and winding up with a footling contest with the orchestra.

—Newark "Evening News."

SORE SIDES

Well in the lead of the list of fun-makers is the well-known and ever popular Dr. Rockwell. He is a real comedian and kept last night's audience in gales of laughter all the time he was on the stage. You can't seem to get enough of him, and if the audience last night laughed until their sides were sore, they applauded and kept right on applauding for more.—Boston "Post."

PAYS TRIBUTE TO GREAT TALENTS

This show has for its principal ingredient comedy and has it in large doses. Most of it is furnished by Dr. Rockwell, whose line of chatter and "medical advice" is the funniest we have heard in any theatre this season. He is a comedian who is really and truly funny and if you can't laugh at his "stuff" you are not human. We write of him early in this report of last night's proceedings, for the space allotted to us is limited and we wish to pay tribute to his great talents. He is one doctor who prescribes laughter.

—Kelsey Allen, "Women's Wear."

ABDOMINAL TREATMENT

Dr. Rockwell, who won his spurs in vaudeville, is the backbone of the goings-on. He acts as master of ceremonies, does his own stuff in one, works in sketches and winds up peddling his hokum from a stage box. The Doc "sells" his stuff to a fare-you-well. He is forthright and powerful. You can no more overlook him than you could a fire siren. He gets laughs of the deep abdominal kind again and again. Rockwell is a riot.—"Zits."

MORE ABDOMINAL SUCCESS

The comedy of Dr. Rockwell, as George Rockwell has been known to vaudeville these many years, is positively abdomen-creating. . . . Added to this were his remarks on the dancing of the Merediths and its effect on the audience. Verily, the humor ribs could stand little more of Rockwell in one night.—"Evening Journal."

ENDORSES PRESCRIPTIONS

Let's begin with Doc Rockwell. There isn't anybody with whom one can compare that man. Sides still ache after midnight from his prescriptions. Comedian? In a class by himself.—Buffalo "Courier-Express."

VIGOROUS BEDSIDE PERSONALITY

Just when the revues were beginning to pall, the "Greenwich Village Follies" come along to the Alvin Theatre with a new Funny Man who takes his place with the funniest of them. Doctor Rockwell is his name and he can cure the most aggravated case of blues by his lecture on health. There is nothing particularly comic about his makeup—he might be a real physician with a somewhat vigorous bedside manner—but his patter is about as laughable as anything that has ever been put across.

Geo. Sobel, Pittsburgh "Sun-Telegram."

DR. ROCKWELL

QUACK! QUACK! QUACK!

Uses Neither Pills, Prayers, Punching Nor Pounding

VARIETY

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SHUBERTS ON INDECENCY

POETS' STUFF IS HIGH SCALED IN VILLAGE

"Frankie and Johnny" in
2 Style Entertainment
at Lew Ney's Soiree

A hunk of iron now holds open the front door, the dictionary is back on the table, and the slave driver of Variety nonchalantly assigns a reporter to cover a poet's soiree in Greenwich Village.

That's enough to interrupt any one's knitting.

The soiree was held in the William and Mary Coffee Shop in Greenwich Village on April 20. It (Continued on page 2)

Naming Honorary Months On College Yell Idea

Harry Thomas, of First Division Pictures, is the latest film executive to have a month named after him. Budd Rogers of Gotham recently was awarded an honorary month. Joseph Kennedy of FBO is another.

It threatens to be an epidemic, after a slow start from other seasons.

The gag is to inspire the salesmen to "fight fiercely for good old Harvard," on the assumption that the two-fisted swivel chairs will be appropriately grateful.

Former Russian Producer Now Extra in Hollywood

Hollywood, April 24.
A special movie made famous the Russian generals and grand dukes who give their last commands as Hollywood extras.

Add to this contingent of Russian ex-almights in Hollywood a former Russian movie producer now playing extra parts when he can get them. He was one of the earliest and biggest movie producers in the pre-war Russia and came to Hollywood about two years ago to repeat his Moscow triumphs.

A company was formed for him by a few of his compatriots, Los Angeles storekeepers, but fell apart when the producer failed to draw some additional and more substantial backing.

Now the ex-producer reproduces the taxi-drivers' faces for their licenses and seeks work as an extra when his photo business gets slack, which happens altogether too often.

Ethel on Formality

As Ethel Barrymore walked into a rehearsal of a play of which she was the shining star, a very young man of the company called out:

"Hello, Eth!"
"Don't be so formal," retorted Miss Barrymore. "Call me Kid."

MINISTER RATES 5 POP SONGS OVER SERMONS

Syracuse, N. Y., April 23.
Take it straight from the shoulder, or lips, of a Syracuse preacher, that topical songs skate circles around all the flowery sermons in the land, past or present, for effect.

Before a capacity congregation at the First Baptist Church Sunday night, Rev. Dr. Bernard C. Clausen went on record as saying that the writers of "My Blue Heaven" and "Baby Feet Go Pitter-Patter 'Cross My Floor" have done more to glorify the simple home than all the millions of sermons which have been delivered from the pulpits of Christian churches.

Dr. Clausen preached on what he nominated as the year's five best song sellers, "Blue Heaven," "Baby Feet," "Among My Souvenirs," "The Song Is Ended" and "Let a Smile Be Your Umbrella."

As the preacher discussed each number, Prof. Harry Hibbard played the song refrain on the church organ.

Posed as Man for 60 Years

Des Moines, April 24.
Running away at 18 and joining the Barnum and Bailey circus, disguised as a man, Mary Miller, 78, has just been found out in a hospital at Iowa City, Ia., where she is being treated for pneumonia.

Posing as "George" Miller for 60 years, "because men have an easier time than women and get all the breaks," Mary is giving the officials worry as to what should be done with her if recovering. She insists she will continue to live as a man and stay at her job as night watchman for a railroad.

For 10 years Mary was a rope walker with Barnum and Bailey; then was a section hand on the Great Western Railroad and later employed as a farm hand.

COMPLAIN TO D.A. ON "INTERLUDE"

Lee Shubert and Attorney Tell District Attorney Joab Banton They Think It Indecent Performance—Attorney Also Writes Letter to D. A.—B'way Producers Posing as Moralists and Censors

JOKE OF ALL TIME

Over the telephone and by letter to District Attorney Joab Banton in New York, the Shuberts, by Lee Shubert in person, and their attorney, William Klein, have protested to Mr. Banton against the alleged "indecent" of the Theatre Guild's "Strange Interlude" current at the Golden Theatre.

Last week Lee and Klein spoke (Continued on page 52)

Free Picture Shows Ruining Other Exhibs

Oklahoma City, April 24.
Lew Wentz, millionaire oil operator, who has taken up pictures as a hobby and is giving free shows for the public in Ponca City, has two theatre owners in Ponca City worried because of the unbeatable opposition offered through the free shows.

They have filed pleas for help with the Oklahoma M. P. T. O.

No action has yet been taken but Wentz may be called on to close his picture show to save the two exhibitors.

ENDS 30 YEARS' DATE

Los Angeles, April 24.
After about 30 years of consecutive playing on Catalina Island, C. H. Porter's military band is to be replaced by a permanent orchestra of 20 pieces.

Wm. Wrigley, Jr., who owns and operates the island, starts the new musical plan next month.

Important Story

Attention of all show people, particularly picture men, is directed toward the story on page 2 of this issue, headed: **France Recedes—Or Else!**

Publix Claims

Publix claims to be the largest single employer of stage talent of any circuit in the world, basing the contention on figures compiled for 1927.

On a basis of the 52 shows turned out, mostly units, Publix paid salaries during '27 to 1,000 chorus girls; 250 dancers; 34 blues singers; 51 opera singers; 25 comedy singers; 50 comedians, and 1,200 musicians, a total of 2,610.

EXPOSE BOOK AD IS REFUSED BY "BILLBOARD"

Philadelphia, April 24.
"The Billboard," an amusement weekly catering to the outdoor show business, has refused to publish the advertisement submitted to it by the Philadelphia publisher of "The Bunco Book." It's a volume exposing grifting and gyping along with other crooked gambling.

No reason was given by "The Billboard" for its rejection. The advertisement is legitimate in every way. It's suspected here "The Billboard" did not dare to take the chance of offending its readers and advertisers among the outdoor amusement contingent.

An advertisement of "The Bunco Book" was submitted to "Variety" and accepted. It's an educational book that should go to every sheriff and chief of police in the U. S. and Canada. The book was commented upon in "Variety's" news columns recently.

It brings out, principally and like— (Continued on page 43)

Junior League's Boxing

Saturday evening (April 28) at the Level Club, on West 73rd street, the Junior League of the Guardian Mothers Orphanage of Pleasantville, N. Y., will hold a beefsteak, boxing bouts and dance.

Gene Tunney has been announced, also George Courtney, a contender for Mickey Walker's title. Lou Magnolia, professional referee, will be the third man in the ring.

Tickets for the affair are priced at \$7.50, of which the Level Club receives \$4.

This particular Junior League has a membership of 55 young women.

BARTENDERS HOLD ANNUAL BALL IN B'KLYN

800 Present—250 in Union
—Salary Up Since
Prohibition

The bartenders' ball, and the 30th anniversary gathering, took place at the Brooklyn (N. Y.) Labor Lyceum with phoney beer being passed around. About 800 bartenders attended.

Should the world want to know how the rum passers feel about (Continued on page 2)

Tax Decline in March Indicates B. O. Slump

Washington, April 24.
With the rate of collection the same as last year amusements yielded \$591,153 less to the Government in the admission tax during March this year than during that same 31 days last year.

Total collections under the 10 per cent. levy on admissions above 75 cents reached \$1,346,313 in March, 1928, as against \$1,937,467 in March, 1927.

The entire fiscal year, July 1, 1927, to March 31, 1928, discloses a drop of \$348,732 under the fiscal stretch the year previous.

Ate 22 Pounds of Bananas

Des Moines, April 24.
A banana-eating contest in front of a grocery store at Decorah, Ia., blocked traffic for over an hour.

Four contestants, and the winner ate 24; second 23, and third, 10. The bananas, weighed before eating, totaled four pounds to the dozen, or total weight consumed, 22 pounds.

The winner got a prize of \$2; second, \$1, and third, 50c., with the winner reported buying four pounds of the fruit to take home with his \$2.

BROOKS
THE NAME YOU GO BY
WHEN YOU GO TO BUY
COSTUMES
GOWNS AND UNIFORMS
1457 BWAY. N.Y. TEL. 5500 PENN.
ALSO 25,000 COSTUMES TO RENT

London as It Looks

By Hannen Swaffer

Joe Termini enjoyed acting before the King of Afghanistan very much the other night—that is, until he woke up in the morning and found he had not done it.

When I walked by the Coliseum and saw a great crowd of police outside, I thought they were preparing a raid on Joe Termini for undercharging for his turn or something. Then I saw, in electric lights, announced in place of the usual stars, "State visit of the King and Queen of Afghanistan." The programs, decorated with the flags of both nations, announced the same thing, and the house was sold out to an audience who cheered the King and enjoyed staring at him very much.

The King Who Was Not There

Then, in the morning, they read that, owing to State business, the King had not been present. There was a man there exactly like him, but that is the fellow, I expect, who goes to places, doubling for the King at home, when the King cannot go.

Directly everyone tried to find a mysterious reason for his absence. I believe the real reason was he heard Joe Termini was on the program and he was afraid of dying of laughter.

The Queen of Afghanistan, who was present, appreciated Joe Termini's mock music very much; but then I suppose she thought it was supposed to be serious.

When the late Shah of Persia came here, some years ago, and he was asked what part of the program he liked best, he replied, "That music at the start."

He meant the part when the orchestra were tuning up their instruments. That is the part I always like best, too.

When Al Woods Says Goodbye

When someone opened a telegram, addressed to me at the "Daily Express" office the other day and found inside the words, "Good-bye, sweetheart. You're a great little pal. Love and kisses," it caused me a great deal of embarrassment. The staff thought it was from some girl, until I pointed out that this is the sort Al Woods always sends to people like Jake Shubert. Anyway, leaving for home, he had sent one to me.

I do not know whether to take it seriously or not. After all, I wear long hair.

POETS' STUFF

(Continued from page 1)

was the last of a series of 36 weekly soirees. Instead of the customary meeting place and 35c. gate, the tea room was used, dinner served, and \$1.25 charged.

That \$1.25, Lew Ney confidentially explained, naturally resulted in a considerable diminishment of the regular poetical attendance. The deduction was that poets who attend \$1.25 banquets must be guaranteed in advance sale of their poems.

Pointed out particularly as a celebrity was John Rose Gildea, who came late, collarless and somewhat whoopee. This had been recently under the patronage as a budding poet of a coffee millionaire, who gave him \$1,500 to make a private printing of his verses. Mr. Ney hinted that all the coffee millionaires saw for the \$1,500 were two lines, written by John to the effect that:

Who Feeds The Singer
Serves The Nation Well.

John has been away from the village some time. On vacation, he said. To celebrate his return without the \$1,000, he read one of his poems dealing with his reflections while taking a bath. The general tone of his remarks indicated that Johnnie at heart is a "phone booth poet."

Prize Winner Presented

Present, also, and articulate, was Eli Siegel, the organizer of the poetry prize of "The Nation" some seasons back. He is the organizer of a great, esoteric society of self-esteeming youths who have organized the Greta Garbo Social Club, the prime purpose of which is to afford Miss Garbo an opportunity to meet the members.

Greta appears to have a pronounced influence upon the girl friends of the young poets. Most of the girls present at the soiree, and nifty they were, too, wear their hair long at the neck and hooked behind the ears. They differ from La Garbo, however, in being brunets.

The Village lassies, as specimens at the soiree, are a dark, willowy lot intensively commingled into the local but fashionable Macdougall Street pallor. Whether, and just how far, they are authentic Village, or whether there is anything authentic in the Village, you figure. The face cover of Lew Ney's souvenir program suggested:

If your name does not appear
You are Normal. Then, Quercus
which, of course, leaves that that
Ney is himself one of the characters of these soirees. He is, in

fact, the founder, chancellor, Balliet and sergeant-at-arms. And how he handles the lads; One young jingle writer that had been asked to speak his piece early, was subsequently noisy in the midst of another's epic. Whereupon Ney bawled him plenty and suggested the young genius had been anxious to recite early in hope of making the deadline for Robert Garland's column in the "Telegram." Garland is the unofficial chronicler of these mighty goings-on, the official contact of the poets with a world that gets into regular printer's ink every day.

Early in the evening Jim Harris sang "Frankie and Johnnie," old style, and Walter O'Keefe, entertainer from Barney Gallant's village place, sang it modern style. O'Keefe combines two methods. He is at the same time a Broadway wisecracker and somewhat of a wit. A "Amie Merc." His lyrics are packed with woe punch lines.

After Thoughts

The principle trouble with soirees seems to be the absence of union hours. There were at least a dozen after thoughts. No one was caught unprepared. Each had a sonnet tucked away.

They re-fought the Siege of Troy, traced the masculine urge to butcher from Napoleon the first to any other Nap, chanted on the slender grace of tall buildings, of mud walls, of brooks that babble, and crowded trains that run to the Bronx, of love that is deathless, and death that is lovely.

It was all very early with "Variety's" observer emerging a little foggy from the strain of following elusive ideas down strange alleys. Those who made readings included Porter Myron Chaffee, Lois Fox, Paul Reeves, Mary Carolyn Davies, Ruth Willis Thompson, Jan Gay, Thomas Boggs, Beverly Lenk, Dolly Humbert, Michael Nadel, Henry Reich, Lise Fulda and Leona Kahl. Pardon the yawn.

BARTENDERS' BALL

(Continued from page 1)

prohibition Secretary Jacob Schiff-decker, of Bartenders Union, Local No. 70, of Brooklyn and Queens, has this to say:

"If we could only get real beer back it would be better. But prohibition has been a good thing for the bartenders. There's now more money in it because of prohibition."

Schiff-decker says a steady man can now earn about \$6 a day, averaging \$30 and \$34 a week. They got \$4 a day and \$20 to \$24 a week before prohibition.

There are now about 250 members in the bartenders' union whereas there were 750 in pre-Volstead days. "We don't teach them any more," Schiff-decker lamented, "there are some old timers left who know the trade, but we don't teach the new ones. What for?"

"Some of them, I guess, work in what you call 'speakeasies.' But that is none of our affair."



Rare picture of Aunt Jeomina after bathing in alum. However,

HARRY ROSE

THE BROADWAY JESTER
is still Paramounting.
Seattle, Seattle, Next (April 26).

Mistinguette's DuBarry Moulin Rouge Revue Hit

Paris, April 24.

The new Moulin Rouge revue, "Paris qui Tourne" ("Filming Paris"), which may be set down as a success as usual, is signed by Jacques Charles, produced by Earl Leslie and presented by Pierre Focret. Its big feature is a dramatic representation of the execution of Mme. DuBarry during the French revolution, in which Mistinguette achieves a real climax. The production is rather more gorgeous than usual. One striking spectacle is built around a jewel motif while another makes a fine stage picture with designs of spring flowers.

The triumphant return of Mistinguette and her dancing partner, Earl Leslie, of course, made the premiere something of an occasion, and the almost continuous presence of Mistinguette on the stage carried out the same idea. Other principals are Patricia Storm, who made a splendid impression, Spadara, Italian comic vocalist; Carjol and Dandy, local comedians; Thibert, Gavvin, Theo Boyer Sisters, Yvonne Legeay, J. Jackson Girls, Poggi and Diane Bell and Ryaux and Mazza Sisters.

Leslie acquitted himself admirably in the new piece, which he produced. For the first time in memory the Moulin Rouge revue opened with a smooth performance, sans the usual waits, which sometimes last as long as 10 minutes.

The costuming of the revue is splendid and the blending of colors in the stage pictures gorgeous. Absence of nudity evoked much comment. The comedy needs strengthening and Leslie, Dandy Spadara and Mistinguette are bending their efforts in that direction. Leslie does several numbers from the orchestra floor using Mistinguette and the chorus in novelty effects. Idea is new here.

SAILINGS

May 5 (New York to London)
Johnny Marvin, Frank Burke, (Leviathan).

May 5 (London to New York):
Jim Maxwell (Berengaria).

May 2 (New York to London)
Cantor Josef, Rosenblatt, Mrs. Rosenblatt, Lee Rosenblatt, Abraham Ellistell (Mauretania).

April 28 (New York to Paris)
Waring's Pennsylvanians, Mr. and Mrs. Abe Lastofel (Frances Arms) (De France).

April 24 (London to New York)
Jack Connolly, Arch Selwyn, Harry Shook (Leviathan).

April 21 (London to New York)
Castleton and Mack (Mauretania).

April 20 (London to South Africa)
Sybil Thorndike, Lewis Casson and Co. (Windsor Castle).

April 18 (Paris to New York)
Arthur Hammerstein, Herbert Stottart, Martin Beck, Jane Aubert (French vaudeville star) (The de France).

April 18 (New York to London)
Max Halperin and Sophie, his sister (Pres. Roosevelt).

April 18 (New York to Paris)
Vivian Duncan and sister (Mrs. McClellan) (Majestic).

U. S. Musicals Prosper

Paris, April 24.

"Rose-Marie" started its second year at the Mogador with the gross higher than during the first month of its creation here, and Isola Bros., who operate the house, propose to keep it there until autumn at least.

This is but one angle of the triumph of American musicals. Russell Janney is getting "The Vagabond King" ready for production soon at the Madeleine; Jean Perlier will sing the role of Louis XI.

6 Am. Acts at Col.

London, April 24.

Out of 11 acts on the current bill at the Coliseum (vaudeville), six are American.

Isa Kramer is in her fourth week as the premier headliner and will hold over for fifth; Robert Emmett Keane and Claire Whitney are playing a fortnight's return after five weeks; Cecil Cunningham is also back after four weeks, and Morton Downey after two weeks.

Debating on this bill and doing well are Lee and Tesnit and the Mangan Troupe.

Phil Baker Talks in Paris, But Gillette Silent

Paris, April 13.

The bad boy from the good family, Phil Baker, is another Paris-ite. He says he is stuck on the ville but that the managers and bookers can not talk sense. "It appears to me that the French artists must be in the business for their health," snapped Phil, "they don't get any pay. That is according to the way we figure on the other side of the wet." Baker says that he plans to start a moving nite club which will move in season from New York, Palm Beach, Newport, Paris, London and other resort cities.

Ed Conrad had that grand and glorious feeling when mama arrived on the "Majestic." He came to Paris to forget, he said, but the first day out he cabled the sweet thing to grab the first boat and meet him in the gay oo la la capital. Everything is jake by him now.

Irving Marks, who, among other things produces plays in Paris and London, is back in the French capital, greeting American players as they walk down the gangplank. He says that he has three scripts which will shortly arrive the boards of dear old London.

William Gillette, who formerly paced the boards, is another visitor to Paris. Besieged for an interview, the veteran actor said that he had never been queried in that manner by the press yet and he did not think it was time to begin.

SHEREK'S BOOKINGS

London, April 24.

It is understood here, although official confirmation is lacking, that Henry Sherek has been given carte blanche by the General Theatre Corp., to book American acts for its houses over here.

Sherek is on the "Leviathan," which sailed from here today (Tuesday).

NEW SAYAG-REVUE

Paris, April 24.

Robert Connolly is here at work on the production of a new revue due at the Ambassadeurs early in May under the sponsorship of Sayag.

It will feature Buster West and Clifford Webb, who arrived late last week.

GULLIVER DATES CONFIRMED

London, April 24.

American acts pending in Gulliver American acts pending in Gulliver Circuit, but held up when this chain was taken over by the General Theatre Corp., have now had their bookings definitely confirmed.

Middleton at Berlin Confab

Paris, April 24.

George Middleton has gone to Berlin to attend the international congress of authors' societies. Middleton makes an appropriate envoy to such a convention, having lately been appointed vice-president of the International Confederation of Authors' Societies.

Maugham Can't Understand How Film Men Buy Stories

Paris, April 13.

Somerset Maugham, who has just sold the movie rights for his latest play, "The Letter," for six times what he originally offered the piece to the cinema producers, says he is unable to understand such a situation.

"I had a similar experience with 'Rain,'" asserted the author. "I figured what I considered a modest sum—\$5,000—for each of these two plays and then sent word to that effect to most of all of the picture people. They ignored me."

"I watched the stage play production of 'Rain' draw in untold wealth and forgot all about pictures until one day I was besieged by the cinema men. I sold the rights for \$60,000 and might have gotten \$100,000 if I had waited a while longer."

"Along came 'The Letter' which met with the same experience except that I accepted \$30,000 for the picture rights. Maybe I am wrong. Let them figure it out."

Peggy Bound Home

Paris, April 24.

Peggy Joyce has walked out on that dear Paris. She sailed for New York on the "Leviathan" today taking passage unexpectedly. She wouldn't say why, but it is intimated she got a three alarm from the home town boy friend.

On her arrival the sparkling blonde said she had come for a long rest, she was fancy free and was perfectly ready to meet a congenial playmate.

During her presence in Paris a slim young Englishman with an imposing title had been paying court to her. They have been seen around the night haunts together and there has been the usual gossip.

Peggy insisted it didn't mean a thing.

Team Sailed, Cables Back

London, April 24.

Castleton and Mack, who asked C. B. Cochran to release them from his revue at the Pavillon because he would not consent to their doubling into cabaret, jumped the wire and sailed on the "Mauretania" Saturday (April 21).

The team cabled back from Cherbourg that they were on the water.

Kitty Ray Rehearsing

Paris, April 24.

Kathryn Ray is here rehearsing for the new Ambassadeurs Revue. It will have a number of American starts in its personnel.

Katherine said she paid her own passage in order to avoid annoying clauses in the contract, that would have been written in if she had waited for a steamer ticket. She proposes to remain abroad a long time, she said.

Beth Challis' Double Score

London, April 24.

Beth Challis opened a four weeks' engagement at the Trocadero and Empress Rooms (cabarets), scoring in both places.

Waring's Doubling

Paris, April 24.

Waring's Pennsylvanians have been booked at the Paramount cinema for the month of June, doubling in from the Ambassadeurs.

Political Satire Withdrawn

Paris, April 24.

The Buffes Parisiens theatre is withdrawing Rip's political, satirical revue and this week will revive the operetta "Mannequins," created two years ago at the Capucines.

Americans in Special Mat

Paris, April 24.

Grace Cornell, American dancer, and Frank Parker, singer from the States, will be the stars at a special afternoon performance at the Theatre Edouard VII Wednesday.

Strauss at Folies

Paris, April 24.

Wagram is presenting at the Folies Bergere in June a French version of Oscar Strauss' operetta "Teresina" in an adaptation made by Leon Uhl and Jean Mariette.

"VARIETY"

Paris Representative

ED. G. KENDREW

70 Rue d'Alesia, XIV

ANGLO-AMERICAN NEWS STORE

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FRANCE RECEDES—OR ELSE!

PRESSURE ON GOVT FOR REPRISALS

Interlocked Industries and Bankers, With Pictures, Start Move—Belief Is If France Succeeds in Film Restriction, Other Countries Will Follow—France Viciously Needs U. S. Market—Past Due Debt a Factor

3 PHASES OF DEFENSE

Washington, April 25. Considerable pressure is being exerted not only by the picture industry but from all interlocked industries upon Washington for retaliation against those foreign governments which are making it difficult for American pictures abroad. Controversy is centering on France because of what that government has done, and is attempting to still further accomplish. For if France gets away with it, every other foreign nation will attempt like restrictions.

Official Washington has not yet announced the plans being formulated either in Congress or through the usual diplomatic channels, but from an unquestionable source Variety has learned that three phases of a possible defensive program are under consideration.

Passage of the recent French decree against American made pictures was recently characterized by one close to the administration as being, in many respects, the most drastic bit of trade restriction ever conceived by any country.

Necessity of Defense

That the discussion of the necessity for defensive measures is not merely to "throw a scare" or to resort to the "good old American bluff," as foreigners often have referred to some of our political moves, but, as one absolutely dependable source confidentially put it, as the forerunner of measures that undoubtedly will be acted upon if necessary.

As proof that the action will not be a hasty one and that it is not to be tied in with any vote-getting angle in the present political situation, the answer will be forthcoming from the next administration, regardless of what party takes up the administrative reins.

Assisting the retaliatory move (or "the defensive program") will be the now existing attitude of grave uncertainty toward France in many business circles not hitherto looked upon as unfriendly to that country. The present move against moving pictures is but another addition to a situation that is making that country extremely unpopular, a situation first opened with its stand on disarmament.

Move to Penalize France

In the event of the French Government refusing to recede from its present strongly antagonistic position to American films, the hostility being engendered in the American film industry and its widespread industrial and financial application will undoubtedly find expression in a move for a revision of the tariff to effectively penalize the French export trade to this country.

That this is a delicate subject and one that will be productive of a most unfortunate acrimony, is indicated in the long drawn out controversy between France and the United States on the subject of the tariff.

During last September a semi-crisis was reached in this situation that American officials were permitting to lie dormant because of its tie-up and possible reaction on the French debt. France sought, through a most favored nation treaty with Germany, to slip through a new commercial agreement within which the United States was not included. The German nation was granted special lowered rates but with the United States finding itself with

tariffs increased, in some instances more than 400 per cent. This brought an exchange of notes between this country and France that terminated in the so-called American victory, for the situation returned to the status quo and there it now stands.

Don't Need French Imports

Congress is well informed on the situation, American business actually does not need the imports from France consisting, in the most part of luxuries. France, however, does need this market.

This can best be illustrated by the fact that 90 per cent of the American market is consumed domestically leaving only 10 per cent to be disposed of abroad. The ratio is practically reversed in foreign countries. As to France, the center of the present difficulty, the following is probably even more concrete: Of the entire United States exports, but 4.7 per cent go to France, and though figures on the percentage of French exports reaching the United States are not available, it is conceded by all concerned to reach many times that figure. That nation vitally needs the United States market.

With such a situation openly apparent in influential business circles, Congress will undoubtedly be found in a very receptive mood for any retaliatory measures which the administration may recommend.

Another angle that will be stressed is the attitude of the French people themselves. The move against American pictures is sponsored, it is known, not through the demand of those citizens of France that walk up to the box offices, but by a group of politicians, bankers and producers who want to force their pictures into the American market irrespective of whether or not those pictures ever reach the screens of America or the shelves of some fireproof vault.

Withdrawal—or Pressure

The second likely move of the American Government might well be in connection with the French debt. Attitude here has been one of conciliation. The tariff has been left in an unsatisfactory state because, as stated, of the possibility of a hue and cry going up of any changes there affecting that which would reach out to the debt phase. A tightening up on that past due debt would be something of very potential value.

The Third Move, and Possibly the First

to be resorted to, if the emergency arises, will be for the film industry to withdraw completely from France.

That such a policy is likely to be adopted is indicated, to those in Washington, in the present stand of the industry. Although reports have it that the newly created all-powerful French commission of 32 has already issued an order permitting 500 films to enter, not one American company has submitted a film to that commission. In this connection it will be remembered that the market thus lost would be in a country that as a market is not actually a profitable one, its chief value being its central location for distribution.

Only block to this retrenchment entirely is the investments of Paramount, Loew and the others in France. But the liquidating of these investments should not be a difficult undertaking. It is said here the difficulty should be one through with, anyhow, because of the danger of further spread of the French idea, unless drastic measures are used.

The Bankers

Reverting to the "interlocking" industries tied in with the picture making business, the pressure now being put on the government officials and on Congress is from those oft referred to banking interests. These interests are heavily involved in the picture field. They are also equally as heavily involved in the industries the pictures have long been conceded to be the best salesmen for abroad.

Then comes the foreign market of picture yields to those banking interests, which are now said to own the pictures, 35 per cent of their revenue from that source. France can not be permitted, the American government is being forcibly told, to jeopardize that 35 per cent return by creative restrictive measures, and adhering to them, that will give

Bits From Paris

Paris, April 10.

Johnnie Huggins is dogging it, sporting a private secretary and Paris. Most of the colored entertainers go for the secretary business.

Harry Piler is considering an offer from a French picture company, but the bet is on that he will stick to agenting.

The Lido is packing in the Americans, for the novel kick of seeing a swimming pool in a night club. Half the customers are in evening dress and half in bathing suits.

Jane Aubert, lead of the Moulin Rouge, has taken over Josephine Baker's club, but not getting a heavy play. Jane is in on a percentage and a guarantee.

Enoch Light and his jazz band, opening the Deauville season for a one-week engagement, have gone into the Blue Room, a night club, not a sandwich bar, in Paris.

Leave Francis a double every night from the Casanova to the Champs Elysee Restaurant.

The Moulin Rouge show, to run until April 15, folded up a week earlier, Easter Monday.

Dollie and Billie are the current pets of Paris. Every night club is wide open to them, and they generally do a turn, Billie nutting and Dollie straight. They are booked for South America until the fall, when they return to Paris, booked here until late in 1929.

Drinkwater's Good Comedy

London, April 24.

A new comedy and drama with the laugh maker having the best chance of getting some money.

"Bird in Hand," at the Royalty, marks a departure for John Drinkwater who forsakes historical-episodic drama for a rural comedy. Like "Yellowwands," his piece is deftly fitted for London but not New York. It's the old idea of the father become angry with his daughter's matchmaking, made humorous by English comedy touches.

At the New "Come With Me" is an elaborate, produced melodrama by Basil Dean concerning a rich girl who marries beneath her station. Play is harshly enacted by Edna Best plus an unsatisfactory role for Herbert Marshall. It was well received by a friendly audience but there's much doubt as to its ultimate success.

The ticket libraries voted not to buy immediately after the premiere, and play has been cut 25 minutes.

Selwyn Takes Cochran's Smash Revue for N. Y.

London, April 24.

Arch Selwyn arrived here Friday and sailed today (Tuesday) on the Leviathan after signing a contract with C. B. Cochran to take the latter's smash revue, "This Year of Grace," current at the Pavilion; to New York in October.

Plan is for a new English cast, present company remaining at the Pavilion indefinitely, and negotiations are on for names with overtures made to Gertrude Lawrence, Beatrice Lillie and Noel Coward. Miss Lawrence is under contract to Aarons and Freedley, and there is the question if any of the trio would accept other than individual stardom.

The present idea is to play the new company for a week at Golden's Green on this side, and then reopen in Atlantic City before entrancing at the Selwyn, New York, Oct. 15.

Other nations a precedent to immediately adopt as well.

If Hays Fails

The first evidence of that demand for retaliation, or action, is the trip of Will Hays to France. Members of Congress and officials here are stated to look upon this trip as the result of pressure from American business interests and that Hays would not now be in the midst of a series of conferences with Herriot in France but for that pressure.

In other words, to show those of the government that should Hays fail they will have to act, and act severely.

SOMERSET BEATS UP ANOTHER WIFE—SHE'S AFTER DIVORCE

Usual Charges Against English Actor—Married the Texan Beauty Four Months Ago

San Francisco, April 24.

Pat Somerset, international actor and heart-breaker, is in another matrimonial jam. After a storm-tossed voyage of four months his honeymoon ship is on the rocks.

This time the former Texas society beauty, Shelby Worrall, has given the tempestuous Englishman the air. Mrs. Somerset is back in Los Angeles after alleging that her spouse, who is here as the stage heavy in "Interference," cuffed her into insensibility the other night. She wants a divorce on the grounds of cruelty and non-support.

Somerset first skidded into the spotlight when named co-respondent by Carl Carlton, the show producer, in a divorce action against Edith Day. Just before that Pat had married and divorced Margaret Bunnerman, the actress. After the Carlton-Day divorce Pat married Miss Day. Two years later in Minneapolis she divorced him on cruelty grounds.

Somerset was the object of a Federal investigation and his deportation was sought on the ground of moral turpitude. Later he was co-respondent in the divorce brought by "Skeets" Gallagher against Irene Martin, with whom Somerset had been hobnobbing in Hollywood.

Somerset's latest wedding, on Dec. 6, last, was made memorable in Los Angeles by the groom, bride and three wedding guests being arrested on the nuptial night and held in jail on charges of disturbing the peace and drunkenness. Somerset was fined \$20. The case against his wife was dismissed.

Wife's Charges

In her suit for divorce, as filed in Los Angeles, the latest Mrs. Somerset makes the following charges against her husband: That Somerset concealed, before his marriage, that "he was the hero of two international elopements, several divorce suits and a moral turpitude deportation suit by the United States Government." That Mr. Somerset so far forgot himself that he passed \$300 worth of bouncing checks on Mrs. E. C. Worrall, the bride's mother, immediately after the wedding at woman of Galveston, Tex. That Mr. Somerset mistook his spouse for a punching bag on innumerable occasions. Occasionally Somerset thought she was a football, his wife says. Three cracked ribs and numerous black eyes and blue spots are mute witnesses of Somerset's socking way, according to the wife's suit. That Somerset failed to earn a penny from the date of his marriage until two weeks ago, when he got the San Francisco stage engagement. That Somerset, while engaged in verbal abuse of his wife, used such varied and intense profanity and threats to ruin her family and ruin her and coined several new ones. That Somerset's customary condition was one of that extreme degree of intemperance commonly referred to as "cock-eyed," and that he pawned his wife's jewelry for funds with which to buy booze.

That Somerset neglected to finish paying for an expensive automobile which his wife had purchased, misrepresenting to her his financial status, and on one occasion tossed her out of her apartment, first burning holes in her best frocks, bought, she alleges, with her own money. "Once, when we were living in the Yucca Apartments in Los Angeles, and Mr. Somerset was beating me, two boys, who lived across the hall, interfered. One of them, punched Pat on the mouth and knocked him down." Mrs. Somerset told her attorney, Mr. Hazlehurst, in Los Angeles. "On various occasions he has been thrown out of the apartment where we lived by reason of his behavior toward me."

Somerset, the Sobber

When told today of his wife's sensational charges and suit for divorce Somerset burned a hole in his fancy

dressing gown. A lighted cigarette dropped from his nervous fingers and tears flowed ever so freely down the grease paint and powder he had applied to his face preparatory to going on at the matinee at the Geary theatre.

"I'm absolutely guiltless," Somerset sobbed, "although I admit we had a bit of a row. This finds me dreadfully upset for the matinee. As I say, we did have a bit of a row, but if one's wife wanders about the corridors for three solid hours, I don't think any husband could remain quiet, especially if the landlady was complaining at the noise. We've lost our tiffs, of course. Who hasn't? I'm not wanting to wash any more dirty linen in public, but none of the terrible things my wife alleges is true."

To fight or not to fight the divorce suit—that is a question Somerset will leave to his attorney in Los Angeles.

"It's queer, isn't it, that a couple can't get a quiet separation in this country," Somerset went on, after a furtive tear from his grease paint. "I've been around a bit, I know, but I thought this was the real thing, you know, really I did. And really, about that non-support thing, I've given my wife every penny I have earned."

Asked how many pennies, he replied:

"Well, I've done my best."

England's High Disc Tax

London, April 24.

Government has been observing the huge profits made by the phonograph companies here, as published in connection with the proposed trust, and is almost certain to impose a tax of 12 cents on every record.

This will yield millions annually.

Gaumont Conductor Resigns

Paris, April 24.

Paul Fosse, conductor for many years at the Gaumont Palace, has resigned. He leaves the end of July.

This picture theatre is the largest in Europe.

INDEX

Foreign	2-3
Pictures	4-29
Picture Reviews	28
Film House Reviews	40
Vaudeville	20-39
New Acts	42
Burlesque	43
Bills	44-45
Times Square	46-47
Editorial	49
Literati	24
Women's Page	48
Legitimate	50-54
Legit Reviews	54
Music	55-57
Outdoors	59
Sports	43
Obituary	59
Correspondence	60
Letter List	63
Inside Pictures	49
News of Theatres	43

The Tiller Dancing Schools of America, Inc.

228 West 72d Street, NEW YORK
MARY REED, President
Phone Edinboro 1115
New Classes Now Forming

RCA Thinks Photophone's Best Market Outside Theatres—Talkers Glut

RCA Photophone, Inc., the new talker sponsored by the Radio Corp. of America, will concentrate on educational, school, church and home production, according to present plans, with theatres a secondary consideration.

The vast field of non-theatrical outlets intrigues the RCA Photophone as a more favorable market than the picture exhibitors who may be glutted with talkers since the Electric Research Products, Western Electric Co.'s subsidiary, has expressed its intention to license anybody and everybody that comes along for film-talker production.

RCA believes that its film talkers on 16 mm. stock, as against the standard 35 mm. films, will find a greater market, although a spokesman for the company stated that the RCA itself is only feeling its way.

Damrosch Recital

The latest development is the contracting this week for the series of weekly educational concerts by Walter Damrosch and the New York Symphony Orchestra over the WJZ blue network, owned by the RCA but operated by the National Broadcasting Co. As Damrosch broadcasts, his staff will be "canned" on the film talkers by the RCA Photophone, along with the physical photographing of the orchestra in action, and the film talkers released generally on which ever market is most favorable.

It is believed that the radio plug will attract the home fan the most, and the prints will be sold or leased for home consumption unless small exhibitors would be interested in projecting the Damrosch orchestral ensemble in action and hearing the "canned" music which is recording on a strip of film accompanying the picture.

For some unassignable reason apprehension has been in evidence throughout the U. S. by any number of indie exhibitors over the proposed Photophone. This apprehensiveness made its appearance before Photophone could be demonstrated and seemed to be a matter of theory on the part of the exhibitors.

Home Movies

Loading independent exhibitors arrive at this attitude, however, figuring the probable damage through the loss in trade where films are distributed to schools, clubs, colleges and churches either free of charge or otherwise and the drop in trade from the use of home movies up to now.

Ben Brenstein, president of the M. P. T. O. of California, and Brylanski, chairman executive committee of the M. P. T. O. A., Fred Werrenberg, independent leader, St. Louis, are figuring home talkers the biggest problem of the year and are planning to make it tough for the manufacturers.

Home talkers will probably be one of the major issues at the next convention of the M. P. T. O. A.

Where manufacturers of home talkers are hooked up with companies manufacturing for theatres independents will pass the word not to buy installations unless sale of home equipment is curbed.

The boys may be all wrong, but that's how they feel about it. That's their story.

Foreigners' New Names

Los Angeles, April 24. Two of the three foreign screen finds brought to Hollywood by Fox have changed their names for box office reasons.

Marie Casajoun of Barcelona, will be known as Martha Alba. Marcelita Dattelin, from Italy, will be Lola Salvi, while the third, from Brazil, is to retain her birth name of Lila Torra.

All three girls are under contract as stock players for Fox.

Paris' Triple Screen

Paris, April 10. The triple screen has hit Paris. Gaumont-Palace, Loew-Metro-Goldwyn, is running "Napoleon" on a triple screen, 62 ft. by 16 ft. 6 in. Enormous drapes are hung on either side of the screen reducing it to the usual size. For the kick scenes the drapes are drawn off and the wall-top 62 foot box used.

Three projection machines are mechanically synchronized for it.

Stars in Dog Film

A picture director in Hollywood is about to start work on a dog picture and reading the script said to one of the writers on the lot:

"What a picture this would make if I could have Norma Shearer and Jack Gilbert in it."

HAYS GAINING CONCESSIONS IN FRANCE

French Distributors and Exhibitors Demanding Show Down

Late yesterday afternoon Variety received a cable from its London office saying it was reported there Will Hays had gone aboard the "Leviathan" at Cherbourg (France), having reached a satisfactory conclusion in Paris.

At the Hays office in New York it was said they had no such information; that a cable yesterday morning from Mr. Hays reported satisfactory progress but said nothing of returning, with both Variety and the Hays office having advised that Hays has another appointment in Paris with Minister Herriot later this week.

The cable below from Paris, received about the same time, did not mention Hays' departure.

Forcing America Out

Paris, April 24. At last something like an organized effort of both French exhibitors and French distributors is under way to force a showdown on the new cinema restrictions. Both groups have already felt the pinch and are now making known their demands in direct communication with their congressmen and senators.

The outcome is not easy to forecast. Opinions expressed by the different individuals are wide apart, ranging all the way from absolute repeal of the new law to suggestion for moderate amendments.

The fact that the government consents to deal with Will Hays at all is regarded as quite a feather in his cap, as the French producers did their utmost to prevent the subject from becoming a national political issue.

Hays is reported satisfied that Herriot has at length become convinced that American producers feel they cannot do business at all under the new regulations. Hays says that if France insists upon going through with the idea, it will force the American industry out of this market.

Educational's Penalty List for Late Office Boys and Girls

In lieu of the old dunce cap and placing the offending child in a dusty corner of the little old red school house, Educational is placing the "indies" of "bad girls" and "boys" who are late at their typewriters on the bulletin board.

Besides having to see their names on the tardy list, the five o'clock bell means nothing to them. They are required to sit in their chairs meditating over their late breakfast at the counter for a full 10 minutes. How many times they have to be penalized and publicized before the boss pulls curtains over their man-



ROSCOE AILS

The manager of Jamestown, N. Y., Keith-Albee theatre said to Roscoe Ails on the opening day: "Mr. Ails, you have scored the biggest hit ever to be registered in this city."

Then Roscoe went to Ashtabula and stood them up even into the balcony. Get the habit, play Roscoe Ails.

Weather Forecast

Washington, April 24. Weather bureau upon questioning gives the following outlook for the country east of the Mississippi for the week commencing Wednesday (25):

Showers over northeastern district Wednesday. Showers Thursday night and Friday.

Saturday probably fair, with showers again Sunday or Monday (30).

Warner Thursday and Friday (27).

Mary Philbin's Claim

Los Angeles, April 24. Mary Philbin is not at all keen to play the title role in "The Girl of the Barge" which Edward Sloman is to direct for Universal.

Miss Philbin claims that she was promised the starring role in "The Show Boat" and wants that to be her next assignment. She is not inclined to take no for an answer.

Barthelmess' Future

Los Angeles, April 24. Upon completion of his next picture, "In Out of the Ruins," Richard Barthelmess will have finished his contract with First National. It is understood he has indicated to F. N. he is desirous of making a change. It is understood that if Barthelmess is free from his contract United Artists is desirous of having him among its group of stars.

MASKED PLAYER CONTEST

Chicago, April 23. In an effort to popularize film players not possessed of strong followings, the Great States circuit has prepared a series of trailers in which the various stars appear masked.

Prizes are to be awarded to patrons correctly guessing their

Phyllis Haver's Bathing Suit

Los Angeles, April 24. Phyllis Haver, appearing in "The Battle of the Sexes," directed by D. W. Griffith for United Artists, was obliged to appear in a scene in a bathing suit.

This is the first time Miss Haver has donned a bathing suit for a picture in five years, or since she worked for Mack Sennett and Christie as a bathing beauty.

Sheehan in Houston

Winnie Sheehan will be a guest of Judge Olmeyer of Tammany Hall at the Democratic Convention at Houston. Sheehan will reach New York during the week and attend the Fox sales conventions meetings. After the Texan big time, he will return to the studios.

PHOEBUS LOST \$7,000,000 IN ONE YEAR ABROAD

Ufa's Annual Report Satisfactory—Am. Agreements Modified

Berlin, April 10.

The corpse of the long since expired Phoebus Film Co. is being examined in the Reichstag. The only new fact of importance which has come out is that Capt. Lohmann, acting for the government, put, not as was first reported, \$10,000,000 marks, but even \$28,000,000 marks at the disposal of this organization.

Where this \$7,000,000 actually went to will never be discovered as the company had as liability only a few mediocre not very expensive films and leases on several theatres. The money disappeared within a year's time.

At the regular yearly meeting of the Ufa Film Co. Herr Klitsch read the directors' report. He spoke first against the heavy burden which the high film amusement tax laid on the industry. Since, beginning with July 1, 1929, the contingent for foreign films will be lifted owing to the Geneva agreement, the German government should at once free the industry of taxes to give it a chance to develop strength to prepare for the coming struggle.

The German industry, he continued, has exported little last year, only 20,000,000 marks (8,000,000 by the Ufa), as compared to 80,000,000 marks by the American film industry. Klitsch hopes, however, that the exports will gradually be raised to 200,000,000 marks.

He took the usual slam at the blind distributing of films, the two-hit system, the high star and director salaries, the system of theatre leases, etc.

Handicapped

Although handicapped by its contracts with Paramount and Metro, the Ufa Distribution Organization has shown good results, it was stated. Also the theatre business was satisfactory. Of new big film theatres which they are planning, especial mention was made of the new houses on Lehmann Platz and that in New Koclin. In Heilbronn and Koenigsberg new theatres have been also leased.

As regards North America, the Ufa is going to allow itself more freedom of movement. The small-sized films for home use is also a field which they plan to cultivate in the United States.

Although the figures which Klitsch cited are very satisfactory, he nevertheless warned expressly against taking too optimistic a viewpoint of the future. There is no question of the Ufa paying dividends to its stockholders this year. It is reported.

The Paramount contracts which the Ufa has with Paramount and Metro-Goldwyn have been shortened to four years, and run out on Oct. 31, 1932. From now on the Paramount will distribute only American pictures and the plan to educationalists. Ufa's own films will be distributed by its own organization.

The obligation to fill half of the Ufa theatres with American films has been reduced to one-third. Also new arrangements have been made with M-G-M and Paramount for the distribution of Ufa films in America. These, however, were not made known.

CO-STAR IN "MARRIED"

Los Angeles, April 24. Ruth Taylor and James Hall will co-star in Paramount's "Just Married," from the play by Anne Nichols. Frank Strayer will direct, with Ben Zeldman as unit producer. Frank Butler and Gil Pratt are writing adaptation and scenario.

MIX GETS NOT LESS THAN \$350,000 YEARLY FOR FBO WESTERNS

Tom Mix's contract with FBO guarantees him not less than \$350,000 each year of the two-year term signed. Mix's picture cost with FBO will not exceed, from report, \$125,000 per.

Tom will make his westerns for FBO at the Hollywood studios of that producer. His new contract ends all ideas of the new western star going to South America.

FBO is peculiarly well equipped to handle the Mix westerns. That may be indirectly traced to the days when FBO had Fred Thomson, the latter now with Paramount and seemingly held down under the much higher Paramount rental for the Thomson westerns than FBO charged.

Tom Mix has altered the opinion of all showmen who know of his recent experiences playing the Orpheum theatres, as to whether westerns will ever fade out in this country. The impression now is that they never will, that there will be up-growing generations of youngsters who will adopt the western stars as their idols, as they come and go, with Tom now the king-pin.

Enormous Crowds

In Denver, Omaha, Kansas City last week, and in St. Louis this week, Mix has drawn unprecedented crowds, not only to the Orpheum theatres but on the streets. In St. Louis on the opening day, Sunday, the Orpheum theatre there was panicked by the surging crowds.

Photographs of the street crowds in Denver and Omaha disclose that no performer, not even Houdini, ever has drawn as large an assembly in the streets as has the spectacular and colorful Mix.

This may have been a factor in the FBO-Mix contract, although from reports on Broadway, Colvin Brown, first child of William Kennedy, has a strong advocate of the Mix association with FBO, since it came out Mix was leaving Fox.

Tom will theatre-show in New York, week May 20, at the Keith Hippodrome. That house is selected rather than the Keith Palace through the Hip's much larger capacity and more performances daily.

Pathe-DeMille Deal Closing in New York

Los Angeles, April 24.

Neal McCarthy, attorney for Cecil B. DeMille, arrived in New York today (Tuesday) and Joseph Kennedy, head of FBO, will arrive Thursday. Further conferences to settle details of the Pathe-DeMille agreement are scheduled.

Present understanding of the deal includes purchase by Pathe at \$1,000,000 of Cecil DeMille's present contract, with DeMille retaining his 25 per cent stock interest. A new contract will provide for DeMille to make a super-special costing \$1,500,000, and to supervise three other productions to cost not less than \$300,000 each. The agreement also is reported to provide for the continuance of DeMille's entire personal organization of writers, executives, actors and directors, including William S. Elstrom, studio manager of the DeMille plant in Culver City.

The deal is expected to be signed and sealed by next Monday. John C. Plinn, vice-president of Pathe, remains on the coast until everything is settled.

Mary Carr's 1st Granny

Los Angeles, April 24. Mary Carr has been cast for the grandmother in "Let George Sit," now being directed by E. H. Sothern for Pathe-DeMille and starring Rod La Rocque.

This is the first time Mrs. Carr has been called to play the part of a grandmother.

U RENEWS CONTRACTS

Universal has renewed its contracts with a number of players, directors and other studio figures. Among the most recent are Eddie Phillips, Albert D. Mond, Barbara Kent, George Lewis, Edward Sloyman, William Craft, William Wyler, Tom Reed.

\$2,000,000 LOST IN \$2 FILMS

DEFIANT EXHIB INVITES KIDS TO BREAK LAW

Cardinal of Montreal Prepared to Test 16-Year-Old Children's Bill

Montreal, April 24. Montreal theatreowners and managers are on their feet with excitement over the latest development of the children's bill, barring youngsters under 16 from attending the flickers, whether accompanied by their parents or not.

Joseph Cardinal, owner-manager of the St. Denis, in the east end of the city and in the heart of the French-Canadian section, has defied the law. He placarded his theatre with posters, inviting children, of all ages, alone or accompanied, to come in and see the show.

Cardinal has never closed his theatre to children since the act was enforced, and now openly proclaims his refusal to do so. To date no action has been taken by the police, municipality or government. If there is any action, Cardinal proposes to test the act, believing it to be unconstitutional. He states he will carry the appeal as far as the privy council in England.

While this case is pending for a year or more, the other Montreal picture houses will throw their doors open to children until the constitutionality of the bill is definitely decided.

Cardinal is being given no publicity in Montreal because the St. Denis is a second-run house, doing little advertising. Outside of the immediate district in which the house is located it is not generally known that the theatre is open to children.

Cardinal is prepared to back his case to the full extent of his own bankroll, though it is probable that the other houses in Montreal are in on the fight with funds.

News Weekly for Home At 12c a Reel Soon

Washington, April 24. A news reel weekly service with a projector for \$5 or \$6 and news reels delivered weekly at 12 cents per 100 feet for home use is about to be issued by a British company, according to advices to the U. S. Department of Commerce.

The Will Day Home service concern in England has approved drawings for the machine and it is ready to go into production on a large scale. The projector will be driven by clock work and will be offered at a price between \$5 and \$6.

One of the London newspapers has purchased the invention and proposes to organize a weekly service, delivering material on a weekly change basis at a price of 12 cents per 100 feet to subscribers.

At the outset the pictures will be done in black and white, but it is the ambitious plan of the promoters to supply material in natural color. Reels, which are printed on paper of special composition, will be sent through the mails packed in cardboard containers.

U. A.'s Sound Effect

Joseph M. Schenck has made arrangements for the use of sound effects in United Artists productions. "La Palva," with William Boyd and Lupe Velaz, will be the first U. A. picture to be synchronized with vocal and instrumental records.

Though it is first planned to use talkers only for effect it seems likely that the use of sound in United Artists productions is slated to come into general use.

Boasting Boy in Bad

Los Angeles, April 24. Lucilla Mendez, back from a visit to New York, had some fun listening to a wise-cracking youth who sat behind her in a picture theatre, where she was watching herself on the screen. The boy friend told his girl how many times he had taken Lucilla out, what good pals they were and what hot stuff Lucilla is generally. The girl seemed greatly impressed, until Lucilla, having let him spill his stuff, turned around.

"Excuse me," she said, "but haven't we met before?" The youth didn't think so.

"Quite sure," repeated Lucilla. He said he was.

"Well, then," she said, sternly, "tell your girl friend so. I'm Lucilla Mendez, and next time be sure you have the right audience."

When Lucilla turned around again the youth had disappeared.

Cameraman's 1st As Director Saves Time and Money

Los Angeles, April 24. "The Perfect Crime," directed by Bert Glennon for FBO, was made in 19 days, or five days under shooting schedule, and at a saving of \$20,000 under the budget.

This is Glennon's first directorial effort after having spent a number of years as a cameraman for Paramount.

Phoney Producer Sent Away for Five Years

St. Louis, April 24. A sentence of five years in the penitentiary has been imposed here on Emerich Kalnay, 35, claiming to be an independent picture producer, who pleaded guilty before Federal Judge Davis to using the mails to defraud. The charge was based on letters he wrote to men and women with screen ambitions.

Kalnay was arrested in October by post office inspectors after complaints had been received that for fees of \$25 each he was contracting to train persons without previous experience for roles in pictures and agreeing to hire them for work in picture plays he claimed to be about to produce.

C. J. Statter, Assistant United States Attorney, told Judge Davis that several years ago Kalnay served 15 months for operating a similar fraud in Los Angeles. Statter also said that Kalnay was being sought by the postal authorities in other cities over the country on similar charges.

It is understood the immigration authorities are conducting an investigation into Kalnay's presence in the United States. He is a native of Czechoslovakia. It may be that the five-year sentence will be suspended if deportation proceedings are instituted.

"La Tosca" in Italy

With Billie Dove

Los Angeles, April 24. First National plans to make "La Tosca" as a special for next season, with Billie Dove starred and George Fitzmaurice directing. The picture likely will be made in Italy late this summer. The company is sending Scott Beal, production manager of the Fitzmaurice unit, abroad within the next few weeks to look over production conditions in Italy and the facilities available for making the picture there.

In case London is made to produce the picture in Italy, production staff and principals will be sent on from here.

CHANCES 5-1 ON ROAD SHOW HITS

Of 30 Super-Pictures at \$2 on Broadway Within Two Years, But Six Made Money—Some Sent in for Exploitation and as Prestige, Also Circulation Builders—Any Real \$2 Picture Good for Industry at Large, Sales Heads Say

14 THEATRES USED

Major film producer-distributors are something like \$2,000,000 in the red on \$2 Broadway picture showings during the past two seasons. This figure is the result of a conservative check on eight film companies, the 14 Main Stem houses which have been used for these special demonstrations and the approximate 30 pictures which have come in during 26-27 and 27-28 at either a \$2 or \$1.65 tap to try for Broadway runs.

Of the 29 pictures, six withdrew showing a profit while there's an excellent chance that a seventh will finally rank in this class. The chances may be said to be five to one against a \$2 film making money before it opens in the regular picture houses. This compares greater odds than face a legitimate play in New York—the chances against a drama, comedy or musical being three to one, as proven by statistics over a period of the past five seasons.

That \$2,000,000 gives some idea of the money the industry pours into Broadway on a basis of what it

(Continued on page 27)

Colvin Brown Seen as Working Head of Pathe

Joseph P. Kennedy is scheduled back in New York this week. It is learned that some last-minute details in arranging the new Pathe regime have delayed his return.

Reports are prevalent that Pathe, cut to the bone with the exception of a few executives whose contracts hold out until early summer, will continue under Kennedy's surveillance. It is known that since Kennedy's visit to the coast J. J. Murdoch has been concentrating on his vaudeville interests almost to the point of abandoning any active say in the Pathe film phase.

Under the new regime Colvin Brown as the active head of Pathe, under the Kennedy-Murdoch understanding, is foreseen. Brown, in other words, will take Elmer Pearson's chair, which he took over on the first day of Kennedy's absence and which Pearson, under the terms of his contract, will officially relinquish June 1.

In this way, it is pointed out, Kennedy will be able to continue former activities with his own FBO company, while Brown, who during the past year has risen to his right hand man, will 60-50 his time between two bosses.

Navy Shuts Off Subs

Los Angeles, April 24. Motion pictures will have to get along without the co-operation of the Navy in securing scenes of submarines for some time to come. Producers have been notified of this effect by the Hays office, with the declaration that the Secretary of the Navy has taken the position it is impossible to extend facilities and co-operation of the Navy so far as the underwater craft are concerned. This ruling is the latest in the conclusion of current investigations of recent submarine disasters.

Hays' News Reel on Watson Turned Down

All of the picture news reel makers have received a 1,000-foot strip on Senator Watson of Indiana, possible Republican nominee for the Presidency. Each news reel turned it down.

The Watson reel came from the Will Hays' official office as the welfare director of the picture industry. With it was a request with the signer unknown stating that the whole or part if inserted into any news reel issue would be appreciated by Mr. Hays.

In the reel were views of the Senator in his Indiana home, family, house, grounds, etc.

Will Hays is from Indiana.

The news reel have carried shots of various candidates for the nomination, Democrats and Republicans, but particularly of Herbert Hoover. These were mostly of last year, when believed of news interest through timeliness. With the approach of the national conventions, it was thought that Hays would give air to political propaganda instead of fomenting it.

The Hays office in reality is a censor of all news reels. It passes upon many subjects submitted to it by the news reel producers, and especially upon anything favoring of advertising or publicity.

Earliest Opening Columbus, N. Y., Starting 8:30 a. m.

At the suggestion of its house manager, George Olive, the Columbus, New York, has started what is believed the longest day grind of any film house in the east, or in the world, for that matter. The Columbus, one of the Consolidated Amusement Enterprises chain, is near Columbus Circle (59th street), and now opens at 8:30 a. m., with the first picture shown at 9 o'clock. The biz since the new early bird opening has warranted its continuance for the present anyway.

The early show is sold for 10c, with an additional 5c at 1 p. m., and the admission going to two bits after 6 p. m.

Olive is a young Frenchman who operated several houses of his own in Paris prior to the war.

Par's Sea Super

Los Angeles, April 24. Paramount will make an underwater special for next year at an approximate cost of \$300,000, under the title of "The Deep Sea Devil." The company has had Karl Brown, director, and William E. Wing, writer, experimenting on underwater stuff for the proposed picture in the South Sea Islands around Tahiti.

When Brown and Wing return to the studio preparations will be made to send a staff and company of men, with all necessary equipment, to the South Seas, so that the picture will be made early in the fall. "The Deep Sea Devil" is slated for the road show class, and is the only production so listed on Par's '28-'29 program.

1st Hand Info

Los Angeles, April 24. Aliek Horvath, president of the Hungarian film censorship board, is in Hollywood conferring with studio executives. He is explaining what Hungary wants in the form of screen entertainment from America.

WARNERS-FBO TALKING ON JOINT DEAL

Nothing Beyond Talk Just Now—Several Angles to Both Sides

A slight preliminary talkfest between Warner Brothers and FBO has been enough to give rise of a report that there may be a deal between those two distributors. As a matter of fact not much can go forward before Jos. Kennedy, president of FBO, reaches New York. He is due tomorrow (Thursday) from the coast.

If anything comes of the tentative overtures, it will be intricate even for the trade. Mostly it concerns the matter of talkers, with Warner's Vitaphone a licensee of Western Electric, while FBO with its Radio Corporation of America connection a friendly, at least, adjunct of General Electric.

Warners are reported distinctly dissatisfied with treatment from Western Electric. W. E. has been quite independent in its attitude toward the showmen who wanted its license to make talkers, those talkers requiring the W. E. wiring. The position of W. E. as understood is that it will license anyone wanting to put out a talker under its patents and at the same time W. E. is reported as claiming to need the theatre, but the world instead as its field, this taking in churches, schools, auditoriums and public buildings throughout the universe. Alongside of this, according to the idea W. E. holds, the theatre is minute in the total.

FBO Optimism

FBO, with the Kennedy association through RCA holding an interest in his organization, is filled with optimism on its future as a talking picture maker and affiliated with the powerful radio concern, that reaches into the American Telegraph and Telephone Company, RCA is the controller of Photophone, although from another and more thorough story in this issue of Variety, RCA as yet does not need the theatre, but with its Photophone development.

That the Warners are at odds with W. E. on account of Vitaphone appears to be accepted by the picture business, through the several reports of the past few weeks regarding the Warners' attitude toward W. E.

The Warners have been singularly successful with their Vitaphone picture productions and their current "Jazz Singer" (Jolson) is an acknowledged box office sensation in the film theatres carrying the wired equipment. This is one of the Warners' contention, from accounts, that W. E. has failed to wire sufficient theatres for Vitaphone, limiting Warners' Vita circulation.

What may be the result of the Warners-Kennedy conferences on the subject can not come to the surface before Kennedy's return to New York.

2 Writers Leaving

Los Angeles, April 24. Willard Koefe and L. W. McClarin, who came out with the Authors' Council group for a three months' trial at Paramount, will not continue.

Koefe is returning to New York, while McClarin is going with another company on the coast.

Film Story of Yale

Los Angeles, April 24. Wells Root, former New York newspaper man, brought to the coast member of the Herman Mankiewicz Authors' (Par) Council, has completed his first story, based on life at Yale.

Frank Tuttle, Yale grad, will direct.

'ANGEL' IN L. A. AT \$1.50, \$22,000; 'WINGS,' 14TH WEEK; 'CIRCUITS,' 13TH

Warners' New Hollywood House Opening—"Uncle Tom" Blew Out in Third Week

Los Angeles, April 24. (Drawing Pop., 145,000.)
Weather: Fair and Cool
Trade nothing to brag about in local houses last week. It was little better than the week before but quite a bit below in comparison to the same period last year. Of the first run bunch only three hit over \$20,000.

Metropolitan came back from a disastrous week and jumped around \$7,000 with the engagement of "Easy Come and Easy Go," a Richard Dix picture. Dix always has been a natural in this house.

Carthay Circle got off to a corking good start with "The Street Angel." Looks as though Movietone was also liked at this house for it replaced the stage show. There was an increase and no diminishment in receipts compared with the initial week there of other attractions.

"Speedy," the Lloyd film in second week at Million Dollar, held up in great shape. It was only \$4,000 behind the initial week, normal drop. Another leading up of business was at the United Artists. There "Ramona" in third week only fell \$6,000 short of the week before and brought home around \$5,500 profit on this stanza.

"We Americans" was no picture for Loew's State. The women about town seem to possess the opinion of "too much war stuff," and they kept out at the matinees and the stage show. Normal Cummings, can be credited with drawing enough trade to give this picture a fairly respectable intake.

For the 13th week "The Big City" trade was just a bit better than week before at Grauman's Chinese. Biltmore fell a couple of thousand on the 14th week of "Wings." This picture, however, has shown a very healthy profit on run.

A de luxe \$1.50 picture terminated a three-week run of "Uncle Tom's Cabin" at the Criterion. The picture run the gross was \$13,000.

No one went crazy over "The Crowd" at the Egyptian, while "One Round Hoggan" did fairly well at the Boulevard.

Criterion is dark this week while Warner Bros. will open their new 2,756-seater in Hollywood April 26. With have one of those celebrated \$5 getway nights with Al Jolson surrounded by ceremonies. Stage show will be pretentious.

Estimates for Last Week

"Grauman's Chinese (U. A.)—"The Circus" (U. A.) (1,958; \$0-41.50). Next to closing week fairly good to around \$19,000.

Carthay Circle (Miller-W. C.)—"Street Angel" (Fox) (1,500; \$0-\$1.50). One of the best office box house has had since opening. With \$5 top for opening night and then regular scale, grossed initial week \$22,000.

Biltmore (Erchinger).—"Wings" (14th week). Trade slipped just but below week before to around \$14,500.

Criterion (W. C.)—"Uncle Tom's Cabin" (U. A.) (1,600; \$0-\$1.50). Bowed out at end of third week with very low gross of \$3,500.

Loew's State (W. C.-Loew).—"We Americans" (U. A.) (2,200; 25-99). Not up to type of attraction this house generally gets with Rubin and F. M. stage show saving the day by adding to an \$18,500 gross.

Metropolitan (W. C.-Pub).—"Easy Come and Easy Go" (U. A.) (3,500; 25-75). Richard Dix and \$23,000 answer.

Million Dollar (W. C.-Pub).—"Speedy" (Par.) (2,200; 25-99). Very big second week for this Harold Lloyd product; \$23,000.

United Artists (U. A.).—"Ramona" (U. A.) (3,000; \$0-\$1.50). Great exploitation and ad campaign caused this one to excel any other picture in third week at house by taking \$16,700.

Boulevard (W. C.).—"One Round Hoggan" (Warner) (2,164; 25-50). Corking good business on final week of Gene Morgan engagement; \$23,000.

Egyptian (W. C.).—"The Crowd" (M-G-M) (1,800; 25-75). Not so keen about this King Vidor product here as \$8,300 would show.

Hesse, however, made profit on week.

"Wings" 3 Wks. in A. C.

Atlantic City, April 24. "Wings" pulled out of the Globe here Saturday after playing to \$33,000 on its three weeks of twice daily showings.

Picture opened to \$12,000, went to \$13,000, and then dropped to \$8,000.

TOM MIX MEANS WORLD OF PUBLICITY

Tied Up Town for Orpheum in Kansas City Last Week

Kansas City, April 24. Costly chaos, 10-gallon hats and other elaborate wear, ralls at the doorman and pretty usherettes, gave picturesque atmosphere to the personal appearance of Tom Mix and "Tony," at the Orpheum last week.

Tom and Tony, for they were given equal billing and were apparently of equal interest, at least to the younger admirers, were the big show of the week. From the minute of their reception early Sunday morning they were the center of attention, and the crowd, which Sunday morning, was Tom's first public call, not for publicity, for he attends Church regularly, whether on the road or at home, but it got him publicity just the same.

From then on it was a continual round of visits to hospitals, to the stock yards, where he knew many of the stockmen, calls on city officials and organizations, and entertaining numerous friends at the hotel and theatre.

The outstanding event was the amateur rodeo and contest the first of the week, when some 10,000 kiddies greeted their hero on the parade and saw him award prizes to the winning ropers.

While there was no publicity tie-up with any of the papers, all opened their columns and gave liberally of both readers and pictures. The result—one of the biggest weeks of the season for the theatre, with long lines waiting for admission Sunday when the picture was shown. Jim Toney, who did a little clowning with Mix the first three days, walked out of the act Wednesday, and from then on the "comedy" was out. It necessitated Tom doing a little more talking to the pleasure of those who came to see him.

The picture, "The Little Shepherd of Kingdom Come," also had 'em coming in paying numbers. Dick Barthelmess is a pushover at the opera house, and his name in the lights means many tickets in the chopper. Loew's Midland held Lon Chaney in "The Big City" but gave extra publicity to the return engagement "Dance of the Hours," which with the stage unit "Gems," which was a smart trick.

The other Loew house—Newman—both its special policy got better returns than for several weeks but it can stand much more. Sam Carver, independent manager of the theatre, had not hesitated to take advantage of the Mix publicity and show a Mix picture. He gave them "Horseman of the Plains," which it is.

Estimates for Last Week

Loew's Midland—"The Big City" (4,000; 25-35-50). Publicity for this drama stated that would appear without make-up, and the help. No complaints. Stage show, with Rubenoff added, great entertainment. Good start Saturday and steady.

Mainstreet—"Little Shepherd of Kingdom Come" (3,200; 10-25-50). Richard Barthelmess about best bet Mainstreet has had this season. Regulars are for him 100 per cent. Stage band show, "Spring Time Follies," tuneful and pleasing. Business continued to hold up nicely; \$17,000.

Pantages—"Love Hungry" (2,200; 25-50). This flicker pleasing comedy drama, and one contingent of vocalists, represent very good. Popularity contest, conducted by the house, proving profitable. Stage bill at \$8,000.

Liberty—"A Woman's Way" (1,000; 25-35). With two first-run picture and 35c. top nights, this house gave the best of the show, and they certainly do shop here. Mix picture good Western and the other mystifying French drama, both satisfactory; \$14,400.

Newman (Loew's)—"A Night of Mystery" (1st half; "Partners in Crime" (2nd half) (1,980; 25-35). Split week policy coupled with bargain prices seem to be catching on with fans. Business for week best since Public hung and higher prices were paid. Lots of room for improvement before red can be expected; \$13,500.

Orpheum—"Skinner's Big Idea" (U. A.) (1,500; 25-35). Picture just part of bill as Tom Mix and the comedy. Other stage acts also; close to record and record at \$11,200.

At Orpheum week divided between "The Shooting Star" and "That Man," Globe led "Across the Atlantic" and "The Star." \$10,000.

'RENO DIVORCE' FALLS DOWN AT FOX'S, WASH.

Keith's Closing April 29—
Stage Unit at Stanley's
Didn't Help

Washington, April 24. (White Population 450,000.)
Weather: Widely Varying

Two happenings this week were Keith's posting notice house would close April 29, and a dull third record in the drop registered at the Fox with May McAvoy in "A Reno Divorce."

Keith's announced closing made front page copy for the local dailies with one characterizing it as the final knockout blow as landed by the presentation on the vital spot of vaudeville.

Closing order followed but three weeks of a new policy including a picture and six acts twice daily with the feature shown both before and after the vaude each performance. All sorts of rumors as to what caused the final notice and its consequences on the local situation but summed up one thing covers it—no business.

Some reports have it that even yet an attempt will be made to continue over the summer with still another policy, though "official statements" have not been made with nothing known as to future. For 16 years it operated with two-day straight vaude with gradually diminishing receipts over the past two to three years.

An excellent stage show at the Fox failed to stem the tide with the week opening off and developing more of that trouble as the week rolled up though a slight improvement was noted Friday. Estimates on drop in business run from \$5,000 to \$7,000. "Speedy" while gained somewhat because of Lon Chaney in "The Big City," Metropolitan did right well on the second week of "Easy Come and Easy Go," many claimed estimate for first week of film was below actual count.

Rialto had the U. special "We Americans" and got some additional business in a tough house to get anything extra. The Earle with "The Dove" however, around the previous week's figure—meaning not so good.

Columbia ran to but a mediocre second week with "The Crowd."

Columbia (Loew) "Crowd" (M-G-M) (1,322; 35-50). Not usual second week in this house that gets the big ones; maybe ran by \$6,000.

Earle (Stanley-Crandall) "Stand and Deliver" (Pathe-DeMille) (2,234; 35-50). "Around the Clock" (U. A.) (1,500; 25-35). "Hazy" (U. A.) (1,500; 25-35). "Hazy" failed to take this house out of "problem" classification with gross far from satisfactory at \$7,000.

Fox—"A Reno Divorce" (Warner Bros.) and Stebbins presentation (3,434; 35-50). Again cycle worked out; building constantly for length of time for last week.

Keith's (K-A) "Streets of Shanghai" (T-S) and vaude (1,902; 25-35). Official closing April 29, so there might be a "tail" tied to it though nothing definite to indicate this; week hung around \$6,000.

Met (Stanley-Crandall) "Dance of the Hours" (1,518; 35-50). Claiming first week estimate at \$12,500 was low, possible but not in excess of one of the second week did right well, falling below first below first and going into third week with good start; \$10,000.

Palace (Loew) "Big City" (M-G-M) and Public "A Reno Divorce" (3,550; 25-50). Went up from previous week with regulars augmented to about \$19,000.

Rialto (U. A.) "We Americans" (U. A.) (1,978; 35-50). Looks to have gotten some extra dough to extent of running final count over \$7,000.

"TENDERLOIN," \$14,300

Talker Holds Over Again in St. L.—
"Easy Come, Easy Go," \$19,900

St. Louis, April 24. (Drawing Population, 900,000.)

The remarkably profitable business of the Grand Central done by the Warner "Tenderloin," Vitaphone, has been one of the important features of the picture business here for April. Again held over this week at the Skouras theatre on Grand Boulevard.

Estimates for Last Week
Ambassador (Skouras downtown) (3,000; 25-50). "Love and Learn" (Bedroom farce had lot of takers and Ed Lowry's stage show. "In Hollywood" recalling the popular m. e. s. event visit to Columbia. Also held packed away pleasing number of customers many times each day; \$30,200.

Orpheum State (3,300; 25-35-65). "Garden of Eden"—Corinne Griffith and Charles Ray set this April Para-

'JAZZ SINGER', FRISCO RECORD, \$160,000, 11 WKS.

Warners' High Mark Expected to Stand for Long Time

San Francisco, April 24. (Drawing Pop., 750,000.)
Weather: Fair

Picture business improved in some instances and held firm in others. Even the Granada took an upward spurt. Though still far from being in the money class, improvement noticeable. Way this house is now hooked up it's going to take some mighty strong attractions to put it safely in the profit column.

Warfield had another corking good week. Lon Chaney was on the screen and a natural. Coupled with this, an excellent Fanchon and Marco stage show and also Movietone, Warfield has been clicking very consistently late and rolling up some substantial profits. Right now it rates as one of the best West Coast theatre bets on the entire coast.

"Wings" (roadshow) has registered solidly at the Columbia, with second week's intake substantially over the opener. Every performance on second week showed a gain over corresponding performance of week before, with the Wednesday night show establishing a new house record for picture business. Advance sale to date warrants the belief the epic of the air can go six weeks.

Harold Lloyd's first full week in "Speedy" at the California came within a few dollars of \$20,000. The comedy has one more week to go, a total of two weeks and five days.

At the St. Francis, "The Patent Leather Kid" holding on its second week, easily topping the grade.

One of the big surprises of the street was the jump of "The Jazz Singer," now in its 11th and final week. Fourth week with loads of radio exploitation and announcement of "last two weeks" caused an upward movement, and the 10th week record of \$12,000, the grand over the ninth. The Jolson picture has broken all run and attendance records in this town and will probably establish a mark that will stand for a long time. Because of the big success of the engagement, Manager Waggon of the Embassy figures he may bring it back for a repeat in a short time.

Estimates for Last Week

Warfield—"Laugh, Clown, Laugh" (MGM) (2,672; 35-50-65-90). Week in and week out this house garners in big dollar grosses. Universal good shows, both stage and screen, and with Rubie Wolf, described as "the greatest showman since P. T. Barnum," it has been a good week. Last week again reached \$28,000.

Granada—"Easy Come, Easy Go" (Par.) (2,785; 35-50-65-90). Richard Dix picture not only drew in any too much enthusiasm, but the stage band show, aided by Owen Sweeten and the band, gave the customers something to talk about. It was a slight but not a big improvement. Close to \$22,000; big improvement.

Columbia—"Wings" (Par.) (1,700; 50-75-\$1-\$1.50-35). First road show picture in this town. "Wings" (Par.) (1,700; 50-75-\$1-\$1.50-35). First road show picture in this town. "Wings" (Par.) (1,700; 50-75-\$1-\$1.50-35). First road show picture in this town.

California—"Speedy" (Par.) (2,100; 35-65-90). At \$13,000 little cause for complaint. One week to go.

Francis—"Patent Leather Kid" (Rialto) (1,375; 35-65-95). Liked this Barthelmess picture and business exceptional. Second week at \$18,500, 25-35-65-95.

Embassy—"The Jazz Singer" and Vitaphone (War. Bros.) (1,367; 50-65-90). This Jolson feature will have grossed close to \$160,000 at end of 11th and final week. Tent week jumped to better than \$10,000, showing corking good profit.

disc humming buzzing again and added "Glowworms" colorful stage revue; \$17,650.

Missouri (Skouras uptown) "Easy Come, Easy Go"—Called one of the best pictures of the year. Arthur-Nearly-as-much-brought-fans out to welcome the "singing policeman" as the boss of the stage show at the Missouri for the first time; \$18,900.

Grand-Central (Skouras) (1,700; 50-75). "Tenderloin"—Vita—Staying over another week at least; \$14,300.

St. Louis (U. A.) (1,500; 25-35-65-90). With Madge Bellamy called mediocre, but Hayakawa caught on as stage headliner.

St. Louis (U. A.) (1,500; 25-35-65-90). "Frank Fay always welcome here. Picture, "So This is Love."

LLOYD UNDER CHAPLIN AT \$18,000 IN DETROIT

5 of 9 Features Last Week
Held Over—\$35,800 for Michigan

Detroit, April 24. Average run of grosses last week were marked by shortcomings in the debut of "Speedy" at the Adams and a continuance by the State in its second presentation week.

Though finishing with a fairly good figure, the Lloyd picture did not approach expectation. It illustrated an ability to gain impetus toward the end of the week, and is likely to locate a good second week, which it must do to remain, with "Old Ironsides" billed for the house. This is one spot where Lloyd isn't trimming Chaplin. When word came from the cinema department the State held up nicely through its new stage band policy. While under the previous large sum, last week's takings seem about a normal amount for this house as with Fred Stritt's personal following continues and until an attempt is made to elevate the State's screen, "Doomsday" last week's miff, was chilled to the background before it opened.

Thanks to a couple of names in "The Dove," the Capitol returned to its former status after the disastrous week before, directly attributed to the State's switch.

Another slight change resulting in the different police and morals at the State is that at the Oriental, where an improvement of about 100 attendees a day was reported. Whether due to the opposition's deserting the vaudeville field or not will show this week and next. The Miles house had a normal time of it last week with "Lady Raffles" screened and recommended only by the film presence of Mrs. Jack Dempsey.

"Chicago" Off

"Chicago" was far short of a riot in its first week at the Adams and its pace fails to denote more than two weeks. As with "Speedy," what was expected of it.

"The Dove" almost established a record for the new U. A. the first week in its history. Saturday, while slumped thereafter and looks no better than a two-week film on its opening record. Only the fast start, gave it another good week at over \$20,000.

"Mother Machree"—Movietone hit the slide at the Washington. While "Wings," one of the rare good attractions in this burg and the only one at present, was passable with around \$15,000 at the New Detroit.

Large sized Michigan again hit its stride with "Lady Raffles" \$5,500 on a high film for a change, "Bringing Up Father."

Five holdovers out of nine attractions this week off to a start Saturday with rain throughout the day.

Estimates for Last Week

Adams (Kunsky).—"Speedy" (Par.) (1st week) (1,700; 25-35). Somewhat behind advance stuff and under Chaplin at \$15,000; not bad bundle for house; nevertheless giving Lloyd edge on prediction of the week.

Capitol (Kunsky).—"Across to Singapore" (M-G) (2,448; 50-75). Back to normalcy and looking slightly better. State picture, which has not in previous week; Chicago stage units starting this week, lowering house nut and lifting the new picture to \$25,000.

Madison (Kunsky).—"Chicago" (De Mille) (1st week) (1,976; 50-75). Not heavy in the opener and probably only for two inps; \$14,000 not up to Madison's usual first weeks.

Michigan (Kunsky-Public).—"Bringing Up Father" (M-G) (4,100; 50-75). Nice notices for comedy; business was \$25,000.

Oriental (Miles).—"Lady Raffles" (F. B. O.) (2,950; 25-90). Noticeable improvement since State's cancellation. Gross, not in show; okay at \$11,000.

State (Kunsky).—"Doomsday" (Par.) (3,000; 25-75). Second successive good week for first time in over year, ending on stage, film meaningless in \$15,500.

United Artists (U. A.).—"The Dove" (U. A.) (1st week) (2,000; 50-65). Good \$22,000; last getaway; following attendance speaks not so well for Talmadge production; "Dressed to Kill" (Fox), over \$10,000; "The A. house, next, probably next week.

New Detroit (Whitney).—"Wings" (Par.) (2d week) (2,140; 50-\$1.55). Matinee trouble, as usual, with spous in Detroit; location also against, but evenings holding up; no one taking it on chin at \$15,000, nor would they at considerably less; now looks like seven or eight weeks.

Publicity Head at Convention

Los Angeles, April 24. George Landy, publicity head of First National Studios, will attend the sales convention of that company at Chicago on April 30.

Montreal's Bad Wk Loew, High, \$14,000

Montreal, April 24.

(Drawing Pop., 600,000)

(Weather: Dull with snow)

Maybe it was the terrible weather, with streets inches deep in slush at beginning and middle of week, or the general interest in the Atlantic flight, but the radio going day and night, with the latest details kept people away. Grosses generally a way down and week one of worst in years. Total for all main stems little over \$50,000.

Loew's was best of a poor lot with \$14,500. Jim Adams had a good picture and above average vaude, and his crowd sticks by him, much as times. One of the light houses, a local society show that just about paid for lights, but this didn't help the pictures much. The extension of children into the house and imperial more than any other main stem.

Harry Dunn had a week that ran perilously near the red. The Capitol was off over \$4,000 from previous week. Although the picture had nowhere near the drag of the Lloyd feature, that pulled in a record, it did not deserve so poor a return. Dunn is just back from New York, where he got Chas. Jones to act as stage manager, which helped in production of tabloid musical comedies as a special turn at Capitol, starting this week. Poor at \$12,500.

Montreal is suffering from a glut of musical comedy is the only explanation of Leon Broll and the Tiller Girls in "Yours Truly," stage, fair to have capacity to take in the Princess. Show was one of the best seen here, but grossed around \$18,000, much below what much inferior shows have drawn at this theatre. Putting on first movies of Fitzmaurice at Seven Islands and Murray Bay got the Strand on the map Thursday and boosted gross to \$4,000. Feature was insufficiently advertised or returns would have been higher.

Estimates for Last Week

Capitol (F. P.) (2,700; 35-85)—"The Crowd" (M-G-M). Box office showed terrible drop from previous week by over \$7,000, but in line with general apathy. Nice picture, but gross narrowed to \$12,500. Red line. Special presentation before feature and comedy attracted nearly as much as big picture. Bad at \$12,500.

Palace (F. P.) (2,700; 35-60)—"Smart Set" (M-G-M). General slump also affected this house, although William Fox's picture drew here. That house did better than previous week, and gross jumped nearly a couple of thousand. Double orchestras, music and concert again helped out. \$12,500.

Loew's (F. P.) (3,200; 45-75)—"Baby Mine" (M-G-M). Much over previous week, which fitted in well with heat vaude for many weeks. "Hello, Mama," as headliner, and several acts all stand-outs. To pot at \$14,500.

Imperial (K-A) (1,900; 35-80)—"Blue Danube" (P. D. C.). Vaude better than picture, former rating well up to expectations for week. Gross dropped \$1,000.

Strand (U. A.) (800; 30-40)—"Doomsday" (Par.) (2,000; 35-60)—"Black Eagle" (M-G-M). "Blonde for Night" (P. D. C.). Showing of Bremen and Fitzmaurice pictures picked up gross, which ran to \$4,000.

Neighborhoods again poor, suffering from exclusion of children.

Stunts in Topeka Did Biz—Stage Weddings Best

Topeka, April 24.

(Drawing Pop., 85,000)

(Weather: Unsettled)

Only one of the pictures last week drew on its own. Stunts got the business elsewhere, particularly at the Jayhawk, where for the first four days stunts were used as prologues for "Love." Staid-out business was the result, particularly the last night, when a double wedding was put.

Musical tabs at the Novelty, with Art Higgins and his "Follytown Maids," started slowly, but doing better than previous week. Comedy programs did for past month. Gift matinees with boudoir lamps and art rugs were chiefly responsible for the extra business.

The tie-up between the Waddell Players at the Grand and the local club of professional women on a ticket sale campaign proved a complete flop, with the women of the club in controversy on the split of the proceeds. Business not much better than average.

The picture hit the week was at the Orpheum, where "The Shepherd of the Hills" drew. All the Harold Bell Wright readers, who liked the film and spread the word, making a steady build-up.

Estimates for Last Week

Jayhawk (1,500; 40) (Jayhawk)—"Love," with Gilbert and Garbo, first

3 Toronto Houses Each Close to \$12,000 Last Wk.

Toronto, April 24.

(Drawing Pop., 700,000)

(Weather: Fair and Cool)

With three houses within a few dollars of each other and Loew's out in front with "The Crowd" at over \$14,000, the town took on a routine appearance after the big spurt of the week before. Weather was cool enough to keep the golfers cursing and showmen chuckling, but grosses held to about average.

"Speedy," with \$30,000 to its credit at two houses on its first week, gave way to "Last Command" at Uptown and grabbed about \$7,000 at the Tivoli, with afternoon biz holding strong. "The Harvester" got away to a weak start Saturday with the release of "The Hunchback of Notre Dame" to follow and expected to get two weeks, even though this one rolled up a big total in three weeks when first shown. Daily expected to show "The Patent Leather Kid" at this house, but first National has decided to road show it at the Regent. Regent has been taken on rental from J.P. and a snappy campaign is planned.

Fred Schaffer's collection of circus freaks didn't prove any riot. "Pantages" (F.P.) expected to show "Blue Danube" held to better than \$12,000, with Fred Puthenham's organ recital getting credit for some of the draw. Fred Puthenham's organ recital got away to a weak start Saturday, but the film was named. Ed McCormick at the Tivoli, another J.P. house, helped the good week. "The Four O'Clock" here has been featuring McCormick in some of their Canadian releases.

"The Last Command" built to turn away a big crowd, but was slow starting because the town thought it was a war picture, even though Jack Arthur had it extensively advertised. Not a war picture, but the army and navy. Friday the first films of the trans-Atlantic plane Bremen were rushed into production, but the picture was a wide yalley, but the house was sold out, anyway. Twelve thousand dollars don't look so big, but it is nearly all that was left. "Garden of Eden" opened to fair biz Saturday with fashion show hook-up.

As for the name of Rod La Rocque, "Stand and Deliver" was zero. Nevertheless, Shea's Hippodrome made the third \$12,000 on a show that stood out, so far as the stage was concerned. Harry Carr's unit vaude act is the answer. Neighborhoods had a good week and, while main stem places all showed business, the picture house except Loew's, costs were likewise away down, advertising, for one thing, being off.

Loew's ("The Crowd") (MG) (2,300; 30-60). Only house in town not lower than week before; \$14,000 good business for a picture house. Big improvement in shorts at this house of late.

Uptown (F.P.), "The Last Command" (3,000; 40-70). Jan. 1st picture; gave away week after Lloyd had packed them in with "Speedy," but built strongly from midweek on to close with biz at \$12,000. Closed big gap. "Garden of Eden" Saturday.

Pantages (F.P.) (2,400; 30-60). "Blue Danube." Not bad at \$12,000. A picture that previous week Radio organ concerts helped. Circus freaks on stage not so hot.

Hip (P.P.), "Stand and Deliver" (2,500; 30-60). Picture shows gets most of credit for \$12,000. Sunday radio plugging and "be a Monday night" campaign helped.

Tivoli (F.P.) (2,000; 30-60). "Speedy" (Par.). On second week Lloyd comedy grossed \$7,000. Excellent in this small house. Short stuff and "Tivoli Topper," compiled by Tom Daley, best regular feature in town.

four days, another "Flesh and Devil," but stage weddings, done as a stage play, were the main draw. Last two days got usual business. Total just over \$4,000.

Novelty (1,100; 40) (Crawford)—First week of "The Shepherd of the Hills" with Arthur Higgins and "Follytown Maids" in split week of musical tabs. Gift matinees boosted receipts above vaudeville average, \$2,900.

Orpheum (1,200; 40) (National)—"Shepherd of Hills" started ordinary but built up steadily all week despite vaudeville average, \$2,900. Called it best of Harold Bell Wright pictures. Just under \$2,100.

Grand (1,400; 40) (National)—"The Shepherd of the Hills" (Little Spiffles) failed to improve business despite ticket tie-up with local club women. Just over \$1,900.

Capitol (2,000; 30-60)—"Silk Lee's" first half, drew on strength of title. "No Man's Law," last half, didn't stand up to average, westerns norm. Total, \$800.

Best (750; 20) (Lawrence)—Combination of second-run pictures with "Sunkist Stoppers" tab show, continued to run good business, though falling off after last week's usual business for this out-of-town house. \$700.



ALMOST UNHEARD OF

The engagement of a Meyer Davis Orchestra almost THREE YEARS in advance is one of the most unusual records in the music business. The daughter of Mr. and Mrs. C. C. Auchincloss, New York, will make her debut in December, 1930, and a Meyer Davis Orchestra has already been reserved for the occasion.

Demand is frequently the basis of Fame.

"Last Command" Is \$10,000 Phila. Wallop

Philadelphia, April 24.

(Weather: Cold, weekend rain)

Hold-over pictures in most of the downtown houses, plus bad weather at the week-end held down the film grosses in the majority of cases, but there were several theatres that overcame the handicaps.

"The Last Command," for example, developed into a real smash and grossed over \$10,000 at the Karlov, despite the small capacity of the house and 76c top.

Stanley, offering "Sporting Goods" and the first of the Stanley company's special presentation revues, "Sky Blues," ran along smoothly until the bad weather. Gross better than \$25,000.

The Fox, with "The Whip Woman" as the picture and a presentation revue, did uneven business but topped \$25,000.

Estimates for Last Week

Stanley (4,000; 35-75)—"Sporting Goods" (1,800; 25-60). Dix comedy well liked; also first of Stanley stage revues, "Sky Blues." Around \$28,000 or little better.

Fox (3,000; 35-75)—"The Whip Woman" (1st N.). Estelle Taylor picture plus "In Gay Jazzmania" revue, headed by Jan Garber and orchestra. Combination fairly satisfactory. With this Barrymore picture house reverts to grind policy and moderate scale for rest of season. Around \$13,000.

Stanton (1,700; 35-50-75)—"The Gaucho" (U. A., 4th week). Final week for Downtown Fairbanks. Final rated at \$11,000, decidedly off but O. K. under conditions. "Speedy" in for month or more.

Fox (2,000; 35-75)—"Four Sons" (Fox, 7th week). Final week for this feature, which in about \$10,000. "Street Angel" now in.

Capitol (2,000; 35-75)—"The Last Command" (Par., 2d week). Developed unexpectedly strong demand and about \$11,500. May possibly stay fourth week.

Acadia (800; 50)—"Something Always Happens" (Par.). Weak sister, with less than \$3,000 reported.

Grosses Off in Buffalo

Buffalo, April 24.

(Drawing Pop., 550,000)

(Weather: Fair)

Business decidedly below normal last week with the situation presenting a fairly even aspect.

Estimates for Last Week

Buffalo (Public) (3,600; 30-40-65)—"The Shepherd of the Hills" (F.N.). "Hula Blues." Returned to calmer levels after preceding hectic period. Griffith favorite here, got it \$12,000.

Hip (Public) (2,400; 50)—"Tartuffe the Hypocrite" (Ufa) and vaude. Somewhat under average with picture of undecided quantity. Estimated \$10,500.

Great Lakes (Fox) (3,400; 35-50)—"Leopard Lady" (Pathe) and vaude. Good portion of business gained on opening Sunday. Telings between Tuesday and Thursday varied between \$500 and \$600 a day, climbing to \$900 Friday. Estimated \$7,500 for the week.

Loew's (Loew) (3,400; 35-50)—"Bringing Up Father" (M-G-M) and vaude. Fairly steady. Vaude played up strong. Estimated \$9,500.

Lafayette (Pathe) (2,400; 35-60)—"Port of Missing Girls" (Ind) and vaude. Fairly good. Picture got some publicity. About \$10,000.

Met. Opera's \$70,000 Gross In Balto Did Hurt Some

Baltimore, April 24.

(Drawing Pop., 750,000)

(Weather: Fair and Cool)

Chances of any of the town's legit houses going movie this spring or summer is remote. Two are scheduled for dramatics, the third is more than likely to give the b. o. a vacation from June to September.

Baltimore will enter summer with the largest movie exhibition season in the town's history. It means keener competition for the summer-time business and the two dramatic stock theatres, with dollar tops, will make a bid for the stay-in-town amusement-seeking patronage.

Business last week was spotty. Tendency in certain quarters to blame the opera and the four-night engagement of the Metropolitan and the Garden fell down with "Across the Atlantic." Hope that interest in the picture might be stimulated by the transatlantic trip of the Bremen showed nothing. "Rose-Marie" at the Merrill, laying its drawing power on the success of the musical here, did not do so well.

The Stanley, with "The Noose," undoubtedly led the town. This one got the night trade, drawing from the patronage of the other houses to offset any inroads made by the opera. Elsewhere, business was off, with the exception of combination Garden, which showed a pick-up from previous weeks with "Gay Retreat" on screen.

"Something Always Happens" at the Century, closed at the top of the b. o. and business was off. "The Gaucho," second week at the up-stairs Valencia, also disappointing. This Fairbanks film just didn't build up. The up-town Parkway with "The Crowd," moved up from the Century, got a good break.

Estimates for Last Week

Stanley (Stanley, Crandall)—"The Noose" (3,400; 25-60). Got best business in last week.

Century (Loew)—"Something Always Happens" (3,200; 25-60). Title of this mystery meto likewise suggested comedy and confused fans. Star not of magnitude to build up. Largely a night draw, the film failing to develop the feminine matinee appeal of the "P. L. Kid." Stage show also. Very good week at over \$20,000.

Valencia (Loew-United Artists)—"The Gaucho" (2d week) (1,500; 25-60). Started first week with rush but lost momentum steadily. Fairbanks due largely to infrequent screen appearances, is losing b. o. following in this town. Second week far below pre-showing expectations, gross being under \$5,000, at least two grand below average second week here.

Parkway (Loew-United Artists)—"The Crowd" (1,000; 15-35). Filmed clicked downtown at big Century and kept right on clicking when moved up to cameo Parkway. Matter house might be figured to be a good one, but business with location but film overcame it and turned in good average week at \$4,000.

Metropolitan snapped out of its slump that has lasted for months with a bang last week and ran up the bank due largely to infrequent screen appearances, is losing b. o. following in this town. Second week far below pre-showing expectations, gross being under \$5,000, at least two grand below average second week here.

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TAKA-CHANCE WEEK AT WISCONSIN GOT \$20,000

Ruined the Street Last Week
in Milwaukee—"Across Atlantic" Not So Good

Milwaukee, April 24.

(Drawing Population 650,000)

(Weather: Clear and Cool)

Chilly days still prove a boon to the local managers, who split their cake about evenly last week. Taka-Chance week at the Wisconsin was about the best bet on the street, with weak opposition.

"Irresistible Lover" at the Alhambra didn't have enough start to make the big picture, but the Alhambra and the Garden fell down with "Across the Atlantic." Hope that interest in the picture might be stimulated by the transatlantic trip of the Bremen showed nothing. "Rose-Marie" at the Merrill, laying its drawing power on the success of the musical here, did not do so well.

Estimates for Last Week

Alhambra (U.) "Irresistible Lover" (U.) (1,800; 30-50). Failed to click. Stage bill not any too hot. Out of red but not much.

Garden (Orin) "Across the Atlantic" (War.) (1,200; 25-50-75). Fell to bottom for business. Not even Movietone nor Vitaphone could boost. Around \$7,000.

Majestic (Orph.) "Turn Back Home" (M-G-M) (1,600; 10-25-40). Vaude bill big draw. House closing soon to make way for new Riverside. Above \$7,000.

Merrill (Midwestco) "Rose-Marie" (M-G-M) (1,200; 25-50). Did little better than usual, but nothing to rave over at \$8,200.

Miller (Midwestco) "Law of the Land" (M-G-M) (1,400; 25-40-80). Stage bad. House running little better than in past few months. Around \$6,000.

Palace (Orph.) "Freckles" (FBO) (2,400; 25-50-75). Vaude draw here with picture at bottom of bill. Better than \$13,000.

Strand (Midwestco) "Legion of the Condemned" (Par.) (1,200; 25-50). Second week. House struggling to wire around \$8,000.

Wisconsin (Midwestco) "Mad Hour" (FN) (2,800; 25-35-50-75). House-Chance week. House running better than in past few weeks and left other houses on the street way behind by piling up over \$20,000.

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JAIME DEL RIO DIDN'T EXPECT DIVORCE SUIT

Interviewed in N. Y. Before Wife's Divorce Action Was Announced

Several weeks before Dolores Del Rio filed the complaint in her divorce action, her husband, Jaime, told Variety in New York that he and his wife "will never part." At that time Del Rio, living here in an exclusive bachelor hotel, declared that dark circles under his eyes and his nervous manner were due solely to the two months he had spent in New York's "underworld" gathering material for the crook story which he hopes will be the first big achievement of the literary career which he maintains he has now set for himself.

It was because his heart was set on a crook story for his little portable typewriter and because Hollywood, with its distracting friends, prevented him from concentrating that Del Rio maintained at that time he had obtained "permission" from his wife to spend a "short time" in Manhattan.

Del Rio also stated his utmost regard for Edwin Carewe, the director, saying that he would always be his friend and that his wife was such an exacting business woman that she constantly demanded Carewe's attention.

Glória Swanson's Marquis husband is one of the best Hollywood friends, Jaime said. Dolores, however, never cared particularly for the Marquis' friendship even to the point of rejecting his suggestion that they have him for dinner one night, Jaime mentioned.

Hollywood Gossip
Del Rio was most emphatic in his denunciation of what he called "Hollywood gossip." He said that no one great or small could live for any length of time in the film capital without being victims of slander which reached proportions never dreamed of even among gossip in other parts of the world. It was not a desire to make money that brought him to New York, Del Rio said. He styled himself as a millionaire. It was his ambition to advance himself in one of the arts just as his wife had done in film-dom.

Jaime also mentioned that while he had at first opposed his wife's entry into studios, yet her marked success had convinced him that she should continue to remain at the top of the profession and that he personally would do everything he could to keep her there.

Divorce Announced
Dolores Del Rio, picture actress, has filed suit for divorce against Jaime Martinez Del Rio in Nogales, Sonora, Mexico. Grounds will be incompatibility.

The prospects of a divorce between the screen actress and her husband have been in the air ever since he departed for New York about six months ago to write and sell an original play he had written. About that time Edwin Carewe, who discovered Miss Del Rio as a picture actress, and his wife, Mary Akin, a former actress, also (Continued on page 27)

Vt. Mgr. Lays Out Wild Man With Baseball Bat

Bennington, Vt., April 24.

Dealing a vicious blow with a baseball bat, John J. Harte, owner of this town's two picture theatres, probably saved the life of Mrs. Catherine Hill, 40, domestic in the Harte home, when he felled the woman's husband while the latter was struggling to fire a final shot into the woman's body.

Mrs. Hill is at Putnam Memorial Hospital with bullet wounds through her left thigh and ankle, while the husband is under arrest on a charge of attempt to kill and is nursing a three-inch wound on the head inflicted by Harte.

The shooting took place in the Harte home, where Mrs. Hill has been employed for two years. The couple have been separated for some time. Hill entered the house by the rear door and found his wife at work in the kitchen. The woman fled into Mrs. Harte's room and with the aid of Mrs. Harte and a maid, endeavored to hold the door against the infuriated man, but he pushed through and attacked the wife.

Mrs. Harte phoned the police, while Marie, her small daughter, ran across the street to St. Francis de Sales Church to summon her father, who was attending mass. Harte caught sight of a broken baseball bat which his oldest son, Bernard, had left on the lawn. As he dashed up the stairs a second shot rang through the house.

The theatre owner weighs some 200 pounds and he put all of his weight behind that bat that rolled Hill upon the floor. Loose in his pockets were found 14 cartridges from the weapon and in the room was a jackknife with an open blade.

Russians Coming Over

Berlin, April 15.

A delegation of Soviet movie experts has been selected by the Moscow authorities and will be soon on its way to western Europe and United States. The delegates will study the latest achievements of the movie arts and sciences with the view of introducing them into the Russian movie industry.

Greenfield, director of the Leningrad "Sovkino" studio; Danashevsky, chief of the Moscow studio; Chentzoff, technician, and Levitzky, cameraman, compose the delegation. Anatole Danashevsky, known in this country as Danashev, was with D. W. Griffith in Hollywood and Mamaroneck for a number of years, but left for Russia in 1925 upon a special invitation from the Soviet government which was then looking for a Russian of American movie experience to uplift the Soviet movies technically.

This will be Danashev's first visit to the States since he left Griffith for the Soviet job.

German Writers Sue Par. On "Way of All Flesh"

Berlin, April 15.

According to the claims of Hans Behrendt and Friedrich Lobe the manuscript of Emil Jannings' film, "The Way of All Flesh," is a plagiarism.

Lobe, well known Berlin actor, submitted a scenario to Jannings with the title, "The Man With the Beard." Jannings wrote him from America saying he found the idea excellent, but was afraid it was impracticable for use in America. A year later Lobe saw "The Way of All Flesh" in a Berlin theatre and states he recognized his manuscript. He contends the beginning is almost identically the same and that only towards the end does it change.

Lobe and Behrendt, who helped to put the scenario into form, are suing Paramount through their Berlin representative, Parufamet company. Parufamet claims the scenario was taken from a 10-year-old American film called "The Whispering Chorus."

TAUROG DIRECTING JESSEL

Los Angeles, April 24.

Tiffany-Stahl signed Norman Taurog to direct George Jessel in "Schlemihle," his first starring picture for that company.

THOMSON MAY BREAK AWAY FROM KENNEDY

Western Star Wants to Solely Produce and Distribute Through Par.

Fred Thomson and Joseph P. Kennedy may dissolve their partnership upon the completion of the western star's new picture, "Kit Carson." Thomson has been in New York conferring with the Paramount executives and left for the coast Thursday. He was due to start work on the "Carson" picture immediately on his return to Los Angeles.

The reason for the rush back to the coast was that Thomson wanted to get underway with the new picture before Kennedy could exercise his option for the star's services. The contract provided that the option would have to be exercised before work on the fourth and concluding picture of the original contract was commenced.

While the Paramount executives in New York were willing to discuss a contract with Thomson, they refused to actually sign papers until the star became a free agent.

Under the contract existing between Thomson and Kennedy the latter financed the Thomson productions, distributed through Paramount, to \$75,000. For this financing Kennedy received \$100,000 and Thomson a like amount, which meant that when the pictures were turned over to Paramount they represented a production cost of \$275,000.

Paramount was unable to get anything like a profit out of the Thomson westerns as sold by them, according to statements made by one of the Thomson organization.

Because of this there was friction between Kennedy and Thomson and at one time there was a proposal made by Thomson the productions be turned over to Paramount carrying but the actual production cost of \$75,000, and that the profits above distribution be split three ways between the Kennedy and Paramount. Kennedy is said to have refused to accede to it.

Thomson, providing he becomes free, proposes to make his own productions for distribution through Paramount, utilizing his realty holdings to borrow from the banks for production financing.

Par. After London Site

London, April 24.

Paramount is after a theatre site on Leicester square, principally because Fox has bought property on the south side of the same square where that company is to erect a super house as soon as existing leases expire.

Cameo theatre has been offered Paramount but its site is considered too restricted. Paramount has been casting glance at the Alhambra vaudeville house, believing it is not impossible that Sir Oswald Stoll will sell.

NO UNIVERSAL STOCK HELD BY DUPONT—U NOT FOR SALE

Laemmle and Cochrane Own Most of U With Laemmle in Sole Control—Independent of Banks

DE MILLE'S CONTRACT PEOPLE CUT; ACTORS AND DIRECTORS IDLE

Los Angeles, April 24.

With Cecil B. DeMille having cut his contract organization down to the minimum, the following players are now free lancing: John Boles, Junior Coughlan, Phyllis Haver, Leatrice Joy, Jeanette Loff, Louis Natheaux, Franklin Pangborn, Marie Prevost, Vera Reynolds, Joseph and Rudolph Schildkrout and Victor Varconi.

Of the list of directors with the DeMille organization the only one kept under contract is Paul Stein. Those who are at liberty to do as they please are Frank Udson, Rupert Julian, William K. Howard, Donald Crisp, E. H. Griffith, Howard Higgin, Harmon Weight and E. Mason Hopper.

3 Deals for Palladium

London, April 24.

Following the failure of the Palladium to get over as a picture house, three sets of negotiations are going on to buy the theatre.

One deal is believed to come from Gulliver, and other former interests, to take back the Palladium and also the Astoria and Capitol from the Gibbons-Szavay group. Gibbons is also dickering with the Gaumont British Company to take over the booking and routing of films if his concern does not sell its picture theatres.

Another angle is that if Paramount's offer for the Alhambra (vaudeville) is accepted, which is not unlikely, Sir Oswald Stoll will be interested in taking over the Palladium and Holborn Empire to use as vaudeville house. If this happens it will make Stoll supreme as regards the western vaudeville situation in this country.

Sidney Olcott Sues British Lion Company

London, April 24.

Sidney Olcott, director, has issued a writ against the British Lion Film Company, claiming that concern breached his contract.

Olcott contends his agreement called for Olcott production with "all the essentials" for making super films and that the firm did not provide him with a story of the calibre covered by such a clause.

The director may line up with British International and is now dickering to that end.

Following Variety's report of fore-cigners having negotiated with Carl Laemmle looking toward the purchase of his control of Universal, it was learned that the frequent report of the Duponts buying up Universal stock on the market or that Dupont was seeking control of U had no foundation.

Nor is there any desire by the principal U owners, Mr. Laemmle and R. H. Cochrane, to dispose of U. Laemmle personally owns the majority of the stock, he and Cochrane nearly holding the entire issue.

From the same inside source, Variety was informed that Universal is entirely independent of bankers. The only business dealings U has had with bankers was when Dillon, Read & Co. placed the U stock issue on the Exchange. John Dillon of Hayden, Stone & Co. has been often confused in the U reports; possible through that Dillon, Read transaction, with many of the impression that Hayden, Stone & Co. are the Universal's bankers.

Worth \$20,000,000

It is said that Messrs. Laemmle and Cochrane value Universal at \$20,000,000 at least, this calculated through the accepted report U rejected an offer of \$15,000,000 three years ago. It is said that no foreigner has entered into any negotiations with Laemmle or U, although that report was previously around when D. Wertheim, the wealthy Englishman, somewhat interested in pictures abroad, was recently in New York. It was then reported he thought favorably of U.

The Dupont rumor appears to be dissipated through the Duponts being raw stock film makers. For that reason, it is said, the Duponts would not consider it a politic move to procure control of any picture producer, knowing it was soliciting raw stock buys from its competitors in picture production.

Indian's Marriage to American Girl on Film

The Michaels Film Co. of Bombay, India, by special arrangement with the Maharajah of Indore who married the American girl, Nancy Ruth Miller, is making a Special Film of the ceremony attending Miss Miller's conversion to Hinduism. The Michaels Co. also "shot" the splendid marriage ceremony.

Charles L. Fischer, the bandman aboard the world cruise of the Belgenland will handle the film in America. This is Fischer's second world cruise aboard the "Belgenland" which also had Hail Roach and his wife as passengers, along with Ben Pinney, reputedly engaged to Constance Talmadge. The Roach party got on at Colombo, Ceylon, and expressed gratefulness to Fischer for the loan of the copies of "Variety" which Mrs. Fischer had forwarded to her husband. Roach told Fischer it was his slant on the Roach Studios' activities didn't get through his own channels. "Belgenland" is due in New York tomorrow (Thursday).

SPOTS FOR NAMES

Lack of Engagements Better for "Woman Disputed"

Los Angeles, April 24. Scarcity of work for leading picture actors has enabled United Artists to employ a large number of names to play minor bits in Norma Talmadge's current production, "The Woman Disputed."

This picture has been in progress two months, with Gilbert Roland, Arnold Kent, Gustav von Seyffertitz, Doras de Pae, Marion Templeton and Joseph Mari in support. Six more featured players, who will also get screen credit, have been added—Olga Pachanova, Howard Davies, Jackie Coomb, Carl Von Hartman and Michael Vavitch. The picture is being directed by Henry King, and is scheduled to be completed May 29.



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Navarro Hi-Hatted Scribes; Now Ignored

Paris, April 24.

When Ramon Navarro arrived he high hatted the newspaper correspondents and now he is ignored. His presence has caused so little stir that they're cooking up a story that his retirement is in preparation for a publicity plot on behalf of "Bon Hur," which is current on the screen.

Correspondents representing all the important American dailies were on hand to meet Navarro when he arrived. Instead of welcoming such attention, he sent word that he did not care to meet the brigade, and they left him flat, continuing the absent treatment to date.

Jack Connolly Sailing

London, April 24.

Jack Connolly, the Continental representative for Fox's Movietone, sails today on the "Leviathan" due in New York next Monday.

Connolly has been over here on this trip about four months, traveling all over Europe.

NEW YORK CHATTER

Harry Delmar says he is creating interruptions to cool off the picture projection machines.

Bessie Mack, Capitol press impresario, invites reviewers to use the office Underwoods, even insisting on sending out for their lunches.

I. H. Shain, called "Sam," has gone Indy. He is exploiting Excellent.

Variety's office cat is expecting one of those Winchell's blessed events.

Howard Benedict, the publicist, sails for Spain May 1 to study bull-slinging firsthand.

Alma Talley, of pictureplay, has gone to the coast with letters of introduction to all press agents. Husband Victor stays here to pick pictures for the "Times" role.

Tab and Del Rio. The tabs have feverish gangs trailing Jamie Del Rio. The word went out that Dolores' husband was contemplating something dire.

Harriet Underhill, the "Herald Tribune" picture reviewer, is still too ill to visit the city.

The girls say the "Duke Tango," Victor, is the only one the tyro gigolo can learn the dance to.

The Dug Out disabled veterans returned Anne Nichols opening night courtesy with a tea-party at their 63d street club.

Ernest Torrence's 21-year-old son hates pictures, won't meet reporters and won't let pa do so in his presence.

Regina Crewe, coast picture chatter, has been transferred to King Features from International News Service.

U. A. is sending out Horatio Alger yarns on John Considine, Jr. Irving Thalberg no longer monopolizes all of this stuff.

King Vidor and Laurence Stallings talked out or turn in front of newspaper photographers recently. The boys were oke and didn't spill.

Sports Writers vs. High Hat. The sports writers are relishing a kick furnished by the movie star wife of a prominent sports figure.

On segregated sports locations with her husband she had been in the habit of opening up and playing the regular guy with the sports tribe.

Reappearing in New York recently, the lady found her wear- ing an unwarranted high hat. The boys asked no questions but cut down on the lineage, tipping the other departments on their rags to play along.

2 Coast P. A. Ass'ns In Better Understanding. New York publicists are following the action of their western colleagues in investigating persons who seek credentials which would entitle them to free advice or publicity and all that goes with it.

In other words, the M. P. A. is establishing a credentials committee.

Bruce Gallup, chairman of the New York organization, initiated this step after hearing from Barrett Kiesling, of the west coast Wampas. Kiesling's communication contained word that several of the letters presented by persons who had introduced themselves on the coast did not meet with investigations which had been made in Hollywood.

Accordingly the local boys are considering every procedure which will safeguard their west coast brotherhood.

Another move which the A. M. P. A. is considering is the arrangement of its meetings so that transcontinental telephonic communication may be effected with the coast. In this way it is expected instantaneous co-operation between the two bodies may be realized.

Engineers' Chairman

Los Angeles, April 24. Hollywood Chapter of the Society of Motion Picture Engineers elected C. H. Dunning chairman of the group of 60 members.

Other officers include John Boyle, secretary; Dan Clark, Peter Mole and George Mitchell, managers; A. G. Volk, chairman of by-laws committee; and Joseph Dubray, chairman of membership committee.

Future meetings will be held in the Academy of Motion Picture Arts and Sciences headquarters.

The girls in town who speak right out are squawking about the short-sightedness of John Ringling in spotting a femme attendant with the only girl-act in the circus, Con Colleano. The inference is that the lady who holds the tight-wire star's cape is his wife. That blocks the romantic wallop and the matinee repeats.

The girls are sobbing petitions to Mr. Ringling to bring out a nice snappy valet and, put Senora Colleano on the overhead budget.

The movie scribblers in town are felling groggy these days from the effects of a fast one pulled by a recent visitor. The gentleman lined up all the children and fed them plenty of warm mush on his friendship with the husband of his favorite star. No matter what they asked him to come through on the talents, charm and noble character of the boyfriend.

They fell and played up the Damon and Pythias gag to the last embrace. The gentleman, a director, left town with his propaganda spilling all over the papers and a complete cover for any later developments.

The catty literary boys and girls are enjoying the sour criticisms coming in to a "prodigy" novelist exploited by one of the highbrow bookelling clubs. The inside titter is reported to be that so many personal angles arose in the clique they had to kick an outsider to keep everybody happy, passing up established authors who were friends of friends of somebody.

Critic-Journalist

A picture critic (critic goes) in New York was miffed over a fancied slight from one of the big-boy press departments. The press agent gave a personality arriving on the Twentieth Century and wanted it covered by photographers. As a newspaperman, he called up the city desks. The "critic" thought the routine a slight. A complaint was entered to the lad's boss and the young man was fired, the boss probably figuring on humoring the luffed "journalist."

One of the new Longfellow hotels has instructed its press department to muffle the stuff on professionals, particularly its heavy movie play. The hostelry has la-de-dah notions on the desirability of the Park Avenue element, social column mention and rubber checks.

Restarting M-G-M's 'Isld.'

Los Angeles, April 24. M-G-M has decided to go through with the production of "Mysterious Island" and Lucien Hubbard will direct. The picture was started two years ago under the direction of Benjamin Christensen, but stopped after a prolog had been shot.

After the picture had been on the shelf for 18 months it was finally turned over to Hubbard to work out a suitable story so that the footage already shot could be utilized. Hubbard started this week on experimental work in connection with the reshooting, with everything ready to resume actual shooting when Irving Thalberg returns from his European trip in six weeks. Stuart Paton is acting as technical assistant to Hubbard.

10-YR.-OLD TAX CLAIM

Los Angeles, April 24. Although it is going back over 10 years, Dorothy Dalton, actress, owes the government \$1,438 for her 1917 income. This, according to a tax lien on file in Federal court. Revenue collector Galen Welch is filing liens against scores of taxpayers who are alleged to have made improper returns. Welch says he is trying to clear up his books.

U's Underworld Story

Los Angeles, April 24. "Eyes of the Underworld" is the first of a series of melodramas to be made by Universal when the studio reopens in June. Leigh Jason will direct.

Vic Shapiro, Coast-bound

Vic Shapiro, U. A.'s publicity chief, leaves May 1 for the coast for a talk with his boss on the handling of next season's product.



MARTHA VAUGHN
THE IRISH NIGHTINGALE
Now on the Coast for Public

Facts and Figures In First N. Pamphlet

Los Angeles, April 24.

First National studios have prepared a four-leaf pamphlet explaining in detail all that the visitor visiting their Burbank plant might want to know about the studio. Some of the information shows the studio to occupy 98 acres of ground, with six paved streets 60 feet wide. Seven mammoth stages, with six devoted entirely to picture acts, allowing 33,360 square feet of stage space each. Two star suite dressing rooms, in addition to other dressing rooms to accommodate a maximum of 2,000 players.

A two-story property and wardrobe building, four film vaults, electrical plant with 12 generators capable of furnishing 33,000 volts or 20 billion candle-power, sufficient to supply a city of 15,000 population. A Grinnell sprinkling system with a 100,000-gallon water tank. Thirty-four permanent buildings, with an approximate floor space of 417,173 square feet.

400 Under Contract

A phone exchange with filing department for storage of records and that the ground was broken for building of this plant March 28, 1926, and three months later the studio was in use.

In addition to the 400 contract actors, actresses, executives, writers and directors, there are 700 permanent employees on mechanical pay rolls. Trades represented in the latter are artists, accountants, costumers, property men, cameramen, carpenters, painters, blacksmiths, electricians, plasterers, typists and waitresses.

Aside from all this information, a detailed list of stars, featured players, stock actors, producers and directors are shown.

Brooks-Sutherland Divorc

Los Angeles, April 24. Louise Brooks (Paramount) has returned from New York and is living at a hotel in Beverly Hills. Her husband, Eddie Sutherland, directing for M-G-M, is living in their Laurel Canyon home.

It is expected that a divorce action will be filed in the local courts. The couple were married in New York in July, 1926.

This is the second marriage for Sutherland. His first wife was Marjorie Daw, screen actress, who divorced him four years ago.

Lothar Mendes Retakes

Los Angeles, April 24. Lothar Mendes shot the retakes on "The Street of Sin," an Emil Jannings picture, instead of Ernst Lubitsch, as reported in Variety on April 11.

Lubitsch has left the Paramount lot and is now preparing the script on "The Last of Mrs. Chenevix, John Barrymore, next for company. It is likely that Constance Talmadge will play the feminine lead.

SCHROCK'S TEMPORARY JOB

Los Angeles, April 24. While M. H. Hoffman, vice president and general manager of Tiffany-Stahl is in New York, Raymond Z. Schrock, general supervisor of production, will function in his stead in conjunction with John M. Stahl, general producing manager of the company.

Lillian Gish Must Stand Alone in Duell's Case

Los Angeles, April 24.

Lillian Gish, through her attorneys here, is standing trial alone in the \$50,000 breach of contract suit brought against her by Charles H. Duell, former head of Inspiration Pictures, Inc. The complaint against her co-defendants, Louis B. Mayer, Metro-Goldwyn-Mayer Corporation, Nicholas M. Schenck, Loew's, Inc., Mary R. Gish and Louis S. Levy, attorney, was dismissed by Superior Court Judge McComb, who ruled that no testimony would be received against them.

Counsel for Miss Gish moved the court for dismissal of the whole matter on the ground that the issues at trial were once adjudicated in New York federal court. Judge McComb refused to hear arguments on dismissing the case until after Duell concludes his testimony. Attorneys for Miss Gish argued that Duell was denied an injunction in New York courts to restrain the screen star from entering the employ of another company.

Duell claims to have had an optional contract with Miss Gish running from 1923 to 1929. Miss Gish was to start at a salary of \$1,250 a week, to be increased to \$2,000 the second year, and to \$2,500 the third year. In addition she was guaranteed from 15 to 25 per cent. of the gross receipts of her pictures over \$40,000. Her name was to be featured in all advertising and publicity, and a minimum of \$10,000 was to be spent to exploit each of her films.

This is the same kind of contract Duell held with Richard Barthelmess at the time he turned Barthelmess over to Inspiration Pictures and kept Miss Gish under a personal agreement. The latter left Duell to go with M-G-M after asserting that Duell had over-reached his power and had failed to live up to certain specifications of their contract.

Conspiracy

Duell in his complaint, claimed that M-G-M entered into a conspiracy to take Miss Gish from his control.

After the case had previously been tried in New York and dismissed Duell was indicted for perjury, but later acquitted by a jury. Miss Gish failed to appear at the trial.

The first picture Miss Gish made for Duell was "The White Sister," filmed in Italy. It cost \$386,000. Attorneys for Miss Gish maintain that Duell violated his contract with the actress at that time by withholding proceeds from the showings of the film.

Miss Gish, while in the employ of M-G-M, is said to have received \$800,000 for two years' services.

Barthelmess' Surprise Marriage

Los Angeles, April 24. Richard Barthelmess sprung a fast one when he popped to Reno and was married to Mrs. Jessica Sargeant, divorced wife of Stewart Sargeant, Wall Street broker. They are en route to Honolulu to spend their honeymoon.

Barthelmess first met Mrs. Sargeant in Paris two years ago at the time Mary Hay divorced him there. His first marriage lasted six years. Barthelmess' sudden step, to tie the knot with Mrs. Sargeant came as a surprise to Hollywood's film colony.

Considine-Pantages Wedding

The engagement of John W. Considine, Jr., to Carmel Pantages, daughter to the vaudeville circuit's head, has been reported. With Mrs. and Miss Pantages in New York and Mr. Considine also arriving, there is a story the wedding may shortly occur.

Considine bought east the print of United Artists' "Tempest," with John Barrymore. It is expected to be shown at the \$2 scale on Broadway by May 15.

Louise Fazenda in F. N. Film

Los Angeles, April 24. First National has engaged Louise Fazenda for the next Mary Astor-Lloyd Hughes picture.

First National's writing staff is preparing an untitled original story for this couple.

Young Laemmle Supervising

Los Angeles, April 24. Paul Lewis will direct "The Last Warning" for Universal with Laura La Plante starred. Carl Laemmle, Jr., will supervise.

BULL MONTANA YELLS COP AS WIFE BEATS HIM

Hercules of Hollywood Got Socked Plenty by Little Woman

Los Angeles, April 24.

B-o-o-l Montana, known as the Hercules of Hollywood, and who has turned off the ear of many westlers in a mat mat, met his Waterloo at the hands of a damsel five feet two inches in height, none other than his wife. This little lady grabbed herself a French heel slipper and started lambasting the ugliest-looking guy in the world, about the head and face.

Starting to holler for help, Bull's calls were answered by a policeman attached to the Glendale police force, and that big minion of the law took Mrs. B-o-o-l into custody on a charge of battery and assault. She was arraigned before Judge Lowe in the Glendale police court. After a long hearing the judge found her guilty of intoxication and acquitted her on the charge of battery. For the former offense he placed her on probation for two years and suspended the 60-day jail sentence.

Discs and Beer

B-o-o-l was in court wearing dark goggles and told about the party he and his wife attended in Hollywood before the fracas started. B-o-o-l said that the Mrs. and he had simply played the phonograph and drunk beer, and that she had behaved like a perfect lady. While they were riding home an argument started, and the little lady pulled off her slipper and socked him a couple across the eyes.

B-o-o-l said he tried to stop her, but she was raging, clawed at his face, smashed him in the nose and just gave him a general beating.

B-o-o-l confidentially informed the court that had it been a man he would have broken him into hundreds and hundreds of pieces, but as it was a woman and no less than his wife he just had to take it.

It is understood that the B-o-o-l is going to take no more chances in getting bunged up by the wife, as she is leaving town.

"Talkers' Discussions By Writers and Others

Los Angeles, April 24.

The writers' branch of the Academy of Motion Picture Arts and Sciences will start a series of discussions regarding the possible changes in the technique of screen writing if talking pictures are adopted generally by producers in the next few years. The meetings will start with a dinner to be given by the writers' branch May 2 at the Roosevelt hotel.

All angles of the scenario field that would have to undergo changes if talking pictures become general will be fully covered by the writers. After the writers get through with the investigation of the talkies, the other branches of the academy will make a survey of the talking pictures insofar as general adoption would affect their field of endeavor.

When all branches of the academy complete their investigations a general discussion will take place, and the findings will be available.

It is expected the series of investigations and discussions will cover three months.

Neilan With F.B.O.

Los Angeles, April 24. Marshall Neilan has changed his mind about returning to England and making pictures. Neilan ran into Joe Kennedy, head of FBO, and sold him the idea his connection with the concern would give the latter considerable prestige. Kennedy agreed, and Neilan will direct two pictures. First will be an original by Scott Darling, with Chester Conklin starred.

Neilan will Elsie Sweet, now working in England, is expected to return in time to appear in his second picture at the FBO lot.

L. A. to N. Y.

H. J. Yates, Glenn Tryon, Hope Hampton, Jules Brulatour.

N. Y. to L. A.

Rud Murray

AMUSEMENT STOCKS HOLD WELL IN TEST OF MARKET PRESSURE

**Paramount Gets Support at 125 After Climb to 129—
Inspired Talk of High Profits and \$10 Rate**

With prices crumbling all around under the hammering of banking opposition to speculative excesses and a break in tobacco stocks because of talk about a trade war, the amusement stocks gave account of themselves over the past week. Paramount got to a new high last Wednesday of 129 on enormous dealings and under the worst of the market depression maintained itself close to 125. Late yesterday it jumped to 128. In this it was helped by determined support, a strong market position and dissemination of inspired propaganda on its high rate of earnings for the current business. Paramount officials point out Variety was in error in its report last week that first quarter income will show an excess of \$2,000,000 over same period of 1927, although it is said in other quarters that the three months will make a brilliant showing. It is being unofficially estimated that profits for this year probably will show something like \$14 per share of the common.

Loew's New Top

Loew touched a new top for all time of 74 at the time of the jump in Paramount. The conspicuous performance of both amusement issues drew attention and inspired examination of their situations. The closer it comes to the May meeting of the Loew directors the more confident Loew partisans become that a generous policy will be adopted toward stockholders. Rumors of rapidly swelling cash resources in Loew tend to the same view. A 5 per cent stock disbursement and a regular rate of \$3 is looked for at this time, putting the issue on better than \$6 basis, or about in line with the expected payment of a regular \$10 for Paramount.

Silence and absolute quiet in Fox, attended by prices steadily at and above 80, are accompanied by a lot of inside talk about the stock's market position and inside operations. Because the other amusement issues are being industrially hallyhoosed, "wise" players think that something is on the tapis for Fox, which, by reason of its important developments is said to be in a position to make a spectacular showing on the balance sheet in the next two years. Warner Bros. came in for a rather sensational move. Closing Friday at 35, the Stock Exchange issue opened Monday at 37, a spread of 4 points. It eased from that top but yesterday was riding evenly at and better than 35. Wall Street has looked with favor upon Warner, more so than the film trade, Wall Street is probably more likely to be right than Times Square. It usually is in such matters. With the Monday jump, stories downtown were circulated that a combination between Warner and FBO was in prospect. As far as can be learned uptown, such a move is within the range of possibility, but it is undoubtedly in the first preliminary stages of discussion.

Stanley's New Low

The only amusement stock that gave way before the pressure that was expected against the whole market of securities all over the country was Stanley, which has been a weak sister marketwise ever since the beginning of the year and even before. In large transactions on the Philadelphia Bourse Stanley got down to new low ground close to 42. It had rallied to better than 50. Internal dissension and increasing exhibitor competition in its home field are held responsible for the steady sinking. It cut its rate to \$1.50 at the last dividend meeting in February. A hot tip is in circulation on the Pathe Exchange stock selling around 3 1/2, an indication perhaps that a clique is ready to give that issue a ride. Despite its extremely low price the only prospect of betterment seems to be in pool manipulation. The common shares with the preferred in profits over a certain level and the prospect for any excess profits to split in that way seem to be pretty remote. Div-

idends have been passed on the preferred which is cumulative and bears the bond issue coupons before all other considerations. This leaves payments on the common a long way in the future. On a conservative basis Pathe common looks like a sale, but anything can happen to a cheap stock in a speculative way. If a pool takes it up, all any outsider has to do to take a profit is to outguess the pool manager who knows what it's going

Summary for week ending April 20:

1928		STOCK EXCHANGE	
High	Low	Sales	Issue and rate
150 1/2	148 3/8	4,700	Eastman Kodak (4)..... 172 1/2
150 1/2	148 3/8	4,700	Eastman Kodak (8)..... 172 1/2
100 1/2	100 1/4	36,700	First National 1st pref. (8)..... 85 1/2
88 1/2	75 1/2	1,300	Keith-Albee-Orpheum..... 18 1/2
21 1/2	18 1/2	1,300	Keith-Albee-Orpheum..... 18 1/2
50 1/2	47 1/2	102,600	Loew (2)..... 74 1/2
74 1/2	72 1/2	2,400	Loew (5)..... 74 1/2
100 1/2	97 1/2	1,000	Metro-Gold-M. 1st pref. (1,855)..... 100 1/2
22 1/2	22 1/2	26,900	Madison Square Garden (12)..... 30 1/2
8 1/2	8 1/2	3,300	M. P. Cap..... 12 1/2
120 1/2	117 1/2	114,000	Paramount Famous-Lasky (10)..... 120 1/2
4 1/2	4 1/2	6,200	Pathe Exchange..... 5 1/2
18 1/2	18 1/2	7,100	Pathe (Class A)..... 18 1/2
60 1/2	59 1/2	5,200	Shubert (5)..... 60 1/2
100 1/2	97 1/2	30	Univ. P. 1st pref. (8)..... 100 1/2
36 1/2	36 1/2	51,700	Warner Bros. A..... 36 1/2

1927		CURB	
High	Low	Sales	Issue and rate
10 1/2	10 1/2	1,100	Con. Film Ind..... 10 1/2
10 1/2	10 1/2	4,300	Do. Par. pref. (2)..... 10 1/2
23 1/2	23 1/2	9,400	Fox Theatrical..... 23 1/2
10 1/2	10 1/2	800	Loew's deb. ris..... 10 1/2
23 1/2	23 1/2	20	Universal Pictures..... 23 1/2
28 1/2	28 1/2	41,600	Warner Bros. B..... 28 1/2

1927		BONDS	
High	Low	Sales	Issue and rate
101 1/2	98 1/2	\$12,000	Keith 6's..... 98 1/2
113 1/2	100 1/2	125,000	Loew's 6's..... 100 1/2
102 1/2	91 1/2	61,000	Do. ex-war..... 91 1/2
81 1/2	81 1/2	15,000	Pathe 7's..... 81 1/2
101 1/2	98 1/2	27,000	Paramount-Famous 6's..... 98 1/2
91 1/2	91 1/2	15,000	Shubert 6's..... 91 1/2
115 1/2	105 1/2	97,000	Warner Bros. 6 1/2's..... 105 1/2

Swanson's 3 for FBO
Los Angeles, April 24. A final agreement reported between FBO and Gloria Swanson is that the star shall make at least three pictures for FBO. From report Jos. Kennedy for FBO has agreed to finance the Swanson pictures with a limited amount for each.

"CRIME" COMPLAINT STANDS
The Federal Court thinks John B. Hymer and Samuel Shipman, authors of the play, "Crime," have a good cause for action, and refused to dismiss their complaint. Fox Film Corp.'s motion to that effect was denied. The "Crime" authors allege Fox's film, "Dressed to Kill," is a copyright infringement.

SANTSCHI IN ARMY STORY
Los Angeles, April 24. Tom Santschi engaged to play the lead role in "You're in the Army Now," as Burton King's next for Excellent.

The story is an original by Elsie Werner and Arthur Guy Empey has been engaged to supervise the making of the war scenes.

SIDNEY FRANKLIN'S RETURN
Los Angeles, April 24. Sidney Franklin is expected to shortly return to America from England. He will immediately begin preparation for "Constance Talmadge's next starring picture for United Artists, titled "East of the Setting Sun," by George Barr McCutcheon.

Neil Hamilton, Free Lance
Los Angeles, April 24. Paramount will not renew contract on Neil Hamilton, actor. He will free lance after expiration of present contract on May 2.

to do in advance. Pathe people know nothing of the reported prospective pool.

Counter stocks were generally weak, with the Roxy issues falling back precipitately in sympathy with shrinking prices on the exchanges. There were signs of distribution in Keith-Albee-Orpheum which got back to 18 under trading in daily turnovers of around 1,000-1,500, one or two days. Reading the ticker, one gets the distinct impression that there is cautious unloading of this issue, all of it under expert management. The stock has been held within narrow range between 18 and 21, the majority passing at and near the low and support timid if any. Stock attracts so little attention that manipulation is simple. Two months after its listing, it has not been deemed of enough interest to be included in the Hotel Astor brokerage, branch office, which is the center of amusement trade ticker activity.

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Rothacker's Denial
Los Angeles, April 24. Watterson Rothacker denies that he is slated to succeed Richard A. Rowland as general manager of First National when the latter's contract expires in August. Rothacker goes to Europe in July for a month's vacation. He will return to finish out his own contract that runs until Oct. 12. A report here mentioned him as succeeding Rowland and headquarters in New York.

BOB LEONARD VERY ILL
Los Angeles, April 24. Robert Z. Leonard, M-G-M director, is seriously ill in Hollywood Hospital with intestinal influenza. At the time of his illness he was engaged in remaking "That Certain Young Man," formerly "Bellamy the Magnificent," a picture that has been on the shelf for several seasons, only having played a very few houses. Ramon Novarro is the star.

PROSKINS SELLS 2 ORIG.
Los Angeles, April 24. Leonard Proskins, co-author with Ernest Pascal on "The Charlatan," a stage play, has sold Pathe-De Mille the screen rights to two original stories, "Captain Swagger" for Rod La Roque, and "The Shady Lady."

Both are included on the 28-29 program of the Pathe-De Mille production. Sue Carol is slated to play opposite La Roque. Finally Editing "Marriage" Los Angeles, April 24. "The Three-Ringed Marriage," made some time ago, featuring Lloyd Hughes and Mary Astor and directed by Marshall Nolan for First National, is now being finally edited. Tom Geraghty is writing the titles.

Lived 12 Years Without Children—Now Divorce

Los Angeles, April 24.

After 12 years of married life, Billy West, film comedy director, has filed suit for divorce from Ethlyn Gibson-West, picture actress. He charges Mrs. West with extreme cruelty and association with other men; naming Michael Glaser as co-respondent. West, in a separate action, is suing Glaser for \$100,000 damages for alleged alienating the affections of his wife.

The Wests were married in Chicago in 1916. They came to a final parting of the ways about two months ago. There are no children. West's complaint charges his wife had been living with Glaser and other men since 1923, that when he cautioned her against her associations she would reply, "Well, what are you going to do about it?" or "That is my business and I will come and go as I please." West states in his complaint that his wife would remain away from their home for periods of time without informing him of her whereabouts. The complaint lists community property consisting of equities in a car and some real estate and about \$4,000 worth of jewelry. West is asking for a temporary order to restrain his wife from disposing of any of the property now in her possession. Hearing on this matter will take place this week before Superior Judge McLucas.

Jones' Producing Co. for Westerns And Features

Ruck Jones has formed his own production company, to make five high-grade western features and five other productions.

Outside capital from two men and one film man is assured, it is said. The certificate of incorporation is on its way. To one of Jones' first moves was to place Don McElwaine under a five-year contract. McElwaine has just tendered his resignation as publicity manager for Fox, where he has been for the past five years. Ruck and McElwaine, who will be in charge of all Jones' productions, will leave for the coast within a month. Space in an independent studio will be secured. Present intention is for all product released through state rights.

Ramsay—Pathe Review

Terry Ramsay succeeds S. Barrard McCormack, resigned, as head of the Pathe Review. Ramsay is the author of "A Thousand and One Nights," the compendium of the motion picture.

CARMEL MYERS SIGNED

Los Angeles, April 24. Carmel Myers, former M-G-M contract player, has been signed by that organization for a role in "War in the Dark" starring Greta Garbo. Fred Niblo will direct.

Week's Studio Survey on Coast

Los Angeles, April 24.

This week's studio activity takes a drop of three points in percentage because of M-G-M slowing up in number of features in work. A decrease of dark studios is noticed because of plants making short comedy subjects, which includes Hal Roach, Mack Sennett, Educational, Christie, Chaplin and California.

The latter, a rental studio, is understood to cease operation and is open for lease. Total of units working at the 18 active studios are 50 features, 13 short subjects and four Vitaphone units.

Fox retains top position with eight features and three short comedy units at work. Features are "Four Devils," directed by F. W. Murnau; "The River Prince," by W. K. Howard; "Plastered in Paris," by Ben Stoltz; "Chicken a la King," by Henry Lehrman; aviation picture by Howard Hawks, "None but the Brave," by Richard Itonson; "Wild West Romance," by R. L. Hough; and "The News Parade," by David Butler.

First National comes next with seven features in work, including "Heart to Heart," by Wm. A. Seiter; "The Divine Lady," by Frank Lloyd; "The Volunteer," by Arthur Ripley; "The Whip," by Charles Brabin; "Butter and Egg Man," by Richard Wallace; "Little Lord of the Archery," by E. Cline, and "The Barker," by George Fitzmaurice.

Warner Brothers have three features and four Vitaphone units going. Features are "Oh, S' Ark," by Michael Curtiz; "Fools in the Fog," by Howard Bretherton, and "Women They Talk About," by Lloyd Bacon. Paramount has six features, including "Sawdust Paradise," by Luther Reed; "Vanishing Pioneer," by John Waters; "Fedor," by Ludwig Berger; "Ladies of the Mob," by William Wellman; "Hot News," by Clarence Badger, and "The Famed Trap," by Victor Schertzinger. M-G-M has five features, including "The Bellamy Trial," by Monta Bell; "Excess Baggage," by James Cruze; "Baby Cyclone," by E. Suth-

erland; "While the City Sleeps," by Jack Conway, and "Four Walls," by William Nigh.

Others

Metropolitan, a 100 per cent leasing studio, has four features in work for various releases. They are "Hell's Angels," by Howard Hughes, for United Artists; "The Racket," by Lewis Milestone, for Paramount; "Free Laps," by Wallace McDonald, for First Division, and an untitled Burton King production for Excellent.

Universal, leasing to independent operators, has three features in work, "Sunset Range," by E. McRae, for Universal release; "U. S. Smith," by Joseph Henckery, for Gotham, and "Undressed," a Joe Kork production for Sterling.

United Artists has "The Woman Disputed," by Henry King, and "Battle of the Sexes," by D. W. Griffith.

Pathe-De Mille has "Love Over Night," by E. H. Southey, and "Tower," by Howard Higgin.

Tiffany-Staffel has "Lingerie," by George Melford, and "Marriage of Tomorrow," by James Flood.

Chadwick has "Smoke Believ," by Scott Dunlap, and "You'll Never Get Rich," by Robert F. Hill.

Columbia has an untitled feature in work with no director assigned. Tec-Art, another leasing plant, is quite active with a number of companies preparing or promoting. Companies actively engaged in making pictures here this week are the Cliff Broughton short comedy unit, Ruth Roland short subject features; "The Mysterious Air Man," a serial for Welles Brothers, and a new Johnny Hines starring picture, "Black Magic," for First National.

Studios engaged in making short subjects exclusively are the Jean Novelle with three Larry Darnour comedy units working for F.B.O. Stern Brothers have the usual three short comedies in work for Universal release, while Cal-Art and U. M. Dalley both have one short comedy unit in work for state right release.

Summary of weekly studio activity for the past 10 weeks. Percentage of production is based on 106 units working at the 24 studios on the Coast, determined by the average normal working conditions during the year 1927.

Week Ending	Features in Work	Shorts in Work	Total Units	Percentage of Production
Feb. 27.....	47	8	55	52
Feb. 29.....	49	8	57	54
March 7.....	49	8	57	54
March 14.....	49	8	57	54
March 21.....	49	8	57	54
March 28.....	49	8	57	54
April 4.....	49	8	57	54
April 11.....	49	8	57	54
April 18.....	49	8	57	54
April 25.....	49	8	57	54

TEACHING MANAGERS BY MAIL IDEA OF MGRS. SCHOOL GRAD.

**Publix Managers' School Resumes With 18 Pupils—
J. F. Barry Is Again in Charge**

Publix Theatre Managers' School resumed sessions April 19, with 18 in the class, hand-picked from 900 applicants and under the general tutelage of John F. Barry.

Varying somewhat from former practice, the present class will spend considerable time in travel between Atlanta, Chattanooga and other cities where they will consider management in operation. The school itself is still located in New York City.

The Publix school has been inactive for about a year, during which time Mr. Barry conducted a special school for the Sauer Circuit in New Orleans.

Meantime a second managers' school has come into existence. This is the Motion Picture Theatre Managers' Institute, Inc. It was founded by D. M. Baltimore, a member of the original graduating class of the Publix school. Baltimore has no official affiliation with any circuit and cannot place or guarantee employment to graduates, but figures there is room for a privately operated school because of the restricted enrollment of the Publix school.

The first class of the M. P. Theatre Managers' Institute will be graduated April 27. Names, ages, occupations and home towns as given show a wide representation.

The grads are: Harvey Conway, 24, accountant, Newark, N. J.; Al Mainker, 25, advertising, Allentown, Pa.; Elmer Meyers, 23, bookkeeper, Denver, M. Russia, 23, bookkeeper, Newark, N. J.; Gerbard Krone, 27, Ufa manager, Berlin; William Mraz, 29, manager, Secaucus, N. Y.; James A. Conn, 33, manager, Winchester, Ky.; George D. McCay, 33, bookkeeper, Pleasantville, N. Y.; Jerome A. Meyers, 40, publicity director for Brooklyn chapter of American Red Cross; George T. Towne, 32, accountant, Jacksonville, Fla.; Carl A. Morse, 23, musician, Erie, Pa.; Walter Dana, 23, advertising, Toledo; David Levin, 31, store manager, New Haven; N. P. Nathan, 35, salesman, New York City; Robert Board, 22, no previous occupation, New Brunswick, N. J.; M. Podolsky, 28, exploitation, Java, East Indies; Walter Ulrich, 23, organizer, New York City.

In addition to his three months' residence course, priced at \$200, Baltimore has obtained permission from the New York State Board of Regents to establish a home extension, or correspondence course. This will be the first instance of teaching theatre management by mail.

PAUL BERN AFTER STORIES

Los Angeles, April 24. Paul Bern, scenario editor of M-G-M studios, now in New York, will return to the coast with Irving Thalberg when the latter comes back from his trip abroad.

Bern will look over play and story material during his six weeks in the east.

Tryon in East

Glenn Tryon, U's comedy star, left Hollywood Saturday for New York. While east he will attend the Universal convention in Atlantic City. Tryon is scheduled to make four feature comedies for U's 1927-1928 release. They will be "Watch Every Hour," "Gate Crasher," "The Kid's Clever" and "The Life of the Party."

Blues Sailing for Europe

Los Angeles, April 24. Monte Blue, accompanied by his wife, will sail for Europe May 15, from New York. They are going on the same boat with Douglas Fairbanks and Mary Pickford.

COSTUMES FOR HIRE

PRODUCTIONS
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143 W. 40th St. N.Y.C.

FINES FOR STAGE KIDS

Sinopoulo of Okla. Soaked Plenty on 18 Charges

Oklahoma City, April 24. Peter Sinopoulo, manager of the Orpheum, was found guilty on seven additional charges of violating the state child labor laws and was fined \$10 and costs on each charge.

Sinopoulo was also fined a similar amount on 11 charges. In another court. Total of the fines will reach nearly \$500.

Charges were brought by the State Labor Commissioner because juvenile characters, three of them members of "Our Gang" comedies, appeared in stage of the Orpheum during the past month.

The judgments have all been appealed.

"Sunday" Killed by Vote In Several Ill. Towns

Peoria, Ill., April 24. A wave of morality swept over downstate small towns in Illinois last week where Sunday shows were submitted to referendum vote and in only two centers, Galva and Lawrenceville, did the proposition carry.

Seven towns, none supporting shut-run houses and in fewer than two houses, slammed the lid on Sunday theatres.

Rushville, where movies had been shown Sunday nights under council dispensation, closed its theatre last Sunday as a result of the vote. Other towns banning Sunday amusements were Petersburg, Tuscola, Mason City, Bement, Sheldon and Heoposton.

St. Charles and Geneva rejected the daylight saving plan but Batavia approved it. These towns are within the Chicago radius and the daylight saving plan was hotly contested. One argument was that daylight would affect children's health adversely. Aurora and Elgin, the cities in the Fox valley district, went on the hour-ahead basis this week, however.

Rossville voters rejected effort to adopt a city ordinance prohibiting druggists from filling liquor prescriptions to licensed pool halls. Lawrenceville returned majorities in favor of boxing in every ward, repealing a city ordinance which is now at odds with the statute.

The town band idea appealed to the voters who in seven communities returned safe pluralities for the town tax levy to support these aggregations. Petersburg, which closed its Sunday theatres at the same election with evident intent of giving the town folks no escape from the local band, Orangeville, Mt. Carroll, Toulon, Chatsworth, Lexington and Vandalla voted for bands but Monmouth, Washington, Ridgefarm, Savanna, Bernal and Morrison decided not to put up any city money for the harmony makers.

"Abie"-U Adjourned

An adjournment of the plagiarism case against Universal by Anne Nichols until next October has been agreed upon. It had been set down for trial during this month.

The action arose over "Abie's Irish Rose."

BARKER'S \$200,000 SPECIALS

Los Angeles, April 24.

Reginald Barker will make "The Forward March" for Tiffany-Stahl as the first of four specials he will produce for next season's release. The story is an original by L. G. Rigby.

Barker's productions are slated to cost about \$200,000 each.

DONALD CRISP ACTING

Los Angeles, April 24.

Donald Crisp recently completed direction of "The Cop" for Pathé-Mille. He is now taking a featured part in support of Victor McLaglen in "The River Pirate" directed by William K. Howard for Fox.

Waldermar Young at Work

Los Angeles, April 24.

Waldermar Young is back at M-G-M after a long illness. He is adapting Gaston Leroux's "Wolves of the Sea" for Lon Chaney's next picture, following "Kongo." Tod Browning will direct.

Henley-Reisner's One Film

Los Angeles, April 24.

Hobart Henley and Charles "Chuck" Reisner after directing one picture for Paramount have left that organization. Their contracts ran for but one picture.

Publix Contemplates Building 30 New De Luxe Houses In as Many U. S. Cities

Panning Radio

Producers of industrial and propaganda film, who never pass up an opportunity to slam radio, were delighted at a recent article in Radio appearing in "The Outlook." One film maker sent out hundreds of marked copies of the issue.

Industrial film men have found radio strong opposition. The film men believe that they are about to get some important breaks from his business.

They have been arguing that propaganda film beats radio because the audience, if not as great potentially is definitely determinable in size, and additionally, the picture focuses undivided attention for at least 15 minutes and cannot be dialed out as with the ether messages.

Large Expectations for Foreigner's Television

Herbert Pokress is one of a group of Americans who have bought a half interest in the Television process invented by John Baird, Scotch inventor. Pokress, with Nathan Elmsdorf of Philadelphia, and Charles Einstock of Chicago, is concerned with the enterprise of popularizing Television in America, similar in scope to the popularity of the present-day radio receiving set.

Baird's invention in recent tests successfully projected human vision from London to Hartsdale, N. Y. He is also the inventor of a process for impressing moving likenesses of singers and speakers on phonograph records for simultaneous reproduction, as in the movie talker.

Baird is understood to be confident of demonstrating successfully within a very few weeks how persons on both sides of the Atlantic may speak to and see each other through his Television process.

Pokress avers that his syndicate will endeavor to teach amateurs how to build their own Television sets—with licensed parts, of course, of the Baird process—and will publish a periodical to further this purpose.

LEONIDOFF RESTING

Leon Leonidoff, assistant production director at Roxy theatre, suffered a relapse after being back less than two weeks. He is now taking things easy under doctor's orders at the home of S. L. Rothafel (Roxy).

Leonidoff will probably not work until July, when he will return from a scheduled two months' trip to Europe. He is suffering from a nervous breakdown.

DOROTHY MACKAILL ACCEPTS

Los Angeles, April 24.

After much wrangling over billing credits, Dorothy Mackaill agreed to play opposite Milton Sills in "The Barker."

Other players are Sylvia Ashton, George Cooper and One-Eyed Connolly.

George Pitmanaurie to direct for First National.

Forced Out of Closed Studio

Los Angeles, April 24.

The closing of the old California studios has forced its independent producers to move elsewhere for office and studio space.

First to find suitable headquarters is Al Nathan, intermittent producer of "Sunbist" bathing girl subjects, who found a berth at the Tec-Art Studios, where he will operate for a while.

Richard Wallace's Release

Los Angeles, April 24.

Richard Wallace, who some time ago asked for his release from Asher, Small and Rogers, has had his wish granted.

Wallace contemplates becoming a free lance director.

Atlantic City, April 24.

Earlier this month, Sam Katz, head of Publix, with several of the more important theatre circuit associates of that chain, held conferences here to consider the possibility of Publix building at least 30 de luxe picture theatres in as many cities of this country.

The understanding here is that no positive decision was reached, but that the consensus of opinion among the picture showmen was Publix should proceed. When and how will be settled by Mr. Katz.

It is reported that Katz had a list of 30 places that could stand a Publix deluxe and where neither Publix nor any its concert partners is now located with a theatre of that class.

It is said in New York that if Publix proceeds with its extensive building program under an understanding of one time ago, that Loew's may participate in any new Publix theatre up to an equal share of the holdings held by Publix. As there seems to be a similar understanding between Loew's and United Artists, Loew's might send their Publix participation, if participating, in a three-cornered deal by carrying U. A. into it.

It is not believed that the proposed 30 new theatres include the neighborhood houses Publix is building in Greater New York, some of which are expected to open next fall. Neither is there any information as to the cities selected by Sam Katz for his proposed additions, nor whether any or most will be neighborhood theatres.

From the conference held in A. C., the presumption is left that each of Katz' associates would assume the building of any houses within his territory.

New One in Wash.?

Washington, April 24.

Speculation is growing here as to just what the visit of Adolph Zukor, Jesse Lasky, A. J. Balaban, of Balaban & Katz, and others of Paramount and Publix, plus architects, etc., but 10 days ago actually meant.

With this speculation comes the report that Publix, Loew and U. A. the other with 1,232. In the latter are to jointly sponsor a 5,000-seater here in the Capital. These three are tied-in together in the present operation, hence of the two Loew houses, one with 2,300 seats and but 900 are actually utilized. This house, the Columbia, shows all of the big ones from Paramount, M-G and U. A. Hence a joint venture is not a remote proposition as it takes from two to three weeks at the Columbia to get what one house would do in the size of a week now reported as under construction.

Location of the new theatre is the one question not definitely set. The picture officials when here last week, it now develops, spent much time on Connecticut avenue, the newly developing exclusive business street, looking over properties. The longest stay was at Connecticut avenue and 'L' streets where for some time real estate operators have been plugging for a large capacity picture house.

Rauscher's, formerly on the site, sold out and moved up the street. The former building is now being demolished. No one could be found who knows what is going up there. Plot and adjoining old one-story buildings now used as automobile salesrooms are all on short lease arrangements.

With the new house now looked upon as almost a certainty the picture situation as to oversaturation, long conceded, is practically the entire topic of discussion here.

Closing of Keith's has further complicated the situation as did the recent purchase of 51 per cent. of the legit. National by A. E. Brangler. Brangler is said to be angling to beat the suburbs to the house as the latter is soon to lose Poll's, rented from the government at but \$5,000 net annually.

Another rumor, the town is full of them, has K-A anxious to dispose of the two-balconied former vaude houses with plans set to build a 3,500-seater on their own. This report, however, is given little credence here.

ROAD SHOWS

WINNERS

EXTENDED RUNS

VARIETY

NEW YORK, WEDNESDAY, APRIL 25, 1928

6 PAGES

JOLSON, BRICE SIGNED

Vitaphone Proven Clean-Up; Bigger and Better Next Season

Orchestrations for Every Release—Innovation Sound Effects With Road Shows—Many Screen Stars

The development of Vitaphone is going forward at a rapid pace. Warner Bros. are backing up their faith in the device by giving it an important function in their plans for 1928-29. The policy adopted for it during the new season provides for its use with every picture made at their studio.

In the 20 months since Vitaphone was first introduced at the Warner theatre, Warner Bros. have succeeded in making it the outstanding innovation in the motion picture world in the last thirty years. It has proved the practicability of the sound film and has made it a factor to be reckoned with in the future.

With far-seeing exhibitors everywhere arranging for installations, Vitaphone is piling up receipts at all the houses in which it is now part of the equipment. Several hundred theatres are already in a position to construct their entire program with Vitaphone features from the stage and opera numbers used as the surrounding presentation, to the feature picture itself.

During 1928-29 Warner Bros. will be the source of a steady output of Vitaphone pictures. Orchestra accompaniments will be made for the eighteen regular releases on the company's new program. Songs, dialogue and other effects will be used extensively in the group of roadshow productions.

Follow-Up Hit
To follow up the success of Al Jolson in "The Jazz Singer" several more Vitaphone features are already available. Warner exchanges are taking dates now on the first pictures to incorporate spoken lines. Three of these are ready—"Tenderloin" and "Glorious Betsy," both starring Dolores Costello, and "The Lion and the Mouse," with May McAvoy, Lionel Barrymore and William Collier, Jr.

The biggest production undertaking in the history of roadshow business is now under way after fourteen months of preparatory work. Many Vitaphone surprises are promised in this story.

In six weeks another feature will be in the work on the Warner lot. It will be the second starring film for Al Jolson and will be called "The Singing Fool."

Still another story with dialogue and songs will be the one to mark the first screen appearance of Fannie Brice, whose signature is now on a Warner contract.

"Betsy" Is Here

The world premiere of Dolores Costello in "Glorious Betsy" will take place simultaneously in New York and Los Angeles tomorrow night. On Broadway this Vitaphone roadshow will be on view at the Warner Theatre, while on the west coast it will be the first attraction to be projected on the screen of the new 3,000-seat Warner Bros. Theatre in Hollywood. The picture will play extended engagements at both houses.

'Noah's Ark' Made to Top Any Film Ever Made

"Noah's Ark," starring Dolores Costello, is in front of the cameras at the studio of Warner Bros. after more than a year has been consumed for the preparation of the story and the working out of technical effects. The feature will represent the biggest single investment the company has ever put into one picture.

The slogan adopted for this story is "made to top any picture ever made."

Michael Curtiz is megaphoning "Noah's Ark" from a script written by Anthony Coldeway from an original by Darryl Francis Zanuck. Fifty technical experts, including cameramen, engineers and construction heads, have worked out production details for the great flood scene.

George O'Brien is appearing as first support to Dolores Costello in this feature, which has a long list of Hollywood celebrities in its cast. Noah Beery is playing the heavy, with other names in the array being Louise Fazenda, Helene Costello, Lella Hyams, Myrna Loy, Audrey Ferris, Anders Randolph, Nigel de Brulier, Dave Mir and Paul McAllister.

The Vitaphone sequences in "Noah's Ark" will carry the use of the invention much further than any previous attempts to supplement a picture's action with sound.

WARNERS GRAB BIGGEST BETS

Al Jolson Following His Sensational Vitaphoned "Jazz Singer" with "The Singing Fool"—Fannie Brice, Peerless Comedienne, Latest Warner Star Capture

ROAD SHOW VITAS

Los Angeles, April 24.
Al Jolson and Fannie Brice are two of the big star names that have signed to appear in Warner Bros. roadshows for next year. Jolson arrived in California last week to prepare for his next film to follow "The Jazz Singer," which has registered as a record-breaking record-wrecker.

The second Jolson story is another that will give the mammy singer a chance to put over his unique personality through songs and dialogue. It will be called "The Singing Fool," based on the play by Leslie S. Barrows. Warner Bros. have picked this vehicle for its combination of drama and comedy that will give Jolson the same big opportunities that he had in "The Jazz Singer."

Vitaphone will, of course, play an important part in the making of this second Jolson feature. The production staff at the Warner Studio is busy planning for the picture's starting date, which has been set for June first.

Warners have scored another coup in arranging the screen debut of Fannie Brice, who has signed with them for a picture that will be started soon. Her work in the past as comedienne with Flo Ziegfeld and as dramatic actress with Belasco, as well as her big-time vaudeville appearances, gives her name a drawing power that puts it in a class with Jolson's.

Again in the Brice picture Warner Bros. plan to bring Vitaphone into the action. Both this feature and the Jolson picture will be roadshowed early in the season.

Warners' Convention in New York April 27-29

The annual convention of Warner Bros. sales force opens this week at the Hotel Pennsylvania in New York, with Sam E. Morris, General Manager of Distribution, presiding. The first meeting will take place April 27 and the closing session is scheduled for April 29.

H. M. Warner will deliver the opening address the first day.

Road Shows and 18 Other Specials In Line-Up by Warners for 28-29

Warner Pictures Built for Exhibitors' Needs—Titles and Stars—Several Now in Work

Hard-Boiled Experts

Warner Bros. have put over another big one in their Vitaphoned version of "The Lion and the Mouse," in which May McAvoy, Lionel Barrymore and William Collier, Jr., appear both in acting and speaking roles.

Backed by the popularity of the Charles Klein play this picture is sure to mop up.

Hard-boiled Hollywooders who have previewed it say it's there. Lloyd Bacon gets direction credit.

Eighteen Warner Winners and a group of roadshow attractions will comprise the program of Warner Bros. Pictures for 1928-29, according to an announcement from the company's president, H. M. Warner.

The roadshows will include "Noah's Ark," starring Dolores Costello; "The Singing Fool," starring Al Jolson; big production starring Fannie Brice, "Glorious Betsy," and "Tenderloin," starring Dolores Costello and featuring Conrad Nagel; "The Lion and the Mouse," with May McAvoy; Lionel Barrymore and William Collier, Jr., and several more still to be announced.

The list of Warner Winners is complete, comprising dramas, comedy-dramas, adventure and outdoor stories based on the work of well-known authors as well as writers who specialize in material prepared directly for the screen.

A good portion of next season's program is already in production at the Warner Studio, several of the Winners being now completed.

THESE NAMES MEAN MONEY

Warners' Big Winners for Next Season

Stars whose names magnetize the box office are on Warner Bros. list for their next year's product. Dolores Costello, Al Jolson and Fannie Brice are already announced to have roadshows built around them.

Players to be starred in the company's 18 Warner Winners are also in the big-draw class. Monte Blue will make several productions in that group of reared Nagel will be presented as a co-starring team. Irene Rich will have starring roles, and Tim-Tin-Tin, who has been one of Warner's sure-fire bets for several seasons, will also have his quota of stories.

Warner Bros. stock company of supporting players is of the calibre that suggests potential stardom. Among the most promising are Helene Costello, Myrna Loy, Lella Hyams and Audrey Ferris.

Several more names are on the roster for a number of Warner productions, including William Collier, Jr., Betty Bronson, William Russell and Harry Wardell. The company claims a real bet in Agnes Franey, Ziegfeld beauty, just signed.

Warner Bros. Theatre In Hollywood Opens Tomorrow with "Betsy"

One of the big events of the picture year on the Coast will take place tomorrow night when the doors of the new Warner Theatre will be opened for the first time. The occasion will be a personal triumph for Jack L. Warner, who has had supervision of the building of the house, which is among the finest in the country.

Many features are planned for the opening performance at which Al Jolson will be the master of ceremonies with personal appearances by Dolores Costello and members of the cast supporting her in "Glorious Betsy," which is the opening attraction.

The theatre is situated on Hollywood Boulevard and Wilcox Avenue in a four-story office building in which Warner Bros. have placed a two-million-dollar investment. Its architecture is the work of architect Albert Lentz, and its decorations have been accomplished by Albert Horton, internationally known interior artist. Productions at the new house will be executed by Larry Belasco, who, of course, will be a leading feature of all programs.

al jolson

The star of "The Jazz Singer"
who holds all records for breaking records



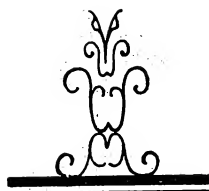
Coming
Soon
in

"The Singing Fool"

A new box-office
record breaker



Fannie Brice



in

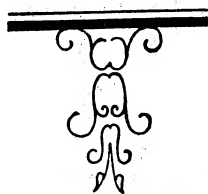
THE most accomplished comedienne of the legitimate and musical comedy stages.

Warner Bros., through the medium of the screen, now make it possible for added millions to enjoy her.

No longer do Belasco, Ziegfeld and Albee hold a monopoly on her services.

Showmen everywhere can now share in the golden harvest that Fannie Brice attracts to every theatre in which she appears.

The title of her first Warner Bros. picture will shortly be announced.



**Made to Top any
picture ever made!**

DOLORES COSTELLO

in



"NOAH'S ARK"

with

GEORGE O'BRIEN

and

Noah Beery
Myrna Loy
Audrey Ferris
John Miljan

Helene Costello
William V. Mong
Louise Fazenda
Leila Hyams

and a Supporting Company of Hundreds

Will flood your theatre with a deluge of profits!

Extended Runs

4 Big Pictures Now! When You Need Them!

Dolores Costello

in

'TENDERLOIN'

with **Conrad Nagel**

Extended Engagements Everywhere! The first six towns that played this attraction were all forced to hold it over. Every engagement since then has been a record breaker. And every play date has called for a return date! Ask the man who has run it!

**'THE LION AND
THE MOUSE'**

with **May McAvoy,**

Lionel Barrymore

and **William Collier, Jr.**

Extended Engagements Everywhere! This drama of political intrigue and crossed love by Charles Klein has enthralled hundreds of thousands of playgoers. Great as a play. Greater as a picture! And timely as the last edition of tonight's paper!

Dolores Costello in

**'GLORIOUS
BETSY'**

with **Conrad Nagel**

Extended Engagements Everywhere! If ever a picture was made for the greater glory of the box-office, here it is. High intrigue in the gay Versailles court checkered with the democratic ways of Baltimore a century back.

"Glorious Betsy" glorifies the box-office.

Al Jolson in

**'THE JAZZ
SINGER'**

with **May McAvoy**

Extended Engagements Everywhere! Eighteen weeks in Chicago, six weeks in one week towns, return dates everywhere. Records wrecked everywhere.

Holds the record for more broken records than any other production ever made. Warner Bros. Supreme Triumph. How many times have you played it?

Available Now

What Warner Bros. Promise — Warner Bros. Deliver!

Made for the box - office

18 Warner Winners

Warner Bros. offer 18 Warner Winners for 1928-1929. Eighteen money-making opportunities for showmen.

Eighteen instead of 26 as in previous years, but no reduction in the production budget. On the contrary, more money will be spent for the 18 Warner Winners this year than previously spent for the 26.

Fewer pictures, but better productions; better stories, more time and thought on continuities, better players, more lavish sets, greater variety of locations, unlimited wardrobes, novel effects—in short,

more money to make fewer pictures bigger and better box-office attractions.

Each of the eighteen pictures will be based on a specially selected story. Each cast will contain the finest stars and players available. Each director will be assigned only because of his ideal fitness for that particular type of picture. Each picture will have unlimited funds assigned to it so that each will be able to stand on its own merits as an individual box office attraction.

Every entry in your date book will be an entry in your bank book.

18 times you won't use red ink !



VITAPHONE

is

thrilling

the World!

Specially synchronized prints on all Warner Bros. productions for 1928-29 will be available to Vitaphone exhibitors.

It means that every Warner Winner—each of the entire 18—will have specially synchronized Vitaphone scores, and that every Warner Bros. Road Show Production and Extended Run Production for 1928-29 will have sequences in dialogue, songs, effects, and in addition a specially synchronized musical score.

**Vitaphone is
Thrilling the World !**

SEATTLE EXHIB SUES BANKER AND DAILY

Alleges Conspiracy to Damage Mayflower's Standing

Seattle, April 24. A suit has been filed against W. C. Comer and Co., a local "bond" house, and also the Seattle Times, evening sheet, by Casper Fischer, president of the Washington Theatre Enterprises. Fischer is promoting the erection of the new Mayflower Theatre (independent), to open in June. It will seat around 2,500 and represent a cost of over \$1,500,000.

The suit is based on misrepresentation. Fischer alleges the defendants acted in a conspiracy to create bad feeling against his company. W. C. Comer and Company floated, it is understood, about \$300,000 worth of bonds for the new theatre, giving the Fischer interests a 25-year lease. The theatre operators were to equip and furnish the house, around \$200,000 additional. According to reports, Comer and Company after giving Fischer the lease negotiated with other interests to take over the theatre or acquire it. Comer issued a statement to the "Times" that he was negotiating with a national theatre operating concern, and that the theatre was already sold for a \$1,000,000. Comer's statement gave the impression that Fischer interests were out. Fischer retaliated by filing a suit

Talkers Abroad

Film fortunes being invested in talkie devices will meet with what return in countries where the English language is practically unknown?

While conceding that the English language is paramount so far in use on the Movietone, yet Fox maintains that it will lose no money in the execution of its endeavor. This company calculates that the additional prices it will derive in English speaking countries for its talkie will more than compensate it for the losses which the same might cause its film in non-English countries.

That the fourth negative, which will be shot on all feature talkies, will be a silent negative, is the reason presented by the Fox company that it will be able to carry on its talkies here and yet conduct all product internationally on the same basis as heretofore.

Should foreign tongue countries manifest a particular desire for talkies in their own language, then the Fox organization will meet the demand by having feature talkies which have been recorded in English also recorded in the language which a large number of foreigners have requested.

to compel the bond house to disclose the name of the concern that they were reported to have sold the theatre to, contending that that company did not have any legal right to carry on negotiation; inasmuch as Fischer's concern held the operating lease on the theatre, and that it was recorded in the County Clerk's office.

The Seattle "Times" is made a party, inasmuch as it published the statement, which Fischer contends is "untrue and unjust."

The Washington Theatre Enterprises was formed here about two years ago, with local capital. Fischer, former dance-hall operator, is president, and general manager, while Irvan Hyland, attorney, is secretary. Cregg Nelson, son of a department store magnate, is backing the outfit.

George Lipschultz has been engaged by Fischer to direct a 20-piece concert orchestra at the new Mayflower, while large prologues are to be an added feature.

Unauthorized Use of Music Is Alleged

Paul I. Ougletsky has gone to Federal court against the Fox Theatres Corp. over the alleged unauthorized public performance for profit of his copyrighted (in 1924) musical composition, "Bright Moon Is Shining," New York, his number was performed Aug. 6-13 last without permission, and he wants the court to determine his damages.

A minimum award of \$250 can be made, in a case of this sort, in addition to counsel fees and court costs.

Foreign Films in Summer For Hammerstein House

Arthur Hammerstein while abroad purchased two European-made pictures—"October" and "The End of St. Petersburg." Both of these pictures will be shown, it is said, at Hammerstein's theatre on Broadway during the summer. His musical "Golden Dawn," is current there "October" was made by the producer of "Potemkin," and has been well reported from the other side. "St. Petersburg" is a Russian Soviet government-made picture. A review of it appears in this issue of Variety.

'KINGS' FOR FALL RELEASE

Pathe Lining Up '28-'29 Program of 26

Los Angeles, April 24.

A tentative program of 26 features has been outlined by John C. Flinn and William Sistrum at the Pathe-DeMille studios. They have been submitted to the sales office in New York for approval.

This includes "The King of Kings," now road showed but going to general release in the fall, also "Man Made Woman," "The Cop" and "Tenth Avenue," recently completed.

"Love Over Night" and "Power," now in production are included in the '27-'28 program.

FBO's Talker for Shorts

FBO's new production schedule calls for about 20 pictures more than it has ever released, as well as its first road show. The program includes four specials and 28 Gold Bonds, as the company's exceptional features are called.

Of the attractions four will be made by Tom Mix. A similar number is on Ralph Ince's list. The number of westerns will be increased; series for Tom Tyler and Buzz Barton being raised from six to eight each.

Little is said about the company's (RCA) talkie device. One executive expressed the belief that next season will witness it being applied chiefly to short subjects. Unlike Fox and Warners, FBO as yet, it is gathered here, has not its equipment or facilities to handle the talkie subject for next season on a big scale.

\$1,500 Arbitration Award Against Stanley House

T. O. C. C. was sustained by the arbitration board in a suit filed on behalf of the Fulton theatre, Jersey City, against the National, also of Jersey City, the latter operated by the Stanley Co.

The case involved the exhibition of "We Americans" (Universal) at the National, when the Fulton held a contract for the first run. The National set up a claim it was road showing the picture, but T. O. C. C. claimed, and were sustained, that the National was not acting in good faith on the road show clause, as only 102 logs out of a total capacity of 1,300 seats were priced at \$1.50, the rest of the house being scaled from two-bits to \$1.

Damages of \$1,500 were awarded the Fulton. Universal will pay this, but at the same time Universal was awarded a verdict for the same amount against the National, so the Stanley house will stand the tap.

School Movie Trial

Salt Lake City, April 24. The school movie suit is near an end in the district court here with both sides resting. Argument will be heard by Judge M. L. Ritchie in the near future.

It is contended that movies are modern mediums of education and are permitted by statute which provides for them. It is also contended that the schools are entitled to make a reasonable charge to defray expenses, rather than give them free.

Indications are that the suit will go to the supreme court, regardless of which side wins in the district court.

Strike Over on Fox's

St. Louis, April 24.

Camera! Steel workers on the new Fox theatre at Grand boulevard and Washington avenue, in the heart of the uptown St. Louis theatrical district, are no longer "at liberty," as they say it on the movie lots. Workmen, idle and on strike since Dec. 29, 1927, have gone back to work. The stage is all set for action and it is promised that from now on construction of the largest theatre in St. Louis will not be a slow motion affair.

The strike was called last December. It is said by those supposed to know, because it was alleged non-union men were being employed in building a Fox theatre in San Francisco.

Shimmy Shimer in Sales Los Angeles, April 24. V. K. "Shimmy" Shimer, formerly with Jacobmyer Title Co., joined Pacific Title Studio as sales representative.

How M-G-M Lost Out

Metro - Goldwyn - Mayer's news reel lost the chance that Paramount news gained, when the latter's plane was the first to reach the German-Irish group of fliers at Greenly Island. M-G-M lost it through the economical policy of the Hearst organization, which declined to contribute \$3,000 toward the \$6,000 rental demands for the only available plane that could be located to make the assistance flight.

Paramount paid \$10,000 for the same plane. It is understood. Later W. R. Hearst is said to have been furious upon hearing of the declination and the Hearst people made a second try to secure the plane at any price, but Paramount then had it.

Hearst's New York "American" is reported having paid the German Baron of the fliers and their financial backing, \$26,000 for his exclusive flight story.

"Hearst's International" serves both the M-G-M and Universal news reels.

M-G-M got their beat after all when receiving film by air mail from Alaska of Capt. Wilkens and his companion, who made the North Pole flight. The record remained unknown until Sunday, the day after the M-G-M film reached New York. It had taken six days for the film to come by air mail.

St. Louis Tornado Forces Co. to Pass Dividend

St. Louis, April 24.

That many St. Louis neighborhood theatres were heavy sufferers in the tornado which swept over St. Louis September 29, last, became known with the announcement just made here by the St. Louis Amusement Company that a dividend on Class A stock in the company was being passed.

The St. Louis Amusement Company is a Skouras Brothers' enterprise. It controls neighborhood picture theatres in virtually every residence district of St. Louis. Some of these theatres were severely damaged by the tornado and suffered a considerable loss of patronage during the reconstruction period. One of the theatres, in a thickly populated section of Olive street, is still dark, with the repairs nearly completed and prospects for an early opening about due now.

The announcement made by the company states that normal business has been resumed at the firms' theatres and that within a reasonable length of time the company expects to restore dividends.

The company is not identified with the operation of the big downtown Skouras theatres.

Bray's Shorts, as Usual

J. R. Bray says his organization is not abandoning short subjects, as reported. Plans are being made for the '28-'29 season. They include shorts, although the number to be made has not been determined. Bray recently made his first feature, "Bride of the Colorado," scheduled for release originally in March through Pathe, but now postponed until fall.

The Bray organization does considerable industrial film work.

Varney's State Righters

Los Angeles, April 24.

Arthur Varney, Italian director whose first American picture was "Winds of the Pampas" for State right, release, is now preparing to make a series of feature subjects for the same release. Headquarters are at the Metropolitan studios.

S. C. Mgrs. Organize To Fight New Tax Law

Columbia, S. C., April 24.

Decision to contest in the courts the constitutionality of South Carolina's theatre admissions tax statute passed at the 1928 session of the legislature was reached here at a meeting of theatre owners of the state. Provision was made for retaining an attorney to look into the matter and contest the measure.

About 50 or 60 attended the meeting. The South Carolina Theatre Owners' Association was organized, officers elected being J. M. O'Dowd of Florence, president; Edward Curdts of Greenville, vice-president; and A. H. Youmans of Sumter, secretary.

The new revenue act of South Carolina provides for the furnishing of tickets by the tax commission bearing a stamp imprinted on them showing that the tax is paid. The object of the new method of collecting the tax is to try to check up on alleged practice of theatre owners in withholding tax money.

"Carnival of Life," Title

Los Angeles, April 24.

"The Son of St. Moritz," which Clarence Brown will direct for M-G-M with Greta Garbo and John Gilbert co-featured, will reach the screen under the title of "Carnival of Life."

Willis Goldbeck is writing the adaptation.



"That
Certain
Party"
FRED

STRITT

Said the Detroit "News": "Fred Stritt returned to the State, and with him returned the crowds. They came early and applauded wildly."

Still a Certain Box Office Bet
at the
STATE
DETROIT
Thanks to Ed Keogh

In Preparation

A
George Ade Story
to be an

ALFRED E. GREEN

Production for
FOX
Distribution

RAYMOND EISMAN

"THE EASTERN PHENOMENON"

NOW PLAYING
LOEW'S STATE, ST. LOUIS, MO.

Next Week (April 28)—PALACE, INDIANAPOLIS
Week May 5—WISCONSIN, MILWAUKEE

DIRECTION
IRVING SHERMAN—EDW. DAVIDOW, INC.
1550 BROADWAY, NEW YORK CITY

LOWRY
Master of Ceremonies

SKOURAS BROTHERS
AMBASSADOR
ST. LOUIS, MO.

West Coast Motion Picture
Directory of Players, Directors and Writers

Titles by
**MALCOLM
STUART
BOYLAN**
FOX

**JOHN F.
GOODRICH**
FREE
LANSING

SAUL SIEFF

PIANOLOGUE

Featured in

FRANK CAMBRIA'S "SWANEE MOON" UNIT
At the PARAMOUNT, New York, THIS WEEK (April 21)

Untermeyer Warners' Atty. In W. E. Arbitration

Samuel Untermeyer has been retained as counsel by Warner Bros. in their arbitration case against Electrical Research Products, Inc., subsidiary of Western Electric, charging that manufacture of equipment has been unnecessarily delayed. Warner Bros. are reported to have contracts for over 100 houses for Vitaphone equipment with the Electrical Research unable to fill.

This matter has been submitted to arbitration instead of the courts on account of a clause in the contract between Western Electric and Warner Bros. whereby, it is re-

Bronx Business

Bronx exhibitors, fighting each other for business, will not let one get the edge in attractions over the other. Metro theatre brought forth Chief Tuscara, American Indian singer, and Tremont immediately countered with Chief Tail Feathers.

ported, disputes must first be submitted to arbitrators.

Delivery problems are the more pressing now because of the Western Electric tie-up with First National, and the necessity of supplying the latter with equipment.

As far as can be ascertained Warner Bros. do not feel the granting of sound recording privileges to other producers as opposition, figuring on the additional territory opening for Vitaphone subjects with the distribution of more talkers by other producers.

U's Five Specials

Universal has five specials lined up with one having shown for \$2 on Broadway. The other, "Man Who Laughed," is about to appear at the same scale.

Others due for next season are "The Show Boat," "Broadway" and Rex Beach's "Mating Call."

U's sales conventions will be held in three cities: at Ritz hotel, Atlantic City, April 27; Planters hotel, St. Louis, May 1, and St. Francis hotel, San Francisco, May 1.

Publix Trailer for Ash

Besides the extensive billing campaign through New York being done for Paul Ash's debut as M. C. at the Paramount, New York, May 12, Paramount is placing a trailer in all of its New York houses announcing Ash's entry.

The trailer will carry greetings of noted celebs, like Al Jolson, Eddie Cantor and Tex Guinan, welcoming Ash to Broadway.

JOE LEE HOLDS OVER

Detroit, April 24. Joe Lee, p. a. is remaining at Miles' Oriental for two more weeks before returning east.

The local yellow peril will have been here 16 weeks, having increased the Oriental's biz from nothing to something. He knows how long he's been here by filing his hotel bills, some of which have been paid.

WEISS' 10-EP. SERIAL

Los Angeles, April 24. Weiss Brothers started production on a new 10-episode serial, titled "The Mysterious Air Man," featuring Eugenia Gilbert and Walter Miller.

Harry Revier is directing at Tec-Art studios.

Col. Cooper Re-elected

Toronto, April 24.

Colonel John A. Cooper, Canadian representative of the Hays organization, has been re-elected president, secretary and treasurer of the Motion Picture Distributors and Exhibitors of Canada.

Col. Cooper was unable to attend the meeting. Four weeks ago while running for a train in Regina, he slipped beneath the wheel and has one foot partly amputated. He is now in Wellesley Hospital here.

Directors elected: Representing film distributors: Arthur Cohen, vice-president and general manager, Regal Films, Limited; Claire Hague, general manager, Canadian Universal Film Co. Ltd.; O. R. Hansson, general manager, Canadian Educational Films, Limited; R. S. Bell, general manager, First National Pictures, Inc., of Canada; B. F. Lyon, Canadian district manager, Warner Bros. Inc.; M. A. Milligan, general manager, Famous-Lasky Film Service, Limited. All of these officers are of Toronto.

Representing exhibitors: Clarence Robson, Eastern Division manager, Famous Players Canadian Corp., Toronto, and John Arthur, Uptown Theatre, Toronto.

Representing all members: J. P. O'Loughlin, Canadian district manager, Fox Film Corporation, and F. C. Taylor, general manager, FBO of Canada, Toronto, as well as Col. John A. Cooper, who was elected by the other directors.

1st Division—Own Prod.; 18 Features for 1928-29

The following announcement sent out by Will C. Murphy, publicity director for First Division Pictures, is exactly as Murphy wrote it, without the change or elimination of a word, other than the titles of the pictures:

In announcing 18 stories for next season's product, Jesse Goldberg, president, made known that First Division Distributors would produce all its own pictures and not rely on outside units.

A new studio site has been purchased in the San Fernando Valley several miles beyond Universal City, California, and the company will start production there by next May.

First Division will have its own stars, directors and writers, according to Goldberg, and two of the productions will be made in Europe with Goldberg supervising. The rest of the program will be made in the Metropolitan studio, Hollywood, until the company's own plant is completed. Robert S. Furst and Raymond Wells will be in charge of production.

As a slogan for its program of 18, the company has selected "Pick of the Pictures."

"We Americans" Is Renamed for Canada

Toronto, April 24.

Universal is releasing "We Americans" in Canada as "The Heart of a Nation."

Sub-titles have been changed to send the idea of the story over on a wider appeal. The picture remains the same, it is understood.

U. A. in Chi Help Up

Chicago, April 24.

Bandits removed all the money from the safe at the United Artists theatre Sunday morning, after binding and gagging Frank Sentman, the treasurer.

They forced him to reveal the combination of the safe, threatening him with torture.

Bessie Love With Unit

Los Angeles, April 24.

Fanchon and Marco have engaged Bessie Love, screen actress, to head one of their units for West Coast Theatres. Miss Love does the black bottom.

Harmony in Minn. Film Board

Minneapolis, April 24.

The Joint Film Board of Arbitration here has started functioning again. It had been out of commission for some time as a result of a walkout by the exhibitors after one of the producer-distributor members had carried a case over the board's head to the district court.

Harmony has been established again and exhibitors once more will co-operate to iron out their differences.

CONTRACT ARBITRATION

FBO Makes Claim for Rental of Unplayed Films

Abraham J. Corn, Bayside (L. I.) exhibitor, controlling the Bayside theatre, must go to arbitration before the Arbitration Association of America in a \$2,402 film contract claim by FBO Pictures Corp. Corn had the first run rights to a string of FBO subjects but after playing several refused to accept the others.

The standard MPDPA (Hays organization) contract calls for adjudication of any disputes before the Arbitration Society as a means to avoid delay through regular court channels.

With Corn's refusal to abide by the provision, FBO went to court for an order to compel him to do so.

Dent Closes 10 Houses

San Antonio, April 24.

Around 10 houses in the Dent circuit in the Southwest are reported closed in the past few weeks. Theatres were closed in towns with from two to five houses. Dent's is now a Saenger subsidiary.

Mac-Day, vaude circuit, has also cancelled several weeks of time, though expecting to resume at full speed in the fall.

Crime and Mystery in Seven M-G-M Films

Los Angeles, April 24.

Crime and mystery pictures seem to agree with production executives at M-G-M. It now has seven pictures of this type in preparation or production, "The Bellamy Trial" under direction of Monta Bell; Lon Chaney in "Easy Money," New York detective drama; "Diamond Handcuffs," murder mystery with John McCarthy directing; John Gilbert in "Four Walls"; Greta Garbo in "War in the Dark," Russian mystery yarn under direction of Fred Niblo; Karl Dane and George K. Arthur in a crime comedy "Detectives"; and Flash the dog, in "The Deadline," crook mystery story.

Woody, Grainger's Ass't

James Grainger, general sales manager of Fox, has taken unto himself an assistant, J. S. Woody, former sales chief of the defunct Associated Exhibitors.

Woody's job will essentially be one of travel. He will be the direct contact for all of the exhibitors that Grainger personally fails to meet in his many trips back and forth across the continent.

Fantom Screen on Coast

Lester Isaacs, Frank Norton and Fred Stalberg leave New York today (Wednesday) to set up M-G-M's Fantom Screen at the Chinese theatre, Los Angeles, for the opening there of "Trail of '98" May 7.

The screen was first assembled on the stage of Loew's Lexington. Stalberg will set the score for the L. A. showing.

Chaplin Starting Next

Next week Chaplin starts work on the release which will follow "The Circus."

Myrna Kennedy will play the feminine lead, since Chaplin has renewed the option for her services.

Young Gerson's Sentence

Arthur A. Gerson, 30, of 559 West 156th street, son of a prominent official of a large music publishing firm in downtown New York, was sentenced to not less than two and one half to 10 years by Judge Otto A. Rosalsky in General Sessions on his plea of guilty to forgery in the second degree.

Gerson was arrested several months ago on the complaint of L. W. Dockstadter, insurance broker, of 75 Mulden lane, who charged Gerson had given him a forged check for \$3,250 in payment for a loan. Dockstadter told Judge Rosalsky that he loaned the money to Gerson after they had agreed to go into partnership in the insurance business.

According to probation officers Gerson has been often in trouble and that it had cost his father more than \$50,000 to settle Gerson's debts and larcenies.

Although Gerson's relatives believe him to be insane because of his criminal tendencies, Dr. Menas Gregory of Bellevue, reported to Judge Rosalsky that Gerson, although legally sane, was a case for special treatment.



NOW It's

AL LYONS

With

MUSICAL BUNCH

At the West Coast

CALIFORNIA
SAN DIEGO



HALLELUJAH

TED MARKS

(Formerly TIM MARKS)

What the Critic said: "Ted Marks, comedian, puts a good deal of variety into his work and wins legitimate accolades."

—Los Angeles, Cal. J. R. Jr.

Featured in a

FANCHON and MARCO IDEA

Direction

WM. MORRIS, HARRY LENETSKA

SOMETHING NEW!

We will purchase for you the same kind of Costumes, Furniture or any article used by the stars on or of the screen.

Write for Lists

CINEMA SERVICE CO.

P. O. Box 687

HOLLYWOOD, CAL.

The Talk of Chicago

ED MEIKEL'S

ORGAN CLUB

HARDING THEATRE

102nd Week and Still Growing

An Abe Lyman Idea

JACK WALDRON

Working for

FANCHON and MARCO

Opened April 15, Egyptian Theatre
Hollywood, Cal.

Personal Direction

LEONARD GOLDSTEIN

THE JESSE CRAWFORD ORGAN CONCERT

PARAMOUNT, NEW YORK

MRS. CRAWFORD AT THE STAGE CONSOLE

PROGRAM WEEK BEGINNING SATURDAY, APRIL 21st

"I CAN'T DO WITHOUT YOU"

(Irving Berlin, Inc.)

"JUST ACROSS THE STREET FROM HEAVEN"

(Forster Music Corp.)

"LITTLE LOG CABIN OF DREAMS"

(T. B. Harms)

FANCHON & MARCO IDEAS

Are Box Office
52 Weeks in the Year
In the Finest De Luxe
Houses from San Diego to
Vancouver

RICHARD

"LIMBERLEGS" EDWARDS

With "DANCING FEET," a Public Unit

APRIL 26, SEATTLE THEATRE, SEATTLE, WASH.

Direction: WILLIAM MORRIS OFFICE

---getting the Big Money EVERYWHERE!

DOUGLAS FAIRBANKS

AS *The*
Gaucha

**At the GARDEN
MILWAUKEE**

"House hit new high with
'The Gaucha.'"

**At the ARCADIA
DALLAS, TEXAS**

"'Gaucha' did big business
here."

**At the RIVOLI
NEW YORK CITY**

"Played to 3 big weeks after
9 weeks' run at top prices."

**At the STANTON
PHILADELPHIA**

"Fourth week's business one
of the highlights of city's
business."

**At the STILLMAN
CLEVELAND**

"'Gaucha' played to 4 big
weeks at this theatre."

**At Loew's
COLUMBIA
WASHINGTON**

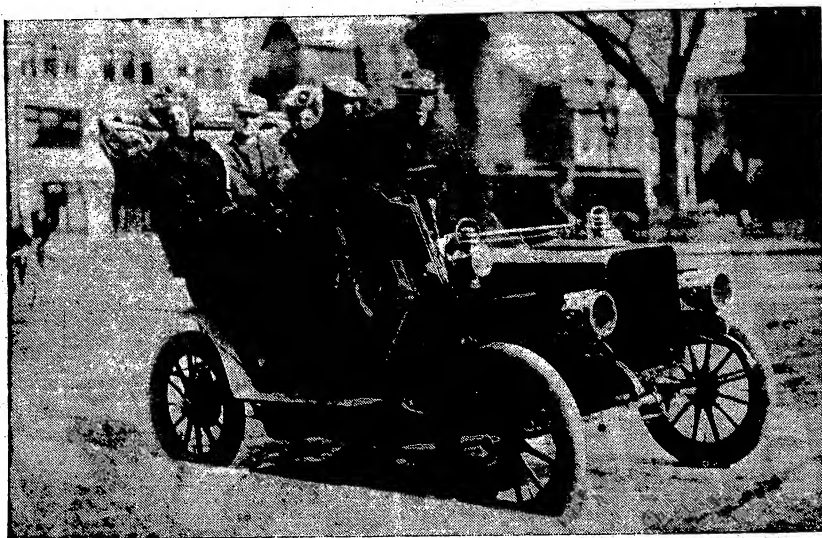
"They came in throngs to
see Doug's latest."

---a Big Hit
in any
town

**UNITED
ARTISTS
PICTURE**



IS THIS YOU ?



IT looks
FUNNY—
BUT so does
ANY theatre
THAT isn't
UP to the
MINUTE
WITH

**CHECK OVER THIS
LIST OF THE YEAR'S
BIGGEST HITS!**

BEN-HUR
THE BIG PARADE
THE STUDENT PRINCE
THE ENEMY
LOVE
LONDON AFTER
MIDNIGHT
THIRTEENTH HOUR
WEST POINT
THE PATSY
LATEST FROM PARIS
THE SMART SET
THE BIG CITY
BABY MINE
THE FAIR CO-ED
THE DIVINE WOMAN
ETC., ETC., ETC.

M-G-M



EXTRA! Marion Davies in "The Patsy" is the talk of New York at the big Capitol. Critics rave. Audiences shriek with joy. "Diamond Handcuffs" is sensation in preview by West Coast Theatres. Whoopee! How the hits roll in from M-G-M!

THE IMPORTANT COMPANY

**GET READY TO DO
THE BIGGEST BUSI-
NESS OF ANY SPRING
WITH THESE HITS!**

RAMON NOVARRO
Across to Singapore
LON CHANEY
Laugh Clown Laugh
DANE-ARTHUR
Circus Rookies
SYD CHAPLIN
Skirts
JOHN GILBERT
The Cossacks
DANE-ARTHUR
Detectives
NORMA SHEARER
The Actress
WILLIAM HAINES
Telling The World
Mlle. from Armentieres
Diamond Handcuffs
AND MORE! MORE! MORE!

Pettijohn Offered to Finance Arbuckle Films?

Kansas City, April 20. Roscoe (Fatty) Arbuckle is preparing for a return to the screen in the near future.

It is hinted that Arbuckle will be substantially financed for his comeback. Sidney Cohen, his representative, stated that Alexander Pantages had requested an interest in the Arbuckle pictures and that Charles C. Pettijohn, attorney for the Hays organization, has offered to find finance for the venture.

Arbuckle is making a personal appearance at the Pantages this week, in conjunction with one of his old comedy films.

Hutchinson's Colored Singles. Los Angeles, April 24. Craig Hutchinson has completed 20 two-reel comedies for J. R. Bray and is now resuming production on his series of 12 one-reel colored subjects for Pathe.

Nita Cavalier will be featured in all, with production headquarters at Teg-Art studios.

ANOTHER FANCHON & MARCO "IDEA" **ALFRED BROWER** World's Fastest Russian Dancer Dir. WM. MORRIS AGENCY

Master of Ceremonies **WALT ROESNER** CAPITOL, NEW YORK

HELENE HUGHES ROY SMOOT Featured with FANCHON and MARCO

U. A.'S BOND ISSUE

Chicago's U. A. Theatre's Issue of \$1,300,000 at 6 1/4 Per Cent

Chicago, April 24. A new issue of \$1,300,000 first mortgage 6 1/4 per cent sinking fund leasehold gold bonds are being offered by Chicago-United Artists Theatre Corporation through a syndicate composed of De Wolf & Co., McGowan, Cassidy & White, and Meyer, Connor & Co. Bonds are due March 1, 1948.

Chicago-United Artists Theatre Corporation is directly obligated. The Illinois-U. A. Corporation is lessee of the theatre for 25 years, at an annual rental of \$182,500.

Finding Place for 'Tempest'

Hunting along Broadway for a place to house United Artists' "The Tempest," as well as to effect arrangements for the road showing of this John Barrymore picture, is the reason for the arrival this week of John Considine, head of Feature Productions.

With "Ramona" in the Rialto and "Speedy" holding out at the Rivolt for another month, it is conceded in the home office that Considine will have a job on his hands if he expects to make a quick return to the coast.

Mussolini Picture

Los Angeles, April 24. FEO will make the life of Mussolini in Italy with an all-Italian cast and Mussolini playing the star part. All details for production have been worked out, with FEO officials now waiting for approval by Mussolini of the picture scenario. Then they will send Robert Vignola and a small staff to Italy to start production June 1.

The picture story as written from data supplied by sources close to Mussolini is said to be a glorification of his life and rise to international fame. It is expected that a coherent and dramatic screen presentation can be worked out in the finished picture.

Steffes on War Path; Enemies After Him

Minneapolis, April 24. When Northwest Theatre Owners meet here May 1-2 for their annual convention it is expected that, for the first time, a fight will be staged against W. A. Steffes, its president.

Steffes says that he never before has sought the office of president of any exhibitor organization, but will seek re-election this year because of his enemies' threats to "get" him.

"I'm going to make a clean job out of cleaning out some of the high-binders in this business, and they know it," says Steffes. "That's why they're after me."

"Unfortunately, some intelligent and ordinarily fair-minded individuals have been hoodwinked into opposing me by accepting the misleading statements of my natural enemies. When the time comes at the convention I'm going to show these hoodlums who is right and who is wrong."

"The chances are that the ones who are wrong won't be present to take their medicine."

"The Steffes statement appeared in 'Greater Amusement,' a local regional trade paper. It is claimed that some exchange managers antagonistic to Steffes are working against his re-election."

Fox's Program Announcement

No announcement of Fox's schedule for next season will be made until the sales convention in May. Fully 25 stories have been selected, with the work rapidly rounding out on many, including especially "The Fatal Wedding," based on the A. H. Woods' play; the screen version of "Speak Easy," and "Soapy Smith," Alaskan melo.

"UNCLE TOM" IN FLA.

"Uncle Tom's Cabin" will open in the South in some State below the Mason-Dixon line other than Kentucky. Accordingly, the picture is scheduled to make its Southern debut in St. Augustine, Fla., the last four days of next week.

Following week it is booked for three days in Jacksonville. After that dates are set for Memphis and Columbus, Ga.

Making Goodwill for New Inde Distrib

Los Angeles, April 24. Tracy Castner, former president of the Inter-Ocean Film Co., and later connected with the Columbia booking offices, is now making his headquarters at the Tec-Art studios, acting as a go-between for securing releases for small independent producers.

It is understood he is doing this to gain the good will of the independents as a foundation for an independent distributing organization which he expects to establish.

Bettering Stage Shows

Chicago, April 24. An effort to improve the quality and method of presentation is seen in the three-year contract awarded to Jack Laughlin, formerly of the Garthay Circle theatre, Los Angeles, to serve as co-producer with Lou McDermott at the Chicago Oriental. In explaining the move Balaban and Katz officials explain that McDermott and Laughlin will alternate in the production of the shows, so as to give each producer a full two weeks time in the preparation of his stage spectacle.

SCHENECTADY CO. EXPANDS

Albany, N. Y. April 24. The Farash Theatre Company, which controls virtually every movie house in Schenectady, has begun an expansion program, which will place the company in control of a chain of theatres within a radius of 100 miles of Schenectady. The company has announced the beginning of construction of a new movie house at Scotia, N. Y., with capacity of 1,400. It has been intimated that the company is seeking a theatre in this city.

Movietone Story Film "In a Music Shop," first of the Fox Movietone subjects to tell a story with continuity, is at the Gaiety, New York, in conjunction with "Four Sons."

Vita Injunction Case On Appeal in Texas

Jos. M. Estes, publicity director for Aztec theatre, San Antonio, has sent an announcement to the trade papers stating that in the injunction proceedings brought by that house to prevent any San Antonio theatre playing the Warner's "Jazz Singer," an appeal is yet to be argued.

The temporary injunction, states the announcement, is still in effect.

William Epstein, manager of the Aztec, alleges a Warner Vita franchise for San Antonio, with the picture distributor claiming the theatre permitted it to lapse.

When the hearing on the injunction commenced in the Texan court, Justice Tahoe, presiding, stated he preferred to render no decision and suggested it go directly to the higher court for review.

GINGER ROGERS

Week April 15-CAPITOL, DETROIT
Direction WILLIAM MORRIS OFFICE

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 Acts Write or Wire ASK JIMMIE BURCHILL REVUE

IRENE JUNO

AT THE WURLITZER
B. F. KEITH'S
Washington, D. C.

'SKYSCRAPER'

Produced by

RALPH BLOCK

for PATHE-DeMILLE

Directed by

HOWARD HIGGIN

Screen Play by

TAY GARNETT

Adaptation by

ELLIOTT CLAWSON

Press Comment

"VARIETY"
". . . of the very top . . . a money picture . . . Beautifully acted and ably directed . . . Story is splendidly built to its climax, which is high power. The comedy is just as cunningly managed and the composite is a beautiful bit of screen fiction. . . ."

"HARRISON'S REPORTS"
". . . It is a picture that has been photographed on the dizzy heights of a new-constructed skyscraper. The trade has not seen another picture so produced . . . You will not make a mistake if you should advertise this picture to your public as a special. . . ."

Allison Smith
NEW YORK "WORLD"
". . . Howard Higgin, the director, has made the most of his material in a comedy which stands as one of the most hilarious and exciting of the film season . . . the picture will probably be excessively popular in all the film languages, and it deserves to be . . ."

"THE NEW YORKER"
". . . Cleverly directed, briskly acted, and it is worth your time. The titles are as close to perfection as I have seen in many a long film."

OPENING MAY 5, METROPOLITAN THEATRE, LOS ANGELES, CAL.

LITERATI

Hearst and Quirk

Another one of those announced Hearst sales that don't seem to carry total conviction was let loose late last week. It stated that W. R. Hearst had disposed of his two magazines, "Smart Set" and "McClure's" to James R. Quirk, publisher of "Photoplay" and "Opportunity."

The two magazines passing to Quirk have been rated as low sellers among the monthlies. "Photoplay" is a prosperous picture fan monthly with a reputed circulation of around 600,000. "Opportunity" is as its title indicates, a paper of business.

While Quirk was recently on the west coast a report percolated east he was in negotiation with Hearst in connection with his two publications and there was a chance Hearst might buy both, to obtain "Photoplay." Quirk, who brought "Photoplay" back after it had started to slide some years ago, and pushed it over as a winner, came into full control of that magazine about three years ago, buying out his partner and reported to have given a series of notes for the major portion of the purchase price. About six months ago in New York it was reported that Quirk had refused an offer of \$2,000,000 for "Photoplay" and "Opportunity," but it was not disclosed who had made the offer. When Quirk purchased "Photoplay" in full, it was said that the deal had been arranged upon a basis of \$750,000 value.

Hearst lately sold his New York tab, "Daily Mirror," to Alexander P. Moore and though Mr. Moore is in charge of that paper, they still talk "Mr. Hearst" around the "Mirror" office. Hearst recently suspended his Baltimore tab daily as it was in the red although his other Baltimore newspapers are still running and reported making money.

The New York "World's" story of the Hearst-Quirk deal intimated that Hearst in his recent newspaper operations has been possibly advised by the bankers who are handling the large bond issues Hearst has put out within the past five years. They reach about \$45,000,000 at present, with a report around that Hearst is about to shortly offer another issue of \$10,000,000 or so. In connection with the latter report is another that it is the suggestion of the bankers to Hearst that the latter clear his books of any losses among his publications in order that the Hearst financial statement shall be free of them.

For many years the Hearst policy appeared to be to never sell anything and that everything must go over sooner or later, a rule sounding prettier than it works out. Hearst a short while since suspended his Oakland daily and sold his Fort Worth daily.

The announcement states William J. Lengel continues as the "Smart Set" editor, and Arthur Millmant remains in charge of "McClure's."

Big First Sale of "Wings"

Jack Kelly who has numberless action story magazines, and all

seemingly selling, recently placed another aviation mag on the market, to split the month with his other of that character. The new one is "Wings" and for its first issue, 100,000 copies were distributed through the American News Company, without advance notice or exploitation. A net sale of 90,000 resulted.

Kelly is now in Germany, where he expects to make a connection to have his magazines translated into the German for sale over there. His newest mag is "Flight Stories."

Sobel's Money Saving Info

As the public passed into the 44th Street theatre the opening night of "Able's Irish Rose," Bernard Sobel, press agenting the event, told each newspaper man or woman as they walked by: "Say 'press' when they give you a program."

By saying "Press," the newspaper people got their souvenir programs for nothing as they had gotten their tickets. "Able's" opening performance was a benefit for The Dug Out veterans. The programs were sold for any price by volunteer girls.

John Harcourt Parker Dies

John Harcourt Parker, 56, retired newspaper publisher and editor, died April 16 at Long Beach, Cal. For 20 years he was owner and editor of a Chinese newspaper in San Francisco; the only white man editor of a Chinese paper. Later he was associated with the Los Angeles "Times," and upon leaving the latter, retired. Widow and four children survive.

Gould Quits "Telegram"

Will Gould, sports cartoonist of the New York "Telegram," after a run-in with Joe Williams, sports editor of the same sheet, has handed in his resignation. Gould came to the "Telegram" from King Features, which syndicated his stuff.

N. Y. Daily Circulation

Last figures for the average day's circulation for previous six months of New York daily newspapers furnished for the periodical statement required by postoffice regulations were as follows as of April 1:

"American Banker".....	4,226
"American Medal Market".....	4,638
"Auto Motors Daily News".....	10,358
"Daily Metal Reporter".....	2,512
"Daily Mill Stock Reporter".....	2,614
"Daily Mirror".....	432,440
"Daily News".....	1,226,561
"Daily News Record".....	13,219
"Daily Racing Form".....	19,336
"Daily Running Horse".....	13,336
"Daily Worker".....	33,625
"Eve. World".....	302,521
"Exhibit Daily Rev".....	3,413
"Film Daily".....	5,320
"Journal of Comm.".....	25,496
"Morning Telegraph".....	37,094
"American".....	337,741
"Eve. Graphic".....	297,553
"Eve. Journal".....	680,115
"Eve. Post".....	77,040
"Herald-Tribune".....	216,061
"Telegram".....	209,338
"Times".....	447,651
"Real Estate Daily News".....	4,259
"Sun".....	282,152
"Wall St. Journal".....	35,364
"Wall Street News".....	4,150
"Woman's Wear".....	30,212
"Morn. World".....	368,629

"Move Over" Is Hot Book

"Move Over," the hot novel about Palm Beach life, is said to have brought the author, Mrs. Arthur Somers Roche, \$15,000 in royalties to date. Wilson Mizner and Harry Reichenbach, who spent considerable time in Palm Beach during the real estate boom, gave Mrs. Roche assistance in writing her first novel. Edgar Selwyn may produce "Move Over" next season if a suitable dramatization of the novel can be obtained.

Copy Readers

Copy readers on dailies are somewhat uniform on news values, the same stories frequently appearing upon the front pages of various papers. In trade paper work ideas seem more at variance. One story a trade paper reader threw into the waste basket appeared the same week on the front page of another weekly. With both readers possibly correct.

Muggers Jailed

Peter Campion and Charles Essex Lydiatt, mug-book workers, were sent up for 12 and 8 months respectively by the London Old Bailey Recorder. Their layout was to run a series of illustrated county histories. They collected advance payments from a large number of county families. Only the fact Campion had produced one of the "histories" saved him from

penal servitude, the Recorder told him.

Newspaper Men as Extras

Monte Bell making "The Bellamy Trial" a newspaper story for Metro-Goldwyn-Mayer, is a former newspaper man and in producing his picture wants to give it as much realism as possible. One of the big scenes is an editorial room of a newspaper. For proper atmosphere in this scene Bell has engaged a score of newspaper men for a 10-day period at \$10 per day.

In the Los Angeles "Examiner" editorial staff seven are engaged, including Paul Brindel, Frank Goodman, Jack Stevens, Roy Frazer, Harry Morgan, Leo Bagnall and George Van Sands. From the trade paper and daily paper representatives who cover the studios and have plenty of spare time, the extra change is being picked up by Jimmy Detarr, assistant to Louella Parsons, Herb Cruickshank, husband of Regina Crewe of the Hearst Service, Jerry Hoffman, of local here, for the New York Morning Telegraph, Dan Thomas, representing N. E. A., Marquise Busty, on the "Times," Lloyd Lockman of the "Record," Jim Taggart, Dick Hunt, Jack Woolridge, fan magazine correspondents, and Frank Scanlon.

These are required to work on the set from seven to 10 hours a day.

Cash and Carry Ducats

Agreement has been reached between the "Enquirer" and "Tribune," both long established Oakland, Cal., dailies, whereby all passes for any attractions, sports or entertainment, are taboo. Under the agreement the drama or picture critic or the sports reporter buys one admission, which is charged up on expense account. No courtesies of any sort may be accepted by any member of the staff of either paper.

Ritzing the "Leg Men"

A recent staff directory issued by the San Francisco "Call" (Hearst afternoon sheet) does not list a single "reporter." All members of the news staff are listed either as "rewrite" men or "feature writers." Even the lowly "beat men" are dignified by one of the above titles.

Aerial Circulation

San Francisco "Examiner" (Hearst morning paper) inaugurated "airplane" delivery in Chicago, Milwaukee, Minneapolis, Cincinnati and other mid-west cities April 2. "Examiners" leave San Francisco at 7:30 A.M., arriving in the mid-west cities for early morning delivery following day. Papers are being handled by American Railway Express, with daily service to be maintained.

Hoffenstein's 3d Edition

Samuel Hoffenstein's book of verse, "Poems & Prises of Practically Nothing" is now in its third edition, unusual for a book of poetry these days. Most of the poems were contributed to various magazines and daily newspaper columns by Hoffenstein, press agent for Al Woods for many years.

Murchison Suing "McCall's"

Kenneth D. Murchison, author of a series of six articles which he wrote for "McCall's" and over which he is suing the McCall Co. for \$4,500 in payment, scored a point in the Appellate Division. It

was ruled the McCall Co. must stand examination before trial. William B. Warner, president of the publishing company, denied that Harry P. Burton, his editor-in-chief, or Dorothy H. Gilles, associate editor, had any authority to contract for Murchison's six stories at \$750 each. The author submitted everything but his stuff wasn't printed and he is suing on a specific contract.

Coast Schools Bear Down

No more will the universities and colleges of the Pacific northwest stand for the suggestive gangs being sent to eastern publications. This announcement was made after a meeting of representatives from the University of Washington, Oregon, Oregon State and others.

Boys discovered that in giving republication rights from their magazines to an eastern college humor publication, they have been spreading the idea that all collegians are profane, drunkards and that all co-eds spend their time flirting, drinking cocktails, smoking and telling off-color stories.

"Prize Story Magazine" will make its first appearance in May, issued monthly. Will use fiction only, with prizes to be awarded its writers in addition to the usual payment. J. W. Grant is editing, with publication offices in New York.

There Is No Substitute for

PAUL ASH



STAGE-BAND ENTERTAINMENT

Known as the

"PAUL ASH POLICY"

UNIT NO. FIVE

THIS WEEK

"JAZZ TOWN"

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

Paul Ash Presentation Staged by LOUIS McDERMOTT

AL and RAY SAMUELS

AL and RAY SAMUELS

Tap Dancers

6 Mins.

Mark Strand (Pct), Brooklyn, N. Y.

With the "Oddities" unit at the Brooklyn Strand are Al and Ray Samuels, who rate among the last gasps in neat concerted tap dancing. Their clean-cut style recommends them strongly for revue or production, and, of course, anything anywhere, with the legit musicals favored because of the class of their stuff.

They did an acrobatic tap in unison and a double military tap that wowed. The Samuels are a male team.

Abel.

APRIL 28, EARL, WASHINGTON, D. C.

Direction WILLIAM MORRIS



JOE TERMINI

"The Somnolent Melodist"

Started to Train for World Tour at

FOX'S PHILADELPHIA

(THIS WEEK, APRIL 23)

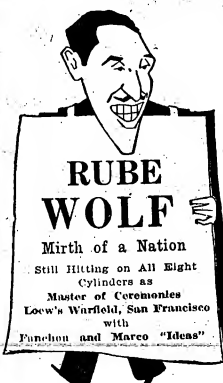
and caused a complete knockout

Manager: WILLIAM MORRIS

Trainer: ABE LASTFOGEL

Rubber: HARRY LENETSKA

Advisor: JOHNNY HYDE



RUBE WOLF

Mirth of a Nation

Still Hitting on All Eight

Cylinders as

Master of Ceremonies

Loew's Wurlfield, San Francisco

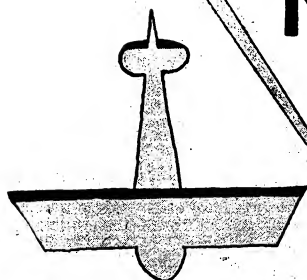
with

Punchon and Marco "Ideas"

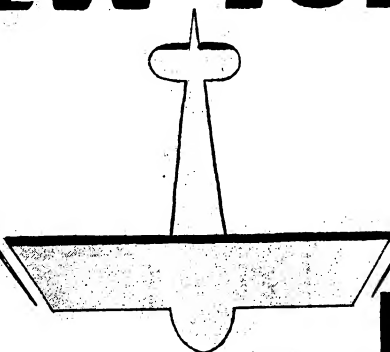
Gino Severi

MUSICAL DIRECTOR
CALIFORNIA THEATRE
SAN FRANCISCO
Direction:
WEST COAST THEATRES, Inc.

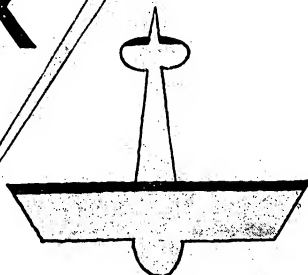
WELCOME TO NEW YORK



**CAPTAIN
KOEHL**



**BARON
VON HUENEFELD**



**MAJOR
FITZMAURICE**

You'll be just in time to see

MILTON SILLS IN **BURNING DAYLIGHT**

AT THE NEW YORK STRAND THIS WEEK



*Worth flying 2500 miles
to see!*

Whipping winds, surging snows, shriek down frozen trails.—Reckless spirits tempting the white goddess of death—their lives against the gold she hoards.—A classic supercharged with the exciting thrill of the magnetic North, of fortunes won and lost overnight, and of a glorious love that outlived disaster. No wonder the N. Y. "World" said, "BURNING DAYLIGHT is good news for Milton Sills fans!"

From the famous novel by JACK LONDON

Presented by Richard A. Rowland. With Doris Kenyon, Arthur Stone, Lawford Davidson, Stuart Holmes. A Charles J. Brabin Production. Presented by W.D. Gunning.





**CONTINUING
FIRST NATIONAL'S**

**CONTINUOUS
PERFORMANCE**

why exhibitors prefer PARAMOUNT

Read this letter—

about this ad

A FRED HINDS ENTERPRISE
 **the CRESCO** 
 NORTHEASTERN IOWA'S MOST
 BEAUTIFUL THEATRE.

L. B. ARNOLD
 SENIOR MANAGER

OSCEOLA, IOWA

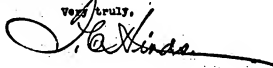
Paramount Famous Lasky Corporation,
 1117 High Street,
 Des Moines, Iowa.

Dear Sirs:

When I entered the office this morning, my operator handed me AMUSEMENTS, indicating copy of the Paramount ad on the front cover. "That's just exactly what you've told me a hundred times," was his remark.

Yes, I guess I've told him that more than a hundred times. It also reminds me that I have managed nine theatres in the past 15 years, eight of which were losing money when given me. All eight were made successful and the ninth more successful than it had been—*but I always had Paramount pictures.* Without them I am positive the story would have been different.

I cannot make you a better wish than that your future be as great as your past.

Very truly,


GREATER
Amusements
America's Foremost Motion Picture Regional Trade Journal.
Established 1914

the
**PARAMOUNT
 EXHIBITOR**

says:

SURE, other companies make occasional hits. But you can't live on three or four hits a year any more than you can be healthy on a square meal once a month.

¶ What I like about Paramount is they deliver you a consistently high quality of entertainment week after week—and exactly on release dates. ¶ My public likes it too.

 GENTLEMAN PREFER BLONDES • LAST COMMAND • OLD IRONSIDES • BEAT CUTE
 BEAT SARKIS • WAY OF ALL FIRES • UNDERWORLD • GET YOUR MAN 

"Week after Week" all before Aug. 1st

HAROLD LLOYD
 in "Speedy"
 (Lloyd Prod. Paramount Release)

EMIL JANNINGS
 "Street of Sin"

CLARA BOW
 "Ladies of the Mob"

RICHARD DIX
 "Easy Come, Easy Go"

GEO. BANCROFT
 "The Drag Net"

BEBE DANIELS
 "The Fifty-Fifty Girl"
 "Hot News"

BEERY-HATTON
 "The Big Killing"

ADOLPHE MENJOU
 "Night of Mystery"
 "His Tiger Lady"

POLA NEGRI
 "Three Sinners"

ESTHER RALSTON
 "Half a Bride"

FLORENCE VIDOR
 "The Magnificent Flirt"

THOMAS MEIGHAN
 "The Racket"
 Caddo Prod.

FRED THOMSON
 "Kid Carson"
 "Sunset Legion"

ZANE GREY-JACK HOLT
 "The Vanishing Pioneer"

FIELDS-CONKLIN
 "Fools for Luck"

PARAMOUNT NEWS scoops the world with first motion pictures taken of **BREMEN FLYERS** at **GREENELY ISLAND**. On the screen **FRIDAY, APRIL 20th**

BACKBONE OF THE BUSINESS

The Whole Show from Motion Picture Headquarters



\$2,000,000 LOST

(Continued from page 5)

calls super or special films, but in many cases, is purely for exploitation purposes.

The tremendous loss can be written off as the result of elaborate advertising campaigns and excessive theatre rentals. In one case a company which had a long term lease on a legit theatre had to pay the weekly rental for 15 weeks after its picture had closed. Another concern is known to have paid a total of \$565,000 on house rentals alone over the past two seasons.

The opening campaign on any twice daily picture can easily be put down at \$25,000, this covering the advance week and the first fortnight the picture is actually playing. After that it becomes a weekly matter of house rental, advertising, house staff and expenses in the department handling the picture, estimates on which will run anywhere from \$3,000 to \$14,000. It costs at least \$5,000 each to equip \$2 roadshow units. Added is that the units operate at an average weekly overhead of \$4,500 (transportation, advertising, etc.)

But the industry will never stop trying to click with \$2 pictures, principally because of the records of what the few real big screen productions have accomplished or to build up brand prestige.

In odd instances some of these pictures have done much to establish program product despite what the roadshow loss may have been. There is little to argue about on what "Way Down East" did for United Artists at the time it swept into the 44th Street, or what "Traffic in Souls" did for Universal. "Humoresque" for Cosmopolitan. "What Price Glory" for Fox. "Birth of a Nation" for Triangle. "Covered Wagon" for Famous Players. "Big Parade" and "Ben Hur" for Metro-Goldwyn-Mayer and "Jazz Singer" for Warner Brothers. Some actually showed a decided profit on the roadshowing, but the trade uniformly knows about how many profitable \$2 pictures there have been since the inception of the industry.

Values and Faults

Two heads of as many sales departments of outstanding picture concerns are almost word for word in their opinion on the value and faults of the \$2 picture. Their combined theories signify that a \$2 Broadway showing does not increase rentals and is useless if the picture isn't "there." Both believe that a good super film is not so advantageous to their respective programs as to the industry as a whole, and that a successful twice daily run induces the exhibitor to get behind the film and plug for it when it is generally released.

These two men state that where their firms' pictures have fallen down at \$2, they (their companies) have legitimately believed the films warranted the twice daily showings and that if they did flop, it was a matter of judgment. It is also their idea that the exhibitor knows whether a picture is getting over at \$2 or \$1.65, or not and therefore it's not much use trying to convince 'em.

The Other Side

On the other hand a third sales head, and of still another company, would like to see his superiors take two Broadway houses each on a 12 months' lease purely as "show-rooms." His theory is that regard-

less of the Broadway loss, the New York showings are worth it to establish in the public mind, through exploitation, that these pictures are something more than ordinary programmers. As regards the exhibitor this sales executive points out that the exhibitor benefits from the added prestige evolved through picture departments in the daily newspapers across the country which are, at some time or another, bound to mention the film as playing twice daily in New York. Besides which advertising of the fact that the picture has played on Broadway at the high scale has never done any harm, he claims.

This departmental head also emphasizes that the benefits to his company are not so much through increased rentals as increased circulation. So that if a film goes into the "red" for \$50,000 on its Manhattan run, it doesn't particularly matter as this sum has an excellent chance to come back. If it but aids in establishing the program and increases circulation, the purpose of his company has been served, he said. And the picture has the urge of the added publicity behind it, even if costly.

The third opinion on the \$2 picture which gets over coincides with that of the first two sales heads in that these rare productions are unquestionably a benefit to the industry as well as the individual program, and therefore there is something to feel good about whenever a \$2 attempt is successful, irrespective of whose picture it may be.

Two million dollars in the hole on Broadway in two years demonstrates how difficult it is to make a \$2 picture and that most of the profitable big ones have developed out of program material.

Goldwyn's Five

Los Angeles, April 24.

Samuel Goldwyn will make five productions this year. He will feature Vilma Banky and Ronald Colman in four as individual stars. The fifth will be a Herbert Brenon special.

First of the Banky pictures will be "The Innocent" and will go into production next week with Victor Fleming directing.

DIDN'T EXPECT DIVORCE

(Continued from page 9)

separated and a divorce action was instituted.

In the statement which Miss Del Rio issued, prior to instituting the divorce action, she admitted she and her husband were permanently separated and that the action was due solely to a lack of compatibility that existed between them for some time. The statement also pointed out that they hoped the separation would help to mend their differences, but after four months it had failed to do so.

With rumors current in Hollywood that the actress would immediately remarry and take Edwin Carewe, her director, as her second husband, the statement is specific in declaring she has no thought of remarriage.

Miss Del Rio is the daughter of a well-to-do Mexican, while Jamie Del Rio, her husband, is the son of the social leader in the Mexican capital. It is understood that the society of Mexico City look with disfavor on any divorce action between the Del Rios and from reports reaching here, people there are inclined to be sympathetic toward the husband.

Del Rio will shortly leave New York for Europe, while Miss Del Rio, immediately after the divorce action is filed, contemplates returning to Hollywood and begin work in a personally directed production of Edwin Carewe's entitled "Revenge."

Abduction Fiction

Police here branded as fiction a story that Dolores Del Rio, United Artists star, was to be abducted and held for \$100,000 ransom.

A story was started that Gustavio Carrillo, 27, had been under arrest for several days and finally confessed that he and a band of five others were to abduct Miss Del Rio and take her to Mexico. He mentioned Rose Ayala, former maid of Miss Del Rio.

Police are now trying to ascertain whether Carrillo had been prompted to tell the story for publicity as well as fictionary purposes.

"Sex" Film Barred

Seattle, April 24.

S. S. Millard's "Pitfalls of Passion," sex picture, was thrown out by the board of censors after a preview. The picture was sold to John Danz, owner of a string of downtown houses, who was to put it into the Strand for a long run.

After seeing the picture the censors informed Danz it would not be advisable to present it, since it would create too much trouble. Danz first figured to fight the decision, according to reports, but later abided by the ruling.

M-G-M and Sound

Los Angeles, April 24.

It is understood that Metro-Goldwyn-Mayer will use synchronized sound effects for two specials to be made for next season's release.

Executives in New York are reported negotiating with one of the sound device manufacturers for a tie-up on two pictures, with option providing that, if the deal is satisfactory to Metro, the proposition be permanent.

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My Best Greetings to Sid Grauman, Fanchon and Marco and Herschel Stuart—the Bosses you can Play For but not Work For!!!

Direction WILLIAM MORRIS

ABIE'S IRISH ROSE

Paramount production and release. From Anne Nichols' stage play. Directed by Victor Fleming. Titles by Julian Johnson and Herman Mankiewicz. Harold Rosson, cameraman. At the 44th Street, New York. Opening for run as a special at \$2.20 top. Running time, 120 minutes.

Solomon Levy.....Joan Hersholt
Able Levy.....Charles Rogers
Rosemary Murphy.....Nancy Carroll
Patrick Murphy.....J. Farrell MacDonald
Isaac Cohen.....Bernard Gorcey
Mrs. Isaac Cohen.....Ida Krane
Fanny Whalen.....Nick Cogley
Rabbi Jacob Samuels.....Camillus Pritel
Sarah.....Rosa Rosanova

Discussion of "Abie's Irish Rose" film status as a commercial proposition is futile. With its prestige as a national institution, built up by its amazing box-office record, the picture will, of course, attract and prosper in the picture houses.

Miss Nichols' play has been translated literally from the stage, and the picture adds nothing, while it does detract a good deal. The picture is not as good a picture as the play was a stage performance, something inherent in the situation surrounding its creation.

Stage drama often is heightened when it is transferred to the screen, but this production demonstrates that the studio has already developed a comedy technique that is immeasurably superior to that of the stage. The truth is that the humor of the film "Abie" remains

exactly the same as the humor of the stage "Abie"; that is, the fun is all in the titles (as it was in the dialog) rather than in the intrinsic substance of the story.

Two hours and 10 minutes of title gags is scarcely going to be hailed by film fans educated to the standards of the picture houses where the great of the laugh-makers never risks more than an even hour and has to pack that limited time with clever fun that is basically laughable, and the picture doesn't have to be interpreted in printed words. "Abie" proves conclusively that, certainly in comedy, the screen has nothing to learn from the stage.

What the film theatre gets from "Abie" is the commercial advantage of the best publicized title in the world. The play material itself is out a score of funnier comedies on the same subject. What is more, Hollywood has done it better. Some fine production has gone into the picture which covered a lapse of time in a graphic way.

The point is that "Abie" is growing up in the great melting pot of New York's east side. He is among the school children in the school-yard. They are assembled in lines reciting the school pledge to the flag; a bell rings, and they march in many files to their classrooms. While the kids go tramp, tramp across the yard, the scene dissolves slowly and the marching children become the American soldiers marching down 5th avenue in 1917. Here in 30 seconds was conveyed a high-powered emotional kick. The picture has a number of such details. They are all strictly picture devices and they are effective on the screen, while the material taken over from the stage play is to be expected entirely in titles, and loses force.

The picture doesn't grow in ascending values to a climax, a treatment essential to a gripping picture. It takes over two hours to lead up to what in substance is a rather feeble gag, when the antagonistic fathers, Jewish and Irish, at length come around on Christmas eve to see the offspring of their cast-off children. Levy demands to see his "granddaughter," while Murphy is anxious to hold his "grandson." The sex of the child leads to new and violent argument until friendly priest and friendly rabbi disclose the presence of twins, a situation any auditor could have foreseen. Even the climactic gag is tipped in advance.

The laborious sentimental play upon bickery, continued reference to the brotherhood of Jew, Celt and the rest of mankind—including the Mohammedan—is wearisome and seems for the most part to have been pushed in.

Under the Constitution, and specifically in the subway rush hours, these things go without saying. There is something also not very tactful about the elaborate technical exactitude of the Jewish and Roman Catholic customs, even to the point of assuring the audience in a program note that a real rabbi and a real priest acted as expert advisors in these details. If these things are right they will speak for themselves to such auditors as are concerned in their correctness.

Of the acting many nice things will be said. The outstanding performance is that of Joan Hersholt as Solomon Levy, an eloquent and sincere performance of a role that

in its elements might not have been very genuine under less skillful treatment. Nancy Carroll as Charles Rogers make a charming pair of young people, especially charming in their artless grace and youthful good looks. J. Farrell MacDonald is just a comic Irishman, while Bernard Gorcey as Solomon's attorney friend is a strong asset in his low-comedy role.

Settings are excellent, with fine intelligence in expressing appropriate mood and restraint from overdoing both the magnificence of the high-toned backgrounds and the poverty of the east side. War shots are fine, especially some of the hospital locations. The sentimental passages have been fairly well developed, but the dependence upon the comedy motif has nullified this angle. It is possible that this was a mistake. It is strange that the sentimental side of "Abie" has attracted so little attention. Hollywood's faith in the power of the grand old gag is probably the reason.

(Rush, Al Graison, is of the Protestant faith.—Ed.)

MADRE

(ITALIAN-MADE?)

(With Eleanor Duse)

No screen credit given producer distributing it as the first and only film in which the great Italian actress, Eleanor Duse, has appeared. Running time, approximately 90 minutes.

As a decided novelty in film technique, because of antiquated lighting which blurs the greater footage and over-acting of an unknown foreign cast, "Madre" is hardly worthy of enrollment in filmdom's archives as a testimonial to one of the most famous tragediennes the world has ever known. What it stars the late over-acted Duse in what is described as her first and only play on the screen, yet it shows this tragedienne in anything but her real self as known on the legit stage of yesterday.

Apologies that Duse abhorred make-up are profusely subtitled for her being produced with a black hood over her head. It shadows her face, with only occasional white flashes, from recognition. In the last few feet, moment for study of her face is provided. At no time, however, are there the close-ups which would have made this foreign picture, with all of its crudeness in craftsmanship, a historical gem.

The outstanding feature in the life of a mother who watches an illegitimate child grow up in the ways of the world is the way that Duse uses her hands. They are especially effective at the death scene, despite distractions, provided by absurdly over-acted neighbors and the father, who would hardly be a credit to a phoney movie star.

"Madre" with its star will be an attraction for the thousands who have witnessed her perform and for the millions who have known her through the public print; at the same time it will be a great disappointment.

THE PATSY

M-G-M production and release starring Marlon Davies. Directed by King Vidor. Adapted from Barry Connors' stage play. Cameraman, John Seitz. At the Capitol, N.Y. week of April 21. Running time, 64 minutes.

Patricia Harrington.....Marlon Davies
Tony Anderson.....Orrin Kelly
Ma Harrington.....Marie Dressler
Ma Harrington.....Del Henderson
Bill.....Lawrence Gray
Grace Harrington.....Jane Winton

Barry Connors' stage play has been converted with liberal licenses into a dandy laugh picture for deluxe program requirements. In it Marlon Davies, a really really great comedy work, "The Patsy" would be a good opportunity for the soft-pedaling of the customary Hearst hokum publicity to see if the picture and the star cannot stand up and get by without the bolstering.

Many of the laughs come from the subtitles with about half taken verbatim or with slight changes from the play. Ralph Spence gets sole credit for the title job, but should split credit with Connors. The picture follows loosely the general story of "The Patsy," that of a younger sister who is imposed upon by an older sister and her mother, who favors the butterfly daughter. Pop takes sides with The Patsy, being somewhat of a Patsy himself. Efforts of the younger girl to attract the attention of the man who is courting her sister forms the basis of the comedy and plot. Toward the end, with a generous employment of screen liberty, Miss Davies does a series of imitations of Pola Negri, Mae Murray and Lillian Hall. The imitations are great and reveal Miss Davies as a skillful mimic. Audience broke into applause on the Gish interpretation. Corking fan stuff, especially in the

smaller communities where screen gossip is a matter for table conversation. Gloria Swanson once did some imitations of other stars in a picture she made for Paramount.

The "Patsy" is an excellent laugh picture. —Land.

The End of St. Petersburg

(RUSSIAN MADE)

Berlin, April 9. Out with the adjectives of praise for this Russian-made picture made in Moscow. How those Moscovite boys are keeping pace! Now they are right up at the top from the directorial and photographic angle of the picture anywhere. And think of what their films looked like three years ago!

This director, Pudovkin, has here created a film which deserves to be classed with "Potemkin," and perhaps this is the better of the pair. It is a relative of "Strike" but not a moment of exaggeration or grimace! They live it.

The story is simple. It concerns a peasant boy who comes to the city to get work. A strike starts and he takes a position as strikebreaker. Without realizing what he is doing, he betrays a relative of a strike leader. When understanding, he beats up the owner of the factory.

The world war breaks out, and he and the strike leader are sent to the city. During the Russian revolution the boy proves himself a hero for the cause and is tended by the worker's wife.

Story is of no interest to the general American public, but every American picture actor and director, if securing the chance, should look at this film. —Trask.

THREE SINNERS

Paramount production and release. Directed by Rowland V. Lee. Pola Negri starred. From play "The Second Life" by Bernauer and Oetzelrecher. Adaptation by Boris Anderson. Cameraman, Jean de Limur. Julian Johnson, titles. At Paramount, New York, week April 22. Running time, 68 minutes.

Baroness Gerda Wallentin.....Pola Negri
James Harris.....Walter Easler
Count Dietrich Wallentin.....Paul Lukas
Count Helmut Wallentin.....Rafaela Raoul Stanislav.....Tullio Carminato
Valet to Dietrich.....Anton Vaverka
Antonia Lili.....Ivy Harris
Prince von Scheren.....William von Hadenberg
Baroness Hilda Brings.....Olga Bacanova

One of those supposedly worldly-wise plays with European society and Continental locale of great elegance. Pretty thin material for an hour's film running. Magnificent production, but another story which offers Pola Negri a pale role for her vivid type of acting. It's a programmer of moderate worth, dependent upon the star's name.

Very artificial people, and plot is based on the hard-to-take supposition that a man meets the wife he has wronged perhaps five years after and, failing to recognize her, falls in love with her all over again. This isn't a particularly thrilling situation. The principal appeal of the picture for women is that it furnishes Negri with opportunity to wear some stunning clothes and appear in a white wig, which makes her more beautiful than any disguise she has lately assumed. It is another merit that the drama moves in surroundings and atmosphere of high life, always an asset in the picture theatre.

The production has to make its way on these grounds, for its story is without punch, develops in leisurely style and is loosely woven. It was probably picked because it seemed appropriate to put Miss Negri back in the atmosphere of Continental polite society, in which she first came before the American public, surroundings to which this exotic actress properly belongs.

As the picture comes upon the screen it is the settings, the pictorial accessories that are of interest, while the story material itself is tiresome. Pola Negri, dressed in a dream creation of an evening gown, wearing a white wig and presiding over the gaming tables of a Paris

casino, is a spectacle to create talk among the fans, the women fans particularly. But they will reject as absurd most of the pumped-up dramatic situations.

The play is old fashioned in its artificial motivation and there isn't a spark of humor in the whole business. Under the circumstances it is to be expected that the acting will be stilted and false as the play. —Rush.

Dans L'Ombre du Harem

("In the Shadow of the Harem")

(FRENCH MADE)

Paris, April 13. Excellent French-made picture, which has met with a flattering reception. Produced by Leon Mathot and Andre Liabel, it forms another of the Oriental series of late, initial release of the new Paris International Films Co. through the Franco Film Corp.

Scenario is taken from a drama by Lucien Besnard. Montfort, an engineer residing with his wife and infant son in one of the North African protectorates, carries on a flirtation with Djebell-nour, favorite of the ruler of the country, Emir Abd-en-Nacer, whom he chanced to meet in the palace. The clandestine rendezvous take place in the home of Lella, sister of the princess.

A rival denounces them, and all the womenfolk are thrown into prison. As for Montfort, the Emir swears to get even with the European. A few days later Montfort's wife

Story is of no interest to the general American public, but every American picture actor and director, if securing the chance, should look at this film. —Trask.

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THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE
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"A NEW PERSONALITY IN SONG"
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Direction ARTHUR RIZZI

CY LANDRY

Sez

PAUL ASH

Has "It"

and

JACK NORTH

Sez Ditto



I'm doing some new stuff; imitators catch me

at the

Paramount,
New York

This Week (April 21) in
Frank Cambria's
"Swanee Moon" Unit

Direction WM. MORRIS

child is kidnapped, and the mother is informed by an anonymous letter that the emir has hid her son removed to his harem.

The child will not be harmed and will be returned to the mother if she consents to visit the palace for one night. The governor and the woman both entreat the emir to forego this terrible vengeance of "an eye for an eye," but as Montfort first offended, the Oriental insists on the price of the wife's sacrifice to save her child.

However, the emir respects the woman, insisting, nevertheless, on letting the husband believe she had become his mistress. Later the situation is explained, with Montfort obtaining his wife's pardon.

Leon Mathot impersonated the ruler in fine style. Louise Lagrange was the wife, and her sincerity contributed much to the realistic impression. Several interesting scenes with good photographic work of sacred customs of the Arab chiefs.

Kendres.

BURNING DAYLIGHT

First National production and release. Directed by W. L. Gunning from the story by Jack London. Starring Milton Sills, with Doris Kenyon, featured. Released New York, week April 21. Running time, over 60 mins.

Burning Daylight..... Milton Sills
Virginia..... Doris Kenyon
Dutch Oven Danny..... Guinn Williams
French Louis..... Jack McDonald
Martha Fairlee..... Jane Wilson
Morton..... Lawford Davidson
John..... Harry Northrup
The Stranger..... Stuart Holmes
Bernie Dosselt..... Edmund Breese
John Letton..... Howard Truesdale

Not the kind of a picture to please attendance at the first runs. Primarily of the blood and thunder variety, it belongs in the neighborhood, the second and third runs and so on down the list. With Sills considered a fairly reliable draw it should do reasonably well in its place.

Action in Alaska, with a couple of well done flat fights, is strong and gripping, but strong man stuff applied too broadly in spots. Continuity is jumpy and sub-titles carry too much of the burden of telling the story.

Comedy light, resting on the absurdities of men suddenly wealthy in society. Construction of many of the situations rough and mechanical especially the punch scene near the finish, when Burning Daylight makes the San Francisco brokers return the millions they stole. Here the girl who has sponsored his entrance into society and introduced him to the financier who later fleeced him on the stock market, crashes into the room with some remark about the "sucker," the latter appearing from behind the door.

Sills has a good role but not as effective as it might have been with proper screen adaptation. It should have been the story of the shooting gambler, jumping from Alaskan gold fields to the stock exchange merely because the stakes were higher. Instead it deviated into many clichés detracting from the interest and weakening the story.

Doris Kenyon makes a suitable lead opposite Sills but the characterization of a dance hall girl who will only sing to entertain men cannot be conveyed realistically.

Mori.

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THE PLAY GIRL

Fox production and release. Starring Madge Bellamy and featuring Johnny Mack Brown and Walter McGrath. Directed by Arthur Rosson. Titled by N. Z. McLeod, with R. J. Bergquist photographer. At Fox, New York, week of April 21. Running time, 50 minutes.

Madge Bellamy..... Johnny Mack Brown
David Courtney..... Walter McGrath
Greek Portia..... Lionel Belmore
Millie..... Anita Garvin
Underweight comedy picture that jumbles among those entries which are just able to poke their nose past the post to stay in the money. Nothing to get excited about, with the film's best point the kidding of the girl by the semi-heavy when she resents his advances after coming to the latter's apartment for an is-a-sinner. It's as weak as a former Bellamy film which Fox let the Keith-Albee Hippodrome have over on Sixth avenue.

N. Z. McLeod's titles hold a couple of laughs and are sprinkled with smiles to give this release a 50 per cent. entertainment rating. The star has looked and worked better in other pictures, here depending upon an undressing comedy sequence to get her across. Clara, Corinne, Dea, Madge, have become the screen's principal mannequins for lingerie; all have a habit of looking pretty good when so presented, and at the studios have found the title formula holds its b. o. advantages, the angle may again be okay in the case of "The Play Girl."

It's another instance of the girl hurling her gifts in the face of the donor until she's forced to grab male clothing for coverage, only to discover the result of her gift is a swallow-tail coat. Previously Walter McGrath has cynically applauded Madge's indignant demonstrations at his advances, also asking her if she does "Camille." Action gets down to a chase basis at one time.

Story starts out with Madge as a salesgirl in a hotel florist shop, where she meets young Lane in Courtney's rooms upon delivery of some posies and with Lane unaware of her presence and skipping about in athletic shirt and trunks. Losing her job leads to Millie (Miss Garvin) suggesting that Madge become a good-time Annie, and the latter starts out to learn the way of her mercenary girl friend. Following the predicament with Courtney, Madge decides she doesn't want to play around and okays Lane's ideas on marriage.

Brown is reputed a former Coast rider, a luminary who looks all right but needs interference by directors before he'll threaten to break loose behind the juvenile lines. McGrath does well as the hero's lawyer with a femme complex, while Anita Garvin fills the role of the philanthropic girl friend full of advice. For Miss Bellamy it's an ordinary piece of work from all angles.

Arthur Rosson directed and Bergquist camera'd; the latter making some good-looking interior scenes that way. Rosson refrained from padding a long script, so that the picture is on and off 10 minutes under the hour.

Just comedy, and a light one that will need stage show oxygen in the better houses and is best suited to split weeks.

Sid.

THE MATINEE IDOL

Columbia production and release. Starring Jessie Love. Directed by F. R. Capra. Cast includes Johnny Walker, Ernest Hilliard, Lionel Belmore and David Mr. At Keith-Albee Hippodrome, New York, April 23. Running time, 36 minutes.

Solid laugh and hoke picture with a misfit title just a rating a demonstration in any of the program houses. As it stands the film is surefire for those abodes using split-week policies and doesn't need a second feature to bolster. A few more thousands spread between production and cast would have made this one a money de luxe sites across the country.

Main appeal lies in the broad histrionics of a ter troupe doing a Civil War drama. The company is so rotten a revue producer engages them for his Broadway show for laughs. They're a New York comedy riot and the ingenue's heart is broken. Meanwhile, and through circumstances, the blackface star of the musical (Johnny Walker) has played a northern soldier super under the canvas and due to the cork, is able to hide his identity from the daughter of the traveling show's proprietor when they reach New York.

Opening night in the big town is when the girl realizes how she and the players have been duped, flight into a downpour brings the main star in pursuit, and when the rain washes away his makeup she sees it's the boy who has been working in hot company as a soldier.

The story finishes in the "sticks" again, with the "name" comedian once more applying for a job in the girl's company.

It's a picture a good oratorist can have a circus with. The chest heaving and gesturing drama's typical open to all kinds of kidding sob, besides which there's the pianist in the pit doing "effects."

The first time it was flashed, they laughed from their toes in this house. The second time, supposedly working in the Broadway house, they laughed some more if not quite so loud. Titles are a decided help, and Miss Love's youngster who has the entire responsibility of the

troupe on her shoulders, and who is just as bad as any of 'em, is as good a piece of work as she's been seen in in some time.

Walker doesn't particularly impress as the Broadway star, and the remainder of the cast just suffices. Capra, directing, passed up chances to emphasize the pathos when the girl and father realize their performance is being laughed at, although he's allowed the miss to walk down to the footlights and do a Dick Bennett in howling out the premiere house—which they take as more comedy. A traveling camera to a closeup in at least one spot might have brought the lump to many a throat, but the film is too concerned with laughs. All of which it gets, and that's fair enough.

For a company that has a rep for building its pictures around titles, "The Matinee Idol" as a name is a cluck for this Columbia release. It has no direct bearing on the story and may make prospective patrons skeptical. However, once they're in there'll be no doubt that they'll like it.

Any house that wants to take this picture for laughs only, first routing it from the pit orchestra or organ and adding music and effects, can't help but send it over, and should make a good laughing feature of it.

Sid.

SHOOTIN' IRONS

Paramount production and release. Directed by Richard Rosson. Adaptation by J. W. Ruben and Sam Mintz from novel "Arizona Bound," by Richard Arlen. Released New York, week of April 21. Running time, 55 mins.

"Shootin' Irons" is one of those westerns where they worked and worked on the story with the hope of achieving a novel film. This Paramount seems to have accomplished by averting a double hanging in proving that the stage coach was held up by the hero only that he could save his sweetheart's father from arrest; and that, after all, the police were after the wrong man.

Although the yarn is one of the most unconvincing that Paramount has turned out in a long time, yet the usual riding and gun-toting will carry it through with western audiences. The romance arouses only a minimum of interest and sympathy, because Sally Glane's parsimony refuses to respond to the director's coaxing for emotion. Studio tears fall when occasion demands, but the mouth remains a slightly curved line.

Jack Loden entertains, but the story curbs his ability in that it inspires him with a gusto and strength which enables him to carry on through nearly half of the footage with a bullet in his shoulder. Despite the wound, which at first lays him low, he is able to ride and shoot and even engage in a static encounter with the heavy Fred Kohler. As Kohler is really heavy, it makes the battle, in view of the other odds, worse than might be expected in some quickies. For Kohler, it must be said that "Shootin' Irons" gives him a chance to show what he could do in a real story.

JACK NORTH

Says

PAUL ASH

Can't Miss

and

CY LANDRY

Agrees With Me



Have two weeks open,
Sept. 4 and 11, 1929

This Week (April 21)

Paramount,
New York

WITH

Frank Cambria's

"Swanee Moon" Unit

Direction WM. MORRIS

BENNY

MEROFF

CUTE, EH!



Breaking All Records
Marks Bros. Granada

and

Marbro Theatres,
Chicago, Ill., Indefinitely

Walter J. Kingsley Leaving K-A-O To Become Ziegfeld's Publicity Head

In Charge of Vaude Circuit's New York Publicity for 15 Years—Broke Big Time Into New York Dailies

Another important member, Walter J. Kingsley, of the Keith-Albee-Orpheum staff is leaving the vaudeville organization, after an association of 15 years as its general publicity director for New York. Others directly attached to K-A-O recently departing are Larry Golde and I. R. Samuels, both high-grade bookers. Several former K-A agents are now also on their own.

Kingsley leaves this week to assume charge of the general publicity for Flo Ziegfeld, including the Ziegfeld attractions and Ziegfeld theatre, New York.

The new connection seems a logical spot for Kingsley, who is looked upon as a class press agent, having become invaluable to the K-A-O outfit through his personal friendship with the dramatic men of the metropolitan dailies. By reason of this close communion Kingsley was enabled for the first time to induce dailies of the rank of the New York "Times" and "Herald Tribune" to give recognition to big time vaudeville in reviews and in the papers' Sunday amusement columns.

Much of the readable matter printed in the Sunday amusement sections were furnished by Kingsley. He also frequently contributed to the New York dailies on vaudeville and its personalities, under his own signature, the latter a distinct mark for a publicity director.

Built Good Will

At the head of the extremely active Ziegfeld press department, Kingsley will feel easily at home. His long acquaintance with Ziegfeld brought him the position, following Bernard Sobel accepting the Anne Nichols appointment of p. a., leaving the Ziegfeld post vacant.

Kingsley during his 15 years with the Keith office established himself there, additionally to his press work, as an information bureau for the reporters on the dailies or any matter pertaining to the stage show business. His fund of knowledge and records were often borrowed by the men of the dailies. This brought Kingsley a great measure of good will from the newspaper men that he often found handy in exploiting the Keith-Albee New York houses or their head.

Big Time Faded

With big time vaudeville almost totally disappeared and the Keith-Albee-Orpheum circuit left in the category of the small time division, there has been little material to build up on the publicity of the character the dailies demand, drawing narrower weekly the range of K-A publicity. This has been noted by the show people, and although it is known that K-A badly wanted Kingsley to reconsider his resignation, the new Ziegfeld acceptance goes on the job there next week.

Messrs. Samuels and Golde left the K-A organization to develop new booking and agenting ventures of their own. Samuels had been with K-A for over 15 years, having rejuvenated some of its failing vaude theatres around New York, while Golde, who was with K-A for 23 years, had charge of what has been conceded as the toughest vaude booking assignment in this country. At times Golde has handled the bookings for 31 split week houses, with a weekly salary limit, obliging him to constantly ask for cut salaries from acts.

Apparently, appreciation in one manner or another has been neglected, with the departing K-A

Spring Grief

The usual spring grief conventions of vaude and legit actors are on. Panle-talking actors are passing the word that everything is terrible.

A smart vaude producer pointed out recently that the managers and bookers welcomed the actor talk which starts regularly the latter part of March and makes the summer extend five of the twelve months. "Summer" in the theatre means buying talent cheaper.

men rejecting overtures to continue.

At the present moment Kingsley is deemed a decided loss to the K-A line-up. His possible successor who may be able to maintain the Kingsley enviable vaudeville publicity record is unnamed as yet, if he may be located.

When Trotsky Ran Photos

In an announcement sent out by the Ziegfeld executive, Sam Kingsley, announcing the Kingsley capture, it mentioned he had published the Mikado of Japan and the German Kaiser before going with Keith's. Another exhilarating experience by Mr. Kingsley, although he may not be aware of it, is that at one time he had working for him at \$1 daily to run photos to newspaper offices the greatest and most rabid revolutionist the world has ever known, Trotsky, who was the dictator of Russia after the overthrow, for five years. He is now in exile (Trotsky, not Walter).

When a leg man for Kingsley, Trotsky lived on the lower east side, New York, when he told to those who would listen what must be done to oust the Czar. Down there they wouldn't listen so Trotsky went over to Russia and did it. Bugging in a dynasty of 40 years to prove a theory was but the day's work for Trotsky.

H. Wardell Goes Films

Los Angeles, April 24.

Harry Wardell has turned picture actor. Wardell has attempted every other occupation during his short life. He has been confidential secretary to Al Jolson, Jolson's understudy, Jolson's business manager in outside affairs, and was in fact Jolson's man Friday.

When Jolson arrived on the coast last week Wardell was with him and had a contract in his pocket calling for his services as an actor at the Warner Brothers' Studios during the next three months. He began his picture career this week playing the butler in one of the Vitaphone productions.

W. C. Fields Asks \$7,500

W. C. Fields is in New York from Hollywood. The screen comedian wants to picture house it for a few weeks and is asking for \$7,500 through Billy Grady of the William Morris Agency.

Fields will do his golf act and also some of the skits from the Ziegfeld "Follies."

Edgar Allan Woolf Service

Chrystal Horne and Schuyler Ladd are among the accounts now being serviced by Edgar Allan Woolf, the overnight author of un-teen vaudeville sketches. Both acts will be seen shortly.

Walsley's Act Reviving

Frank Walsley has abandoned an act written for him by Billy K. Wells. He has gone to Chicago to revive his old act with Mrs. Walsley.

Coast's M. C.'s

Los Angeles, April 24.

Phil Lampkin has resigned as master of ceremonies at the Dome, Ocean Park, and is returning east. Bobby Gilbert, another Fanchon and Marco protégé, succeeds him.

Foster's "Web Creation" Claim Upheld in Court

Leo Post's suit to enjoin Allen K. Foster from notifying the profession that Post's web dance act was an infringement was adjudicated by Justice Sherman in New York Supreme Court in Foster's favor.

Foster's contention that he created the web act at the Hippodrome, introducing "Variety's" criticisms of the act, was sustained by the court, which opined that in view of the conflicting elements presented in the matter Post was not entitled to an injunction.

Post, formerly a Hip clown at \$35 a week, was taken into Foster's employ at \$100 a week as dancing master. Post, the 14 Post Orange Blossom Girls in vaudeville, which act Foster stopped through common law protection in the trade on notification via Kendler & Goldstein, his attorneys, that Post's act infringed on the Foster web girls.

This Post sought to prevent, claiming that the web idea was patented many years ago by others than Foster and that it is not a Foster dance creation.

At one time the Amalgamated Caneblow Post's act but later asked Foster for a special week's dispensation and permit the Post Orange Blossom Girls to play in order to eliminate booking confusion at the last moment. To this Allen agreed.

Linder's Fluke Hit

Has Many Partners

Jack Linder's success with his initial flit legit producing, Mae West in "Diamond Lil" at the Royale, New York, has given Linder a strong yen for further legit producing. The West show bettered \$3,000 on its break-in Holy Week at the Shubert-Teller, Brooklyn, and got \$16,000 on its opening week at the Royale.

Linder has assumed complete managerial charge of "Diamond Lil," doing a double header of supervising his independent vaude agency bookings by day, and counting up for the West show at night.

Linder is reported as having several out of town independent vaude managers in on the show with him.

An agency demand for the show was also in evidence last week with probably the smart mob figuring it as part of its slummir program because of the locale of the piece, Chatham Square 30 years ago, when this was the central vein of New York's night life.

Linder's entrance to the legit field was little more than a "fluke." His brother, Mark Linder, had authored a piece called "Chatham Square" which inveigled Linder for a piece of it. Mae West came along and revised it as "Diamond Lil."

Cantor Free for Parties, But Ziegfeld Costs Him 6 G's

Florenz Ziegfeld's attorneys ruled it was okay for Eddie Cantor to play a special party for the Schlesinger family in Washington, which Billy Grady of the William Morris office booked. Fowler and Tamara and their South American Marimba Orchestra also appeared at the social function.

Ziegfeld is still adamant against Cantor's date for a Fox picture house. Cantor can collect six g's at Fox's, Philadelphia, if Ziegfeld changes his mind about holding the comedian to his exclusive contract.

After Bremen Flyers

Several booking agents were active late last week trying to tie up the services of Captain Koehl, Baron Von Huenefeld and Lieut. Fitzmaurice, German-Irish transatlantic flyers, for vaude and picture house engagements.

M. S. Bentham, through his London representatives, Parnell and Zeitlin, started negotiations with the trio shortly before the Bremen took off from Dublin, with nothing definite decided.

MARRIED COUPLE IN SKETCH

Ruth Hammond, who appeared in the original cast of "Saturday's Children" and her husband, Donald, now a principal with "Paris Bound," may play vaude in a sketch by Tom Cushing.

The latter expects to obtain a release from his present contract.

New Canaan's Cop

Danbury, Conn., April 24. Acts making the jump from New York to this state by auto will do well to avoid New Canaan. Saturday one of the acts bound for Brewster happened through "the next stop to heaven," and was halted by a policeman who demanded to see the actor's license.

"Where you from?" the policeman asked.

"Philadelphia," replied the actor.

"Then what are you doing with Pennsylvania markers on your car?" queried the officer.

JACK WILSON WITH K-A

Comedian Given Salary and Route After Four Years With Loew's

Four years ago Jack Wilson, the blackface headlining comedian, left the Keith-Albee available list to take up his contracted stay with Loew's at the salary he had demanded of K-A.

Wilson has remained with Loew's for four years, playing almost continuously and, of course, many return dates.

Last week K-A sent for Wilson. They wanted him back and got him, but at the salary he had previously demanded and which they had rejected.

Jack Wilson was one of vaudeville's first standard artists to decide to go with the circuit that would pay him his salary, an exhibition of independence in those days almost unknown in vaudeville, where the then mighty name of Keith's was concerned. Later on, the rushaway from Keith's made its bookers dizzy. Picture houses as well as the other circuits bought and paid the acts, and the scarcity of standard comedy turns on the K-A bills became alarmingly apparent.

Marvin's Gold Uke

For Prince of Wales

Johnny Marvin sails May 5 on the "Leviathan" to open May 14 at the Kit Cat Club for eight weeks with options, booked by T. D. Kemp, Jr. Marvin recorded eight numbers for Victor the past week to be ahead on his disk catalog prior to sailing.

An special stunt in which the Harmony Co. of Chicago, ukelele manufacturers, is backing up Marvin is the presentation of a specially gold-engraved uke to the Prince of Wales with David Windsor's coat-of-arms and seal embossed thereon.

Marvin also takes over 10,000 miniature ukers for throwaways at the cafe.

Well, Well—Abe Sails!

Frances Arms, with her husband, Abe Lastfogel, of the William Morris Agency, will sail April 28 on the "De de France" for Paris, on a combined business-pleasure trip to supervise the opening of Morris' Paris branch at 39 Champs Elysees. Lastfogel will designate a French representative while abroad.

Present Harry Piler and one of Edmund Sayag's staff are in charge. On the same boat Fred and Tom Waring and Waring's Pennsylvanians are going over to open for Morris at Sayag's Ambassadeurs in Paris.

Brox Sisters Splitting

The Brox Sisters are splitting it up, deciding to go it alone professionally.

Lorraine Brox is coming east for a production, the other two Broxes remaining on the west coast. One of them, Buster, recently married William Perlberg, the agent, attached to the William Morris West coast office.

MARVIN'S P. A. ABROAD

Minneapolis, April 17.—Frank Burke, press agent for the Hennepin-Orpheum, here a leave of absence to go to London with Johnny Marvin as his publicity maker. Burke will sail May 5.

Frank Keenan's Skit

Frank Keenan's legit, is entering vaudeville in "The Second Performance." Leah May Marshall Bradford and Adelyn Bushnell comprise support cast.

DURANTE BOYS TAKE PALACE SEASON RECORD

And Eddie Jackson Got Three Shower Baths Before the Monday Matinee

Durante, Clayton and Jackson broke the Palace's New York, box office record for this season last week, appearing for the first time in a Keith-Albee house. The boys would have been held over for this week, but the 70-minute Harry Carroll production run at the Palace currently prevented.

It is said that the Parody nite club entertainers will shortly return to the Palace, remaining for perhaps three weeks and changing their material weekly. The boys have nearly 50 routines to select from.

When the three-act opened at the Palace and before the first matinee Monday, Eddie Jackson took three shower baths. Lou Clayton remonstrated with him, asking what he was cleaning up for so heavily, but Eddie said the shower was there (dressing room) and so why not use it? He really took other two baths as Eddie later explained, for Lou and Jimmy Durante.

During the first performance, Jimmy, who always plays the piano for Eddie, as Eddie will not work without Jimmy at the keys, found that one of the two pianos on the stage and the one he had started to play, was badly out of tune. Jimmy is a two-fingered piano player and can only play with the two fingers of his right hand.

Jimmy Nonplussed

While Eddie was singing and Jimmy sotto-voiced to Lou standing near that the piano would ruin the song. Lou suggested that Jimmy make a comedy run over to the other piano, but Jimmy asked in reply how he could do that and still look at the audience while using the right hand fingers?

During their Palace week the boys got some rave notices in the New York dailies. At the same time the Parody Club, where the trio is regularly engaged, had a humming week of business.

Wayburn Staged 40 Junior League Shows

Ned Wayburn staged, personally or by proxy, 40 amateur "Follies" for the Junior Leagues of America this season. The total of Junior Leagues in the country is 97.

The Junior Leagues regard themselves and are generally regarded by others as composed of the daughters of the best (not always the richest) families in any city in which there is an organization.

Wayburn has a large assortment of skits by the late Tommy Grey, used by the Junior Leagues regularly.

Weedon's Fighter

George Weedon, of the Pat Casey Agency, has uncovered a young scrapper, Jimmy Sullivan, from Florida.

Weedon took young Sullivan to Jack Sharkey's camp in New Jersey and had him fight a round with Jack. The showing of Sullivan elated Sharkey.

Sharkey invited Sullivan to spend a week or so in his camp where a daily setto with the gloves is expected to improve the latter's ring style. Sullivan's weight is 166 pounds.

SHEA ON LAWYER'S STAFF

William Shea, who resigned from the booking staff of the K-A-O Circuit several weeks ago, has accepted a berth with Dudley Field Malone, international lawyer.

Shea has been appointed chief of the investigating staff of the attorney.

Connelly-Wenrich Talker

Los Angeles, April 24. Dolly Connelly and Percy Wenrich, formerly teamed in vaudeville, will make a Vitaphone record for Warner Bros.

They were signed through the local William Morris office.

1550 BROADWAY, NEW YORK

XXX

William Morris

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39 Champs Elysees
Paris

CHICAGO: 1111 BUTLER BLDG.

THREW CLUBS AT—NOT TO—HER; CURRENT CHICAGO DIVORCES

Chicago, April 24. "Imagine," says Sigma Cotter, "working with a husband who falls in love with a girl on every bill he plays. And when I happen to mention the subject, he lifts his trusty right and whams away at me." Stating she's had plenty of these socks, Sigma has filed suit for divorce through Attorney Phil R. Davis. The Cotters have worked together in vaude for quite a few years as Andrea and Cotter. They were married in 1917 but broke up the act early this year in separation.

Another charge natural to vaudeville has been filed by Jean Branton in her suit against Harry Branton. The Brantons did club juggling under the billing of LaVerne and Branton. It's Jean's contention that Harry cunningly worked cruelty right into the act. She threw the clubs to him, and he threw them back at—not to—her. This went on for some time, says Jean, and she finally started the act each performance with an emotion akin to that of facing a firing squad. Mrs. Branton is represented by Phil Davis. Marie Filiaut (Marie Filly), appearing here in "Sidewalks of New York," has started divorce proceedings through Attorney L. A. Weisskopf against Anthony Filiaut, a non-pro. She claims she was deserted in 1919 after three years of wedlock.

Cross-Suit Wins

Attorney Davis has also written out a nice new divorce decree for Peggy Peterson, who works in pictures under the billing of Lillian, mostly doubling. Donald Peterson, non-pro, deserted her while she was in a hospital, says Peggy, and has not been seen since.

After Mona Kearney started suit against Robert Kearney and withdrew it, Attorney Davis filed a cross bill for Robert and got him a divorce. The charge was cruelty, particularly referring to a little incident where Mona is claimed to have lost her temper and batted the lesser half with a golf stick. Mona is in the "G. V. Follies," and her erstwhile hubby plays dramatics. Undaunted by one experience, Robert will shortly undergo another marriage ceremony, this time with Bunny Moore of "Artists and Models." Marie Euler chorine at the Rialto stock business temple, was awarded a divorce from George Euler on grounds of desertion. The marriage lasted five months. L. A. Weisskopf represented Marie.

JACK CONWAY FRISKED

Trunk Stolen Off Car on Way Back to New York

Dallas, April 24.

Jack Conway (Variety) slipped away from here with his mother and auto, without a trunk. His car had been frisked while Jack and Mrs. Conway were looking at the tall buildings. Had it been any other car they would probably have taken that too.

The Conways are reading it from Los Angeles back to Broadway. Jack doesn't know how or when the detached trunk departed. He had strapped it on the rear of the car. With Mrs. Conway, a scenery gazer, and her son a deep thinking driver, there's some surprise the thieves didn't take the stuff out of the trunk to save the bother of lugging it away.

Inside were four of Conway's suits, three accumulated in L. A. and already shot. Mrs. Conway's heaviest loss is five gowns, although she also must listen to Jack's explanations of how it happened for the remainder of the trip. They should be in New York about the end of this week if Jack can hang onto the car.

Coutts' Jersey One-Niters

John Coutts Agency has added the Hawthorne, Hawthorne, N. J., and Washington, Washington, N. J., to its list of one nighters playing vaude road shows Wednesday and Thursday nights.

Acquisition of the above gives Coutts two weeks of one nighters in New Jersey territory, each playing a road show of five acts and feature film.

JIMMY MORGAN SORE AT FATTY ARBUCKLE

Included Also Sydney Cohen, Fatty's Manager—Wasted Paris Trip

Jimmy Morgan reached New York last week on the same boat with Fatty Arbuckle, with whom he had appeared for two weeks at the Empire. Paris. Jimmy was burning up. He charged Fatty, also Fatty's manager, Sydney Cohen, with unfair treatment and bad faith.

Morgan says that Cohen represented when asking him to go to Paris with the Arbuckle act that Arbuckle was booked for five weeks at the Empire. On the boat going over, Jimmy said, he was informed they had but two weeks at the Empire, with no other time abroad as Cohen also had stated, mentioning Berlin for eight more weeks, Jimmy asserted.

Having left New York with Arbuckle, after sleeping an engaging night with a Public unit, and also to give his wife, Betty Morgan, a little relief from steady work, Jimmy felt badly over the misinformation. He opened with the act and from the account from Paris was the single one to score in it, at the disastrous premiere when the Arbuckle turn floundered badly.

Expected New Act

Following the two weeks at the Empire, Cohen said he intended to return to New York and left ahead of Arbuckle and Morgan, also Frankie James who had been in the Arbuckle turn. Jimmy claims he had received an excellent proposition in Paris but was persuaded by Arbuckle to return to New York with him. Arbuckle says Jimmy told he was through with Cohen and that he and Jimmy would work out a new act, under their own management.

That Arbuckle was through with Cohen was repeated several times on the boat, Jimmy stated. Arriving in New York, Morgan went to see his wife at their hotel and then called up Fatty at the Park Central, where he had gone. Arbuckle answered the phone, saying he was in Cohen's room.

The next day Fatty, Miss James and Cohen left with Fatty for Kansas City, where Arbuckle was to open for Pantages, without informing Jimmy nor has he heard from any of them since that day.

Friday the Morgans, with Willy Connor, treasurer of the Billmore theatre, New York, left for Los Angeles where they will remain for two weeks visiting, before Jim and Betty Morgan resume their stage work.

House Loses Its Roof, But Hoofers Avert Panic

Danbury, Conn., April 24.

Two vaude acts undoubtedly averted a panic at the Strand theatre, New Britain, Conn., April 19, when half of the roof was torn from the theatre by a high wind. When the roof went with a crash, it set the automatic sprinklers going and filled the house with water, plaster and dust. Despite the uproar the act kept on with a dance number and the audience fled out orderly. The falling roof crushed a man to death in the street.

In this city a woman was seriously injured by a plank blown off the Palace theatre and the electric sign on the Empress was so weakened that it was necessary to rope off the street.

City Back to Films

Pack City, New York, which tried a "subway cinema" policy this season, has gone back to street films. It is likely to retain this policy next season.

City was formerly the downtown Fox and until this season when the vaude shows were shifted to the New Academy of Music.

Emma Carus' Kin Starting Action to Annul Marriage

Joseph Walter Leopold, widower of Emma Carus, vaudeville comedienne, who died Dec. 18 last, leaving an estate valued at over \$100,000 to her husband, who is named as sole executor, is being sued in the Federal court by Elizabeth Bloh and Erna Matthews, German citizens and nieces of Miss Carus. Mrs. Bloh and Mrs. Matthews petition the court to annul Leopold's marriage to his now dead wife on the ground Miss Carus was allegedly of unsound mind and body, and as a lunatic not legally qualified to enter into marriage with her piano accompanist, J. Walter Leopold, as he was professionally known as a songwriter and pianist.

Mrs. Bloh and Mrs. Matthews, along with three other sisters, are children of Rosa Wunsch, alleged to be a half-sister to Miss Carus. The annulment of the comedienne's marriage to Leopold would make them the next direct heirs in line and legal claimants to the large estate.

Leopold married Miss Carus in Glendale, Cal., on April 4, 1926.

WAYNE BRADFORD KILLED

Dancer Believed Intoxicated When Falling from Hotel's Window

Los Angeles, April 24.

Wayne Bradford, 21, acrobatic dancer, fell to his death from his room on the fifth floor of a downtown hotel. His lifeless body was found on a skylight adjoining the hotel several minutes later.

After three days of investigation by police the verdict of the coroner's jury was accidental death caused by intoxication.

Theories at first advancing that young Bradford had committed suicide were later dismissed when it was learned that the dancer was an habitual imbibor, subject to sudden outbursts and ungovernable actions.

Bradford came to the coast about a year and a half ago from the east. He had been working regularly for Fanchon and Marco on West Coast Theatres circuit.

Several weeks prior to his death Bradford injured his foot while rehearsing in a Fanchon and Marco unit. Though considerably depressed about the accident, Bradford was in non-financial straits, as he was receiving weekly compensation from the insurance covering his mishap.

About two hours before he fell through the open window in his room Bradford was entertaining Kenneth Dalley, local manager of the Bert Levey office, and Harry Werthman, vaudeville booker with West Coast Theatres. Dalley and Werthman later stated that they left Bradford sleeping on his bed after he had taken a little too much to drink.

Bradford's remains were shipped to Fort Worth, Tex., where his parents reside.

French Ambassador

Wants Play Restricted

Paris, April 17.

Hon. Paul Claudel, French Ambassador at Washington, has instructed the Society of Authors here to take legal steps to prevent unauthorized players, professional or amateur, from producing a play he wrote when a young man and which he tried to have destroyed. This play, "Partage de Midi," was written and published before Claudel was converted to Catholicism.

It was produced a few weeks ago at the Comedie des Champs Elysees to the tune of a free riot caused by some remarks of the audience when the name of the author was announced. Up to that moment the public had ignored the name of the writer.

Police was restored by the aid of the police.

HECHT RESUMES

Rioch, Rutherford, N. J., and Robert Kurny, N. J., reverted from Stanley-Fabian operation to their original owner, Al Hecht, this week. Hecht acquired operation of the houses a year ago. Both the houses are currently playing films but will also add vaude in two weeks, to be booked independently.

Acrobat in Court for Injunction Against Partner in Former Act

DELL DAY HELD FOR ATTACK ON PIANIST

Female Impersonator Under \$1,000 Bail—Forrest Edwards Called to Collect \$227

Dell Day, 34, female impersonator, was held in \$1,000 bail for the Grand Jury when arraigned before Magistrate Stern, West Side Court, on a charge of felonious assault. Day was arrested at his hotel by Detectives Gilroy and Dugan, West 47th street station, on complaint of Forrest C. Edwards, piano player in Day's act.

According to Edwards' version, he quit the act last week and went to Day's room to get his clothes and try to collect the \$227 Day owed him. Edwards went to the room accompanied by a bellhop. He told the magistrate that Day permitted him to pack his clothes, but when he asked about the money his former boss requested the bellhop to leave the room. Edwards then said that Day struck him over the head with a cane, which stunned him, and then began to beat him with a wire coat hanger. As he fell across the bed, Edwards said, Day kicked him in the face and began to claw his face with his finger nails.

Edwards described his struggle to see himself from further punishment and stated that Day, infuriated, stabbed him in the left arm with a pair of scissors. Finally the bellhop regained admittance and prevented further assault. Detectives were notified and arrested Day, while an ambulance surgeon attended Edwards.

Day said it was Edwards who started the trouble, began to attack him and tried to mark up his face so that he would be unable to perform. He denied he had stabbed the piano player, but could not account for Edwards' arm wound. He said the act closed at the Palace, Bridgeport, on April 14.

"Paddy" Reynolds Had Gus Robey Arrested

Gus Robey, 6236 Weathercrest street, Elmhurst, L. I. (Robey-Desmond, vaude), was arraigned before Magistrate Edward Weil in Jefferson Market Court on a disorderly conduct charge and after a hearing the case was dismissed.

Robey was arrested by Traffic Policeman Schaeffer at the Pennsylvania station on complaint of "Paddy" Reynolds, 29 Pine street, Douglaston, L. I., formerly in Robey's act. She accused him of calling her names when she met him to get some clothing belonging to her. In court Miss Reynolds told the magistrate that Robey had threatened her before.

Robey denied he had called her the names she said he did and also that he had threatened to hurt her. In view of the fact that Miss Reynolds was unable to produce any witnesses to substantiate her charges Magistrate Weil said there was nothing left for him to do but dismiss the proceedings. He warned Robey not to molest the young woman.

After leaving court Robey and the traffic cop drove away together in a taxicab.

BERNSTEIN'S S. A. TROUPE

Sam Bernstein will continue his Sunday vaude concerts in the Bronx until the weather breaks against him.

Bernstein is hatching a trip to San Juan, South America, to install a musical troupe in the Municipal Opera House. He has been notified that the O. H. there will be available after May 14.

Loew Takes House Managers

Two former house managers for Stanley-Fabian houses, are with Loew's: Jack Fink at the Columbia, Charleston, and Mike Cullen, Penn. at the Adelphi.

Berger Herman, of the vaude act, Herman and Seamon, through the law office of Paul N. Turner, has brought suit in the supreme court, New York, against his partner, Harry Seamon, asking for the dissolution of the partnership as well as an accounting of all money received by Seamon up to date.

Herman and Seamon formed a stage partnership in December, 1925, on a 50-50 basis. In the suit Herman declares that he originated the act and that all the tricks incorporated in the turn were his and that his work was more laborious and hazardous than his partner's. Herman being the topmouther. The act was a tough comedy-acrobatic turn with Seamon the understander. The act worked the Fox houses, then the Loew time and was then engaged as a feature turn with "Allee Oop" at \$600 weekly, the show engagement lasting 17 weeks.

Herman and Seamon were then engaged as a Public turn with a contract signed for 10 weeks with another 10 weeks option. The option was renewed but misfortune hit the partnership as Herman became too ill to work.

Substitutes

The allegation in Herman's complaint is that Seamon had told him (Herman) he would come back to New York but that he (Seamon) had secretly been rehearsing a substitute under the belief that Herman would be unable to continue. Herman further avers that Seamon during his illness used Jack Eddy (Delores and Eddy) for a time and that later used another sub while the act continued with the Public unit, "Listen In" under the old act's name.

Herman entered protest as he claimed Seamon was still collecting the \$600 and not giving him (Herman) any part of it.

The Paul Turner office tried to get some word from Seamon who failed and had attorneys in Dallas take up the matter with Seamon while the unit was at the Majestic there.

It is understood that Seamon in reply claimed he was working the act as Harry and Bert Seamon, which the plaintiff now charges as untrue. The programs still carried the act's old name.

The allegation reads that Benjamin David representing the act received \$60 weekly as his agent's commission.

The Herman attorney demands that his client be paid \$3,000 as half of the act's gross for the turn and has also applied for a restraining order against Seamon continuing under the present contractual agreement between Herman and Seamon.

The Public unit, with Seamon, returned to New York Monday, April 23, coming in from Atlanta.

"PANIC" ACTORS' RACKETS

Isolated Detroit Group 'Legging and Soliciting for Summer Camps

Detroit, April 24.

With the panic among small time vaudevillians still on, many being told, numerous unemployed performers have taken to 'legging.'

One prominent local booze distributor employs idle or ex-actors exclusively as his salesmen. One member of this sales force is a woman, soubrette when working.

Another local gag to become popular with unemployed pros is selling membership in one of the 'clubs' at summer camps and theatrical colonies in Michigan. There are now 14 such projects on the market.

American Little Theatre Group Producing in Paris

Paris, April 17.

Headed by Blanche E. Smith, a group of American amateur thespians is organizing the Vagabond Players to operate here. An initial performance was offered the colony in the Students and Artists' Club room at Montparnasse last week, this being the forerunner of a regular American Little Theatre to be established here. Co-producing "The Importance of Being Earnest" comprised a group of blue-blooded Americans, including Virginia Harper, Miss Edith Wilson, Blanche Smith, Donald Baydon and William A. Bourgeois.

A BAD, BAD WOMAN'S GOOD RECORD

**DORA
MAUGHAN**

PALACE, NEW YORK, MAY 7th

8 Months in West-End, London

Feature of Laddie Cliff's "SHAKE YOUR FEET"

HEADLINED

PALLADIUM, 13 WEEKS

VICTORIA PALACE, 4 WEEKS

HOLBORN EMPIRE, 3 WEEKS

ALHAMBRA, 1 WEEK

PAVILION THEATRE, GLASGOW

PICCADILLY CLUB, GLASGOW

1 WEEK

CIRO'S CLUB, 5 WEEKS

CAFE DE PARIS, 4 WEEKS

PICCADILLY HOTEL, 4 WEEKS

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WALTER FEHL

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Opposite Victoria Station, S.W.
Managing Directors - ALFRED BUTT and K. H. GILLESPIE
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FIRST HOUSE 6.15	<input type="checkbox"/> TWICE NIGHTLY <input type="checkbox"/>	SECOND HOUSE 8.50
PROGRAMME, week commencing MARCH 5th, 1928		

WALTER FEHL In "HIS MAGIC WAND" Featuring MARJORIE BORTH and a Company of 12 Artists Novelties, Surprises, Comedy, Songs, Dancing and Music	The Popular Hebrew Character Actor JOSEPH GREENWALD ("Solomon Levi" late of "ABIE'S IRISH ROSE") And Company in a One-Act Playlet, entitled "PLOTS AND LOTS"
THE VICTORIA GIRLS Trained by RODNEY HUDSON	
TOMCHINSKY "The Violinist"	FLORENCE & CLIFTON Australian Comedy Gymnasts LATEST EVENTS ON THE BIOSCOPE
ERNIE MAYNE The Simple One	BLUM & BLUM The Wonder Act
Mlle. MARGO The Only Connoisseur of Music	

Orpheum, Denver

Starting Saturday Matinee, December 18

Four Great Headline Attractions
A Program of Supreme Quality with Originality, Novelty and Distinction Throughout

WATER FEHL
In "THE MAGIC WAND"
Ambled by a Cast of Twelve Artists

DORA MAUGHAN
In "The BARRYMORES AND ME"
Murray Fallman at the Piano

New Songs, Steps and Fun

BILL ROBINSON
The Dark Cloud of Joy

ED JANIS & GIRLS
In "KEEP STRAPPING," with CARMEN ROOKER

THEATRE ROYAL HIPPODROME AND WINTER GARDENS

MONDAY, MARCH 19th, 1928
NO PERFORMANCE - 6-45 PM & 8-00

WALTER FEHL AND HIS COMPANY
Featuring the Latest American Novelty
"HIS MAGIC WAND!"

NOBLE SISSE
With BARRY CORNELIUS at the Piano

DOROTHY LENA
Featuring the Latest American Novelty
"HIS MAGIC WAND!"

JERRY & Company
Featuring the Latest American Novelty
"HIS MAGIC WAND!"

PERCY PRYDE **MARIAN WHITE**
Fred HOWARD & June WYNDHAM

CORNALLA & EDDIE **THE TWO LUCKYERS**
The "Ten and One" Act

THE "PERFORMER" (LONDON)
WALTER FEHL, WITH THE ASSISTANCE OF HIS MAGIC WAND, SHOWS US THAT THERE ARE NOVEL WAYS OF PRESENTING A BAND. FEHL HIMSELF HAS A STRIKING PERSONALITY, POSSESSES A GOOD SINGING VOICE, AND IS WITHAL AN EXCELLENT SHOWMAN.

DENVER "POST"
FEHL, THE LEADER, IS ALSO VERA-TILE, SINGING AND COMING TO THE FORE WITH SOME ORIGINAL ANTICS.

DUBLIN "EVENING MAIL,"
TUESDAY, MARCH 13, 1928
FEHL HAS A TUNEFUL, RICH BARI-TONE VOICE HIMSELF AND CONTRIB-UTES SEVERAL TOPICAL SONG NUM-BERS, INCLUDING "MY PERSIAN ROSE-BUD."

*Just Completed Tour of England's
Leading Theatres*

English Representative
HENRY SHEREK

American Representative
JENIE JACOBS

FLASH ACT PRODUCERS QUIT; "OFFICE ACTS" IN PRODUCTION

Next season will likely see most of the present Keith-Albee-Orpheum flash producers making other connections or arranging to place their acts with other circuits. Since the recent ruling that big acts are arbitrarily limited to \$1,000 top, the surviving producers have come to the conclusion that they better get out. Producers say that with dancing teams averaging if any good \$300 a week, chorus girls at \$50 each, and the mounting costs of scenery and wardrobe, it is impossible to figure a margin of profit from K-A-O's fixed budget on flashes.

K-A-O apparently realizes the impossibility of producing big acts within the figure set. The K-A-O

production department seems to be concentrating on two or three-people skits as an economical solution. This means that K-A-O is invading the field heretofore confined to vaudeville actors of experience, and are attempting to wholesale ideas and personalities.

Teams, singles, and three-acts have, traditionally, brought to vaudeville most of the comedy innovations. The incentive to create and originate was the hope and expectation of being able to boost the act's salary by increasing its entertainment, and hence its commercial value. Through its production department, invading this field the small acts (up to three people) may find themselves in rivalry and opposition to an army of two and three-people "office" acts.

Ownership of Act and Material Triply Disputed

Vivian Cosby of the Empire Hotel, New York, entered into a contract on a percentage basis with Arthur Seelig of the Lyons and Lyons office, relative to an act she claimed to have written and which Seelig was to produce. Seelig got Leon Leonard for the act and paid the entire cost of production. Seelig then showed the act in a rehearsal hall where Otto Gygi saw it. Gygi offered to see what he could do in the way of bookings as Seelig was not able to get immediate bookings for the act.

That was the last Seelig heard of his act until it suddenly played Loew's American last week. According to Leonard the act had been removed to another rehearsal hall, played a previous date in Jersey City and then came to the American. Leonard is uncertain whether Miss Cosby had informed Gygi as to her arrangement with Seelig.

William Gaxton stepped in and claims the material in Miss Cosby's act called "Lots of Lots" is identical with that he used in his vaude act "Partners." Gaxton placed the matter in the hands of his lawyer who complained to the Managers' Protective Association. Gaxton and Miss Cosby are to appear with their proofs of ownership before Pat Casey. When Miss Cosby entered into the agreement with Seelig she had inserted a clause in the contract stating that the material in her act was her own in every respect.

Anna May Wong's Act

Anna May Wong, Chinese film star now in Europe, will appear in vaudeville upon her return.

KEITH'S PHILLY TO GRIND BEFORE SUMMER CLOSE

Report House Reopening in Fall With Legit—3 or 4 Wks. at Reduced Scale

Philadelphia, April 24.

Programs at Keith's theatre here announce "last week of the season." Nevertheless, a persistent report is heard that there will be supplementary season of a grind policy at reduced prices. This was rumored as going into effect last fall and again early in the winter. No official verification or denial is forthcoming.

Last summer, for the first time in its history, Keith's closed for the summer, but that closing did not come until a month or so after April. The present season has been admittedly unfavorable, with only one or two outstanding weeks. Reports concerning the grind have it that this will be in effect for three or four weeks only.

Last September negotiations were under way between Albee and the Shuberts, the latter wanting Keith's for a legit house. At the last minute plans fell through, but there are many who insist that this is the last season for vaudeville in this Chestnut street house, and that it will be a legit theatre next fall. Possibilities of a new Keith house that can better compete with Earle's (Stanley) grind policy have been frequently mentioned, but no site suggested.

AL FRIEND AS AGENT

Al M. Friend, who for many years played vaude, has quit the stage to become an agent.

Friend, Monday, became associated with the Eli Dawson agency. Friend will devote his time to the independent offices.

Eddie Nelson in "News"

Eddie Nelson has obtained a release from advance vaude dates to open as a principal with the Coast "Good News" company. Nelson left for Los Angeles last week.

VAUDE HOUSES ACROSS COUNTRY MULLING OVER STOCK POLICIES

Chicago, April 24.

That vaudeville houses are generally beginning to regard stock as a possible lifesaver is proved by at least five local theatres dickering to install such a policy.

The Jeffrey, south side house, which was forced to throw out association vaude and to go straight pictures is known to be considering stock. Another is the Admiral, recently taken over on a receivership

basis by the Chicago Title & Trust Co., after flopping with association vaude and pictures.

The Lubliner & Trinz Pantheon, pioneer deluxe house in a ritzy neighborhood, intended taking on stock burlesque, but abandoned the idea. Recently, the house has been negotiating for legit stock with Horace Slatore, controller of the Associate Players, Inc. The Midway, south side burlesque house which previously played vaudeville, may also venture into stock.

Don Dixon and his stock players go into the Empress, originally a vaude house, in May. This will be in direct opposition to the National, Slatore's two-day stock house, directly across the street.

Higg, Cleveland, is another former vaude site reported as possibly going stock next season.

Didn't Stay Long in Syracuse—Billing Fuss

Syracuse, N. Y., April 24.

Because she couldn't be the whole K-A solar system in this city, Marion Sunshine not only refused to cast a single ray on the Keith stage here last Thursday, but left for New York in her car.

Arriving from New York in the morning, Miss Sunshine glanced at the billing on the theatre and then demanded to see J. J. Burnes, the manager.

"Why isn't my name in lights? I'm headlining here," she challenged. Mr. Burnes expressed his regrets, but informed her that Morris and Campbell were the designated headliners.

"It's headliner or nothing," affirmed Miss Sunshine.

Burnes declares he will insist that Miss Sunshine pay the local house \$550 in accordance with her contract terms. She departed for New York with her support, Bob Leroy and Howard Mott. Janet Green substituted.

Lloyd Pantages' Contract

Los Angeles, April 24.

Lloyd Pantages, son of Alexander Pantages and a picture actor for the past two years, is now talking to Tiffany-Stahl and Columbia for a picture contract. No deal yet has been made.

Lyric, Richmond, Now

A Winning Team!

BILLY MARIE
HIBBITT and HARTMAN
Champion Laugh Hitters



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MISS MARIE HARTMAN
World's Champion Comedienne

Can Pitch Laughs to Any Audience

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Averaging 1000% in Comedy

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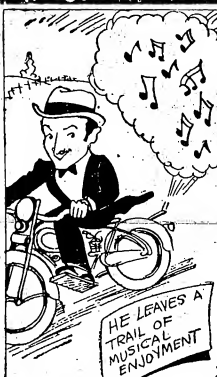
KEITH-ALBEE CIRCUIT

A SURE FIRE HEADLINE ATTRACTION

CARL FREED
AND
HIS ORCHESTRA



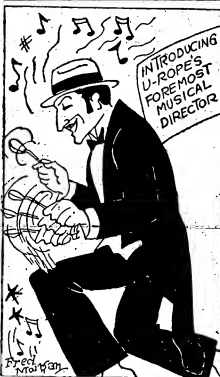
CARL FREED
AND
HIS ORCHESTRA



CARL FREED
AND
HIS ORCHESTRA



CARL FREED
AND
HIS ORCHESTRA



CARL FREED
AND
HIS ORCHESTRA



ANOTHER--HARRY ROGERS--SUCCESS THIS WEEK PALACE, CHICAGO

Marvin Welt Head of L. & L. Chi Branch

Marvin Welt is slated to head the Lyons & Lyons Chicago branch office in the Four Cohans theatre building. At present Arthur S. Lyons is administrative head, operating by correspondence out of New York and making regular jumps to Chi.

Joe Lyons, who left a responsible post with Brunswick-Balke-Coulender Co., is in an unique affiliation with the Lyons agency now, having resigned from Brunswick, to handle the radio and recording end. Because of his necessary contacts with the recorders, Joe Lyons (no relation to Sam and Arthur Lyons) has a separate office in the Brunswick building away from the Loop.

JOE—DORAN and SOPER
in "NUTOLOGY"
Direction of RILEY BROS.

EARL FAGAN AND ORCHESTRA
with BOB and EULA — RATCLIFF DANCERS

NEW HOTEL ANNAPOLIS



Washington, D. C.
Single, \$12.00
Double, \$22.00
in the Heart of Theatre District
11-12 and H Sts.

ARTHUR MILLARD and MARLIN
MINNA
In "KOLLEGE KAPERS," Written by Henry Bergman
This Week (April 16), BOSTON, MASS.
Next Week (April 23), LOWELL and FORTLAND
Direction MILT LEWIS

WIFEY OR KIDDO

Question Up in Claire Ulrich-Whitehurst Action

Baltimore, April 24. The late Charles E. Whitehurst, Baltimore theatre magnate may have called Claire Ulrich-Whitehurst "Kiddo," "factor lady" and "movie star almost not yet," but the defense denied in Circuit Court that he ever termed her "wifey." The term appears in a letter from Charles to Claire, and the girl is suing for widow's share of his \$272,000 estate.

According to the defense the word was written in by the alleged widow or confederate, and they produced Samuel C. Malone, documentary expert, to support this claim. Bert C. Farrar, U. S. Treasury expert who figured in the Mexican letter forgery several months ago, had identified the writing as Whitehurst's.

Whitehurst met Claire Ulrich when she came to Baltimore to join a cabaret company on the Century Roof, the present site of the Loew-United Artists' Valencela Theatre.

Whitehurst purchased things for Miss Ulrich, including much "expensive jewelry." A lavalliere produced in court, was alleged by the defense, however, to be a drug company premium and appraised by an expert as worth about ten iron men. Claire Ulrich is suing Milton and Dr. J. Herbert Whitehurst, brothers and executors of the late C. E. Whitehurst for a widow's share of the \$272,000 estate of the deceased Baltimore motion-picture exhibitor.

Eddie Kane Agenting

Los Angeles, April 24. Eddie Kane (Kane and Herman) is throwing away his grease paint to become an agent. Kane has associated himself with the local office of Lyons and Lyons.

PANTAGES WILL LEASE CIRCUIT ON RENTAL

Or Sell, According to Reports in New York—\$1,000,000 Rental?

Alexander Pantages is willing to sell or lease his circuit of vaudeville theatres from accounts in New York.

One report says the Pan houses have been offered under a yearly lease of \$1,000,000, guaranteed on a term with that amount to be net to Pan.

Another report is that Pantages will sell his chain at a price, but with no figure stated. The Pan houses, stretching over the west, south and partially in the east, cannot be estimated for value without the Pan statement. The circuit is somewhat complicated in ownership, with several leaseholds held by Pan and equities undetermined.

A condition made by Pan and one not readily acceptable to those presented, is that Pan retains his booking offices, with the understanding that if a lessor takes over the Pan houses, he will continue to book all acts and pictures through the Pan individually owned agencies.

The proposal to lease or sell the Pan time is not new, although it has not previously been reported in print. Some time ago a banking representative was in New York inquiring about Alexander and claiming then to hold an option to buy or lease. Nothing came of it at that time. Lately the proposal has come up again in different channels.

Pan is said to have taken the position that he will lease or sell anything he owns if he can get his price.

MUSETTE FORGIVING

Indictments Against Husband Dismissed—Wife Stakes Him

On the recommendation of Assistant District Attorney Thomas A. Aurelio, Judge George F. Donnellan in General Sessions dismissed two indictments charging "Dr." Louis Clement, of torch murder fame, with forgery in the second degree. As he left the courtroom the "Doctor" was greeted by his wife, Mrs. Teresa Clement Van Norden, known in vaudeville as Musette, dancing violinist.

Although she has filed an annulment suit in the Supreme Court against the "Doctor," Mrs. Van Norden, the name under which he married her, sympathized with Clement so much that she handed him a check for \$50 as they left the building.

"Dr." Clement was arrested on the forgery charge after he had been exonerated in connection with the death of Margaret Brown, who was burned to death at Bernardville N. J., last February. The forgery charge was based on two checks he is alleged to have given John R. Moynihan, president of the Good-oxide Company, in which Clement had an interest.

In his recommendation Aurelio told the judge that he believed the matter was a civil one instead of a criminal action.

TOURING COLORED CO.

A company of colored vaudevillians left San Francisco, April 18 for Honolulu with further traveling plans likely to take them on a tour of China and the Orient.

Among the professionals were Gladys Jackson, Upshaw and Johnson, George Green, Al Baldwin, Thelma Porter and Buddy De Loach.

Union Demands Forcing Mil. House Into Films

Milwaukee, April 24. Vaudeville may be dropped by the Miller theatre (Midwestco) and pictures put into the house after it has been wired for Vitaphone and Movietone, making it the first house so wired in the downtown district to be owned by Midwestco. Midwestco is not anxious to shove the Miller into the picture field, but officials assert that the step may be forced as a result of demands by the stage hands' union.



KOEHLER and EDITH
WORLD'S FOREMOST ROLLER SKATERS
Booked Solid Public Circuit
Week of April 27:
GRANADA, SAN FRANCISCO
Week of May 5:
METROPOLITAN, LOS ANGELES
Direction:
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New York City New York City

An "Idea" of Fanchon and Marco
ROY CUMMINGS
with FLORENCE DUFFY

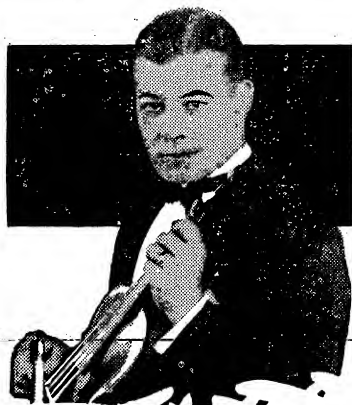
PANTOMIME AND DANCING WITH THE WORLD'S MOST HUMAN "PROP" HORSE

GERALD and HOAG

Present "DIZZY HANK"

Now at Grauman's Chinese, Los Angeles, in the Monster Prologue with Charlie Chaplin's "Circus" indefinitely
Direction WILLIAM MORRIS AGENCY

"I WAS CROSSED GOING TO PARIS, I WAS CROSSED COMING HOME, WHAT A DOUBLE CROSS"



JIMMY MORGAN

N. B.—Watch This Page

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PACKED HOUSE THRILLED WITH TWO WONDERFUL THEME SONGS

ROSEMARY

AND

LITTLE IRISH ROSE

featured in
ANNE NICHOLS "ABIE'S IRISH ROSE"
Paramount's Supreme Motion Picture Achievement NOW PLAYING at the Forty-Fourth Street Theatre, New York

Lyrics by
ANNE NICHOLS

Music by
J. S. ZAMECNIK



Rosemary

Lyrics by ANNE NICHOLS Music by J. S. ZAMECNIK

Sweet-heart of mine, love dreams di-vine In ev-ry
 Love may be blind, but it will find Some way to

thought of you, Tell me, dear one, you
 reach your heart, True as the stars a-

love me, Make all my dreams come true,
 bore us, My love will never de-part.

REFRAIN

Rose-ma-ry, Rose-ma-ry, On-ly of you I dream,
 In my arms/dear, I hold you, Eyes with love-light a-gleam, Dearest

Rose-ma-ry, Rose-ma-ry, Tell me that mine you'll be, Make your
 home in my heart a-fore-ev-er, Rose-ma-ry, ry

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 ORCHESTRATIONS
 FIFTY CENTS EACH

Little Irish Rose

Lyrics by ANNE NICHOLS Music by J. S. ZAMECNIK

My lit-tle rose of old E-rin, Sweet as the
 My love will go on for ev-er, Deep-er it

first breath of Spring, La-den with per-fume of
 grows af-ry year, You stole my heart, in in

flow-ers, Ten-der-est love thoughts you bring,
 turn, dear, Give me yours, true and sin-cere.

REFRAIN

Lit-tle I-rish Rose, Sweet as morn-ing dew,
 Smil-ing eyes like sun-my skies, Hair of gold - en hue,

When the flow-ers fade, At the sum-mer's close, You'll still
 blo-ssoms in my heart, Lit-tle I-rish Rose, Rose

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ZAMECNIK ORIGINAL MUSIC SCORE TRIUMPHS

OF ANNE NICHOLS "ABIE'S IRISH ROSE"

J. S. ZAMECNIK, THE RENOWNED COMPOSER OF SCORES FOR PARAMOUNT SUPER PHOTO PLAY PRODUCTIONS "OLD IRONSIDES" "WINGS" AND "ABIE'S IRISH ROSE" IS UNDER EXCLUSIVE CONTRACT WITH SAM FOX PUBLISHING CO. HE IS NOW COMPLETING SCORES FOR ERICH VON STROHEIM'S "THE WEDDING MARCH" AND JANNINGS-LUBITSCH "THE PATRIOT" FORTHCOMING PARAMOUNT PICTURES



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SPECIAL !! OUR CHICAGO OFFICE NOW OPENED AT 64 E. JACKSON BLVD.

Jim Carroll Leaves Earl
Earl Carroll's new "Vanities" is off for about two months. The delay was forced through the planned holiday of Beatrice Lillie, who is going abroad. Miss Lillie is to be the star of the revue.
James Carroll, recently returned from abroad, and Chris Scafe, manager of the Carroll theatre, have resigned. It is said their withdrawal followed an argument with Earl over Jim's extended vacation.

Cast Changes
Marjorie Peterson replaces Gloria Foy in the ingenue role of the Shubert operetta "The Red Robe" when the show opens in Philadelphia.

One of Fanchon and Marco's Good "Ideas"
BABE MORRIS
Tap Dancer Supreme

THAT LYRIC TENOR
CHARLES WILLIS
(The Colored McCormack of Vaudeville)
Now Playing on the West Coast With Thanks to Alexander Pantages

HAL
SIDARE
DANCER EXTRAORDINARY
Featured by FANCHON and MARCO
Personal Direction ARTHUR SPITZ

ALTON AND HIS
ORIGINAL NOVELTIES
AT THE WURLITZER
Orpheum Theatre, Los Angeles

SCIBILIA STRANDS 30
"Padlocks" People Not Paid in J. C. —Act Disbanded
An excited, disappointed flock of people, who had been engaged for the Anton Scibilia vaude act of "Padlocks of 1928," last week at the Keith house in Jersey City, besieged the Joint Complaint Bureau of the V. M. P. A. Monday seeking immediate means of obtaining salary arrears.

The act, some 30 people, was left high and dry in J. C. when word came that the treasurer had made himself scarce around the theatre without paying any of the boys and girls off for their performances.

This is the second chaotic financial hurrah to enshroud Scibilia as he had some trouble when "Padlocks" was produced as a full show in New York.

The stranding of the act Saturday caused its immediate disbandment.

Kane as Booker in New Kunsy Agency
Detroit, April 24.

Lew Kane has been engaged as booker with the vaudeville agency now being formed by the Kunsy enterprises. He will book under Howard Pierce, the latter in charge of office and book as previously reported.

One of the houses on the Kunsy book will be Kunsy's Columbia, downtown, booked for many years by the Chicago Sun agency (Billy Diamond). The switch date at this house is set as May 1.

Dempsey in 2 Weeks
Jack Dempsey's New York vaude sojourn has been delayed by his trial with Jack Kearns over commissions. Dempsey is expected to make his vaude debut in the K-A-O houses in about two weeks.

VITA'S \$10,000 FOR RUTH'S 3
Chicago, April 24.
Ruth Etting has signed to do three numbers for Vitaphone for \$10,000.

KEITH'S, WASH., CLOSING DOWN; 16 YEARS OLD

Former Big Time House Couldn't Survive with Vaudfilm Pop Policy

Washington, April 24.
Keith's, the former big time vaudeville house of this city, for 16 years, is closing next Sunday.

About three weeks ago it changed its policy to a bill of six acts with a picture at reduced prices. It failed to attract. Previously Keith's had left the big time classification when making its week-end performances continuous.

Local dailies gave surprising attention to the announced closing. Some ran the story on the front page. Comment seemed to indicate the local newspaper men consider that the passing of Keith's means the end of vaudeville.

Last week "Variety" reprinted an article by Leonard Hall in the New York "Evening Telegram." In it Mr. Hall spoke frankly of vaudeville and about summed it up when saying vaudeville is through.

Mr. Hall's contact and familiarity with vaudeville came through his term in Washington, as the dramatic editor and columnist of the Washington "News."

3 Bookers for Park Plaza

Park Plaza, Bronx, New York, shifted bookers again this week with Arthur Fisher now booking. Arthur Silber had been booking it following in W. N. Stephens, who had booked the shows during Universal's operation of the house.

Park Plaza plays five acts on a split week.

VIVIAN DUNCAN SAILS
Rosetta Will Join Her Sister in Paris —Due Back for "Heavenly Twins"

Vivian Duncan and her sister, Mrs. Evelyn McClellan, sailed last week for Paris. They will remain there about a month, then proceeding to London. Rosetta, the other of the Duncan Sisters, will join her sisters in about three weeks.

It is understood that the trip is for a rest only, and the girls will not appear during their three months on the other side. What tempting offers from the foreign managers may do wasn't decided upon before Vivian left.

While across, the girls will try to get a possibility line on a revival of "Topsy and Eva" for the Continental cities and London for the future. They are due back in New York during the summer to prepare for the Charles B. Dillingham "Heavenly Twins" production.

From Vaude to Stock As Hope of Indies

Unprecedented early closings for independently booked stands are already in evidence at this early date. Most bookers are handling them on a week-to-week basis.

Several of the houses, especially those in upper New York and Connecticut, have already served notice to bookers to discontinue vaude after May 5.

Most of the stands adopting the dramatic stock idea are reported practically virgin territory for that classification of entertainment.

Dario and Irene Separate

Dario and Irene have split professionally, Irene teaming with Marshall.

Dario is temporarily retiring to conduct several chain ballrooms he is interested in with his brother.

LENORE ULRIC'S ROUTE

Lenore Ulric in her new vaude sketch by Michael Arlen, is due at the Palace, New York, in about six weeks.

Miss Ulric opened Monday in Pittsburgh.

Johnson-Spizzi Merge
Arthur Johnson, Inc., and the Arthur Spizzi Agency have merged, the Spizzi name to continue with the musical arranger's activities to be identified with the Spizzi agency.
Mickey Aldrich is another addition to head the vaudeville department, Spizzi being Loew enfranchised and also engaging in independent book- ing.

As before, Peter Creatore and Spizzi will handle the picture houses themselves, booking the Rivoli, Baltimore, and a neighborhood house in Philadelphia.

Bernie Foyer has switched from Lyons & Lyons to Spizzi's office for orchestras, cafes, etc.

CHARLES
BEAUCHAMP
TENOR
11th Consecutive Week at Public Million Dollar Theatre, Los Angeles

NOW PLAYING PUBLIC THEATRES
MASSE AND DIETRICH
Direction ARTHUR SEELIG of LYONS and LYONS

DOTSON

CORRINNE
MARSH
In Specialty Dances
Featured with "Radio Fancies"
Now Playing Pantages Circuit

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(INCORPORATED)

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Loew's Not Booking U's

The deal pending wherein Loew's was figured to take over the Universal, Brooklyn, is off. A deal pending for the Loew Circuit to take over bookings of the house is reported as having gone cold last week.

It was figured that if Loew assumed bookings of the Universal house, that several of the other Universal houses would have also gone on the Loew books for vaude bookings under Loew's present intention to book a dozen outside houses as jump breakers for the circuit.

THOSE VERSATILE DANCERS**MURIEL AND FISHER**

Foremost Exponents of the Bowery Dance—Featured in 'Farewell Frolics'

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Playing West Coast Theatres With Thanks to Fanchon and Marco

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THE M. SHEA BOOKING EXCHANGE, Inc.

Have ten weeks to offer with short jumps to recognized and standard acts, also flash acts

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Managers investigate our service
319 ERIE BLDG., CLEVELAND, OHIO
PHONE SUPERIOR 0579 OR L. D. 39

HIPP, CLEVELAND, INTO STRAIGHT FILM POLICY

Cleveland, April 24. The Hippodrome, not so long ago one of the most profitable big time vaude theatres in the country, will go to straight pictures within a week or two.

Since supplanted in the local straight vaude role by the new Palace, the Hipp has been playing vaudefilms (five acts). In the past three weeks the failing vaude has been bolstered by a stage band, graduated from the pit, and an m. c. Harry Hosford, with the house labeling an out and out presentation policy, "Vaudeville a la Carte."

The Hipp's 4,000 seats, once unanimously profitable for the Keith circuit, have not been so nice to K-A. Ofttimes of late the second balcony and gallery, formerly tremendously contributory to the Hipp's large grosses, have been closed, and not for repairs.

Hipp is reported contemplating a musical stock policy for next season.

JUDGMENTS

Coolidge Theatre Co. and Sam'l Horowitz; G. A. Glantz; \$25,137.
Louis Mann; A. E. Levy; \$1,056.
Wm. B. Friedlander Enterprises, Inc.; J. J. Carey; \$1,878.

PLIMMER WITH KEITH'S

Returns to Family Department as Booker After 11 Years.

Vaudeville's oldest independent booker, who one time cleared a grand a week, is breaking up shop. Convinced that producer combines are gobbling up independent houses to the point where it will not be long before one night stands will be the only meal ticket, this booker is going back with the big company, at a few hundred more than the \$5,000 a year they paid him 11 years ago, in his old job at the company's books.

Everyone knows the booker. He's Walter Plimmer. Associated off and on with Keith's since the latter part of the last century, first as a performer in Keith's first house in Boston and then as a booker, Plimmer goes back in the Keith-Albee family department within two weeks. His assistant, Jack Birman, will continue the Plimmer agency in the Strand theatre building under his own name.

First V. M. P. A. Annual Dinner Without Albee

About 400 vaudeville managers, bookers and agents attended the annual dinner of the Vaudeville Managers' Protective Association Monday night at the Hotel Plaza, New York. E. F. Albee was absent.

It's the first affair of the V. M. P. A. Albee has failed to be present. His absence seemed to verify the reports he lately returned from Palm Beach not feeling any too well.

Henry J. Walters was the toastmaster, also the first time anyone but E. S. Moss has so officiated. Moss since the last annual dinner of the managers' association, has detached himself from the Keith-Albee connection. Mayor Walker made one of his characteristic speeches as the feature of the evening.

Pat Casey as usual was the general factotum, he being the general manager of the V. M. P. A. Casey's speech was reported as not as explosive as his many others yearly, when Pat told the vaudeville managers what to expect. They didn't believe him then, but Monday night Pat didn't even have to say, "I told you so."

The V. M. P. A. is a gag affair, like the N. V. A. gag, an Albee gag that doesn't mean a thing as long as vaudeville managers pay enough dues to the V. M. P. A. to take up the cost of the annual free feed, about \$20,000.

It's like a hollow echo from the old days.

BIRTHS

Mr. and Mrs. Eric Meyer, daughter April 14 in New York. Father is organist at Small-Strausberg Mesoro theatre.

Mr. and Mrs. George Lloyd, at Christ Hospital, Cincinnati, April 15, son. Father formerly of Ashley and Lloyd in vaude.

Mr. and Mrs. William Daniels, daughter, Community Hospital, Culver City, Cal., April 17. Father is a cameraman at Metro-Goldwyn-Mayer studios.

Ruth Roberts' Son Is Denied Her—Conditions

Milwaukee, April 24.

Mrs. Ruth Roberts' fight for the custody of her 11-year-old son was lost here temporarily, when County Judge John C. Karel ruled that before having the child, she must prove able to provide a decent home for him.

Mrs. Roberts, now an art shop proprietor in Detroit, was formerly in vaudeville touring with her husband, whom she divorced in Boston some months back, as Smith and Hough.

Eleven years ago when the boy, Richard, was five months old, she gave him into the care of a Mrs. Mary German of Milwaukee, together with another son, Archie, then two. She was to pay \$3 weekly each for the children.

Later, according to the testimony, she claimed Archie but left Richard here and continued in vaudeville. Mrs. German told the court that Mrs. Roberts had paid no board nor had she come to see the boy for seven years.

Several weeks ago the Juvenile Protective Association officials found Mrs. Roberts in Detroit and told her that Mrs. German was suing to legally adopt the boy. She came here to claim him but Mrs. German refused to surrender. Two habeas corpus actions were started and each thrown out of court.

Now Mrs. Roberts must go back to Detroit, maintain a home to the satisfaction of the authorities and prove she is a fit person to have the child. If she then gets him, Mrs. German threatens to sue for \$1,100 back board money.

Ted Doner May Need Year for Recovery

Los Angeles, April 24.

Ted Doner, injured in an auto accident near San Diego some weeks ago, has been removed to his home here. He is unconscious much of the time and the physicians say it will require at least a year for Doner to fully recover.

Mrs. Doner, who gave birth to a child three days after the accident, is with her husband.

Doner, brother of Kitty and a well known dancer himself, was night driving his party, composing a Fanchon and Marco stage unit, to San Diego to open there the next day. In some manner the car ran off the road, killing one girl and slightly injuring others in the car.

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MITCHELL

and

JACK

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Originators of "A DAY AT THE CIRCUS"

THIS WEEK (APRIL 23) PALACE, NEW YORK

"THAT'S MY MAMMY"

**AT LAST!
ANOTHER
GREAT
"MAMMY"
SONG!**

**All Material
Ready~**

**"Mammy" Singers
Here's A Hit
For You**

ARTIST'S COPY

That's My Mammy!

FOX-TROT SONG

Words by
HARRY PEASE

Music by
ABEL BAER &
ED. G. NELSON

Moderato

Say old pal, by the way, old pal, I
Wish I could, if I could I would, Go

hear you're go - ing South, Try and see my Mam - my for me, She
right down there with you, For I know how tick - led she'd be, If

tives way down in Ten - nes - see. You may meet walk - ing down the street, Like strang - ers of - ten
she could get a look at me. I left home, been a roll - in' stone, I've tam - bled ev - ry

do, If you'll al - low, I'll try some - how, To de - scribe my Mam - my to you.
where, But sim - ply say that I'm O - kay, If you ev - er find her down there.

CHORUS

If you should see a soul that's hap - py, Stroll - in' with a grey - haired pap - py, That's
my Mam - my! If you see that she's wear - in' glass - es, Smil - in' at each

one that pass - es, That's my Mam - my! If you should
see a sil - ver - haired old la - dy, Sit - tin' with her knit - tin' where it's

shad - y. Just men - tion me, watch her ex - press - ion. Then if she should
say: "God bless him" Give her all my love Cause That's my Mam - my! If my!

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**50¢ FROM YOUR
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OR DIRECT!**

PALACE

(Rah! Rah! Unit)
(WASHINGTON, D. C.)

Washington, April 23.
This is the Public unit split that was in New York last week at the Paramount, Strand and Capitol. What the Maryland Collegians sang musically, they sure make up in pep and noise. Add to this the regular house untrampled pit crew and it constitutes quite a flash, and more noise.

Four girls, not such good lookers, deport themselves with the quartet in one number. Al Gale, as a freshman, works well with Johnny Perkins, while both are in their individual song numbers.

Here, too, Perkins does some gagging with Wesley Eddy, the house m. c. Gags got some of the night. Eddy into the picture for a late start for the band entrance down the aisle.

Show is a whole gets a splendid start with Charles Faddock's stock subject and then the personal appearance of this running star. Film got the Sunday mob to cheering. Faddock, who is a former college athlete made his personal entrance. Has nicely set talk on "playing the game square," which he delivers pleasantly and sincerely.

Newsreel followed, then the noisy interlude down the aisle, with Perkins leading the procession with a big bear. As the bear was being found in the proceedings that followed, but the fact must be recorded that it clicked solidly with the paying customers, which filled the house several times during the day. But, while that is set down, it must also be recorded that flash and noise is made to cover a multitude of sins.

Feature, "Feel My Pulse" (Par). Menkin.

PARAMOUNT

(Swanee Moon Unit)
(NEW YORK)

New York, April 22.
Frank Cambria has striven for something new in this Public unit, entitled "Swanee Moon." The group of pictorial effects of the South before the war. Crinolines take the place of lights and bare legs of the crinolines, while the same costume scheme runs through the choir-ensemble and the soloists.

Idea is a variation from the steady succession of jazz settings and jazz atmosphere, and as a change of flavor it is welcome. But compared to the flash and speed to which Paramount has become accustomed it does seem rather mild.

Stage is set as interior of a southern mansion done in white with blue high, narrow, pointed, and the back and lighting effect of bright moonlight seen through the open casements. Stage band is grouped on a terrace in the background. On stage, white stairs run up back at both sides. Kathryn Lewis and John Griffen open with duet, "Swanee Moon," a duet of the ensemble of six, all wearing the ante-bellum costumes of Dixie. Foster Girls are on for a dance, making a pretty picture in the white and blue with ruffled pantslets.

Their dance routine is made up of tap bits, another welcome change from the flapper style. The appeal dance by crinolined chorus from whom you'd expect a minute, also is not without its novelty.

Jazz interlude here, with Mitchell's announcement as stage band leader of the hot number, "High Fever," spirited bit of syncopation. Mitchell, by the way, is a personable young man, and a romantic figure in period costume.

Miss Lewis back for a solo number, "The Man I Love," which has a fascinating melody, fitted appropriately in the picture.

Jack North with his wisecracks, clowning and banjo playing, and Landry with his curious eccentric dancing, furnished the specialties, the two coming together after their own routines for a minute or two of talk and ad lib comedy.

For the finale they are using a new number by Dave Stamper, written especially for this production. It is called "Blame It on Me." The friends itself neatly to the purposes of such a layout. Girls are on for another dance, this time with one girl all a-fluttering in ruffled pantslets and the other all trim in black silk. Singing ensemble also gets into the picture, the women in a change to black and the men in a change to colorful dress of the period and all posed for the curtain picture. Whole production is pretty in a subdued way, with a touch of the flash style. Graceful entertainment, slightly stagey, and as such enjoyable. But has nothing to create talk. Running time, 28 minutes.

Paramount furnishes the entire newsreel, most of which is taken up with the shot obtained by "Paramount-Columbia" from a film from whom made dash to Greenly Island and brought back the first views of the Bremen and its transatlantic crew in that the ship was an achievement well exploited. Fill-ins are slips of Helen Wills sailing for foreign conquest, and a few other nothings.

Joe Crawford plays three sentimental ballad numbers, all abundantly familiar, but taking on a new charm from the music. The last's touch, which is a sort of melody from the Offenbach standards, with heavy symphony on the

"Orpheus" overture and a climax in the "Tales of Hoffman" Barcarolle number, the choir coming in for this. Another stage bit for the Offenbach interlude with a solo scene, with coloratura solo by Olive Hutchinson. Film feature is "Three Sinners," European society drama, starring Tommie Tamm, with a fair program material. Rush.

WISCONSIN

(MILWAUKEE)

Milwaukee, April 19.
Take-a-Chance show the built offered and it did turn away business. With the entire program kept out of the ads, crowds seemed to like the stunt and word of mouth advertising soon built up a nice gross.

Opening in one was a huge heart royal flush with a joker being the set, and then giving a cut out of the head. Part of the five sticking their heads through the cards, except the joker, sings a song. The joker is on a bicycle and brings back Col. Hoot for the comedy portion of the bill, while the stage is set for the big flash, Goetz crows in one for laughs with talk.

Fruit stand now and then comes with the band seated atop big dice. Bebe Berri dancers start in card costumes. Schooler then makes his entrance, trailed by Warden and Stone. Here are two kids who can handle the banjo. Both boys strum and sing and took two bows. Goetz is back for a few seconds followed by Bert Matthews, long legged hooper who has a sweet routine.

Schooler, m. c., takes a turn at the piano then the Berri girls follow with a new dance called "Goetz more." Goetz back again, this time working double with Schooler for about 12 minutes to a melody of pop songs turned into a golf-swing melody. Schooler, senior here, makes a break for the first time after the opening.

Runaway Four in the closing spot with their old routine. Band has to break through to the applause. Town goes wild for this stuff. A stock finish, the entire troupe on stage, ends the stage bill. A bit of a disappointment for house fans looking for the usual Weisfeld flash finishes.

Newsreel and "Mad Hour" (F.N.), which clicked with the customers, finish the program. Israel.

MINNESOTA

(Dancing Feet Unit)
(MINNEAPOLIS)

Minneapolis, April 20.
Harry Rose and Richard (Limbergo) Edwards shared honors in this Public unit. Although Rose offered practically the same routine which he did at the local State a few months ago, this was his hit. Nothing better in the way of comedy eccentric dancing than that presented by Edwards has been seen here in many a moon. He was a success.

Unit, as a whole, was only moderately well received. Alan Kane continues as m. c. and his best results were accomplished with the stage band. Some vocalizing by a part of the orchestra and Kane went over nicely. The "Cameo Ballet" (12) did fairly well in its dance number. Although the singer was acceptable. The stage effects are similar to those of other Public units seen here during the past few weeks.

Eddie Dundstadter landed solidly again with a Venetian Serenade introducing "Monlit Waters," to-morrow with a melody of familiar Italian favorite, and the others beat the drum. The various effects possible on the big Wuritzer. Orchestra overture was a melody of Primi hits. Oscar Baum makes an ideal conductor, measuring up to the class of the house, both in appearance and wielding the baton. Paramount News and an unfunny comedy preceded the feature "Big City" (M-G), a picture which helped business to stay normal in the face of stiff opposition.

STRAND

(NEW YORK)

New York, April 22.
Very weak and topped with haphazard spotting. The only meritorious picture house turn this week is Arthur Ball, tenor, with a set of piping and a good delivery. He is piping and added to that fine taste in selection of pop numbers, such as "Romona" and "Laugh, Clown, Laugh." Ball can sing on the bill and register universally.

Don Barclay, on the stage, with his old one-reel feature film in which he played the role of Barrymore and Harry Carey in the cast, provides comedy and rates well but does not seem suited for picture houses. More likely to appeal to vaudeville audiences.

Preceding these two were Lily Kovacs, "girl pianist," the Mark Strand Ballet troupe, and the others beat the drum. The various effects possible on the big Wuritzer. Orchestra overture was a melody of Primi hits. Oscar Baum makes an ideal conductor, measuring up to the class of the house, both in appearance and wielding the baton. Paramount News and an unfunny comedy preceded the feature "Big City" (M-G), a picture which helped business to stay normal in the face of stiff opposition.

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LOEW'S MIDLAND

("Gems" Unit)
(KANSAS CITY)

Kansas City, April 19.
Loew-Public units appearing here have commenced to show some improvement. "Gems" is the most brilliant yet staged and is given substantially as reviewed at the Capitol the latter part of the week. Whom of the production was Dave Rubinoff.

For this week Rubinoff again appeared with the Midlanders doing "Living Masters." M-C news was next and then into "Gems" with the Ormonde dancers on the back stage, the split drop revealing first the feet and gradually going higher up to the girls are in full view. Three Dennis Sisters followed and crooned prettily. They have been taken off the pit elevator and now work in front of the Schuster, who has been added, does taps up and down stairs. This bit is being worked overtime and the novelty is old. Rubinoff was not a stay for four numbers, with Elizabeth Regal, who has replaced Pauline Gansel, is a high kicker, who can get 'em up. She features a side kick which is straight up and down.

Dresses were then closed for a minute to allow the band members to don baby bibs and caps and swing into a melody of "Baby" for which the Schuster is pushing one of the fat sizz players around in a baby buggy. Lots of extra work for the few laughs. Another number by the dancers and then the Schuster, who would. Glittering finale followed with house staff worried as the presentation had run 50 minutes.

Seven "The Big City" (M-G) held every ticket holder. One of the best bills the house has presented for some time. Hughes.

CAPITOL

("Bubbling Over" Unit)
(DETROIT)

Detroit, April 21.
"Bubbling Over," fresh from Chi and the Oriental, is the first unit to play the Capitol, Detroit, and marks the passing of the week-to-week producing idea at this town's first big picture house. At the same time, it gives the Kunsy staff one less job to worry about, though the staff did not seem wailing Saturday anyway, just to keep in shape. Four or five around with pads and pencils doing plenty of writing, and some of the house staff. There have been better stage shows than "Bubbling Over" at the Capitol.

Some excellent reports on this unit in Chicago were not quite understandable to those seeing the performance here. Maybe the troupe went stale on the five-day lay-off between here and there. Band and orchestra, the Capitol will be produced at the Oriental, Chicago, and play three following weeks in that city (Norsore, Sen-Sa, Harding) before trouping in this direction.

Harry MacDonald, likable m. c. conductor, struggled to equal precedents. The unit has a title with a meaning and a purpose, and it conveys its adaptability. But to no avail, for not many remember Bubbling Over won the last Kentucky Derby. MacDonald's title, or a lyric in the piece to remind them.

Opening in about two, the drop represents the gate to a nag track and the band plays out of sight. First number is a contest between Paul Small, formerly house singer at the Oriental, and the ballet of 10. Having the girls permanent at each house is a new idea in the unit.

Looking at Small in Detroit and listening to him surrounds his recently ended lengthy stay at the house in Chi with an air of mystery. He's doing about the same thing traveling as standing still—skipping on often, too often, and ruining every band number with a series of "Gems" in his style. In better voice, Small would stand as a pretty fair song plugger, just what he was at the Oriental.

Followed specialties by Bob Ebb, and Elizabeth Regal, singers, and a clever drop; Billy Uke Carpenter, disciple, but not a rival of Cliff Edwards; Midnight Trio, three-men singing and dancing in colorful costumes; and Ginger Rogers, all previously reviewed in detail and more or less effective in this city. Here and there a ballet bit and some boys and girls, the latter all good until Small horned in.

Ginger Rogers commands additional criticism by contrast of her value before the Oriental and now in the Capitol. The house in Chi house Miss Ginger was a sensation for more than a couple of weeks. Impression is that she couldn't help but be for a while, and she is the only one who can't help but be and applauds with her fellows. But it seems quite different with Ginger away from the Oriental.

Finally taking a look at the little soubrette purred through an imaginary trained flea bit and did something worth while in calling attention to the band members' jockey suits, though unintentionally.

After showing the flea to a bandman, she discovered a stranger in her hand, causing the musicians' union personnel to scratch for laughs. On another occasion Ginger led a ballet in a "Wobly Walk" new in name only, and later hoisted the finish with Small. Neither will cop cups.

For the finale the usual Oriental flash, with a side view of the second stairs lowered on each side of the band, and the girls in decorative costumes, seemingly limited here by the depth of the Capitol's stage, but made it smoothly.

Although now classed as a unit stand with the Michigan, the Capitol will not conflict, nor will its shows. Units derived from the West of the strict jazz type, while the Public eastern tabs tend toward the classics with more English on beauty and less on youthful talent. Steady and sure, it has thinned attendance Saturday. "The Show-down" (Par), feature, will draw, no doubt, as the week progresses.

Organ specialty by the Capitol, the week holds an innovation in that line and departs severely and cleverly from the formal, although Miller follows others with the production idea. Calling it something to that effect, Miller makes use of the house ballet on the stage. Eight perform a step routine, while one dolls up, from the negative end, the route behind the scrim. All very prettily executed, and a click for Miller as a novelty organist. He played as usual, theming a cap number with special lyrics on the slides.

Overture by Samuel Benavie and the pit organization again badly marred at the start by the house. It seemed as though the house sees no fault in spotting this excellent musical divertissement in the same awkward place week after week. Repeating the same routine would be simple way to time the seat bangings away from the overture. The current class portion of the Capitol's show concentrates on Benavie's first violator, a very fine player, who is not billed.

Big.

CENTURY

(BALTIMORE)

Baltimore, April 19.
General Manager H. P. Kingsmore conceived and executed a variant of the phantom organ stunt here last week. An organ expert was engaged to hook up the big house organ to a miniature keyboard (about two feet in length). The cable ran backstage to where Harold Ramsay, house organist, was concealed in the wings out of range of the audience's vision. The climax, m. c. Clair, the phantom turn while the orchestra conductor was pressed into service to work the elevator organ button from the dustout.

The organ came up with the console stool unoccupied. Clair feigned surprise at Ramsay's non-appearance, and failed to search for him, then announced to the audience that he would attempt to sub for the missing musician. This was the novelty twist to the act. Clair climbed the organ bench. The regular accompanying screen slides went on as Clair thumped the meaning and the orchestra conductor needed for the stunt. The big organ began playing as if Clair really knew what the console was all right. Clair, armed with a miniature keyboard hanging from his neck in accordion fashion, strolled out, and the trick was demonstrated.

Clair, however, was not so self-satisfied as he seemed. He announced that as long as he was on the stage he would stay awhile, and launched into several pop numbers. Working from the piano keyboard, Clair grabbed a megaphone and volunteered to do the vocal stuff, both working from same stage spot. Stunt registered and was freely enjoyed.

ALHAMBRA

(MILWAUKEE)

Milwaukee, April 20.
Advertised as the only theatre on the Rialto with a concert orchestra and the non-stage band policy, the Alhambra is still running along with its old time two act, short subject and feature stunt. This bill was probably one of the weakest yet seen at this Universal house. The acts were slow and failed to click and the picture was light and hard to swallow. The orchestra, however, was its own worst self.

"Madame Butterfly" was the orchestral treat and the boys acquitted themselves nicely. However, the closing episode, a scene in the White House, was rather flat. Miss Rink probably sings too well as she was a bit above the heads of her audience.

Miss Rink also makes one other appearance. Big act for the week is called "Red Hot Peppers." Three boys and a girl go through various musical comedy routines. Finally, fails to lend much to the act. Short subjects included newsreel, Puffy comedy and Oswald cartoon. The Irrepressible Lover" (U) is a screen feature. Israel.

CAPITOL

(NEW YORK)

New York, April 22.
Rain killed his Sunday matinee. Marlon Davies in "The Patsy" (G) on the screen, apparently with a laugh. The presentation bears the title "Vanity Fair," and is pretty good picture house stuff. Melodia Vestoff and Marlon Vaughn, proper, and the picture was replaced by Horton Spurr. Rosemary, the coloratura soprano, was also missing, although programmed for her this week.

Stage and included Monsieur Adolphus Berg, who has played frequently in vaudeville as a loose cloth gown designer. He fitted in nicely with the "Vanity Fair" idea, and may have been the inspiration for it. Berg dressed three girls, concluding with a bridal outfit. It's a workable idea and because there are very few practitioners.

Climax of the act was partially lost through some of it having been used in past presentations. The act was occupied by Horton Spurr with two routines, both darbs and strong audience stuff. Spurr's acrobatics are standard stuff and he is a feature of the show. The picture, Caffery and Miller found him tough to follow when later in the act they contributed some good acrobatics in their own right. Three were introduced as just back from Europe, sang with a strong voice. Tarasoff-Vangy dancers filled in daintily.

More than half an allotted to Walt Roemer and his stage band. By contrast with the Capitol's former dignity Walt's interpretation of "The Birth of the Blues" was a little more in line with the act. That the Capitol, in anticipation of Paul Ash's arrival at the Paramount, is giving the stage band more newsworthy material. Although west of Chicago all m. c. s. are hoefers on the side, Broadway is not used to seeing its baton kings break into a blackbottom. Consequently, the picture house was expressed at the sawdust sprinkling this week.

David Mendoza put the house orchestra through the paces with a medley of Franz Schubert music. The Paramount has also been showing a series of Schubert overtures, which are few and often far between. The picture house is showing a series of Schubert overtures, which are few and often far between. The picture house is showing a series of Schubert overtures, which are few and often far between.

Newsreel gave prominence to Paramount's exclusive on the Bremen flyers. Strong applause greeted individual poses of the two German flyers.

TOWER

(CHICAGO)

Chicago, April 20.
Will the stageband policy eventually die? If it does, what will replace it? Picture house showmen are hearing and discussing these questions constantly. Most of them believe that inasmuch as the stageband has been a staple of the picture house, it has established itself as a more or less permanent department of show business. Others believe it will ultimately expire, a belief based upon the fact that aside from the three primary essentials—screen, projection and musical accompaniment to pictures—every type of form of entertainment in the picture house has become quickly antiquated through rapid development of the industry.

Both sides of the argument are backed by the fact that can't have anybody for wondering what will happen if the stageband policy does pass out.

With this thought in mind, the Tower is reported. It's a large south side house, built by Lubliner & Trinz, and taken over by the Orpheum Circuit upon a completion of its first season. About a year ago the house had been a sorry flop with five acts of W. V. M. A. vaudeville and a feature picture on a split-week basis.

Two weeks ago the McCall-Bridge musical comedy stock players were brought in by the Orpheum Circuit, a belated and pride wallowing in the fact that the neighborhood didn't want vaude. Orpheum offered the stock players a nice per centage agreement, but the wise stock outfit demanded a guarantee that the picture house would go on. The stage shows run 90 minutes, and the features are suitable third runs. Top week night price is 50 cents and 10 cents is added on Sunday.

To customers this policy seems more of a bargain than vaudeville. They're getting a combination of picture house and vaudeville, and more—the tax-on-a-Shubert pass. Business has been gratifyingly stimulated.

Opening week the McCall-Bridge group presented "No, No, Nanette," frankly putting on the flash to make an impression. This week's production is not so pretentious, but there has been no change. The picture house is being played with song and dance interpolations. The effect is novel and not jarring. Several minutes of the farce are shown, then a switch is made to one for a

Miss Durkin has personality and a dimple, still feminine assets to this act. Act finished to applause. Talbot and Merit worked hard and did their best to make the bill show more pep and ginger.

The Rooney and Clinton orchestra scored the biggest hit of the show so far, the combined music and dancing proving a worthwhile proposition. Makes a pleasing appearance and Miss B. Hardy's act of acrobatic dancing was applauded upstairs and down.

Harmon and Sands mixed up comedy and songs to their profit. The show was palpably short on comedy, the work of Miss Harmon found big returns. She is quite a comedienne and quick to seize any little point for a laugh. Hit in this spot.

Bike acts seem to be finding popularity again as quite a number have been booked around lately. Lane and May, closing the show, showed a little better than the average, the man in particular being particularly expert in his routine. On the screen, "The Leopard Lady."

ACADEMY

(Vaudeville)

Apparently the sky is the stop on salaries at this house. Edgar Allen's department has been booked in some attention-attracting bills topped by such headlines as Willie and Eugene Howard, who don't put on their brown derbies for any measly stipend.

It's a proof of the budding is in the business. For 50 cents with a picture, a picture house orchestra, shown in anybody's show, got to know the Academy's shows were a better entertainment buy can be found.

What the Academy's deluxe lineups are doing to the Jefferson (Keith booked) nobody's bonus. The Academy fills to the rafters. France and Labell opened after the orchestra overture with a medley from "Show Boat." The girl in this twosome is outstanding, performing with daintiness, daring feats of real impressiveness. She is a looker to boot.

Academy audiences are a little prone to take things matter of fact. Especially do the early spots suffer because of this lethargy. And Wentz (New Act) second with a very neat routine of chatter, songs and dances, found the patrons remiss in appropriate sentiments of appreciation. The new act went merrily along expressing no concern whatever as most of their gags died where they dropped.

Bob Larry's act (New Act) is an eight man vaude band with effects. Back drops with moon, stars, ships and lighted buildings that play the night. All the good old tricks Vincent Lingo was considered so smart for developing back in '20 or thereabouts. It will be one of the scenery that Larry's Entertainers work. They should bring out the bunch lights for a bow. Barr, Mayo and Wrenn. Two men and a girl, have been a working act for some seasons. They reflect class although the straight man's diction is a little mush-mouthed at times and needs watching. Royal Craig in slow time, using a little in fifth spot, not through intrinsic weakness in his act but through the spotting of a juggler in the important place. Craig's act has been getting spots for a long while. He has dropped his former running comment, "Oh, me, oh, my," etc. etc. in his act, showing in front of a house all without spot light or balls of contrasting color. It is difficult to follow some of his tricks.

McKee and O'Connor Revue did very nicely although it seemed rather small time, dragging in one of those breakneck, showy hoofers. For the last minute act, they gave the impression that this flash-in-the-pan kid was topping the solid talents of Miss McKee and Mr. O'Connor. During the act, Miss McKee's numbers the left wing of the orchestra was engaged in some mysterious signalling and whispering back and forth that was noticeable and didn't matter to any one of the performer. Social activities of musicians should be confined to the pinchle table.

Willie and Eugene Howard aroused the neighbors to convulsions of enthusiasm. The reverberation of mits and toothy whistling indicated that the act was doing teaching the Academics to give the first four acts a break. Willie did his better known imitations and empty-teen song and dance. The Co. acrobatic novelty, closed. Tom Mix in "Horseman of the Plains" (Fox) on the screen. Land.

AMERICAN

(Vaudeville)

A rainy Monday night that prevented street idling and the feature picture "Sadie Thompson" (also not unconnected with "Rain") combined to pile them up on the American. A capacity audience made a vast amount of applause fusa over a mediocre show. The American is stabilized into a family gathering place. They'll spend the evening there. And there are almost as many things they'll laugh at.

A three-member acrobatic act in closing who do rather ordinary "teeth" feats drew applause that

TOM MIX AND TONY

30 Min.; Full

Orpheum, Kansas City.

Kansas City, April 22.

Personal appearance of Tom Mix and Tony is just about as far from a vaudeville act as can be imagined. But the fans don't care what the two do, just so they come out and show themselves.

Since the opening in Denver a couple of weeks ago, the "act" has been ironed out with most of the time given to Tom, who just talks, and concludes by inviting everybody to visit him at his California ranch. He means it, too.

A short trailer shows both man and horse in a few stunts and then the drapes part to reveal the star on his horse. Mix is in pure white from his 10-gallon hat to riding breeches. His reception is tremendous. In acknowledgement he tells how he appreciates the youth of America, how he has to live up to his rep with the kids and as a consequence is a better man. He next eulogizes Tony, stating the pony had been his for 16 years. A bit of comedy by Jim Toney, who is on the bill, and glowing praise for the Mix appearance, got laughs and relieves the routine.

A bit of rifle shooting follows. Mix missing occasionally. After that a neat exhibition of rope whirling by a couple of the Mix ranch cowboys. Then some six-gun shooting. Mix using a .44 and a target about the size of a nickel with no misses. Finale has Mix on the horse and the ropes, and the crowd is wild.

No question of the admiration young America has for this popular pair. Receptions have been big at every performance. Hughes.

MANTILLA TRIO

Acrobatic

9 Min.; Full Stage

America (V-P)

Two men doing acrobatic and neatly perch work and a woman who breaks up the routines with solo dances. Novelty is introduced by use of a pole suspended from above instead of balanced from the ground. Bearer works at the top, holding roman rings for partner to work on and at the finish holding in his teeth a second pole upon which the filer poses while it swings through a wide circle.

The rest of the act uses the usual acrobatic feats, splendidly performed with slow lifts into hand to hand balances, etc. Act is flawlessly dressed and the acrobatic style is good.

Acceptable closer as spotted at the American. Rush.

would have made Caruso thrill at a Metropolitan opening. It's a great house to work for, and it must be a pastime to book it.

Maxon and Morris, veteran comic singers, working with cabaret, doll figure, and the beam at the finish, showing the woman as a grotesquely fat figure, got them off for a surprise laugh. Team hasn't changed a detail of routine in six years.

The group were Miller and Rainey, man and woman sketch people, experienced troupers on their form, but new to Variety's files; Lola Kemzell, familiar type of dance flash pair; Fields and DeCosta, new combination of standard players; Bond and Trent, sister act using a new type of act, and Mantilla Trio, two men and a woman, in dancing and acrobatics. All are under New Acts.

With all this fresh material, it was no wonder the show ran off uncut. Almost the only established trunk in the frame-up was Johnny Berkes, assisted by Virginia Sully, and singing his familiar dance and piano play comedy. This feature, billed at the top, overshadowed everything. It was spotted next to closing and a cleanup. Berkes' cubist dance style was a wow for the 8th avenue, while the "blues" singing of his girl partner was exactly to their liking. A personable femme trouper, perfect pet, the perfect coat for a comic, and an engaging seller of synopscated numbers.

But one next-to-closing feature does make a vaudeville bill, and the show was loose and in its running. Just a matter of the standard material not being there. But still one must remember in these vaudeville days that the "act" expense, who shall deny that Jack Lubin is entitled to try his vaude cost accordingly? For maybe after all on any night "Rain" looks pretty good as a picture attraction. Rush.

HARRY CARROLL REVUE (16)

"Glorifying American Youth"

30 Min.; One and Three (Special Sets)

Palace (Cast. V.)

Harry Carroll's newest revue, written and staged by himself and Ballard MacDonald, carries a punch line in the next-to-shut scene that the customers will take home and relay. Not only the line but the skillful construction and delivery, manifested throughout in the various song, dance and comedy routines, that leads up to the climax are of the highest order.

Scene 5 is a card game with Ken Murray, Milton Charleston, his side in the regular act, Harry Carroll and Lou Wood. It seems that Murray picked up four aces and a deuce, with deuces running wild. Raised to the limit of the wheel after breathing loudly, "I'll take a chance," and is prepared to gather up the shekels after listening to two of the others when Charleston pipes up with the protest that he wins because he has a "Palooka."

A Palooka, he explains, is a mitt wherein no two cards are alike. Satire on "Beat Geste," also surefire, with Murray as the captain strutting around the fort in baggy, bright green, balloon pants. The Collegians are again in evidence here as the stalwart soldiers and produce loud merriment through disorganized drilling and General comedy during the heat of the battle.

Revue moves along at a rapid rate, showing graceful trimming, without a minute wasted. As a unit, the revue for the closing act, can't miss. Mori.

JOSEPHINE McLEAN'S

"Dance Rhapsodies" (5)

15 Min.; One and Full (Special)

Hillstreet (V-P) Los Angeles

Flash dance revue good enough for a featured spot on any vaudeville bill. Lot of color and action carrying three girls and two boys, up on their toes all the time. If they were any less qualified in ability their fresh breath of youth would be enough.

Any one individual in this act would be a bet for the picture palace. Particularly two little charmers superficially identified as Carmen de Lara and Rosemary Bedford. It's a tossup between these two both for ability and looks. Louis Arnold, youthful and supple, is an agreeable center for the pair, while Rollan Fontaine and Michael Brigante are somewhat above average as an adagio team and soloists.

Miss McLean, former soloist with the Morgan Dancers, creditably produced this turn.

Curtain parts in "one" for a "flirtation" gambol with two girls and boy, noticeably attracting, then into full stage for a graceful and effective can-can, minus the usual locks and holds and just as well. Another couple pick up the tempo with a Spanish routine excellently executed with the spot on the girl, Chinese "Peter Pan" number fits properly to follow, with an Arabesque by the Misses de Lara and Bedford copping honors right after. Fast jazz finish in line by all.

Very well liked at performance caught, closing the show and holding 'em.

QUIN RYAN

Talk and Films

14 Min.; One

Palace, Milwaukee (V-P)

With a rep that is a household word in the middle west, Quin Ryan, chief of the announcing staff of the Chicago "Tribune" radio station, WGN, broke in his new here in the picture palace success. Had second spot on five-act Orpheum bill.

Ryan walks on stage merely set with a table, lamp and microphone. He tells the audience that he is used to talking to thousands of people, but not facing any. He then addresses all his remarks to the "mike," announcing he will read excerpts from his scrapbook.

Screen is dropped into place and shows news-reel of sport events which Ryan, known to radio audiences as "Uncle Quin," has broadcast. As each scene flashes Ryan explains it. Shows shots from the Dempsey-Tunney fight for a laugh on the long, Kentucky Derby, Army-Navy football game, Indianapolis auto races, and also a little sketch on his evening bedtime stories, showing how he does his imitation work while working at the mike.

As a novelty, act went over nicely. Ryan took one bow at the night show caught. He refused to come back for more. Israel.

CHARLEY PADDOCK

Film and Personal Appearance

14 Min.; Screen and One

Palace (Pots), Washington, D. C.

With the film depicting this famed athlete first making his college team, then his victory in the deciding race at the Olympic games, with plenty of love interest thrown in, the personal appearance of this running champ is a push over.

Debating here the film containing many shots of the actual games had the house cheering for the finish of the race. When Paddock walked out in person there was no holding 'em.

Paddock makes a nice talk, looks great and is real news column publicity material. Figures to do business.

THE GUTOWS

Organ Duet

7 Min.; Pit and Stage

Michigan (Pots), Detroit

This is the first known husband and wife combination to follow in the footsteps of the Crawford. Arthur Gutow has been solo organist at the Michigan for some months. Doris Gutow has been in Chicago. That they haven't joined professionally ere now is explained by Mrs. Gutow's inability to produce a local card.

The Gutows' combined offering follows close the style introduced by Mr. and Mrs. Jesse. Arthur is at his pit instrument and Doris on an improvised perch on the stage. They theme a popular number, using slides.

After an introduction by Gutow, lights revealed Doris in a cutout behind the scrim. Her personal appearance was beautiful, though her instrument was not as impressive as either her husband's or Mrs. Crawford's on the Paramount stage, an old-fashioned two-console machine. But that's not her fault.

Playing of both Gutows is and always has been of the highest order. Singularly, they are popular in their respective bands. Together they are doubly effective and together they should go far. The duo organ stunt, seen for the first time in Detroit, and probably the first time outside of New York and Chicago, was a novelty to the Michigan audience and splendidly received.

Success by the Gutows, following the Crawford, should suggest that other organ-playing couples try it, if they can get along.

3 BENNETT SISTERS

Boxing, Wrestling

8 Min.; Two

American (V-P)

Three husky girls in a knockabout comedy act with padded mittens. They pause between times to make such statements as: "Well, I think Jack Dempsey is the finest fighter the world ever knew" (apause), and one of the others countering with: "Yes, but our own New York boy, Gene Tunney, is champion" (not so much applause). That kind of stuff is being done by lots of acts, and like references to Al Smith is expected.

The girls manage to get laughs, qualify as a fair novelty and are serviceable as show openers. This was their spot at the American. Land.

MASON AND GWYNNE

Talk, Songs

16 Min.; One

American (V-P)

This two-act has been around for the last 10 years, generally identified with pleasing acts. The present one is no exception. Some very bright chatter and some of the familiar gags given a neat twist produces an act of merit. Third at the American but okay for next to closing on a five-act bill.

Woman makes up mulatto, man working under the white cloth. Female has nice voice. Team works easily and pleasantly. Land.

DALE AND WENTZ

Song, Talk, Dances

13 Min.; One (Special)

Academy (V-P)

Man and woman in a skit with songs and stepping. Of the cute type, act is a nice turn for second or third closing on five-act bills. Some niftier stuff in the talk and the general quality of the punning is good, with no outstanding bro-mides. Dancing is first rate, genuine and not faked. Singing pleasant. Act dressed neatly and couple have appearance.

Very nice little turn of the quietly amusing sort. Land.

BENNY DAVIS AND GANG (21)

Revue

50 Min.; Three

State (V-P)

Benny Davis is the songwriter-entertainer who has a catalog of song hits past performances that sounds like a compendium of all the pop song hits in captivity. No small asset for the performer's personal prestige.

Davis is backed by 20 people in a nite club revue idea with a jazz band of 12 in the center flanked by two tables around which are grouped the specialist. Prop table hammers, clackers, etc., lend the necessary "safe" atmosphere, although Davis has such an imposing wealth of talent that little physical acrobatic is necessary. The act can rise and click on its entertainment merit. Personnel includes Maria Kerns, Jimmie McCarthy (from the band), Maxine Lewis, Mann and Dietrich, Helen Lynd, Dorothy Barber, Mrs. Benny (Dorothy Gompert) Davis, and Jockey Tony Francesco, as they were introduced in sequence.

Band introduces with a number and also Benny Davis as "America's foremost songwriter." Follows Davis in one of his recent hits, introducing Miss Kerns, a tall danseuse, who is all gams and evidences a couple of good reasons. She was formerly with Benny at his 54th St. Club. Mann and Dietrich, announced as just returned from abroad, followed with a jazz dance to "Yehach Blues." Jockey McCarthy, either faking or genuine musician with the orchestral ensemble, was the comedy relief with "Absolutely Positively."

Maxine Lewis, another 54th streeter, tied it up with "Without You, Sweetheart," forced to an encore. Jeannette Dietrich soloed "Hallelujah" in great style, but the big kick and click of the support was Helen Lynd, who more than fulfilled Davis' prophecy as a potential Elsie Janis. Possessed of personality, youth and esthetic nether extremities, Miss Lynd speaks of great promise. She'll have the boys on her trail for production in short order, and she can pick her spots, that's how well Miss Lynd rates. Her "Lulu Belle" was to the good and her Eagles and Brice clinched the general impression.

Dorothy Eber, out of "The Girl Friend," soloed a dance number, and Benny got in a little plug for his "Right or Wrong," although Davis is too smart a showman to chance anything by song-plugging since his revue is too pretentious and important a stage property to warrant such a thing.

Sentimental equation in the introduction of Mrs. Davis, fortified as it is by a distinctive personality and genuine talent, was another show stopper. Davis knowing the scope of his production attempted to brush over his wife's number as with the rest, this tending only to heighten the insistent demand. For the routine encore Tony Francesco, one of the fastest little jazz steppers extant, a standard in the cafes, and an ex-jockey, which accounts for his billing, whanged it across for a bow.

Davis stayed 50 minutes and could have been there 'til uncoquious. The act has been around a few weeks in the picture houses for Fox. This is the first Loew date. It's a card for anybody's entertainment, the matter of salary for the 21-people company probably being the only consideration. For genuine talent, the act can't miss. Abel.

FIELDS AND DeCOSTA

Songs and Comedy

15 Min.; One

American (V-P)

Arthur Fields' robust baritone is known to everybody whose neighbor owns a Victrola; while Harry DeCosta is the song writer. Fields has teamed with many partners, but this is his new one. He works straight, while DeCosta, doing a sort of nitwit "boob," supplies the comedy and plays the piano accompaniment to Fields' singing of the DeCosta numbers.

The songsmith is an amusing clown, but he might supply himself with something better than the hoke now used. He revives that one about phoning the hotel clerk about his being too short, and being advised not to lie it so long.

Except for this kind of gags, DeCosta's clowning is genuinely funny and of course Fields' singing of sentimental pop songs is in for a full score.

Good turn for the time and can play indefinitely to its own and the box office's profit. Rush.

includes an attorney's bill of \$350.00

11

2nd half (3-6)
Nolan & Leo
Bill of Splendor
Pursued by
Went to fill)
WILLIAM
(Colonial)
2d half (26-29)
Scurry
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Herald Hatt
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LYON, MASS.
Jelly
Carroll (26-29)
American Craig Co.
Winfield & Little
Master & Ritchie
Ronne
Went to fill)
OSHEA, N. Y.
2d half (26-29)
Shirley
Go Albany
Go 10
Three to fill)
First half (30-32)
James Perrott Co
Others to fill)
2d half (28-30)
Brooklyn & Little
Others to fill)
UNION, W.V.
Orephum
2d half (26-29)
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Hornet & Heddon
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Prakson
First half to Holstead
1st half (40-21)
Gardner & Wells
Stony & Wells
Henry Dong Hill
Others to fill)
SHAMKES & Tulips
(Two to fill)
1st half (30-32)
Pursued by
Matter to fill)
Scary
Count
5 Japsles
Scurry
(Two to fill)
L.G. BLANCH, N.J.
Broadway
2d half (26-29)
Ludlow Laxton
Jelly
Harry L. Mason
Charles Cokers
Went to fill)
LOUISVILLE, KY.
2d half (26-29)
Alex Santos
Jelly
Lester & Sandrey
Clifford &
Go Green
2d half (30-32)
Davis & Barnell
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Prakson
Harry Holmes
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Joe Young
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(One to fill)
LOWELL, MASS.
Reilly
2d half (26-29)
Norwood & Hall
Dunham
Foster
Can & Baile
Alfon & Hewitt
Others to fill)
Guaranti 818

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306 Stuart Street, Boston, Mass.
Phone, Hancock 2566

2d half (3-6)	1st half (30-2)
Jewel & Rita	Fred Hughes
Jays & May	Rose & Thorne
Bradnas	Homer Romaine

[illegible]

2d half (26-29) Gordon's Co Fale & Fuller Chas T Aldrich	MIDDLETON, N. Y. Keith's 2d half (26-29) Brown Derby Orch
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1st half (30-2)
 2nd half (30-2)
 Bill Hall Co.
 Willie Brown
 1st half (30-2)
 Bob Conn
 2nd half (3-6)
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Dicks Nab Girl And Opium Pipe In Stickup Job

Clever work on the part of Detectives Maskell, Mullee and Walsh, West 47th street station, resulted in the arrest of three men on robbery charges and of a woman for possessing an opium pipe. Two of the men are held in Newark to await extradition to this city.

On April 17, two well dressed men came to the dancing studio of Prof. J. G. Scott, 1658 Broadway. They had attended for two days. As they entered they leveled revolvers at Scott, and one of them struck him on the head with the butt of the gun. Stunned, Scott fell, with the two men binding him and carrying him to an adjoining office. There they stripped him of three diamond rings, watch and chain, and \$50 in cash. Some time later a pupil entered, heard moans and found Scott.

After a doctor had revived Scott, the detectives were notified and information was received that Salvatore Torissi, 21, dancer, Bloomfield, N. J., might know something about the case. Detectives trailed him, and one night saw him leave 104 W. 49th street with a suitcase. The sleuths stopped him, demanding to know the contents. Torissi said clothes, but examination revealed they were not his. He said his sister Rose, 24, dancing hostess, lived at the 49th street house and he had been visiting her. Going to the apartment, the detectives found the girl in bed.

On to Newark. Search of the place revealed a green jade opium pipe and a quantity of yen shee. She expressed surprise and denied being addicted to the habit. Detectives brought brother and sister to the station house, as a result of which Maskell, Mullee and Walsh went to Newark. Outside the Newark theatre, Broad and Market streets, they saw George Greene, 25, and Ralph Barnes, 23, both of the Savoy hotel in that city. The detectives had been told the men had an appointment outside the theatre and were to dispose of the jewelry stolen from Scott. When the men appeared they were arrested.

A visit to the hotel room recovered the rings and watch. Barnes, known under another alias, is wanted, police said, in Cleveland for a stickup last January.

When Torissi and his sister were arraigned before Magistrate Stern in West Side Court the girl was held in \$1,500 bail and the brother without bail. The clothing found in the suitcase carried by Torissi was found to belong to Greene, sweetheart of Rose. Bail was denied Torissi because he previously had been convicted of a crime.

Toronto Check Passer Doing Stretch in N. Y.

Albert How, 21, who claimed to be a sports promoter of Toronto, was sentenced to a term of not less than six months or more than three years in Special Sessions, following his conviction on a charge of passing worthless checks.

How was arrested on the complaint of Sallie Dean, cashier of the Hotel Roosevelt, who alleged that on March 14 she cashed for him a check for \$65 drawn on the Canadian Bank of Commerce, Toronto, and signed by W. Urann. The check came back marked "forgery."

According to Probation Officer Edward McGrath, How returned to the hotel March 23 and tried to pass a number of other checks bearing the forged signature of Joe Jacobs, manager of Jack Dempsey, Mike McGuire and other fighters. A detective was waiting for him and placed him under arrest. Jacobs said he never heard of How.

Female Bookmakers

Two women were arraigned in the Tombs Court charged with bookmaking and were held for trial in Special Sessions. They were Anna Smith, 52, and Anna Cohen, 55 years old, of 272 Spring street.

The pair were arrested by Detective Thomas J. Foster of the First Division, who claimed he observed the women taking bets in a candy store they ran at the Spring street address.

THE NOSEY REPORTER

Every day he pesters people with questions—any people—any questions.

Tomorrow's question:

Should Broadway be straightened out and run through Central Park? Eustace Drought, Algonquin Hotel, writer: Where is Central Park?

Mrs. May Belle Margolia, East Orange, housewife: Show me your cronies.

Dimitrios Popolapas, Hoboken, confectioner: No speak English.

Antony Crowley, Queens Village, contractor: I refuse to answer.

Miss Leila De Palo, Yonkers, clubwoman: Cigarettes, gin and short skirts are responsible.

Flood of Taxis and Drivers Squawking

With the streets flooded by Packard and Lincoln fifteen-and-fives, the little taxi boys are feeling a powerful squeeze. Customers single out the heavy-overhead cars for riding rides and a quick pick-up on the lights.

William Spinelli, adorned with hack badge No. 35,120, went gabby the other night and expounded on the tough state of the business. In most cases the little-fleet owners are holding the bag. "I've been driving all day for \$7.20," said hackman Spinelli. "Of that I got 40 per cent, \$2 goes for gas, oil and insurance, a dollar for the bond, and about 60c for garage and care." The hackman's 40 per cent also carries its overhead. An extra package of cigarettes—every fare burns one. And replacements on license photographs which are lifted by taxi fads.

Penn Station is the hottest stand. Many short-hauls. And at least three clumps a day ask to be driven to the Pennsylvania Hotel. Larry Fay is reported to have sold the spot for one million dollars, with \$25,000 per cab thrown in just as a tip.

There are more cabs on the street than there is parking space. Desirable spots are sewed up and sewed pretty—the combination putting the screws on any fresh crowd. If an operator gets tough the word goes out, and he is tamed by a general city-wide conspiracy. The yellow, which cuts the boys in under the 40 per cent rate, breaks in the new drivers. The old-timers pass up the saffron fleet, as it doesn't permit smoking or driving bare-headed.

The cops generally predict a sensational fall in the over-inflated taxi market. The owners take it on the button at every night's check-in. And the drivers themselves figure \$10 represents a week of rain and hot breaks.

JEANETTE FINLEY, BAD GIRL

Jeanette (Billie) Finley, 24, who claims to be a chorus girl and model living at the Mayflower Hotel, Central Park West, was sent to the House of the Good Shepherd by the Justices in Special Sessions for having violated her parole on a previous conviction. This sentence will mean that Miss Finley will be a tenant of the home for bad girls for about three years.

The blonde has been in trouble with the police on numerous occasions and most of the times taxi cab drivers were the complainants. Several months ago she was arrested on the complaint of Elmer Felling, writer, of 140 Macdougall street, for stealing some of his clothes from his apartment. At the same time she was accused of failing to pay a tax bill. She was given a suspended sentence on the latter charge and also released on probation on the petty larceny theft.

Last week probation officers learned that the girl was again loitering and when she failed to make a weekly report to the probation officer, sentence was imposed.

Strauss-Peyton Bankrupt

Among Broadway bankruptcy petitions are Kathryn Wythe Sorgatz Parsons Clarke, "housewife and actress" and the Strauss-Peyton Studios, Inc., theatrical photographers.

Kathryn W. S. P. Clarke, 50 West 72d street, owes \$11,439 in liabilities and \$100 assets.

The photographers, 356 Madison avenue, have the Eastman Kodak Stores as biggest claimants with \$1,588 in liabilities.

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.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in Variety under the heading: "Shows in New York and Community." 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 Patsey" (Marion Davies). Paramount—"Three Sinners" (Negro). Rialto—"Drums of Love" (D. W. Griffith) (run). Rivoli—"Speedy" (Lloyd) (run). Strand—"Burning Daylight" (Sills-Kenyon). Roxy—"Love Hungry."

SPECIAL FEATURES WORTH SEEING

"Street Angel" "Four Sons" "Trail of '98" "Two Loves" "Wings"

NIGHT LIFE

The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times. George Olsen at the Club Richman is the sensation of the night clubs. Helen Morgan is big at her Chez Helen Morgan. The Silver Slipper has a new girly revue, and Loretta McDermott's is the latest star.

For Bohemian atmosphere, don't miss the Club Barney, in Greenwich Village.

The hotels like the Roosevelt (Dave 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. It is a rosy cafe, with new black-and-white revue.

The class spots are the Montmartre and Lido, the latter holding Rosita and Ramon as the dance feature.

The Everglades is doing well with new Earl Lindsay revue; the Frivolity is continuing its usual healthy trade, and the 54th St. Club show stars Dan Healy.

At the Salon Royal, Texas Gulman and Tommy Lyman co-star. Up in Harlem the Cotton Club has a whole of a hot-acting brown-skin revue.

Season has started with Vincent Lopez established at Woodmansten Inn in Pelham, and Harold Leonard band at Castilian Royal on Pelham Parkway.

Ringling-Barnum & Bailey Circus now at Madison Square Garden.

RECOMMENDED SHEET MUSIC

"I'm More Than Satisfied" "Was It a Dream?" "Auf Wiedersehen" "She's a Great, Great Girl" "Laugh, Clown, Laugh" "Ole Virginny's Lullaby"

On the Square

The Pallor of the Nite Clubs

A pallor is developed by frequenters of nite clubs, not unlike that caused by constant confinement anywhere else. Besides leaving the victim extremely pale and giving an emaciated appearance, it has that taint that becomes very annoying to its wearer.

That is the reason why several nite club owners and operatives, including staffs and also nite club reporters, have of late resorted to the artificial sunburn, secured through the electric bath or violet rays. That degree the nite club frequenter may be affected in health by the smoky, torrid and close atmosphere of the sticky and sometimes unhealthily ventilated nite club room doesn't appear to be a point of inquiry by those afflicted by the nite club habit or pallor. Perhaps they don't want to find out, in case the physician should order them to ease off the joints or avoid them through less regularity.

It's quite bad enough for those who must contract the pallor through their business relations with the nite clubs, but there is no excuse for the others—and the sunburn isn't skin deep, fooling only those who don't know.

Caviar at 5-10 Store

Broadwayites who have deluxe tastes may now buy their caviar at the 5-10 store at 36th street and Broadway. Here 10c tins of caviar are sold along with 10c sizes of almost everything else in the world. Only the red variety of caviar can be had, but just because black caviar is the most usual during these hard times, the denizens of Broadway won't pass up the bargain on account of its color.

Romberg's Aerial Home

Sigmund Romberg, musical comedy composer, is the latest of the writers to go in for the penthouse and roof garden apartment fad, taking the one on 15th street formerly occupied by Adam Gimbel, one of the heads of the department store firm.

"Flopp" as Legally Defined

"Flopp" as a show expression appears to have been legally defined by Cassidy & Cassidy, the attorneys in Times Square, and also accepted without protest by the Appellate Division of the New York Supreme Court. Its definition as expressed by the lawyers in a brief submitted to the court is "a theatrical failure."

The brief stated that "flopp" is a commonly used theatrical word to so designate. As the Cassidy & Cassidy brief was for the attorneys' clients, "flopp" may stand upon the legal records thusly and perhaps pass into those dust covered dictionaries. Mr. Webster listed "flopp" as a variant of "flap." One of his descriptions of its meaning it to sit down suddenly. "Flopp" is also used in the slang way to denote a cheap or free lodging house. But in the profession it's just flopp, perhaps the most dreaded word of the show business.

Russ Crouse's Rupee

Russell Crouse, the New York "Evening Post" columnist, holds a ticket in the Calcutta sweepstakes which carries with it a grand prize of \$500,000. It sets at one rupee (40c) in India, but Crouse paid 50 cents and a 15 per cent kick-back to the person he bought it from. Marc Connelly bought in another 10 per cent for 50 cents, so that Crouse now owns three-fourths.

Russ puns that should he win he'll make rupee for a long time.

No Conventions in Bond Building

A special cop, in uniform, has been stationed in the lobby of the Bond building to keep callers with a conversational urge in circulation. An exception is made for men folks rubbering at the suite in Bond's show windows. They are not disturbed. The gals have no alibi for loitering.

Yours Merrily Rogers' Frozen Toe

John R. Rogers, who claims to be 88 years old and is known as Yours Merrily, was confined to his hotel from December until last week by the recurrence of seasonal trouble with a toe that was frozen in 1902. The

(Continued on page 47)

Actor Kills Self To Save Funds for His Chinese Ward

A young Chinese actor was the lone mourner at the funeral of Richard Nichols, 52, whom the boy called his "uncle." Nichols, fast using what money he had to pay doctor's bills and fearing he would leave penniless the slant-eyed infant he had reared, slew himself in a three-room flat at 353 W. 53rd St. Nichols sat in a chair and fired a revolver into his mouth. The shot was apparently unheard by other tenants and Edward Nichols, born of Celestial parents, found his "uncle" there.

The elder Nichols left a note to Edward asking the latter to forgive him and to spend as little as possible on the burial. Edward was inconsolable and constantly referred to Nichols as his uncle. The room contained several trunks and other theatrical appurtenances.

Always in Show Business

Edward said he was born in Seattle and that his parents died when he was two years old. He stated that his uncle was always in show business and that he, himself, went on the stage about seven years ago. Young Nichols now feels a family personator and yodeler, working under the name of Toy Lou Sue.

Their last engagement was at Poll's Capitol, Hartford, Conn., last month, since which they have had no work. Nichols then became ill and Edward said that he has hunted in vain for engagements. He has done some club work. The senior Nichols was not a member of the N. Y. A. Edward is, but has been in arrears in his dues.

Later he told a "Variety" reporter that Nichols was born in Lynn, Mass., had never married, and that he knew of no relatives. He said he was out seeking work when Nichols ended his life.

Little could be learned of the deceased Nichols' antecedents. He came from an excellent family in Lynn, Mass., according to other actors. He did an illusion act with Toy Lou Sue, his ward.

Mabel Wells Demanded

Pinch—Accommodated

Mabel Wells, 34, 22 West 34th street, who said she was ex-"Follies," and Walter W. Niswonger, 35, Hotel Astor, street salesman, were fined \$3 each when they were arraigned before Magistrate Corrigan in West Side Court on charges of disorderly conduct.

Miss Wells, who, the police declared, were several thousand dollars' worth of jewels when arrested, and Niswonger became involved in an altercation at 82d street and Columbus avenue at 11 p. m. Sunday night. The trouble arose over the fact that Niswonger missed his wallet and began questioning his companion.

The argument waxed heatedly until a large crowd was attracted. Policemen, Chief of West 50th station, tried to act as peacemaker. After some diplomacy he persuaded the couple to enter a taxicab and drive away. The cab had gone only a short distance when its door was flung open.

Miss Wells insisted that the cop pinch the other. The cop said both were partly intoxicated. At the station house it was discovered among the jewelry worn by the woman was a diamond bracelet valued in the neighborhood of \$10,000.

After Miss Wells had been in a cell a few hours a friend appeared at the station house and produced a \$500 bail. Niswonger was not so fortunate. He remained in a cell all night.

In court both pleaded guilty and Niswonger paid both fines and the couple left the court arm in arm.

SCHOONMAKER CONVICTED

Charles Schoonmaker, 63, writer, of 68 Horatio street, Greenwich Village, was convicted by a jury before Judge Koontz of General Sessions of grand larceny and was committed to the Tombs for sentence Friday.

Schoonmaker was accused by Mrs. Fred W. Stengel, a society woman of Rockville, Conn., with the theft of \$12,500 in a stock deal. Mrs. Stengel declared that she was induced to invest \$12,500 in stock after Schoonmaker had taken her to numerous night clubs along Broadway.

D. A., Business Bureau and Cops After Fake Tailors Selling on \$2-a-Week Plan

District Attorney Banton, the Better Business Bureau and the Police Department are conducting an investigation of tailoring establishments which operate on the "Club Plan." These places have sprung up like mushrooms in the Square and its environs.

Complainants have appeared in West Side Court and obtained summonses in some cases. When the summons is served an official of the concern straightens out the complainant. Hence no action is taken. Others fear to have their names mentioned, as their employers might be annoyed, and others have taken their losses rather than lose their time at court.

The phoney concerns have a staff of solicitors operating throughout the city and suburbs. An agent appears and explains that for \$2 a week the purchaser can get a suit. First, the money must be paid in full. "But," declares the glib solicitor, "you, with a gang of employees under you, can prevail upon them to join the plan. Then, of course, you don't have to pay the full amount. You pay about \$12, come to our place and select a suit." The victim generally corrals friends and employees under him and hurries to the establishment, where he finds a "tailor" with tape and needle, bolts of cloth and a few unfinished suits adorn the place. The operator, well dressed, greets the sap, who begins to select his suit.

Don't Always Squawk

The victim examines a half-dozen. None appeal. The undesirable suit this tailor takes to palm off costs at the outset \$12, although in several cases the victim has paid \$50, besides getting customers.

The patron, however, but to no avail. He comes to West Side Court and gets a summons. He serves it, and in some cases the "tailor," fearing publicity and prosecution, pays up. When he observes that the rapper is weak, and figuring the complainant will not waste his time in court, he bulldozes him.

District Attorney Banton and the Better Business Bureau have driven many of these concerns out of New York, but new ones have sprung up on Broadway.

Detective Tom Tunney, brother of the heavyweight champion, and Edward Willis arrested a man, who gave his name as Bert Green, 30, and who is said to be the head of the Gibson Tailoring establishment, 17 W. 60th St. Arrested with Green was Murray Miller, 22, Green's employee, of 1477 Fulton St. Both were taken on warrants and certified copies of indictments, warrants and indictments being issued in the name of "John Doe." They were brought to this city by John Sloth, chief of police of Mattewan, N. J. Defendants are charged with swindling John Hennessy, of Long Branch, of \$50 on the "Club Plan." Tunney also stated that Green is known as Louis Wallace, was arrested in New Louis in 1926, and was discharged.

It is said that the suburbs have been swamped with these fake solicitors and that small towns in New Jersey and Connecticut have been inundated with complaints. But the complainants, rather than come on to New York, have dropped the actions. New Jersey is also after these bogus concerns that have been chased out of New York. Defendants get a hearing this week.

10-Year-Old Starts Jam For Cashier and Doorman

Mrs. Anna Hassenon, 34, cashier, and Paul Sidman, doorman, were held in \$500 bail each when arraigned before Magistrate Stern, West Side Court, charged with permitting a minor to enter a theatre unaccompanied.

Agent John J. DeVita, Children's Society, told the court he observed Frances Bailey, 10, enter through the ticket booth of the Park West theatre, 103 West 99th street, purchase a ticket and go into the theatre. DeVita followed the girl inside, obtained her name and address and then arrested the outside couple.

Both pleaded not guilty and their attorney requested an adjournment to secure witnesses.

Friars' Koenigsberg Dinner And Celebs as Speakers

With Abbot Friar George M. Cohen, the master of ceremonies, a dais occupied by notables, including Sir Harry Lauder, Nicholas Murray Butler and Otto H. Kahn, while the guests numbered many newspaper cracks, the Friars tendered a dinner Sunday night at the Astor to M. Koenigsberg, it being the first honorary guest given by the club to a journalist. The honored guest, or Kay as they called him around the Friars, was, until recently, head of the King Features Syndicate, a Hearst organization developed by Koenigsberg, who resigned when the publisher got peeved because Kay was decorated at Geneva. Speakers such as Abbot Collier and Bugs Baer kidded Kay about it and the leisure now enjoyed, with its bridge playing possibilities.

Said Collier, who, as the Friar's agent, "sketched" the life of Koenigsberg: "He was born in New Orleans in 1878, so he says, and was 'christened' Moses Koenigsberg. Moe, you don't mind me calling you Moe, do you, Mersh? He went to Texas and at the age of 13 became a reporter. They offered him \$12 a week, but he stood out for \$13, claiming he was worth a dollar for each year, and that still holds true. Somehow he got into college, weighing 160 pounds at the time. Now no scales can weigh him. They should have changed his name to Fleishberg."

"Eventually reaching Chicago, he set in circulation the 'Examiner' to half a million from scratch, thereby placing three copy readers and seven reporters in padded cells. Then they should have called him Hearstberg. He got the idea of a news and feature syndicate out there."

"Coming to New York, he engaged all the comic strip artists, feature writers and heavyweight champions to contribute to the syndicate. He has decisions over Jeffries, Corbett, Dempsey and Tunney, but the best he ever got from Bugs Baer was a draw. Recently he went to Geneva for the International conference and made such a good impression that they pinned a decoration on his chest. I know one man who would have liked to have nailed it on (big laugh) but I will not mention the publisher's name."

Always Right

"No one has ever won an argument from him, right or wrong—and he's married, too. Nothing can stop him if he thinks he is right, and he always thinks he's right. He has the heart of a lion in a fight and the heart of a child as a pal. He is a well beloved Napoleon. I might add he was once engaged at present, but will be soon, for in these days of expensive liver, somebody must bring home the bacon."

Bugs Baer started: "Looking at the adequate chair provided for the honored guest, I realize it is for the four Koenigsberg brothers. He is a great man in more dimensions than for instance, the non-stop flight that Lindbergh made around his last year. There is not a cigarette in the carload of him."

"Collier's resume of his life was correct, except that Kay didn't go to the University of Texas, but he went to school there. My old man remembers him well. They had to burn the school down to get him out of the second grade. He was a diplomat even in childhood. Pap said he brought a bag of eight nice apples to the teacher one day, and the teacher said she would write his mother her thanks. Kay suggested the teacher had better thank his ma for a dozen apples at bridge."

"He is a good loser at bridge, playing with a smile and only hoping you will spend the money for medicine. As Cohen says, he will roar like a lion and cry like a baby, especially around contract time."

Koenigsberg delighted the gathering with a suave, satirical comeback at Collier and Baer, choosing his words with the ease that has won him his fame.

He explained the latin motto of the Friars was well exemplified in

\$60,000 Won in Club

One of the ultra social clubs in New York held a gambling evening last week for members and guests. Among the latter were ladies. Total loss on the evening, \$60,000.

A professional gambler was secured to furnish a roulette wheel, with the gambler retaining 65 percent of all winnings. The remainder went to the club or a charity, if so intended.

A double deck roulette layout was furnished and the operator took away \$40,000 for his share. The club guaranteed all checks.

Ghost Voicing Over Radio For Gene O'Brien's Party

Gene O'Brien's "coming-out" of the Polyclinic hospital, after an enforced recuperation, was the excuse for a shindig at Billy La Hill's Tavern Friday, starting midnight and lasting until unconscious. Paul Whiteman and Jimmie Gillespie were the chumps for the check, with Gene the jest of honor although it soon got to be anybody's party.

O'Brien is otherwise news editor of the New York "Times" Wide World photographic news service.

L. Wolfe Gilbert pulled a ghost-voice broadcast from WMCA studios announcing the guests at the get-together and doing his song plugging stunt with Abel Baer on behalf of Pelet's, as if it were part of the Whiteman-Gillespie-O'Brien party, although The Wolfe and The Baer as they are radio-famed, were doing their stuff in the confines of the WMCA studio.

L. on Wolfe came over to the Tavern to project some of his clever parodies for the occasion.

Gillespie and "Shappy" Shapiro, his aide-de-camp, contrived some unique decorations and punny captions.

Shill for Crap Game

Detroit, April 24. One of the large and constant crap games carrying on downtown, employs a sidewalk shill to drum up trade. The promoters of the game are obviously not in the least particular about who is informed of the game and the address.

The steerer works one of the most conspicuous corners downtown and knows his stuff. As brazen as he is about it, he hasn't been knocked off yet.

the speeches of Willie and Bugs— "Never give a sucker a break." He directed his remarks particularly at Collier's alleged ability away from the speaker's table at the nose denies the presence of good liquor. They were sought to prove by a notice when he moved to the suburbs, the item reading that Collier was living in Rye, and a later correction that the item should have read: "Living on Rye." The honored guest lauded the Friars as the best known metropolitan club outside of New York, although the variety of its membership—actors, artists and journalists.

Cohan's Story

Abbot Cohan told Baer's own story of his early life in Philadelphia, where the neighbors used to push him out of the way and say he would never amount to anything. "Bugs decided he wouldn't live in Philly any more, and he came to New York and got a newspaper job." He was determined to return to his home town for a visit and "show 'em." He saved \$100, got a new suit, patent leather shoes, brown derby and cigar. Taking a train, he landed in Philly and showed his duds. But it did no good. Somebody saw him standing on a corner and piped: "Look, still a bum."

Lauder was on 21 minutes, getting laughs and singing a couple of ditties. He speculated about the invitation, figuring the Friars invited him because it would cost them nothing, but "that's the way we are in Scotland, too."

Mr. Butler was assigned by Cohan to reply to Collier's speech, but instead talked of things of a political nature. The speeches were over at 10:30, with a long show following the entire proceedings radioed by WMCA.

Looping the Loop

Inducement Against Speeding

"Make all speed consistent with driving conditions, but if the child is born en route you get 100 bucks," is the advice given to drivers of the Checker Taxi Company here. "One cab driver says he has made \$300 on this basis in taking maternity cases to the hospital on rush calls. The firm pays \$100 to drivers who perform this unusual service, because of attendant newspaper publicity."

Sport Hermann's Untaken Bet

U. J. "Sport" Hermann, owner of the Cort theatre, continues to live up to his moniker. "Sport" offered to bet anyone \$10,000 that Lou Emmerson would defeat Governor Len Small at the primary elections here recently. Had Hermann's bet found any takers he'd have emerged the winner. "Sport" posted a certified check with a prominent broker firm.

"Sport" switched over from the Thompson party to Deeney, when Thompson squandered everything with Small. "Sport" made his declaration that he couldn't stand for anyone who would stand for Small, although "Sport" was considered the closest friend Mayor Bill Thompson had in town. On top of that "Sport" turned his Cort theatre over to the opposition for a political meeting and made some scathing remarks about anyone or anything who might try to interfere with him or the meeting.

Talk about picking your spots—"Sport" is again perfect.

Galloping Chorine's Record

The world's endurance record among galloping chorines is probably held by Marjorie Clark of the Prolics cafe. Marjorie has worked at the Prolics two years—104 weeks—without missing a performance. She is in four shows, from 12 m. to 2 a. m. Last week being the second anniversary of her loyalty, Ralph Gallett and Jackie Adler, owners, and Roy Mack, producer, each chipped in a week's salary for the girl, and are giving her a three-week vacation with pay. Also they are paying for another girl to replace her.

On the Square

(Continued from page 46)

recurrence happens about every three years. While in his hotel room and to kill time as well as get a line on some doctors, John called four in to find out what was the matter with his toe. He told neither before or after about the frost of 1902.

One day after an examination pronounced the bad toe suffering from gout; another said rheumatism, while the third asked John if he drank stem. The spot is getting about the biggest play of all the whispy lows handling the beverage in town. Practically every one of the dozen waiters in the place can accomplish the feat with ease.

This is done by arranging seven glasses in each hand, jamming two glasses in between the two fistfuls and placing four additional glasses on top of the layout. Frequenters of the place win money consistently betting that their favorite waiter will not fall them. If he does he pays for the drinks. If he comes through he gets a share of the winner's end.

Sardi's Easing Off

Trade at Sardi's is easing off. The weather probably having much to do with it, although they're sagging that the Shuberts' known affiliation with the enterprise as landlords has more.

The 44th street restaurant did turnaway trade in the height of the season, the matinee patronage, chiefly femmes, being attracted by the Gard caricatures along the walls and the celebs on the premises. With the regulars easing away and the shows doing less business, the crowds have also eased off.

Beer Juggling Waiters

Waiters carrying 20 large beer mugs at one time to various tables is one of the attractions of a beer emporium right off the main stem. The spot is getting about the biggest play of all the whispy lows handling the beverage in town. Practically every one of the dozen waiters in the place can accomplish the feat with ease.

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John Sternberg Awaiting Cable

If a cable of confirmation comes through by Friday from the Swiss specialists who have been treating John Sternberg's son in Geneva, the restaurateur is prepared to sail on the Ile de France for Europe April 28 and bring his boy back to America. The lad has been suffering from a spinal malady and expert Continental specialists have been having him on the mend.

Sternberg's heir has been reported of late ready for discharge and John (John and Christo) hopes to go over Friday night for the purpose of reclaiming the lad he hasn't seen for years.

Sternberg has had standing passage booked on all liners the past few months in anticipation of the good news.

Mechanical Shine but Natural Look

Companies having mechanical devices to introduce to the public continue to hawk lectures in the Square. The latest entry is an electrical show about the chin machine. Realizing that most men folks are not a bit mirror shy, a glass has been placed opposite each chair so that the patron can get a load of himself while his dogs are being worked on by an attendant.

Speed Elevators

Take it or leave it, but the best run elevators in any Times Square business building are still in the Paramount. You may be on the 10th floor, but your stomach is yet to pass the Chemical bank.

Boys have formed a habit of walking around the block after lunch before going up against this delivery system.

Beer Drinking Time

With the spirit of spring and drunk beer in the air Saturday afternoon a spot on the upper east side did a kind office business, the wise mob from Broadway flocking there in droves. Steins of the vintage at a quarter each with knockwurst and sauerkraut as the main dish, got a great play from the patrons.

Beer drinkers seem to be on the increase along Broadway with the approach of summer.

Among the Women

By the Skirt

Rose King Gets Big Boost

The clothes of "Take the Air" at the Waldorf look very well, despite the show has been running several months. Trini, featured with Will honey, looks beautiful at all times. A red net dress comprised lilacs edged with silver. Bodice was of diamonds and a red mantilla draped upon a huge comb. Her tights were of the fish net variety. As an aviator Trini was in silver pants and jacket trimmed with blue velvet. A white costume had a black bolero trimmed with red flowers finished with a huge white comb. A most elaborate pink and steel kimono covered a green chiffon frock.

Dorothy Dilley looks nice in a cowboy outfit of white leather skirt silk blouse. A rose jumper frock followed. Ballet costume was of red made with two tiny ruffles. Miss Dilley's kimono in the last act made entirely of white scallops, edged with crystal beads.

Rose King carried the comedy along with Mr. Mahoney and they come any funnier than this miss. Miss King's clothes were of the strict style with the exception of the second act when the entire company were in silver aviation suits.

Eight show girls were stunning in silver trench coats with blue collar. A kimono parade as shown by these girls was gorgeous the envy of every woman in the audience. The smaller girls were costumes made up of white and green tassels. A blue and mauve let was the last word in loveliness.

Another set of dresses worn by these smaller girls consisted of yellow and ruffled skirts in three shades, blue, green and yellow. White and Spanish costumes as worn by the show girls made an entrancing turn.

Gray Matter

By Mollie Gray
(TOMMY GRAY'S SISTER)

At the Palace on Murray is "Spokesman" (c.) at the Palace, but practically everything he spoke of had ady outspoken its usefulness, the audience howled. What ce memory? He exchanged conences with Frank Fay during his ndering about. Frank is sended to the job next week, according to the program.

At last a way has been found to ke opening acts popular "In the m" by the six girls who later pear with Harry Carroll. Each is eauty any artist would want to int and able to dance too. Peo- who miss the first act this week cheating themselves. Costumes re white satin with touches of red ribbon.

Ann Greenway's white tulle and in gown was lovely, the arrange- of the stiff tulle around the ollette being especially effec- e. Her yellow crepe dress with scattered leaves of taffeta the me colors as the girl whose ds fell to the floor at one side is also good looking. A white ivet coat with collar, cuffs and m. of white fox was the most borate costume she appeared in.

Frances White stepped from un- a soft crepe dress of dark blue alle the lights were out, to show tricky costume of gold brocade, it she was almost lost under the ountain of satin and lace that was dream in 1863 and a vision in 23. Her black gown beaded in jet d panels that hung to the heels in lar and only the invisible net pre- nted it being almost without a dice by holding the small portion material that served that pur- se. Her orange color fan and the ivet under her slipper buckles atched. The Carroll beauties wore rose teta with beige lace and large its.

Villains for Shootin'

Jacqueline Logan and "The eopard Lady" make an interesting air. Picture theatres will have to ut eastward on the floors soon with ll the circus stories arriving, but t that dripping jaws are more apt o give a thrill than a sneer under moustache. And animal villains u always be shown.

Miss Logan arrayed herself in a eation of black silk velvet, with swirling turban of the same, that as decidedly picturesque, but de- s description. She also wore vel- t for her whip snapping and elling less than pearls covering her and cuffs and mixed in the ide of another turban. She was ist as attractive in an embroidered easant blouse and black skirt.

Early Birds at B'way

The early birds were rewarded or their good example at the Broadway by a real bill Monday. Mae, black spangled cyclist, and Leon actually did something new on those tucking bikes and even

though it was early in the morning never missed a trick. Waltzing has now taken to wheels.

Just mentioning the name of the second act gives them a good notice—Talent and Merit and they have a fair share of both. Miss Merit was not noticed by the audience. The green coats of the men helped carry out that idea too.

The younger member of Harmon and Sands chose an unusually 'dainty bead trimming of roses for her white chiffon frock and the blue velvet shoulder bow with its long ends added to it of course. The other gown was black encrusted with crystal.

The James Lee Revue consisted of only two girls beside James himself, but attractive and clever they were. One made her first appearance in it, up, electrically of course, then in a crepe frock of pink with some ostrich the same color and both wore costumes of purple silk and velvet for the finish. Two other fringe costumes were the usual black bottom favorites.

In the interests of economy and accuracy the billing of Aesop's Fables as "Titts and Titts" could easily be confined to the first two words.

"The Mona Lisa" in Technicolor is very well done, the beautiful brocade of that period showing up especially well. Hedda Hopper made such a good job of the famous smile, that launched a thousand questions, she proved the modern woman is or can be just as much an enigma as Mona Lisa, when it suits her purpose.

In the German Way

On the theory that man's whole life flashes past just before the final "out" is called, "The Last Moment" fills an hour with staccato scenes of beginning or end, in the best German style. One way to make that last moment shorter might be to cut down on the women—this poor chap had four to bother him.

He was remarkably clever though, played "Hamlet" and "Cyrano de Bergerac" to wild applause and even sang "Pagliacci" just as well. Such a clever fellow should have known he couldn't walk into a lake without ruling his make up.

A cameraman's holiday "The Last Moment."

New York's Good Two

The much abused New York theatre gave greater picture value Tuesday with "Wild West Show" and "So This Is Love" than the Roxy with "Love Hungry." "So This Is Love" is a good comedy and if comedies sold on a laugh percentage and audience reaction this would be an expensive film. William Collier, Jr., is always worth

Opposition to Wives

Dancing teachers, masseurs, gymnasium teachers and all other reducing racketeers are cleaning up in Hollywood.

Large part of the clientele is made up of wives of film executives, actors and writers. Realizing the stiff competition they're up against, they want to keep their girlish figures.

seeing and Shirley Mason looked stunning in a borrowed gown of beads and spangles with a halo of the same for her hair and orchids for her shoulder. A neat three-piece suit with short coat had the triangle silk scarf showing up nicely. Johnny Walker must have made haberdashery history with the white edge in his black bow tie for evening wear. Hoot Gibson never took his westerns seriously, one reason he's popular. "Wild West Show" leaves no eye uncrossed to get laughs.

Roxy's Commencement

The Roxy held its commencement exercises this week starting with "Pomp and Circumstance" by the orchestra and sung by the ensemble in gowns and mortar-boards while grouped in the winterized hung balcony. After the students had taken a lesson in "Matching Wits," via the screen, they were found again by the spotlight and sang some more. After an exquisite ballet, "Rustle of Spring," the school idea was further carried out, it seemed, by the picture, "Love Hungry" that could have been written, acted and even projected by amateurs. Twice the film broke and several times was so blurred neither titles nor figures could be distinguished.

The ballet was quite an electrical show between its beautiful light effects and the storm followed by a rainbow which dissolved into girls in fountains of rainbow colors and effective feather-headresses. Butterflies came out too after the storm while all the old fashioned couples continued singing. Another ballet number dressed in rather long tulle costumes, all edged with marabou, was almost completely spoiled by ugly lights, although the colors were lovely.

A Wasted Week

Would have been a good week for the Roxy to exercise that "Program subject to change without notice" clause and not waste a week with "Love Hungry." Lois Moran and Marjorie Beebe were two of the reasons their show closed at the road and repeated that success here. A black shawl over a black satin and net gown was good looking, a lace and organdy frock, too.

Rushing the Season

Capitol's "Spring Festival" was directly too much like our present one to be a success. It was rather cold and formal and lacked the expected joy of the season. On benches and steps among rose covered trellises different couples each contributed a song about a flower, after which a few well draped maidens danced a bit. Later, in simple pink frocks and hats, a bit more Rosemary's was a real contribution to the festival, both vocally and in appearance, her frock of deep yellow crepe with its skirt trimmed of tiny orange flowers being most attractive. Renoff and Renova were statues come to life and decidedly graceful about it. The Four Cheer Leaders had good reason for their proficiency.

Mostly Closeups

Greta Garbo does have a terrible time of it in "Love," but not entirely because John Gilbert is on the receiving end. John certainly has his own troubles trying to shoot burning looks over high military collars. Miss Garbo is splendid even though full length views of her are rare, since she never gets that far from the camera.

A Boost for Patay

"We Americans" has its most practical lesson on the screen before the story opens, the names credited with its production being interesting ones. The picture is very good. Patay Ruth Miller, with her hair parted in the middle and drawn straight back into a large knot, was a pleasure to watch. Footing the bill, she has good taste always. Her mother (Bertha Moore) did some fine work, too. The hero was clumsy. Even the uniform didn't help him, and the man that a uniform doesn't improve is hopeless.

Ritz

Widespread publicity has recently been given Jeanne Eagels, disciplined by Equity. Jeanne, whose name in the old program was "Jennie," has declared Equity cannot prevent her from earning a living, and yet it would seem that she herself had prevented a whole company from so doing! However, she most astutely invited various of these players to accept her hospitality as guests at her country house near Ossining, where in the past many lively parties have been staged. In town she maintains a luxurious apartment at the Hotel Ellyssee.

Miss Eagels' career has been picturesque. Born in Kansas City, she played "Puck" in "A Midsummer Night's Dream" at seven. In 1911 she was on Broadway with Richard Carle in "Jumping Jupiter"; in 1912 with Billie Burke in "The Mind-the-Point Girl"; and in 1914 toured with Julian Eltinge in "The Crinoline Girl."

In 1925 she married Edward Harris Coy, who, as "Ted" Coy, was a famous football star at Yale. After having long been acquainted with Miss Eagels, Coy was divorced by his first wife, Sophie Meldrim, mother of his children, Ted and Peter. Later, as Mrs. Meldrim-Coy, this beauty from Savannah was reported engaged to Frank Munsey, and when the millionaire publisher died he left her a legacy. Now Jeanne is reported as about to sue for a divorce from Coy.

Norman Trevor's Career

Not only is the movie colony in Hollywood upset over Norman Trevor, who has been acting in movies, becoming irresponsible but theatrical people in New York are much interested.

Born in Calcutta, Trevor was for a time in the Jute trade in Bengal. In 1907 he made his stage debut in England as a super in "The Strong-er Sex." Continuing as an actor, he became manager of the Savoy Theatre, London, in 1913. That venture failing, he came to New York in 1914 and was in "The Elder Son." Remaining here ever since, Trevor became a high-salaried man in the legit theatre, and also received a large salary in pictures.

From 1923 until 1926 he was champion all-around athlete of India, in the latter year being a member of the English Olympic team in Paris.

Eugene O'Brien in Vaude

The return to vaudeville of Eugene O'Brien revealed this actor as remarkably well preserved in appearance, and with a diction amusingly suggestive of that of Ethel Barrymore, with whom he appeared as leading man in various productions a generation ago. For 15 years past, while acting in pictures, O'Brien has revealed the close friend of a rich and fashionable dowager, Mrs. William Jay of New York and Newport, mother of Mrs. Arthur Iselin and grandmother of Mrs. Guy S. Paschal. He has accompanied her to many social functions.

Jay O'Brien's Return

During recent weeks temporary visitors in New York from Paris have included Mr. and Mrs. Jay O'Brien, stepping at the new Savoy-Plaza Hotel. Jay was first divorced by Irene Fenwick, who had previously divorced Felix Isman, and later married Lionel Barrymore. Jay was then divorced by Mae Murray, who had previously divorced William Schwenker, and later divorced Robert Z. Leonard and married Prince David Milvany. The present Mrs. Jay O'Brien was originally Laura ("Dolly") Leach, and first divorced Lewis G. Hemmaway, silk manufacturer and stock broker. Later divorcing Julius Fleischmann of Cincinnati and New York.

Fleischmann had been heavily interested in the Cincinnati baseball team and also owned a famous racing stable. He was first divorced by Lily Ackerman, mother of his three children. In addition to a settlement of \$2,000,000, she was awarded \$25,000 a year.

The day after the first divorce Fleischmann married Mrs. Hemmaway, and it was said her final settlement was \$5,000,000. She secured her divorce in July, 1924, and following October married O'Brien. Fleischmann died in February, 1926, leaving a fortune of \$50,000,000.

Nellie Revell headed her "Remarks at Random" column in Variety of April 11 with the follow-

ing: "Did you hear that—Estelle Winwood's marriage to Francis B. Bradley last week automatically erases his name from the Social Register? Actresses are not eligible for that holy of holies. Only two ever made it: Mrs. August Belmont and Claire Eames." There was a slight slip of the typewriter on the part of Miss Revell, for various other actresses have attained inclusion in the volume in question, such as the late Mrs. George J. Gould (who was Edith Kingdon of Daly's theatre), Mrs. Paul D. Cravath (Agnes Huntington, who starred in musical comedies), Mrs. E. Juch Wellman (who as Emma Elch also starred in operettas), Mrs. William Astor Chanler (who was Miss McSherry of "San Toy") and Mrs. Joseph Warren Burden (who was Margery Maude, leading lady, and daughter of Cyril Maude).

2 Graduations

With the return to Broadway of Mae West in "Diamond Lil," another sensational drama of her own authorship, it is diverting to recall the early vaudeville appearances of Miss West, when she had as her piano accompanist, Harry Richmond, of recent years who has Richman gained fame and fortune in musical comedies, revues and night clubs, but he has formed the acquaintance of various rich and fashionable women.

No Reconciliation

Although periodically, and again quite recently, the report is published in the newspapers that Clarence H. Mackay, the multi-millionaire president of the Postal Telegraph Co., has become reconciled with his daughter, Ellin, who married Irving Berlin, these rumors are entirely without foundation.

Mr. Mackay, son and heir of a rough and ready Irish-American forty-niner, is still unrelenting. His father, a member of the crowd that went to California, with picks and shovels and flannel shirts, never dreamed of social prestige, but struck it rich and reared his children in luxury.

Clarence's career in New York social was considerably less, in a social sense, by his marriage with Katherine Duer (descended from Lady Kitty Duer of Colonial times, who married the Earl of Stirling). This lady, mother of his three children, later divorced him and married Dr. Joseph A. Blake, the famous surgeon by whom she had additional children.

Dr. Blake had been divorced by a previous wife, Catherine Ketchum, mother of two Blake sons, Mackay's daughter, Katherine, married Kenneth O'Brien, a match approved by all. The son, John, has been considerably reared by father and grandmother, the venerable widow of the forty-niner.

The chief difference between Mackay and Berlin is that whereas Mackay inherited millions from a self-made father, Berlin acquired at least a few millions through his own genius and wisdom. Incidentally the millionaires are entirely lacking in snobishness and self-importance. His wife, reared in an atmosphere of social prestige, has continued on affectionate terms with her mother and has also gained the regard of many people in the show business, friends of her brilliant husband.

During many years Aimee Crocker-Gouraud had as private secretary and business representative the late Emerson Foote, whose father, Emerson Foote, had been prominently identified with the Union League Club on 5th avenue. Emerson had a sister, Alice Foote, who married Allan J. McQuinn. Becoming a widow, Mrs. McQuinn found herself in reduced circumstances with three small children, two sons and a daughter, to bring up.

Deciding that Americans are coffee drinkers, this clever woman branched out as a coffee merchant. She secured desk room in an office, later taking over the whole room, and later a whole floor. Then she opened her first tea-room, or rather, coffee house. Meeting with great success, she opened another, and another.

A year ago she signed a \$1,000,000 lease for the branch now established in West 67th street. It is 29 years since she had expressed widow started business, and now, adds, entirely through her own efforts, she is a woman of great wealth and lives luxuriously on Park avenue.

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15 YEARS AGO

(From Variety and "Clipper")

Eddie Foy was to play 30 weeks in vaudeville the following season, after which, he said, he would retire from the stage.

The Hammerstein interests were understood to have received \$200,000 in settlement of claims on an exclusive Times Square booking franchise from Keith's and its violation through the Palace bookings.

Talking pictures were a conclusive flop everywhere. The Orpheum Circuit was ready to close most of its houses for the season, but instead held some open with talking pictures in order to use up a contract for 13 weeks with the slight and sound feature and so dispose of it before the opening of the new season. Percy Hammond in the Chicago "Tribune" gave the talkers a rough handling.

Film version of "Quo Vadis" was a hit at the Astor, New York, and Cohan & Harris decided to book it on the road, probably the industry's first "road show."

Henry Bitzer was Biograph's principal cameraman on the Coast. "Fatty" Arbuckle had just left Nestor to join Keystone.

Douglas Fairbanks appeared in a new play in Atlantic City under the management of Cohan & Harris. Ina Claire opened in a new edition of "The Honey-moon Express" at the Winter Garden, New York.

All "cabarets," the equivalent of the modern night club, were forced to close at 1 o'clock, and did so. Revocation of liquor license was the club authorities used to force compliance.

Lily Langtry was the newest recruit to the picture screen. Montgomery and Stone had to turn down a film offer of \$105,000, due to their Dillingham contract.

50 YEARS AGO

(From "Clipper.")

George Coups and John Fulton, manager from New York, staged a sensational fight of wild beasts in San Antonio, Tex., apparently without hindrance from the authorities. A young bull was turned into a cage with a lioness and circumstantial details of the battle are recorded. At the final the lioness had been almost killed, while the bull did not bear a scratch. It was proposed later to match the same bull against a male lion.

P. T. Barnum gave a lecture on temperance before a large audience in Cooper Institute, the Big Show playing the city at that time. The circus was booked after New York for Philadelphia, Wilmington, Chester, Trenton, Newark, Paterson, Jersey City and then through New England, a route that was honored in observance for nearly half a century.

After the fashion of the times in reporting news, the "Clipper" touches briefly upon the principal crimes of violence each week. The high light of crime this week is the shooting to death of Jake Killian by William Norton in Kansas. Killian 20 years before had slain William Lake, circus proprietor, and had served a term in prison, after which he became a professional "bad man" in the west. The fight that ended in his death started in a card game.

The baseball season opened. There was no "stock company" club in the metropolis, although both New York and Brooklyn had between them half a dozen co-operative pro organizations. The Brooklyn clubs played on the Prospect Park parodo ground, where 13 diamonds were laid out.

Sitting Bull, Indian chief, was reported about to go on the war path.

The Merchant, Theatre and Daily

An obscure item now and then about merchants and theatres in Variety carries much thought behind it if digested. Such another item but a week or so ago was of an up-New York-state town's only picture theatre being held open by a subsidy from the merchants of the village. Not the first story of that nature Variety has printed.

The theatre has grown vastly important to the merchant. That is no longer a theory. That small town up-state may be graded into any big city-effect is all the same. Ever ready is the merchants to tie up with the theatre.

The theatre draws and in these days of everybody's car, they draw from everywhere. The merchant profits. Theatres make trade.

Not long since it was suggested to the promoters of a new and large theatre in a thriving farming community of 10,000 inhabitants that the theatre propose to the merchants of the city that if they would promote the theatre in their advertisements, the theatre would reciprocate by advertising the stores on their screens. There was an especial ready by advertising the stores on their screens. There was an especial ready by advertising the stores on their screens. There was an especial ready by advertising the stores on their screens.

Theatres live on dead sections of the town. They make business. Perhaps the reason may be the auto and its added trade as it tours the countryside. It brings people and people spend money. The theatre draws money and a picture theatre with its two-hour entertainment permits its patrons much time in an afternoon to shop. Women may want to come to town for two reasons, to shop and see the picture show. They see the show, shopping before or after.

It is notorious of a certain picture circuit in the west that its operators for several years fattened their bank accounts at the sacrifice of the circuit, but they did fatten. Understanding the theatre as they did, a site would be selected in a neighborhood, perhaps on one corner. Then "the boys" bought up the property on either side of the theatre site, also the other three corners, then announced the theatre. It did not fall in any instance that inside of three years all of that property doubled or trebled in value. It is not a new trick but was never so continuously worked by those westerners, to a degree that eventually cost them the direction of the circuit.

The up-state idea was quite simple in thought and execution. A theatre manager announced he intended to suspend operation for the season. Whereupon the merchants met and agreed to take up any losses if the theatre would remain open. The figuring of the merchants was that the theatre drew the cars from the farms. Without the theatre there would be no incentive for the women to come to town and without the theatre or women, there would be no buying at the stores.

Smart publicity men have long since discovered this angle. Many a tie-up between store and theatre has been accomplished through a sales argument from the theatre's publicity man to the store's manager. While on the record are any number of cases where a downtown site for a theatre, pronounced impossible, has built up that deadened section, even in a business district. With the theatre comes light crowds, ginger and other stores with their lights and more ginger, for the theatre is the after-dark magnet.

More cooperation is possible between theatres and merchants, anywhere. No town or city is exempt. Both want to draw crowds and a communion of operation toward that end is apt to benefit both, for each has its hours and there is no conflict.

And since the theatre is on a daily crowd basis of business, meaning volume, that the picture house must do, daily newspapers should recognize this to the same extent it does the department store—to give the theatre the run of the paper at the commercial rate. It should recognize that large local commercial advertisers will hook up with the theatre for reciprocity in advertising for mutual benefit.

Inside Stuff—Pictures

One of the feminine reviewers venting her opinion on a Los Angeles preview through the medium of a Hollywood handbill, printed as a trade journal, got into the good graces of one of the large independent studios, which at that time, was about to make a big super special of a classic. Believing the woman possessed a knowledge of pictures, they placed her on salary to review the working script of the big picture. She passed her approval in its entirety.

The picture was later produced without changes, but when previewed the same young woman made malicious protests of everything wrong with the picture in her review. It had happened while making the picture that she was cut off from the studio payroll after studio executives discovered she didn't know so much.

Studio City, new film center of North Hollywood, is attracting real estate buyers. Last month's sales on property in that vicinity totaled around \$500,000. On the strength of the completion of the Mack Sennett studios and with the starting of construction of the first Christie film unit, several apartment-houses are being built and one business block is ready for leasing. Improvements at Studio City, already initiated or in the process of construction, estimate an expenditure of \$1,000,000.

Four pages of type are taken to explain the title: "Joe Kennedy Has Never Liked Any Job He's Tackled" in the May issue of the "American Magazine." The story is a biography of Joseph P. Kennedy, FBO chieftain. It is written by John Kennedy, no relative of Sir Joseph.

A major comedy picture which recently opened on Broadway caught general good notices from the dailies with exception of one female reviewer. The day the notices appeared not also popped up on the desk of the head of the press department of the releasing organization. "The manager" asked that possibly the adverse review was due to the fact that the reviewer had lost her seats to the opening, had sent the house staff into gymnastics trying to locate the numbers of the lost ducks with officials doing everything to appease the "rate critic" unto almost delaying the performance despite loss of the tickets being the reviewer's own fault.

Appended to the message to the press head, was: "For your own information the picture broke the week-end house record."

About six months ago United Artists sent out a questionnaire to exhibitors to get the reaction on a release of "Way Down East." Most of the replies being negative, the proposed comeback has remained dormant. On the other hand, one of the big Broadway houses is playing with the idea of showing the picture with its original score.

Remarks at Random

By Nellie Revell

Mollie Fuller has at last reluctantly conceded that her acting days are over. For several months, she has been unable to work. Her friends and her physician have persuaded her to retire. She expects to shortly leave for California, there to join Mabel Fenton Ross, who has a little bungalow in Hollywood. Mollie and Mabel are widows. They were close friends in the height of their popularity, even as their husbands, Fred Hallen and Charlie Ross, were friends. Mollie and Mabel look forward to spending the evening of their lives together with their memories. And they have a wealth of them.

Meantime, Mollie is taking in all of the plays and is saying good-bye to the theatre of which she has been a part for 40 years. Although she is totally blind, Mollie enjoys going to shows; the producers of even the biggest hits have always been gracious and but once has her request for courtesy been denied.

I am loathe to believe that any manager would intentionally be unkind to any one who is blind, especially some one who had spent her life in the theatre as Miss Fuller has; and I am sure that that certain manager did not recognize her name or realize her condition, otherwise her letter, asking for seats to his show which was not selling out and which has since closed, would not have been returned written across "Yes," at box office prices.

If you meet Billy Lahiff with that pretty girl he is beaming around you needn't think you have anything on him. She is his niece, Nancy Carroll (born Lahiff), from Hollywood, to attend the opening of "Abie's Irish Rose" in which she plays "Rosemary."

Speaking of Abie. Yesterday during the rain I climbed into a taxi in front of the 44th St. theatre. When half way to my destination the chauffeur turned to me and inquired:

"Did you see that picture?" meaning "Abie's Irish Rose."

"Yes, why?"

"Well, I'm in it," he answered. "That's me driving the taxi bringing the priest and the Irishman from the Pennsylvania depot."

There are 33,000 taxis in New York.

Edith Warren, who cut the "Abie's Irish Rose" film, is a graduate of Principia College, in St. Louis. It is one of the few Christian Science schools. (Bernie, that's all.)

I must be getting old. Everytime I go to a theatre I begin to reminisce on how long since this one played that or of whom that one reminds me. At the Palace Monday Ken Murray's entrance recalled Frank Tinney and other bits of his act make one think of Roy Barnes, while Murray looks like Walter Winchell only not so much so. But his strut around the stage while he is surrounded by girls would do credit to Chanticleer. Those Sunkist California Collegians, also at the Palace, will inspire a lot of mothering from the maternally inclined.

And what a lot of changes in the theatrical map as well as some of our own maps since Billy Rock first brought little Frances White to New York. She was at that time pronounced a blend of Fritz Scheff and Valeska Suratt. She has more poise, more dignity now, and she has discarded her hoydenish manner which was her chief charm, when she popularized "Mis-sis-sip-sip!"

Lunching with Lord Dunsany is what the Woman Pays' Club was doing yesterday, or rather he was the guest. Burr Price was also there with a speech on "Women and War."

James Abbe, who came here from Virginia a few years ago, and who achieved much popularity as a theatrical photographer, is back in America. Jimmie has been living abroad making pictures of those "chic" foreign ladies which look like what they ain't. He recently returned from Russia.

Russell (nee Buck Crouse) is not the only reporter to be overtaken with the acting fever. Pledge Brown, who, last year, sprung into journalistic prominence while covering the Hall-Mills murder trial for the "Mirror," has been given the role of the reporter in the film version of "The Bellamy Trial."

The sage who first said "Clothes Make the Man" did not know his Boston. No longer do we say "Out west where men are men" but, rather, do we say "Up in Boston where men better be men." A female impersonator was arrested there last week because a rooming house landlady thought he was a girl in men's clothes.

Phil Benedict, maker of half-tone "cuts," is touring abroad. Phil says the theatrical business in New York was so poor this season that he just couldn't afford to stay home. He tells of a man who fell with a flask in his pocket. Feeling the wet he said: "I hope it's blood."

Vincent and Baldwin have temporarily dissolved but still happily married to each other. Nat Vincent is stationed in San Francisco where he is writing lyrics for a local producer and Miss Baldwin is here rehearsing with a new partner for a sister act.

Walter Kingsley's office associates in the Keith-organization are tendering him a dinner prior to his assumption of his new duties as assistant glorifier to Mr. Ziegfeld. It will probably be the last time he will have a chance to eat a meal uninterrupted. Those who know Walter's new boss will get a laugh out of the menus being printed on telegraph blanks.

Jesse Lasky likes to tell about how Ben Schulberg's price lists wars. They were discussing "The Rough Riders" which has to do with the Spanish war. Mr. Lasky reminded Mr. Schulberg that it wasn't a \$2 picture. "No," replied Schulberg, "neither was that a \$2 war."

A story retailed in the Nightie Nite Clubs. Marie Prevost, the picture actress, loves good singing, and can find nothing in all Hollywood that soothes her cultivated musical palate. So she calls the Salon Royale in New York on the long distance just to have Tommy Lyman sing for her.

Jack Dempsey and Estelle Taylor live on Park avenue but come over to 47th street to eat Italian dinners. They are conferring with David Belasco on a play with the possibility of co-starring them.

Sam Williams, of Eleanor and Williams, has retired from theatricals to enter the brokerage business.

McIntyre and Heath open in August under Shubert management in a show being written for them by Edgar Smith.

Edmund Goulding, one of Hollywood's most prominent directors, is here, and expects to direct a couple of dramatic shows.

Charles Behan, late of Pathe, is in the Fifth Avenue hospital recovering from an operation for appendicitis.

Mary Haines is ill in the Plaza hospital.

Ethel Bockwith, of the Newark "Tender" machine, that "anyone who writes bad time stories should get a bye-bye line."

All right, Ethel, here it is.

Eminent Authors Are Listed for This Year's Little Theatre Battle

Eugene O'Neill, J. M. Barrie, August Strindberg and Luigi Pirandello will be in competition in one-act playlets in the National Little Theatre tournament at a Broadway house in mid-May, which Walter Hartwig again is promoting. This year again a little theatre group will travel 3,000 miles to New York to compete for the David Belasco cup. They are the Scotch Players, who will do "The Old Lady Shaws Her Medals," by Sir James M. Barrie. It was for this group the Lord Howard de Walden cup in a British elimination competition.

O'Neill playlets will be done by the Memphis Little Theatre. "The Dreamy Kid," and "The Maskers of Elizabeth, N. J., "Where the Cross Is Made."

Y. M. H. A. Players of Manhattan will do the Italian Pirandello "The Man With a Flower in His Mouth," and Strindberg's "The Outcast," will be offered by the Manhattan College Players of New York.

A new Negro authoress, Mary Burrill, has written a native theme which the Grigwa Little Negro Theatre group will present.

"Companionate Marriage" No Libel, Says Producer

Evansville, Ill., April 17.

Editor Variety: Since my production of the play, "Companionate Marriage," at the New Evansville theatre I have become a much-maligned manager, threatened with libel suits should I continue to present this play, which, of course, I do intend to do. And for what good reason all this legal threatening? None, as I shall quickly point out, to defend myself and that the public, as well as Judge Lindsey, may learn the facts.

Judge Lindsey states the facts produced by me and which I am again about to produce for a metropolitan run in New York and Chicago, is a direct libel on his book, entitled "The Companionate Marriage." It is no such thing, and I defy him, or any one else, to prove to the contrary. My play was written and registered by the author in the U. S. Copyright Bureau before Judge Lindsey's book was published. Your representative in Chicago saw my play and very likely has read Judge Lindsey's book, so he can easily verify the truth of my statement that my play is not a plagiarism of Judge Lindsey's book.

In his recent debate with Dr. M. Sayle Taylor at Orchestra Hall, in Chicago, Judge Lindsey publicly admitted that he "did not coin the phrase, 'companionate marriage,' and also that he 'had tried to find out who really did, but had failed.' So, according to his own words, the title he says he tried so zealously to protect is not even his.

According to law a mere title cannot be copyrighted, and since the Judge admits that he did not even originate this one, and since my play has no connection whatever with his book, his charges of libel and plagiarism are not only unfounded but extremely unjust and as damaging to me as he says the use of the title is to him.

I respectfully call his and the public's attention to this. I shall continue to use the title, "Companionate Marriage." I dislike extremely the aspersions cast upon me and my play in the Judge's letter to you, and I request that this cease, inasmuch as I consider that my play has sufficient merit to stand on its own, without having to lean on some other person's work.

Thos. Elliott.

Forrest Opens May 1

Philadelphia, April 24.

The new Forrest, latest of the Shubert chain in this city, on Walnut between 11th and 12th streets, will open Tuesday night, May 1, with the operetta "The Red Robe" having Evelyn Herbert and Walter Woolf as stars.

The new Forrest has 910 seats on the lower floor with space for additional ones; 900 in the single balcony, and box accommodations for 40. Its stage measures 44 by 96 feet with a height to the rigging loft of 75 feet and a proscenium opening with a width of 29 feet.

Shows in Rehearsal

"Vanities" (Earl Carroll)
"Hurry, Kane" (George M. Cohan)
"The Shotgun Wedding" (William Harris, Jr.)
"The Happy Husband" (Gilbert Miller)
"The Fox" (Marlow Productions)
"The Money Lender" (H. Jacobs)

Wilkes, Coast Pioneer, Quits Theatre for Oil

Los Angeles, April 24.

Tom Wilkes, one of the pioneer theatrical producers on the Pacific coast, is through with the show business and has joined his brother, Alfred E. Wilkes in the oil business. Tom Wilkes for a number of years was one of the most successful producers on the Pacific coast, owned many of the important theatres from Denver west.

He also produced the original Duncan Sisters' show, "Topsy and Eva." After success of that show he leased the Sam H. Harris theatre in New York. Then he came to him, and his brother, Alfred E. Wilkes, joined with him and they produced several shows and operated a number of theatres around here. Breaks, however, were against them and they faded from the theatre picture about six months ago.

Alfred E. Wilkes went into the oil business in San Francisco last month. Tom Wilkes went to work for his brother and is now in Arizona and Texas.

One Main St. on Map

Chicago, April 24.

The Arcadia theatre in St. Charles, Ill., played "My Maryland" April 16 to 1,000 persons, absolute capacity, at \$3.30 top. Population of St. Charles is between 3,000 and 4,000. "Maryland" drew customers from all over surrounding territory, and prompted a decision to book future road attractions.

The Arcadia was constructed by Mrs. Lester Norris, heiress of John W. ("Bet a Million") Gates at a cost of \$600,000. The idea of building a deluxe house in such a small town is explainable in that it also serves as a community center. Regular policy is straight pictures.

Norma Leach Missing

Dallas, April 24.

A search is being conducted for Norma Leach, ingenue in stock at Austin, Texas, following her disappearance Sunday evening.

The girl went boating on Lake Austin after the matinee. Ashes of a fire in the hills indicated that someone had landed there. Woman's footprints were noticeable.

PEGGY HOPE IN "NEWS" LEAD

Los Angeles, April 24.

Peggy Hope is back in the feminine lead of Sam Salvin's west coast production of "Good News." She succeeds Mildred La Salle.

Miss Hope was originally slated for the role, but walked out because of personal differences with William Rowland, California manager for Lyons & Lyons, Inc. (Salvin's firm), to whom she is married.

MAE BUSCH'S FALL

Los Angeles, April 24.

Mae Busch, picture actress playing the lead at Hollywood Playhouse in "From Hell Came A Lady," fell 15 feet through a trap door during the third act of play.

Miss Busch was taped up and finished the performance. She has appeared since in bandages, there being no understudy.

REVISING PRICE SHOW

"The Song Writer," starring George Price, closed for revision at the Shubert-Haven, New York, last week after a two weeks' trial tour. Show had been figured for Chicago but has been halted for a fresh start in July.



YORK AND KING

Once did impersonations of colored aristocracy. Now selling hot dogs with Gene Buck's "Take the Air" at the Earl Carroll, New York.

9 Shows Out

Nine attractions are leaving Broadway, including three sudden additions to last Saturday's closings and three repeat shows. The latter are "The Play's the Thing," "The Beggar's Opera," and "The Merry Malones," all withdrawing at the end of the week.

"A Lady for a Night," presented by Chamberlain Brown, stopped Sunday at the 49th Street. Played one week. First called "Nize Girl."

LADY FOR A NIGHT

Opened April 18. Dale ("American") wrote: "And not for many nights." Variety (Ibbs) said: "Can't last."

"The Breaks," presented by Richard Herndon at the Klaw, stopped Saturday. One week.

THE BREAKS

Opened April 17. Gabriel ("Sun") considered it "a tasteless evening," while Anderson ("Journal"), taking the only definite stand with the eyes, said: "Immensely interesting. Most of the boys were inclined to let play down easy."

"Forbidden Roads," independently presented at the Liberty last week, is due out this week. Notice given.

FORBIDDEN ROADS

Opened April 16. Coleman ("Mirror"), the only first stringer to catch it, found it "stirring drama." Variety said: "A perfect flop."

"Interference," presented by Gilbert Miller, closes at Henry Miller's after 25 weeks, virtually season. English melodrama opened at the Empire doing very weak there and averaging \$14,000 weekly. After moving the pace tapered off to about \$7,000.

INTERFERENCE

Opened Oct. 18. Hammond ("Herald Tribune") opined: "Manfully murder play ably performed." Mantle ("News") said: "Well acted and intelligently staged." Variety said: "Good chance for short run."

"The Madcap," Shubert musical, leaves the Casino after 13 weeks. Engagement started at the Royale, where trade was light. It has moved for cut ratings and drew about \$15,000 for a time. Lately down to \$12,000.

THE MADCAP

Opened Jan. 31. Passed up by major critics. Variety (Abel) said: "Show is not there for any substantial takings."

"The Mystery Man," presented at the Bayes by Gustav Blum, closes after playing 14 weeks. Trade

THE MYSTERY MAN

Opened Jan. 26. Atkinson ("Times") took the moderate viewpoint as "routine entertainment." Variety (Rush) predicted "six forced weeks for picture rights and stock gamble."

through the engagement was moderate, the pace being claimed around \$5,000, principally via cut rates.

Brady and 'Good Old Days' Before Patents Committee

Washington, April 24.

Representing the legitimate theatre William A. Brady reiterated the story of the passing of the legit (which story Congress already had been told) during the hearing Friday before the House Patents Committee, was told that the pictures had a great deal to do with that passing.

A summary of the three hours of testimony would indicate that such an admission was made.

The committee was urged to do nothing that would make the competition from pictures more difficult, which it was stated, the Vestal divisibility bill, already reported, will do if enacted into law.

Hearing twice called for the legit managers. The first was a miss as none appeared Friday.

To split the copyright "rights," it was stated, would nullify the existing contract with the Authors' League which has threatened yet to run. It was stated that the legit producers were satisfied to continue under that contract.

Though William H. Osborne, counsel for the Authors' League, argued for the bill, explaining that the measure only gave legal status to existing trade practices it was made clear that the legitimate interests feared the outcome, urging that the copyright laws continue to carry but the one right, the dramatic, as now existent.

Mr. Brady was before the committee for almost two hours, with the greater portion of that time being given over to reminding with the members of the committee on "the good old days."

Members of the committee declined to comment following the hearing. It was indicated that as the bill had been twice favorably reported, one last session and then again within the last two weeks; that the bill would be allowed to stand as is.

No representatives of the picture interests appeared before the committee.

Suit Establishes Lyric's Remodeling Cost

A claim for a \$68,045 lien on the Lyric theatre by Peter Clark, Inc., builders, discloses that the house, now tenanted by Ziegfeld's "Three Musketeers," cost \$130,000 to renovate. Of this amount, Clark received a contract for \$38,045, against which \$15,000 is credited. Clark, Inc., is suing the Lyric Operating Co., Inc., and the S. & S. Lyric, Inc., owners and lessees of the theatre. The latter corporation was headed by E. E. Smathers, who died recently and whose estate is now involved in another suit concerning the lease.

The \$130,000 disclosed in the suit will surprise showmen who had heard of the expensive renovation on the Lyric, but who had expressed skepticism right along concerning the actual amount.

Maude Adams' Denial

Philadelphia, April 24.

It is reported that Maude Adams will appear here under the auspices of the Philadelphia Forum in connection with the exhibition of a colored motion picture of Kipling's "Kim."

Miss Adams, it is understood, will explain the color process in making the picture, an invention upon which she experimented several years.

The former star is under the management of Charles L. Wagner.

William Huff, for the Forum, was in New York conferring with Charles Wagner yesterday. Wagner denied he had booked Miss Adams in connection with "Kim" in any manner.

'Nimble Fingers' Stopped

"Nimble Fingers" stopped in rehearsal this week through Equity intervention when Harold Nichols, producer, had failed to post the necessary bond covering two weeks' salary at Equity.

Nichols attempted to swing the company over commonwealth, but as a minority of the cast were agreeable the show was called off. "Nimble Fingers" had been rehearsing a week.

"Captive" Backers Acquitted; New Dirt Play Ban Up

Los Angeles, April 24.

After listening to evidence for 15 days regarding the legality of the performance of "The Captive" in the Mayan theatre, a jury of seven women and four men acquitted Ed W. Rowland and A. Leslie Pearce, producers of the play, of a charge of outraging public decency. The jury deliberated on the matter three and a half hours.

No sooner had the verdict been returned than the Hearst papers, which were active in condemning the play's morals, announced that the city council would, at a special session, draft a new ordinance designed to prevent the play and others of its type from being shown here in the future. However, a cog slipped in the drafting of the new ordinance by the council, and action on the matter will not come up until April 27.

As the producers of "The Captive" had already gone into the hole heavily, it was at first proposed to reschedule the show at the Mayan on April 21 with its original cast. They changed their minds when the City Prosecutor Lickley threatened to stop the show if it were put on and again arrest the producers and the cast. Rather than fight this move, project was abandoned. Meantime, the nine members of the cast and Rowland and Pearce are still charged with three separate violations of the city ordinance similar to the one on which the two producers were acquitted. City Prosecutor Lickley, who is anxious to be the next District Attorney here, appeared before the City Council and suggested the strictest ordinance be drafted to make undesirable plays of a theme dealing with degeneracy. Former Judge Joseph Marchetti, Arthur William Green and William Clark, attorneys for the producers, upon hearing Lickley make his statements, countered with a statement: "The city prosecutor seeks by subterfuge to gain his ends, which, after all, are motivated by political and not moral sentiments. His failure to convict our clients in court was caused by technicalities in the city ordinance, but we can produce members of the jury who will testify that they voted not guilty only because they believe the play is well worthy of presentation, and not because of any flaws in the city ordinance."

"Rosalie" Dispute Settled

The "Rosalie" royalty squabble that involved Plo Ziegfeld in a complaint made by Sigmund Romberg to the Dramatists Guild, was settled last week prior to the findings of an arbitration board, which is reported to have reached a decision upholding the composer's claims in full.

Whether the official award will override the settlement is unknown. Romberg and George Gershwin were given a dual contract to write the "Rosalie" score. On some pre-text Ziegfeld held back Romberg's share on the royalties, but Gershwin was regularly paid. The producer set up a counter claim that Romberg was all wet because he had not attended all the "Rosalie" rehearsals. The Guild's minimum basic contract provides for the privilege of an author or composer to attend rehearsals for the purpose of seeing that his or her material is not changed without permission, but there is no compulsion for an author to attend all or any rehearsals.

Ziegfeld was reported having laughed at the Romberg claims. However, while the arbitrators were getting together for their final award, Ziegfeld is reported having taken Romberg aside, not only agreeing to pay the back royalties, but also promising to give the composer a contract to do the score for a new musical show.

Managing Mae's "Lil"

A shake-up in executive staff of Mae West in "Diamond Lil" went in this week. Harry B. Herts, former company manager, is out, with Jack Truxa stepping in to take the place. Al Spencer is now general press representative.

TAX APPEAL DECIDED ON DEFICITS OF GEORGE M. COHAN FOR \$350,000

Period of Five Years—Several Disallowances—Cohan Family's Partnership

Washington, April 25. In a 33-page document required to hand down its decision on the appeal of George M. Cohan, the board of tax appeals incorporated what attorneys here believe to be important factors to those of show business.

Deficiencies in tax payments charged against Cohan covering the period 1918 through 1923 amounted to in excess of \$350,000, countered by over-assessments running to about \$23,000.

The board ruled that Cohan as a producer properly filed on a fiscal year basis.

That he was not entitled to exclude from income sums paid his mother under an alleged partnership agreement;

That royalties paid to his mother and wife actually constituted income for Cohan;

That amount paid to so-called strike fund was deductible by the partnership of which Cohan was a member, and

That amount advanced by Cohan to his partner was in the form of a loan and neither deductible as an expense nor subject to depreciation.

Another looked upon important feature that will act as a precedent in the conduct of amusement undertakings is the disallowing of claims for deductions covering cost of advertising entertainment and traveling expenses. This phase, however, it is stated here, will depend in a great degree on the individual case.

"Family Treasury" In handing down its decision the board cites the history of the Cohan family to establish the family "treasury" into which all earnings went whether all of the members of the family appeared or not. It is shown that Cohan's earnings from his songs also went into this family "treasury."

When married in 1899 the family agreed to split the joint earnings, 25 per cent. to Cohan, 25 per cent. to the sister, and 50 per cent. to the father and mother.

The split after Fred Niblo married the sister, Josephine Cohan, with this couple going it alone, and Sam H. Harris came in as George's partner, carried no salary to Cohan. The mother and father both received from \$400 to \$500 weekly; 50 per cent. went to Harris; another 25 per cent. to the parents and 25 per cent. to Cohan.

For booking it is shown that Klaw & Erlanger received 50 per cent. of the profits.

As to the disallowance for entertainment and travel expense, this grew out of the strike wherein Cohan was transporting a different company of actors each week to Boston, buying them lunches on the train and at rehearsals, all of which companies were to appear in the same production, the strike making it necessary for Cohan to have a different cast line up each week the piece ran.

Jolson's Heavy Insurance

When final papers are signed in the near future by two insurance companies in New York Al Jolson in all probability will stand at the head of the list for the most heavily insured actors in the country.

Jolson, according to authoritative sources, is taking out \$250,000 insurance with the Equitable Life and a similar amount with another local company.

FRANCES UNDERWOOD WINS

A long pending arbitration over a salary claim was decided in favor of Frances Underwood against Sam Wallach last week. Miss Underwood was engaged for "Aliaha the Deacon" in 1925 by Wallach, she claiming two weeks salary in lieu of proper notice. The actress went to the Coast thereafter, while Wallach demanded she appear in person to make the claim.

That explains why the case has hended so long. The award amounted to about \$500.

Few Musical Stocks

Fewer musical stocks will be in operation this summer, according to agencies and brokers.

Production cost, salary lists, the latter heavy because of choruses and dance directors, have discouraged previous operators.

Jimmy Walker's Own Song For New Musical "Mist"

Carl Reed and Elisabeth Marbury have formed a corporation to produce a musical version of "Love in a Mist" in which in its original dramatic form Sydney Blackmer and Madge Kennedy starred. Mark Connelly is adapting the book.

Miss Marbury will have 16 girls and 8 boys in the musical aside from the principals. The girls will all be of individual types and differently dressed. For the boys, an attempt will be made to get collegiate youths without stage training.

Jimmy Walker has promised to contribute a song and the entire score will be made up of contributions from various well known composers. Robert Milton will stage. The Reed-Marbury partnership is to continue for further dramatic productions. They have in their possession several plays that are to be tried out this summer.

Mrs. Pemberton as Dress Guide for Actresses

Margaret Pemberton, wife of Brock Pemberton, is in charge of a new department at Saks' Fifth avenue store. Her position is designated as that of a director of modern costumes, with the stage a special objective.

Mrs. Pemberton's mission is to aid actresses in choosing costumes which will harmonize with the play's settings and will not conflict with the dressing of others in the cast. Her ideas were employed not only in her husband's past productions but in others, including "The Green Goddess."

French salon and designing department has been added to the Saks establishment, with Mrs. Pemberton in charge.

Guild's "Love" Play Off

"Playing at Love" has been abandoned by the Theatre Guild for this season.

Despite withdrawal of Richard Bennett, featured, and Robert Milton, director, two weeks ago, the Guild announced that both leading player and director would be replaced last week.

Inability to prepare the play to hold the Republic New York, booking April 30, is said to have influenced the Guild to sidetrack the production until next season.

The scrapping of "Playing at Love" leaves a void for another production for the current season for the Guild, to which subscribers are entitled. This will be settled later.

Revive "Sex" for Chi

Los Angeles, April 24. "Sex" Mae West's play, supposedly re-written, will be the next attraction at the Majestic. It will follow "Hit the Deck," which folds up April 29 and goes to the warehouse, instead of to San Francisco as was reported.

MUSICAL "MURRAY HILL"

"Murray Hill" will be adapted as a musical and produced by Joseph Santley next season.

Santley will also collaborate with Gertrude Purcell on the musical version.

F. & M. Girl Elevated

Los Angeles, April 24. Vivian Fay, one of Fanchon and Marco's most recent additions has been cast for an important role in "Good News" which opens at the Mayan, May 22.

COURT HOLDS CHORINE UP AS NOBLE EXAMPLE

Milwaukee, Wis., April 24. Chorus girls stand ace high with Circuit Judge Gustave G. Gehrz here who last week delivered a lecture from his divorce court bench to a packed courtroom on the virtues of Beatrice Katz, 13, chorine member of the Wilkes Players, a musical comedy troupe playing through the northwest.

About ten years ago the couple, Rae and Max Katz, were divorced, the decree going to the wife after the husband had started suit. The wife was given the custody of the two children, Beatrice and a son, Alex, two years older. Alimony was fixed but the husband did not pay and several times was brought to court to pay up.

After the amount neared about \$1,000 last January, Katz was again taken to court and pleaded his poverty. The back alimony was cut to \$180 and he paid up. Last week with the arrearage at \$160 he was back again. The wife was sick in bed, but Beatrice, the chorine girl, came in to fight her mother's battle.

A tragic story of how, at 15, she quit school to join a local tab company as a chorine girl was told by the girl. Later, she said she joined the Wilkes Players and got \$22.50 a week. Of this she sent \$10 a week back home to her mother, living on the other \$12.50.

The son, now 17, quit his mother when she said she could not send him to school and joined his father. He is now in Teachers' College. The girl said that while playing in Montana she got a wire that her mother was ill and she quit the show and jumped into Milwaukee to care for her mother. The father did not contribute a dime.

Assumed the Load

"The father is, to be commended for sending his son to college," said Judge Gehrz, "but I condemn him for his neglect of the wife. This girl, a show girl, usually looked upon with derision by ordinary folks, has taken a load on her shoulders for which she should be praised. Leading the hardest life imaginable, that of a chorus girl with a small troupe doing practically one night stands and sending almost half of her earnings to her mother is a real example of daughter-love."

"I am not saying that I would or would not want my own daughter to be a chorus girl, but this girl is certainly a shining example for girlhood."

The judge intimated that the father would "recover from his illness quickly if he did not have to pay alimony. That is what makes him sick."

Katz was given three days to get the \$160 or take a six month rap.

Sistare Stock Closes Due to Speakeasy Row

Chicago, April 24.

Claiming speakeasies drove him out of theatre operation in Washington, Ill., Fred Sistare gave notice to his stock players there and quit his lease on the Majestic after a stay of 27 weeks.

Sistare contends speakeasies are so thick on the street on which the Majestic is located that many persons are afraid to venture near the theatre in the evening through fear of street disorder.

The stock manager quit his Waukegan lease after a spirited battle with city officials and the Women's League of Voters during showing of "Loving Daughters," written by Fritz Blocki, drama editor of the "Chicago American" (Hearst). Waukegan Woman's League demanded that it be stopped.

Sistare retorted with large newspaper ads charging city officials to close Waukegan's liquor hangouts before they stopped "Loving Daughters." He met with no encouragement from the officials, but managed to silence the campaign started against his show.

JOHN MCCORMACK RESTING

Vancouver, B. C., April 24. John McCormack has gone to Jasper Park, in the Rockies, to rest, following the cold which caused him to cancel several northwest concert engagements. His latest cancellation was in this city on Saturday. McCormack expects to resume his tour across the prairie late this week or next week, and also claims he is going to appear in England next June before royalty.

Equity May Take Notice of Agents Through Boardman

10-20-30 Gyp

"Ten Nights in a Bar Room" at Wallack's, New York, staged a ten-twenty-thirty midnight performance Thursday night. The scale was primed for publicity purposes primarily.

The specs capitalized it by a 60-cent advance on the 30-cent top, charging 50 cents for choice locations.

Geo. M.'s Birthday Note To Dad, Gov't Document

Washington, April 25.

The following letter from George M. Cohan to his father on the latter's 66th birthday, January 31, 1914, was made public by the board of tax appeals as the basis of its decision covering a tax appeal by Cohan to that body:

January 31, 1914.

My dear Little Daddy: This is your 66th birthday. God Bless You. The best little daddy that anybody ever had in the whole wide world. Of course, Daddy dear, that's what every regular fellow thinks of his dad. I hope to God my boy will grow up to think the same and love me one hundredth part as much as I love you. Daddy, dear, we have all worked hard for a great many years, and thank goodness we've succeeded in making ourselves happy at last. But we must not think of retiring for both of us are young yet, altho' you are really younger than I. That's no joke. Every one says so and I'm beginning to realize it. Daddy, dear, I have never loved my own without a reason. Gee! but you've been good to me! From this day, Daddy, we are partners in every theatre and theatrical property I possess. You are my partner, half and equal, in the Cohan Theatre, the Astor Theatre, the Gaiety Theatre, the Grand Opera House in Chicago. So far this season all these theatres are winners and as I am going to devote my time to the Astor in New York and the Grand in Chicago, believe me they'll always be winners while I live. It isn't like giving you something—its just what belongs to you. We've been partners for years, and we're always going to be unless you discharge me from the partnership. I've got everything on top of God's earth I want and now I want to see that you are fixed the same way. I'm going to make you rich, Daddy, dear. That's why I don't want to waste my time acting any more. You gave me the brain to work with and I'm going to try and make good. You will get your first dividend about the first of June and it ought to be a corker. Gee! Just look back, Daddy, and see what we've all been through. Isn't it wonderful! Isn't it like Arabian Nights Stories. I'm so happy. I hope your little grandson will grow up to be worthy of his Grand Dad—the best loved man in the whole profession.

God bless the best Daddy on earth. Your son and partner, Geo. M.

MRS. H. KOLKER'S JUDGMENT

Danbury, Conn., April 21. Mrs. Ellsie Kolker of Hollywood has been granted a \$5,000 default judgment against Henry Kolker, an actor, of Stamford by the Connecticut supreme court. The couple were divorced in New York state in 1924.

DUFFY RENAMES MOROSCO

Los Angeles, April 24. The Morosco, which Henry Duffy is taking over at the end of this month, will be known as the Presidium. Duffy will spend \$50,000 in remodeling the house. It will open with "Tommy," a comedy by Howard Lindsay and Bert Robinson.

PAGE'S BOOK ON ZIEGGY

"Ziegfeld, Super-Showman," is the title of a volume written by Will A. Page.

The book is about to go to press and will be on sale in around six weeks.

Murray Phillips, left, casting agent, lost his suit against Eleanor Boardman, legit and pictures, for a claim of \$1,700 commissions allegedly due. Miss Boardman (Mrs. King Vidor) petitioned a jury trial with the jury finding a verdict for the defendant.

Phillips claimed he had been responsible for placing Miss Boardman in legit productions and later negotiating her picture contracts. Phillips also claimed the actress had signed an agreement whereby he was to receive 10 per cent. of all earnings from 1922 to 1926.

During the trial evidence was presented to show that Phillips' managerial contract was not equitable, inasmuch as it did not guarantee Miss Boardman a minimum number of weeks per season.

Phillips' defeat may be capitalized by Equity in its drive against agents masquerading as managers and issuing contracts similar to the one involved in Phillips' suit, not guaranteeing a minimum term of employment.

Skowhegan Stock Raising Weekly Salary to \$50

Arthur Byron, Mrs. Byron and their two daughters will be members of the summer stock at Lake-wood Grove, near Skowhegan, Me. The 28th season begins early in June with Howard Lindsay again directing.

The Skowhegan stock, famous for paying its actors since 1900 never more nor less than \$30 a week, will this season increase the ante to \$50.

Howard Lindsay is now making his annual spring canvass of the big producers to ferret out scripts for new plays to be given at Skowhegan during the summer as try-outs.

Dowling's 2 Closing

Chicago, April 24.

"Sidewalks of New York," with Ray Dooley, will close its season next Sunday (April 29). The following week "Honeycomb Lane," with Eddie Dowling, will also wind up its current tour.

Both shows are Dowling produced, booked by Erlanger, with Erlanger and Dillingham behind them.

Notices of closing are said to have been advised by Charles Dillingham when he was here last week.

Classing "Money Penny"

Channing Pollock's new play, "Mr. Money Penny," with something like 45 speaking parts, has been submitted to Equity for classification. The author, who is to produce the show on his own, contends the play is really a spectacle, which is the reason the matter was put up to Equity.

Four weeks' rehearsals are allowed for dramas and comedies, while musical attractions and spectacles are given an additional week, after which salaries are due.

"Money Penny" is due on Broadway in the fall.

"Mr. Bones" Jolson Piece

Los Angeles, April 24.

Irving Berlin's new musical comedy show which is to serve as a starring production for Al Jolson will be called "Mr. Bones."

Jolson is going to produce the show under his own management with Berlin scheduled to have 25 per cent. interest in the venture. It is understood that Sam H. Harris' office will have charge of the business end for Jolson.

LEE SHUBERT'S ILLNESS

Lee Shubert's illness last week, considered serious, forced J. J. Shubert to cancel his trip to Europe. Lee's condition is considerably improved.

Road Show at 60c.

Poughkeepsie, N. Y., April 24. The Riato, in an effort to revive interest here in legitimate attractions, is offering road shows at 60 cents top. "The House," formerly combination pictures and vaudeville, is playing the road shows from one to three days.

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 prices of the admission scale given below. Key to classification: C (comedy); D (drama); R (revue); M (musical comedy); F (farce); O (operaetta).

"A Connecticut Yankee" Vanderbilt (26th week) (M-882-\$3.50). Business last week under the new book levels, at which time number of attractions failed to do much better than Holy Week. "Yankee" off at \$23,500, big money here.

"Bottled" Broadway (4th week) (C-704-\$3.50). Second week picked up somewhat over initial pace; with cut rate aid, around \$5,000, and must show "Grand Street Follies" slated here in month.

"Box Seats" Little (2d week) (C-530-\$3.50). Opened late last week; general business, and all time; about \$1,100 in four performances.

"Burlesque" Plymouth (35th week) (C-1,041-\$3.55). Went into rates last time last week, and all burlesque tickets snapped up; gross improved several thousand, above \$15,000.

"Cocarde" Maxine Elliott (35th week) (D-942-\$3.55). Looks sure for summer continuance, business holding to excellent grosses; consistently bettering \$17,000 record.

"Diamond Lil" Royal (3d week) (C-1,117-\$3.30). Acts like money; while first week slightly below, given the new book, \$15,000, and last week nearly \$16,000.

"Dracula" Fulton (30th week) (D-911-\$3.30). Expected to complete season, but lasting into June; somewhat affected lately, but making money at better than \$9,000.

"Excess Baggage" Broadway (15th week) (C-712-\$3.30). Should last into warm weather also; attendance good with help of cut rates; at about \$10,000 satisfactory.

"Five O'Clock Show" Shubert (23rd week) (M-1,395-\$5.50). Business claimed improved through moving here from 44th street; estimated around \$23,000, and is profitable on present basis and better terms.

"Forbidden Roads" Liberty (2d week) (D-1,202-\$3.30). Probably closing this week; little chance to ride out bad notices; maybe \$4,000; "Blackbirds," colored revue due May 1.

"Funny Face" Alvin (23d week) (M-1,400-\$5.50). Has chance to extend into summer; business holding up very considerably; general slump; conditions; rated around \$28,000.

"Good News" Chantilly (46th St.) (34th week) (M-1,413-\$5.50). Slated to extend into next season; stand-out musical, holding up excellently, though off last week; about \$34,000.

"Greenwich Village Follies" Winter Garden (3d week) (R-1,493-\$5.50). Started off well; regarded as one of several summer revues; second week again over \$27,000.

"Interference" Lyceum (28th week) (D-957-\$4.40). Final week; English melodrama credited with good run to pit; did well at Empire, but in week here came off to \$7,000 and less.

"Keep Shuffling" Ritz (3th week) (M-892-\$2.75). Moved here from Poly a 3rd after 2 weeks; no limit; 42d street location expected to bolster pace; last week about \$7,500.

"Kidding Kiddies" Bijou (1st week) (C-695-\$3.30). Still pending presentation; opened at City; sent out for two weeks and repeat; opened Monday.

"Lady for a Night" 49th Street. Taken off Saturday, playing single week.

"Lovely Lady" Sam H. Harris (18th week) (M-1,051-\$5.50). Won't last long now; too many other bargain tickets around; estimated about \$15,000 last week.

"Manhattan Mark" Apollo (31st week) (M-1,168-\$5.50). Due to get out next month; getting profitable business with last week claimant around \$27,000.

"Marco Millions" and "Volpone." Guild (C-941-\$3.55). Latter play (2d week) current; "Marco" alternative attraction, holding its own; over \$15,000 last week.

"My Maryland" Johnson (33d week) (O-1,777-\$3.50). Moves to Casino next Monday; business run of 1 more, though last several months business supported chiefly by bargain tickets; rated around \$15,000 last week.

"Our Better Man" Miller (10th week) (C-916-\$4.40). Figured for another two months or bit more, very probably most important factor; last week broke record under previous week; \$15,000.

"Paris Bound" Music Box (18th week) (C-1,000-\$3.55). Still making money; business holding last through May, but not counted among summer stickers; last week \$12,500.

"Present Arms" Mansfield (1st week) (M-1,101-\$5.50). Presented by Lew Fields, who has house

under lease and has renamed it Lew Fields' Mansfield; opens April 26 (Thursday).

"Rain or Shine" Geo. M. Colan (12th week) (M-1,329-\$5.50). Getting capacity right along and regarded as strong enough holding over into next season; \$40,000.

"Rosalie" New Amsterdam (16th week) (M-1,702-\$6.00). Last week's drop all along line did not pass this week; business originally about \$8,000, but bettered \$44,000.

"Show Boat" Ziegfeld (18th week) (M-1,750-\$6.00). Advance sale and demand so strong pace unaffected Monday, on new stand; last week over \$53,000 again.

"Strange Interlude" Golden (13th week) (D-900-\$4.40). Brokers allotted tickets for first time Monday; led to not subscriptions and box office advance sale accounted for capacity business; over \$16,000 in six performances (no matinee).

"Sun Days" Imperial (12th week) (M-1,446-\$5.50). With cast taking salary cut, engagement may extend another month or so; probably led to not subscriptions and box office advance sale accounted for capacity business; over \$16,000 in six performances (no matinee).

"Take the Air" Earl Carroll (23d week) (M-998-\$4.40). New location could extend into summer; business last week estimated over \$15,000.

"The Bachelor Father" Belasco (9th week) (D-1,000-\$3.55). Will easily span summer and probably extend well into next season; consistently over \$20,000, rates among very best of non-musicals.

"The Breakers" Klaw. Taken off Saturday at conclusion of first week; appeared to have no chance.

"The Golden Age" Longacre (1st week) (M-1,400-\$5.50). Presented by John Turk; authored by Lester Longner and Charlton Andrews; opened Tuesday.

"The Golden Dawn" Hammerstein's (23d week) (M-1,400-\$5.50). Opened off after one week more; business little better than an even break, with claimed gross of \$19,000, really house will show special pictures.

"The Ladder" Cort (31st week) (D-1,094). Magnate backed threats to keep his freak going through summer; tickets still given away.

"The Madcap" Casino (13th week) (M-1,447-\$4.40). Final week; going to close (M-1,550). Nona Royale, then moved here and cut rated; around \$12,000 last week.

"The Merry Malones" Erlanger (31st week) (M-1,400-\$5.50). Final week, repeat after successful Philadelphia engagement under expectations; will not be sent out again until fall.

"The New Boy" Bayers. Closed suddenly Saturday; "The Boy Friend" probably next attraction; rated around \$4,000 and less lately; "The New Boy" played 13 weeks; light show.

"The Queen's Husband" Playhouse (14th week) (C-870-\$3.35). Another two or three weeks, which will show fairly good business; rating; never exceptional; last week bit over \$7,000.

"The Royal Family" Selwyn (18th week) (M-1,400-\$5.50). Non-musical leader slipped somewhat last week, but got top money at over \$21,000; among the hot weather holdovers.

"The Scarlet Fox" Marquee (5th week) (D-700-\$3.30). Trade downstairs very good; profusion of cut rate coupons for flock of shows may be reflected in business; weakness as here; making money at \$10,000.

"The Shannons of Broadway" Martin Beck (31st week) (C-1,183-\$3.30). Another two or three weeks; said to be profitable both ways but further drop will end run.

"The Silent House" Morosco (12th week) (D-992-\$3.30). Mystery thriller exception to rule concerning imported English plays; to date drew good money; last week topped to \$12,500.

"The Skull" Forest (1st week) (D-1,015-\$3.30). Presented by Lew Cantor; mystery play entrant written by Bernard J. McOwen and Harry E. Humphrey; opened Monday.

"The Three Musketeers" Lyric (7th week) (M-1,385-\$6.00). One of several shows big agency demand, with capacity for all performances; gross around \$43,000.

"The Trial of Mary Dugan" National (32d week) (D-1,164-\$3.35). Still making money; big money maker here and abroad; not capacity, but very good at about \$16,000.

"Whispering Friends" Hudson (10th week) (C-1,094-\$3.30). Making some money around \$9,000 weekly average; Cohen's new comedy.

Porgy's \$22,000, Boston, Second Week Sets Guild

Boston, April 24. An extra matinee, Patriot's Day, April 19, brought legitimate grosses up this week and business through-out was fairly good. "Porgy," the Theatre Guild production at the Hollis Street, cleaned up \$22,000 for its second and last week, making the two weeks' total \$44,000. For the first time this season, business at the Hollis has been high.

Last week returns sure to guarantee an eight-week season of "Porgy," which is being shown at the Hollis, were sufficient to fill the house on the next visit of the Guild. Monday with "The Merry Wives of Windsor" for a two weeks' stay. Eva Le Gallienne and her Civic Repertory company are to follow Monday to Hollis May 21. Feltov Repertory Theatre of Boston closes this season this week with "The Marquis." Blanche Yurka in "The Squall" replaced "Chicago" at the Plymouth Monday. "Porgy" will be followed next Monday by Mitzel in "Madcap." Holbrook Blinn has been booked into the Wilbur for next Monday, on new stand, to follow "The Silver Cord."

"Good News," at the Majestic, continues to sit on the top of the world and with the extra matinee, show seems to be in for the summer. "Hit the Deck," playing the Tremont, is still down the parlay, but the two weeks' notice is out. Gross last week was \$22,000. The new musical at the Shubert ("And How"), in Philly changed to "Here's How" in Boston. The first week in the Hub with the extra matinee. It cut into "Hit the Deck" rather than "Good News."

"Chicago" finished two weeks at the Plymouth. The first week was good. Laura Hope Crews in "The Silver Cord," playing the Wilbur, found business slim at \$10,000 for first week. "The Silver Cord" (picture), return engagement at the Colonial, turned in \$9,000 and stays at about that figure.

Estimates for Last Week. "Here's How" Shubert (second week) (M-1,400-\$5.50). Held up well in first week without much advance tooting. Gross of \$21,000. "The Silver Cord" Wilbur (second week) (M-1,400-\$5.50). Closing this week and "The Play's the Thing," which did two weeks in Plymouth earlier in season, to follow. "The Breakers" Klaw. Taken off Saturday at conclusion of first week; appeared to have no chance.

"The Golden Age" Longacre (1st week) (M-1,400-\$5.50). Presented by John Turk; authored by Lester Longner and Charlton Andrews; opened Tuesday.

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"Pep Up 'Models'"

Chicago, April 24. Le Roy Prinz, local producer, has been signed by J. J. Shubert to produce four new numbers for the "Artists and Models" show playing here at the Four Cohans theatre.

"Fast Company," may follow in next time.

Outside Times Sq.-Little-Special "The Waltz of the Dogs," Cherry Lane; opens Wednesday (April 25).

"The Outsider," Ambassador; revival; estimated at \$7,000 last week.

"The Play's the Thing" Empire; repeat; final week; "The Happy Husband" due next month.

"Beggars' Opera," 48th Street; revival.

"Him," Provincetown Playhouse; highbrow.

"The Ivory Door," Charles Hopkins; still playing extra matinee.

"The Twelve Apostles," Garden City.

"Ten Nights in a Barroom," Wal-lack's.

"Marriage on Approval," Totten.

"The Father," failed to open at the Civic Repertory, 14th Street; repertory.

American Laboratory, repertory.

OPERATIC VERSION

According to Walter O'Keefe: All operas start the same way—the curtain goes up and Otto Kahn sits down.

SHUBERTS ON INDECENCY

(Continued from page 1)

to Mr. Banton on the phone, according to the District Attorney, informing him of their opinion on "Interlude," but when he asked each if they had seen the play, each replied they had not.

Monday of this week the District Attorney received a letter from Klein, containing his protest in writing.

The District Attorney stated yesterday he had made formal a note of the complaint and advised the Police Commissioner of it, but did not believe the protest was well founded in good faith. He would delegate a representative to view the Guild's sensational hit, written by Eugene O'Neill, Mr. Banton added.

That a Broadway producer would complain against a competing show with the presumed purpose of having it closed, and the fact that Shubert's is the only show known to have done it, astounded professional Broadway.

Unusual. No complaints have been heard against "Strange Interlude." It has an unusualness about the production, of nine acts, running from 6:30 to 11:30 p. m., with an intermission at 10 o'clock for dinner, that would bring sharp proof had anyone of fastidiousness seen anything in the performance to justify a complaint.

That the Shuberts could secure no one of standing to make the complaint they had to make themselves, without having seen the piece, could be the play's vindication, did it have to vindicate itself.

Shubert "Dirt" Shows. Following are a few of the Shubert produced shows immediately placed when shown in what is known as the "dirt" class:

"Red Blotchy," stopped by police in Newark, N. J., and again stopped by cops in New Haven. Flopped in New York.

"The Pearl of Great Price." Also flop; used raw copy in tabloid ads; on stage debauchery was depicted; scene a house of prostitution.

"New York Exchange." Shuberts reported to have bought in on this when it was described as "the male captive"; flop also.

"Great Temptations." Winter Garden revue; ordered to dress up girls and make cuts by police in dirt campaign two seasons ago; first time completely closed; shown on stage, mostly with backs to audience.

"Maya." Shuberts concerned themselves in attempting to prolong engagement and with that play reported financed by them; ordered closed by District Attorney this season; same show had "A Good Bad Woman" which started a dirt campaign that included "Temptations."

"Artists and Models." First time at Shubert theatre; opening night had half a dozen show girls with breasts completely exposed; second night box office was mobbed; from that a wave of censorship spread over country.

Explanation. It is reported that the District Attorney's office has a report on "The Strange Interlude," given by a newspaper man, which eulogizes it.

The customary explanation heard of the Shuberts' present attitude toward the Theatre Guild is that the Shuberts failed to secure the Guild's plays for routing next season, the Guild placing them instead with Erlanger. The Guild had first negotiated with Lee Shubert for next season's routes, but through Lee's ill-will and Erlanger's ready acceptance, the Guild made the Erlanger contract.

It was reported at the time that Lee was furious over the loss of the Guild productions for the road, and became further excited, according to the story, when criticized by the bankers behind the Shuberts for having lost them.

FRANK CURRIER III

Los Angeles, April 24. Frank Currier, veteran stage and screen star, is critically ill from blood poisoning developed from a minor injury to his finger a fortnight ago. A transfusion of blood was performed with no marked results. Mr. Currier is under contract to M-G-M.

College Show Tops Phila. at \$28,500; Season to Go Late

Philadelphia, April 24. Three weeks ago it looked certain that Philly would have a very early season. Now it is set that seven of the eight legitimate houses will be open on May 20, and it looks as if at least five of them will hold over to June.

What's more, late bookings are of a decidedly pretentious nature, not the inconspicuous tryouts usual for this time of year.

Here's the important part of the lineup: "In Abraham's Bosom," by Paul Green; John Galsworthy's "Escape," Walter Hampden in "Caenacchi," "An Enemy of the People" and "Hamlet"; the Theatre Guild's "Porgy," and Eva Le Gallienne in "The Good Hope," "La Locandiera" and "The Good Hope." And all these within four weeks.

Last week's grosses were only ordinary, although most shows managed to slip out of the absolute flop class.

The Mask and Wig's 10th annual show, "Tarantella," got about \$23,500 in its second week at the Erlanger, giving the couple of notches under \$50,000 on the two weeks, not as good a showing as that of the last four seasons. "Tarantella" lost the show to "Porgy."

Runner-up was "The Desert Song," which got around \$25,500. Attendance has slipped of late, but it's not enough to start talking the rug. It would not be surprising, in a couple of weeks, to see the Romberg opera move down to the Chestnut.

Irene Bordoni's "Paris" is announcing its last two weeks at the Lyric, and business is still excellent. There is no doubt but that the show could have staid here until June 1, but the management figured that date would be too late for a Boston opening, and they are anxious to get a new engagement in the New England center.

At the Adelphi the two additional matinees on "Paolo and Francesca" substantially added to the couple of notches under \$50,000 on the two weeks, which is decidedly off here now. The "Paolo" matinees added gross of over \$10,000 over them, (which was solid capacity), and "The Road to Rome" in its eight regular performances got around \$11,000, the latter is in its last two weeks here.

"Jimmie's Women," which came into the Broad, worked the two-for-one policy, and reported a profitable week, with better than \$9,000 claimed. "Babes in the Wood," while not by any means a real hit, is the best bet the Garrick has had in six weeks, and got \$7,000 in its getaway week. "The Squall" was a hoarder and should have got to a gross of over \$10,000. Got around \$6,000 at the Walnut last week.

Sir Harry Lauder played to his usual high attendance, although actual gross at the Chestnut was not as big as last year at the Walnut. Two extra matinees were given.

This week's "Paolo and Francesca" but only one is a new show. "Rio Rita" starts a return engagement, this time at the Erlanger; "On Kay" starts a return engagement, this time to the Chestnut; film "Uncle Tom's Cabin" begins a two weeks' stay at the Garrick, and John Galsworthy's "The Good Hope" and "La Locandiera" are in the Walnut last week.

Estimates for Last Week. "Jimmie's Women" (Broad, 2d week). Farce has used two-for-one with real success and claimed high satisfaction with around \$9,000. "In Abraham's Bosom" next week, and then Le Gallienne.

"The Desert Song" (Shubert, 6th week). Rogers' operaetta off from opening pace, still profitable. Last week, \$25,500. Nothing announced to follow and, with New Yorker opening, likely that Shubert will close "Desert Song" and "Paris" and "Uncle Tom's Cabin" (film) (Garrick, 1st week). Heavily papering for opening. In for only two weeks.

"Babes in the Wood" (Garrick, 2d week). Reported around \$7,000 last week.

"Paris" (Lyric, 6th week). Tenth week in Philly and still a real winner. Based on \$10,000 and more, and that's still a k. Last two weeks.

"The Road to Rome" (Adelphi, 6th week). Has slipped decidedly, with only \$11,000 in last week, but more special matinees on "Paris" and "Francesca" got capacity, \$4,250 in all, and that saved the day.

"Rio Rita" (Erlanger, 1st week). "Paolo and Francesca" (Walnut, 1st week). Shows fair promise. "Tarantella" (Mask and Wig show, got around \$23,500 last week. "The Desert Song" (Chestnut, 1st week). Also a return engagement, but in this case with an entirely new cast. Harry Lauder fired well last week. "Escape" (Garrick, 1st week). "Galveston" (Lyric, 1st week). With nothing, so far, announced to follow. "The Squall" miserable last week with \$6,000.

9 DEPARTURES, WEAK ENTRIES MARK DRAB BOX OFFICE WEEK

Many Houses Go Dark on Broadway—"Royal Family," \$21,000; "Bachelor Father," \$20,500

Broadway is approaching the end of what is conceded to be a negligible season, one which has had a continuous string of dark houses. There will be some measure of activity during the summer through the weight of the stand-out attractions, but the revue outlook is slimmer than heretofore and the current musical successes, principally those of comparatively recent origin, are expected to corral the bulk of the business.

The spring has been unproductive of anything like real hits in the dramatic line. As to box office trade, there has been a steady decline, hardly interrupted by the Easter holidays. Last week business slumped sharply even with the coolish weather. That is another indication that the legit theatres are under the pall of a bargain ticket storm. Attractions faring well on the lower floor, which ordinarily would secure balcony support, account for the weakness in those tickets in no other way.

Last week was a drab one as to new productions. Two shows "A Lady For a Night" at the 48th Street and "The Breakers" at the Klaw were taken off after playing one week. "Forbidden Roads" won't last over the second week at the Liberty. "The Father" never did open at the Eltinge, while "Him" in the Village turned out to be hopeless. "Box Seats" at the Little got no better rating than the others.

Non-Musicals Off

Though off with the others last week "The Royal Family" topped the non-musicals at \$21,000; "The Bachelor Father" is now a close second at \$20,500; "Coquette" about \$17,000; "Strange Interlude," "Trial of Mary Dugan" and "Diamond Lil" \$16,000; "Burlesque," "Marco Millions" and "Our Betters" \$15,000; "Paris Bound" and "The Silent House" \$12,500; "The Silver Fox" and "Excess Baggage" \$10,000; "Dracula" \$9,000; "Whispering Friends" \$8,000; "The Queen's Husband" \$7,500; "Bottled" \$6,000. "Show Boat" at over \$53,000, "Three Musketeers" \$43,000, and "Rain or Shine" \$40,000, were the only unaffected musicals; "Rosalie" has second rating in gross, however, and although off from Easter week got \$44,000; "Greenwich Village Follies" rated over \$40,000; "Good News" slipped to \$34,000; "Five O'Clock Girl" and "Funny Face" \$28,000; "Manhattan Mary" \$27,000; "Connecticut Yankee," \$21,500; "Golden Dawn" \$18,000; "Lovely Lady," "My Maryland," "Sunny Days," "Take the Air," \$15,000; "The Madcap" \$12,000; "Keep Shufflin'" \$7,500.

Three repeat attractions are on the outgoing list of nine: "The Merry Malones" closes at Eltinge; "The Play's the Thing" leaves the Empire and "Beggars' Opera" stops at the 48th Street, all going dark; "Interference" ends at the Lyceum; "The Madcap" leaves the Casino which gets "My Maryland" now at Johnson's; "The Mystery Man" stopped suddenly at the Bayes last Saturday along with the others mentioned above. They with "Forbidden Roads" completes the closing list. Here's Howe" at the Broadhurst is the only definite premiere for next week.

18 Agency Buys

Several attractions' buys expired last Saturday, but the totals remain the same. "Strange Interlude" finally went on as a buy, while one of the current week's additions is "Present Arms," accepted prior to the premiere. The list: "Funny Face" (Alvin), "Manhattan Mary" (Apollo), "The Bachelor Father" (Blackstone), "Good News" (Pathe's 48th St.), "Rain or Shine" (New York), "Our Betters" (Honey Moon Lane), "Strange Interlude" (John Golden), "Present Arms" (Mausfield), "The Three Musketeers" (Lyric), "The Scarlet Fox" (Masque), "Coquette" (Maxine Elliott), "The Silent House" (Morosco), "Rosalie" (New Amsterdam), "Diamond Lil" (Royale), "The Royal

1 P.A. for 2 Dark Shows

The only two colored musical shows in New York are in theatres side by side and have the same press agent.

"Keep Shufflin'" moves into the Eltinge and "Black Birds" comes into the Liberty. Through Arthur Kober, Sidney Skolsky got the job of publicity man for The Ambassadors nite club, not knowing that Lew Leslie's colored performers were going into a show.

When the Ambassadors' revue went into "Black Birds," Skolsky went along as their press agent. Then the producer of "Keep Shufflin'" offered him the job as press agent for that show.

The two shows, which are natural competitors, can't be played against each other. Skolsky is up a tree and must plug both. He tells each of the producers the other colored show is sure to close.

Ray Beating Eddie In Chi by \$3,000; 3 Notable Flops

Chicago, April 24. An unforeseen situation in the local legit is the victory of Ray Dooley show over the Eddie Dowling show. Big things were expected of Dowling; what Ray Dooley in "Sidelwalks of New York" would do was anybody's guess. Well, Chicago liked "Sidelwalks," while the Dowling show, "Honeymoon Lane," never got started. "Sidelwalks" raised its total last week and continues indefinitely, while "Honeymoon Lane" moves on.

"Baby Cyclone" is getting plenty of word-of-mouth advertising by the people that can be tempted to go out of the beaten path down as far as the Blackstone. It's easy enough to say that the customers will go wherever the show is, but you can't put too heavy a burden on a growing child. "Cyclone" in the loop would have stayed 12 to 16 weeks to important money. At its present house, the Blackstone, probably six weeks to fair money. "Excess Baggage" was almost crucified the same way.

Three notable flops in the last week. "Fly-by-Night," "The Great Neckers" and "Chauve-Souris." Nothing on the legit horizon to cause anyone any worry, although there is the smart guessers outside of its reason to believe that "The Racket" is being rushed into the Eltinge. This would be perfect for both house and cause other musical shows to wilt.

Estimates for Last Week. "Honeymoon Lane" (Eltinge, 5th week). Business suffered a slump, due presumably to competition with "Sidelwalks of New York." Engagement here should serve as a nice introduction to Chi for Dowling and help him on future dates. Grossed around \$13,800.

"Fox Waller" (Adelphi, 3d week). Bettered last week's figure by \$2,000, grossing \$15,000. No spirited buying, but may hold out for fair business and limited run.

"Mikado" (Studebaker, 1st week). The "Mikado," following in on "American Opera," looks for steady trade. Last week American Opera pulled \$13,000.

"Straight Through the Door" (Princess, 6th week). Falling off at only \$6,000 despite a \$2.75 top. Previous week's \$8,000 only moderate.

"Excess Baggage" (Garrick, 9th week). Still holding on, doing \$14,000 the last week and in perfect attune with a \$15,000 weekly average on its first 10 weeks faked all the smart buessers outside of its own management.

"Sidelwalks of New York" (Woods, 3d week). Is in the money at between \$16,000 and \$17,000. Getting consistent plugging and favorable criticism from the Chicago press. Ray Dooley acquiring a following of Chicagoans.

"Good News" (Selwyn, 10th week). Still the apple of Colonel Bill's optics. Three to four weeks sold out in advance. Still holding out at better than \$28,000.

This show can thank the capacity of its twin sister, the Selwyn, for dropping several extra thousand dollars in its box office.

"Love Call" (Olympic, 1st week). In for a good call for opening seats and ought to do nice business.

"Chauve-Souris" was left unappreciated except by the connoisseur.

"Baby Cyclone" (Blackstone, 2d week). Seems set for a nice run and steady business. Struck \$10,000 this week, which is good money for this show in the Blackstone.

"Artists and Models" (Cohan's Grand, 3d week). Holding on at \$30,000. Got off to a very poor start, but hitting its stride, popular names like Belle Baker, Jack Pearl and Jack Osterman with the A. & M. title helping.

"Desert Song" (Great Northern, 34th week). Sticking close to the \$20,000 mark. Close set for May 5, but may hold on for an additional week or so, at the last minute, big money-maker for the Great Northern.

EQUITY SUES DE ANGELIS

Phil DeAngelis is being sued by the legal department of Equity to recover salary claims for members appearing in "Savages Under the Skin." It stranded in Cleveland several weeks ago.

"Savages" was DeAngelis's first flit at legit although having operated legit over the Columbia burlesque wheel last season which did not come within Equity's jurisdiction.

"Almoniacs" Stops

Providence, April 24. "Almoniacs," a new play, was taken off here at the end of last week, for revision.

Minneapolis Bad

Minneapolis, April 24. Legitimate houses were hurt by strong movie and vaudeville competition, bad weather and the grippe epidemic, and business was off.

"Broadway," offered by a legitimate company, did only around \$8,000 at the Metropolitan, which is anything but hot.

"The Little Spitfire," presented by the McVill-Bridge Players (musical comedy tab), at the Palace, brought in about \$4,600. The "French Models," United Wheel burlesque, got \$3,600 at the Casety.

Pemberton's New Plays

Brook Pemberton, practically inactive as a legit producer the current season, will do a comeback next season with four plays.

First will be "Gull's Home," by Ransom Rideout. It is now casting for a summer tryout of two weeks. The remainder of Pemberton's list includes "The Ledge," by Paul Osborn, also another by the same author, "With Headlines," and "Colonel's Ladies," by Fannie Lee.

Peggy Hope For Coast

Los Angeles, April 24. Peggy Hope is enroute here from New York to join the "Good News" show, which Sam Salvin and Rufus LaMar are producing at the Mayan, May 21. Miss Hope recently went East in a new act with Clarence Nordstrom.

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UNLICENSED TICKET BROKERS PINCHED

Two arrests were made Monday night by District Attorney Banton's office on complaints from the Secretary of State in Albany of alleged violations of the new ticket agency law requiring that brokers have licenses.

James J. Drew, of Bascomb's, Inc., and David Warfield, of 212 West 42d street, were arrested on charges of operating without a license and were released on \$500 bail each for hearing on May 2.

Both agencies applied for licenses under the new law and were refused.

L. A. Grosses

Los Angeles, April 24.

"The Racket," in first week at the Belasco led the town with mild returns of an estimated \$11,500. Show looks like a hit with press raves about the original New York cast.

First full week of "From Hell Came a Lady" at the Hollywood Playhouse showed surprisingly good returns of around \$3,200, while "Blossom Bride," in fourth and final week at the Mason hit below \$3,000.

At the Figueroa Playhouse "Excess Baggage" fell under \$6,000 in its eighth week. "New Brooms," second week at the El Capitan, about \$5,700 and "A Single Man," fifth and final week at the Vine Street, approximately \$4,500.

"The Marquise" got nearly \$4,000 in second and final week at the Morosco; "Women Go on Forever," less than \$3,000.

Frisco Grosses

San Francisco, April 24.

There were only four legit offerings in town last week and all fared well. Curran, housing "The Desert Song," broke all records for "run" at every show. Geary built a triple over the opening week and grossed sufficiently to avoid any losses. Henry Duffy launched "The Baby Cyclone" at his Broadway and got it away to a nice start, while at the Alcazar, Duffy's other attraction, "Take My Advice" continued to click in its third week.

Capitol went dark following Monday night performance of the Alabama Minstrels, first week having been a financial failure. Community Playhouse was dark, with Green Street dark up to Friday, when "Married Virgin" opened for a repeat engagement.

Estimate for Last Week. Curran—"The Desert Song," Sixth week strong at around \$28,000. Strong advance for remaining five weeks.

Geary—"Interference." Plenty of boosting and business took a slight jump second week. Better than \$9,000.

Alcazar—"Take My Advice." Good draw. Third week reached \$6,000. President—"The Baby Cyclone." Opening week augurs well for this farce. Creating a lot of favorable talk. Close to \$5,500.

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Royalty Reclassification in Am. Society's Ranks Deferred

Pending the copyright legislation in Washington, and further action and decision on the Vestal bill, the American Society of Composers, Authors and Publishers has tabled their internal differences on royalty classification indefinitely.

Jack Yellen's, E. B. Marks' and the others' proposed amendments have been amicably shelved for the time being, until the copyright situation which vitally concerns all is finally disposed of.

Meantime, a standard songwriter's royalty contract is being formulated. A Society's committee representing the popular and production fields are at work on a draft of such contract.

For the time being, in determining the last royalty melior, the same unit system of classification was adhered to and several members moved ahead a class in compliance with their ratings' on the charts.

3,700 Musicians In L. A., but Only 800 in Theatres

Los Angeles, April 24. From an estimate obtained from the local Musicians' Union, there are approximately 3,700 musicians now in and around Los Angeles. The L. A. local, under its jurisdiction, takes in about 27 towns within a radius of 50 miles.

An average of 800 musicians are employed in the theatres all the time. Among the 24 studios out here, with production normal, there are about 400 men now. Some 350 more find a source of revenue from the 50 dance halls in and near Los Angeles, at an average of seven men to an orchestra. Then the hotels, cafes and cafeterias account for about 600 more. The 10 radio stations employ an average of 14 men regularly, not counting incidental engagements.

During the summer the resorts employ an average of 75 musicians.

Machine Operator and Pianist Temperamental

Milwaukee, April 24. Artistic temperament has been added to the causes for which divorce can be obtained in this town.

A divorce suit was filed by Thelma against Alfred Neuwendorf, both professionals, she charging incompatibility. The couple were married 11 years.

According to Mrs. Neuwendorf, her husband, operator at the Regent theatre, fought with her and called her vile names. She said he earned \$45 a week. She is pianist in an orchestra playing at the Plankinton hotel and Wisconsin club and earns about \$50 a week.

She also charged that she gave her husband the money she earned and that he called her extravagant when she asked for part of it for herself. The artistic temperament of both, she said, made living together unbearable.

A divorce was granted the wife without alimony. Her husband must complete payments on a fur coat, grand piano and some other furniture.

Specht's Demonstration

The special Columbia Phonograph Co. artists program on the WOR network tonight (Wednesday) from 10 to 11 will be featured by a debut demonstration of "synspaced" short-tone music" played by Paul Specht and his orchestra.

A feature of Specht's synspaced will be a newly invented slide saxophone, as well as a slide cornet, including a novelty six-string violin battery.

FEIST'S NEW CHI OFFICES

Feist's offices in Chicago office at 75 West Randolph street, entering May 1, in the Lindy restaurant building. The professional studios will be just underneath the Comedy Club, the popular professional rendezvous in Chicago.

Feist's will have the entire second floor above Lindy's.

Freddie Rich Broke by Foreign Trip—Bankruptcy

A total of \$11,758 in liabilities and no assets attests to the financial embarrassment of Freddie Rich, Hotel Astor's orchestra leader, who just returned from foreign engagements in England. The tour had much to do with his financial troubles, being an artistic success but a monetary flop.

Rich gives his address as the Hotel Forrest.

A apartments apartment on 55th and 6th avenue incurred most of the debts, including a Steinway piano worth \$1,500 on which \$1,200 is still owing under a mortgage contract; \$600 victrola with \$400 due; \$200 Aeolian radio on which \$77 is owing; \$2,000 order for furniture at Wanamaker's with a balance of \$1,757; \$2,100 merchandise bill at Saks' 5th avenue, and other tradesmen.

Kendler & Goldstein, as attorneys for Rich, filed the voluntary bankruptcy petition yesterday.

SONORA MARKETING

Discs Going on Market—Biddle in New Corp.

The Sonora will soon market its own recordings and make a bid for important public prestige along with the big disc companies.

Formerly talking machine manufacturers exclusively and latterly combining their instruments with radio-receiving sets, Sonora has had Walter G. Haenschel in charge of its recording laboratories for some time. Haenschel left Brunswick as recording chief to confine himself to conducting of some of radio's best known commercial hours. After that he aligned with Sonora.

The company has Anthony Drexel Biddle, Jr., of Philadelphia behind it. It is capitalized at \$100,000.

The Sonora, coupled with the Paul Whiteman, is in Columbia when he joins that concern March 12, may do much to resuscitate the phonograph business, although the music publishers have obtained a great portion of their income from the mechanical source already. This accounts for the legislative agitation for increased mechanical royalty to counterbalance the meagreness of sheet music sales.

Collegians' Discs Favored?

Eddie Wittstein and his orchestra, Yale's official prom dance music purveyors, has a string of collegiate dates lined up, starting last week at Vassar where the Vassar senior prom on April 20-21; the fashionable Choate School, Wallingford, Conn., May 25-26; the Eclectic House, Wesleyan College, May 4-5; Charter Club, Princeton, May 4-5 (another Wittstein unit); Delta Upsilon House, Williams College, May 5 (by a third Wittstein unit of the same name); St. Anthony Hall, at Yale, May 8-19; Sachem Hall, also Yale, the same two days; Yale senior prom, June 18; Union College, Schenectady, June 6-7.

The recording companies are beginning to favor itinerant attractions, particularly those playing at campus affairs, on the theory the undergraduates, away from home and all with portable talking machines, buy more records comparatively than theatre or hotel patrons. The disc recorders accordingly are signing up popular dance organizations like Wittstein's in favor of some of the permanent organizations, Wittstein having three recording offers from as many companies under consideration.

ORCHESTRA PLACEMENTS

Chicago, April 24. Recent placements by the Stevens-With Orchestra service include Charlie Boulanger's Gargia Melodians, the Forest Gables, Dayton, O. Gato's Vagabonds just closed a 14-week run at the Swiss Gardens, Cincinnati, after a two-week road tour through Iowa and Minnesota, open at Gull Lake, near Battle Creek, Mich. Jack Jonstone and his orchestra April 21 went in the Congress Hotel Ballroom and Pompeian rooms.

The Road's Best Band

Vincent Lopez at the Woodmansten Inn, a Pelham, Bronx, roadhouse, has the best dance orchestra the road around New York has ever heard. It's of 15 pieces and already has attracted week night trade.

That's something unusual for the road at this season, when it depends only on week end business.

Woodmansten is said to have surprised Joe Paul, its former proprietor, who called there one night last week when over 150 guests were in the rear room of the Inn. Except on Saturdays and Sundays the larger place is not yet open.

Eugene Geiger secured Woodmansten from Paul, who is said to have retained a 15 per cent. interest in the profits. Couvert charge is \$1 week days and \$1.50 week ends, with the overhead for the band and Frank L. Libuse around \$4,000 weekly.

Libuse opened there Saturday, doing his dumbbell waiter and creating constant laughter. Libuse is a natural for the spot and for a single turn, the best comedian Lopez could have secured.

Geiger expects to install a swimming pool adjoining the Inn building for this summer and convert into an ice rink in the winter. It will be rather an exclusive afternoon pool and probably have midnight bathing. Lopez has started to draw from the fashionable Westchester set and the pool is expected to be an added attraction for them.

Disk Reviews

By Abel

Annette Hanshaw

Miss Hanshaw is a new Perfect Records artist. Her summer delivery prompted the record company getting behind her. She is proving a big seller with her releases of No. 12419, coupling "There Must Be Little Linds" and "Just Roll Along," and No. 12411 of "The Man I Love," doing that Gershwin ditty in a manner comparable to Marion Hume, which is backed up with "When You're with Somebody Else." Miss Hanshaw and her Sizzlin' Syncopators make a good team for pop song salesmanship.

Waring's Pennsylvanians

Not slated for release until May 4, this Victor record No. 21308 of "Laugh! Clown, Laugh!" should be rubbed into the public's mind. The public demand for the ballad is unusually big and the tardiness of the mechanicals in marketing is surprising.

Fred Fisher's "Dance of the Blue Danube," a fox-trot "adaptation" of the classic Blue Danube Waltz, is coupled, also with Waring and his number ten has been creating a demand for itself through instrumental performance on the radio and generally. Waring does a good job with his assignments. It should be a best seller.

Eddie Thomas

This Columbia recording waltz organization, known as "Eddie Thomas' Collegians," is featured on an excellent 12-inch disk coupling a revival of Mary Earl's "Beautiful Ohio" waltz, with vocal refrains by Lewis James and Elliott Shaw, and a Victor Herbert Waltz Medley. The latter includes "Kiss Me Again," "Ask Her While the Band Is Playing," "Toyland," "Gypsy Love Song" and is a musical treat considering the nature of the immortal Herbert's compositions.

Paul Whiteman

Victor Nos. 21301 and 21304 by the Whitemanites are "Coquette" and "Dolly Dimples" on one and "Parade of the Wagon Riders," an Orthophonic re-recording, and "Oh, Ya Ya" on the other. Of the first couplet, "Dolly Dimples" is a novelty piano solo type of "Nola" composition. The re-recording of "Wagon Riders" is an unusually new arrangement of the novelty composition while "Oh, Ya Ya" is of sentimental color and exact, suggesting "Valencia" in motif.

Eddie Dunstetter

Brunswick release of organ solos of "Among My Southerners" and "The Desert Song," well done by Dunstetter, the new Brunswick console specialist.

Nick Lucas

"The Crooning Troubadour" in No. 3749 and 3773, respectively "Keep Sweeping the Cobwebs Off the Moon" and "Together" and "Without

6 Best Sellers in Dull and Downward Sheet Music Market

Forced Vacations for M.C.'s Ordered by Frisco Union

San Francisco, April 24. According to a stringent ruling adopted by the San Francisco Musicians Union, stage masters of ceremony who also officiate as orchestra leaders will be requested to take a week off in every seven.

The new ruling classes the new type of m. c. as musicians with reference to "time off." But while musicians must take one day off in seven, directors and m. c.s take a full week in every seven.

Currently Owen Sweeten, of the Granada, is obliged to take a forced vacation.

Aviation Quickies

With the German-Irish aviators in the headlines on their western transatlantic flight, the pop song output matched the Lindbergh-Elder effusions in number. Shapiro-Bernstein has two ditties simultaneously marketed, "Well! The Irish and the Germans Got Together" by Roy Turk and Fred E. Ahlert, and "They Landed Over Here From 'There'" by Tom Kennedy and J. O. Donovan.

Jack Mills has two such ditties out, titled "When Birds of a Feather Get Together (They're Bound to Come Across)" by Mitchell Parish, Billy James and Irving Mills, and the "Mitchell Field or Heaven—Victory March" composed by an uncle of the Bremen's pilot.

These songs are primed for recording purposes and topical quick sales primarily, and as such are serving their purpose.

Hostess Gets 10 Days; Boy Friend Gets Off

Charlotte Oleszka, 20, hostess at the Winnipeg Club, was sentenced to 10 days in the Workhouse in Special Sessions following her conviction of petty larceny. Fred Gavezal, 22, said to be the young woman's "boy friend," was freed.

The couple were arrested two weeks ago on complaint of George Jarvis, of 16 East 35th street, who claimed the girl had taken an engraved cigaret lighter from him while he was a guest at the Winnipeg Club. She refused to return the article although they traveled from one night club to another during the evening. When the hostess refused to give it up when they reached her home Jarvis notified the police.

Detective Charles Kane of Police Headquarters searched Miss Oleszka's home and in a room occupied by Cayezal he found the lighter.

Guinan's New People

Some new people are in the colored entertaining list of Tommy Guinan's Club Florence on West 48th street. Florence, the former name bearer of the club, has returned to France, it is said, where she will reappear in a nite club.

Remaining are Kid Sneeze, with Alberta, the successor as the lone singer, without "biller." Palm Jones is also there, along with the Prime Quartet; Nelson Kincaid, Brome Desverney, Hugh Walke and Juan Harrison.

ROLFE IN ATLANTIC CITY

A choice three weeks' booking is B. A. Rolfe's engagement July 23 through August 12 at Young's Million Dollar Pier at a flat sum of \$10,000 for the three weeks. The Artists' Bureau of the National Broadcasting Co. effected the date. Rolfe leaves the Palais D'Or for the summer as before and will play a flock of dance dates which have been forthcoming on the strength of his WEA radio popularity.

GENE AUSTIN'S PARTNERS

Austin, Bloom & Koehler becomes Gene Austin, Inc., the Victor recording artist's new music-publishing venture.

Marty Bloom and Ted Koehler are associated with Austin.

You, Sweetheart" with "My Oh Home," does melody fox-trot ballads in familiarly interesting style.

Lucas accompanies himself throughout with guitar, violin and piano background by William F. Wiggins also adding to the musical setting.

With industrial conditions nationally off and the aesthetic apurtenances of everyday existence a secondary consideration, the music business is undergoing a critical slump.

Songs that are selling are not what they should be and songs that should sell are not ordinarily big sellers are tragic fops.

Felists "Ramona" is the No. 1 song of the country, with DeSylva, Brown & Henderson's "Together" a close second. Berlin, Inc., is doing a come-back with "Mary Ann," "Sunshine," "Back in Your Back Yard," "Beloveth" (coming up) and Berlin's own "I Can't Do Without You," which, with "Mary Ann," are among the first six best sellers.

Felists' "My Oh Home" is strong and Villa More's "Chloe" another good seller. A small firm, Spier & Coslow, has a good seller in their waltz, "Was It a Dream?" Witmark's revival of the classic Victor Herbert "Ah! Sweet Mystery of Life" is going strong.

Harms has "The Man I Love" and the "Show Boat" music outstanding; DeSylva, Brown & Henderson's "Among My Souvenirs" is still going well, but easing off, Watterson's "Let a Smile Be Your Umbrella," Milton Wells' "Beautiful" and Ager, Yellen & Bornstein's "Tasam Kisses" round out the real outstanders.

Breaks With Mechanicals

The other firms all have representative catalogs and proportionately good sellers for their size, some of the big firms through bulk output getting good breaks on mechanicals. This source of revenue is getting to be the mainstay of the music business. Ostensibly a by-product, and so deemed for many years, the mechanicals too often are relied on by the music men to keep things going. This is the main reason the publishers are agitating for a revised copyright law to afford them greater income from the mechanical sources. It's getting so the publishers create the song hits for the phonograph companies' prime benefit, popularizing manuscripts for gross sales on the disks and piano rolls, but meagerly in sheet music form.

HERE AND THERE

Knout-Livinston orchestra follows the Philbrick orchestra in the Youngkers tea rooms, Des Moines, Ia., for the summer. Outfit goes to Pueblo, Colo., until September.

Del Florio, who with Dan Russo had the original hoty-toty Oriole orchestra in the Edgewater Beach Hotel, Chicago, returns there in June with a new band.

The B. F. Goodrich Silvertown orchestra, with the silver masked tenor, opened at Swiss Gardens, Cincinnati, April 21.

John W. Green is co-author with Gus Kahn and Guy Lombardo of "Coquette," his name having been left off the Felst song in the advance copies, resulting in Green not being mentioned on the phonograph record labels. Felst, Inc., has instructed the recording to include his name on future releases.

Frank Skinner, arranger, has written a book on arranging which Bibo, Bloeden and Lang are publishing.

George Marsh, Whiteman veteran, has been re-signed as drummer with the Whiteman orchestra, replacing Charles McDonald.

Jimmy Cairns, for five years with Milton Well, has become professional manager of the Harold Rosster Music Co., Chicago. Larry Shea will assist him.

Rae Leder and Buddy Valentine have been added by Will Rockwell to the Villa Moret, professional staff in New York.

Joe Candullo's orchestra succeeds Jacques Green at Texas Guinan's Casino Royal, New York, the latter being too occupied with his engagement at the Ritz Towers.

Herb Kern, featured organist, Boulevard, Los Angeles, is back at the Metropolitan there, while Ann Leaf has returned to the Boulevard.

Guy Lombardo and his Royal Canadians now in the Granada Cafe, Chicago, start a ballroom and theatre tour July 1.

UNION CITY, N. J.

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Night Club Reviews

THE FROLICS (CHICAGO)

Chicago, April 15.

Despite the fact that this cafe faces padlocking the show continues with a nut of approximately \$6,000. The fact that the program is a new one leads to the thought that the management still clings to the idea that the place may not close. Hal Hixon has taken over the m. c. berth, formerly occupied by Jack Waldron, now of presentations.

Headliners include Charlie Straight's Brunswick orchestra; Born and Lawrence, of the picture houses, and DeCarlos and Louise, dancers. Then, too, there is Nellie Nelson, whom Hixon recruited from the Club Richman, New York, and Lillian Barnes, blues singer. As far as entertainment goes, Born and Lawrence inject the surefire comedy. Three boys, recently of the Public unit, "Merry Widow Revue," are here for a limited engagement. They return to the unit in six weeks.

Born plays a mouth organ, until Lawrence goes into a frenzied dance that's hard to stop. Further along they do their pantomime song, effectively costumed, to laughs that make the Frolics a lively place. Their final bit is a clown aesthetic dance.

Hal Hixon is conducive of a smoothly presented bill. Hixon is no dynamo in his introductions, but he introduces a subtle line or so, occasionally. His big hit, however, is acro-dancing, some unbroken falls, and several floor head twirls.

Practically everything on the bill is picture-house material. DeCarlos and Louise are a graceful dance duo. They have numerous little specialties and when caught were closing with a clever tango. Eileen and Melinda, sister team, dish out harmony and steps. The sister team, and Nellie Nelson, soubrette, take turns leading the beaut bevy on the girls' frequent appearances. Altogether, and individually in most cases, the Frolics boasts a very creditable array of talent. Fair table singers and attendants nicely liveried.

CASTILLIAN ROYAL

(Pelham Parkway)

Pelham, N. Y., April 12.

Al Goldman has Harold Leonard and his orchestra as the big attraction at the Pelham roadhouse this season. Leonard brings to the spot a new type of dance music not generally encountered in a roadhouse, featuring a soft, subdued style of syncopation which should appeal strongly to the smart dance mob.

There are other attractions at the Pelham road Castilian, acts changing weekly or fortnightly, with Al Schenck as the hot stepper and Buddy Truly as m. c., with a dance team and another double act filling in. Leonard, however, is the prime attraction, since roadhouses, unlike midtown cafes, appeal only to those who come to dine and dance; the show is but an incidental, and of the entertainment they'd rather have the dance music.

Leonard has seven men, and they dish out plenty of nice dansapation. Leonard himself features a new stunt of violin soloing a specialty and talking the lyrics in interlude. Leonard's own manner of making a violin "click" has been a distinguishing trade-mark we have long touted for concert appearances, which Leonard personally belittles, having his heart in the dance music first.

The Castilian Royal has been do-

ing good business since its opening, reported keeping pace with Vincent Lopez's draw at Woodmanster Inn. Between the two they should do a lot of trade in that neck of the road.

Abel.

Butler Hotel Grille (SEATTLE)

Seattle, April 19.

This grille is considered the ace and class place of the town. It's doing a very profitable biz, is neatly furnished and has a seating capacity of over 400. The tariff per couple is \$1, which makes the place popular with the college bunch.

John E. Savage, owner of a string of hotels in this territory, is operating the grille. Savage has signed George Lipschultz, violinist, just off the Panama time, for an indefinite engagement, probably a month. Lipschultz is guest conductor of a hot 12 man orchestra, all specialists. Band is made up of the cream of musicians in town as it is a tough battle to import anyone. Lipschultz is a favorite and many fans flock in just to hear him reel off a few numbers. The leader has signed with Casper Fischer, president of Washington Theatre Enterprises, Inc., which is erecting the Mayflower Theatre, scheduled for June opening, to be guest conductor of a 30-piece orchestra. Until the house opens, he is filling in at the grille.

The cafe is understood to be operating on a \$2,500 weekly nut, with receipts averaging around \$4,000. Lipschultz is responsible for the snort in trade by at least 50 per cent.

Cohen.

Cabaret License in Hotel?

Mye Thom, manager of Chinatown, restaurant in the Cadillac Hotel, was summoned to West Side Court by Magistrate Adolph Stern on the charge of operating a cabaret without a license. This is said to be the fourth time that the restaurant officials have been summoned to court. The case was adjourned.

The police contend that the restaurant which is operated separately from the hotel is compelled by law to have a cabaret license. The restaurant officials state that the fact that the hotel owns the premises they can operate without obtaining a license.

Padlockers Around

The enforcement squad has been on a tour through the Square again. Latest alleged liquor sellers to incur a padlock suit are Jack Gentile of Gentile & Sedlett's restaurant at 344 West 46th street; Harry Owens' Hollywood Club, 22 West 30th, and an alleged speakey at 148 West 54th street.

Hoffman's Chi Record

Chicago, April 24.

Already holding a record Chicago cafe run, Earl Hoffman and his orchestra will have completed four years at the Club Chez Pierre May 3. Hoffman has been with the cafe ever since it opened, and will continue indefinitely.

His orchestra is an M. C. A. unit.

HALLETT DRAWS 3,925 PEOPLE AND \$3,495 TO ONE NIGHT'S DANCE

Lawrence, Mass., April 24.

Back in their native territory, Hal Hallett and his Columbia Recording Orchestra opened April 18 at the Crescent Gardens, Rovers' Bench, grossing \$3,495 on a dance maturation from 8 in the evening until 4 the following morning.

On a 50-50 split, with an additional credit for personally expended advertising, Charles Shubman, Hallett's business manager, collected \$1,378 for the band's one night's services. At \$1 a head for males, 2,208 admissions were sold, and 1,717 female at 75c, the 3,925 admissions being a bit under Hallett's usual opening draw, which has exceeded 4,000 dancers jammed into the spacious Crescent Gardens.

The weather figured and also was somewhat of a handicap for the rest of the week. Hallett's share of the gross for six days was \$3,454. This meant gross receipts of close to \$7,000 on the six days, which is an idea of the tremendous drawing power of the Hallett organization; and the extent of the dance vogue in New England.

Prior to their New England return, Hallett played a return of Pennsylvania one-nighters, weather figuring there also, with the band's gross reduced to \$2,560 for the week in Pennsy.

Cops Chill Wild Night

Rochester, N. Y., April 24.

Rochester's attempt to inaugurate a wild night life season in this district last week failed before it got properly started. The steamer "Ontario No. 2" had been chartered for an offshore orgy, with 200 people booked. At midnight, the time set for the party to board the boat, police raiders appeared and broke up the mob.

Nude dancing was the headlined attraction of the undertaking.

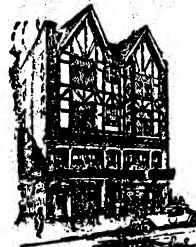
Bad Luck and Vision

Helen Morgan actually lost a diamond brooch worth three grand one night last week while riding in a taxi. Somehow, Helen also knew on Thursday she wouldn't be well enough Sunday night to appear at an N. V. A. benefit show.

Long Beach's Exclusive

The Lido Club at Long Beach, New York, this summer, . . . in for ultra exclusiveness on the order of the Westchester-Biltmore club. Senator Reynolds controls the Lido and has booked Earl Carpenter and his orchestra in for the summer.

A. H. Schwartz has the other theatre in Freeport, Long Island.



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31 Anti-Carnival Bills Up; Fairs Using Circuses Intact; Raw New Gimmik Blamed

Chicago, April 24. Start of the carnival season this year has brought out reports of the toughest conditions experienced by the lot men in 20 years.

A survey made in the 48 states reveals 31 bills pending before many legislatures regulating carnivals and wheels into almost complete extinction. Carnies are making an early season start have discovered that picture exhibitors associations are appearing before state, county and city officials demanding exclusion of traveling carnivals in their territories.

Not one carnival, and that includes the two largest in the world Johnny J. Jones and Rubin & Cherry have made as favorable contracts this season as they have in the past. Spots are also much worse than previously.

On top of all the state politics, six of the largest state fairs have booked circuses intact for their main attractions. In 40 per cent of the state and county fairs, carnivals have been limited to rides only.

The tremendous agitation current against carnivals, and that last season also, is blamed strictly on the carnival men themselves. As an instance, last year there was invented the "G" wheel, the most blatant wheel gimmick ever produced. It is a standup affair, with an electrically controlled "gaff," and sells for \$125.

With only about 100 carnivals out last season, the extent of this wheel's popularity among carnival men is revealed in the fact that 600 of these wheels were made and sold.

The wheel is considered responsible in the heavy drop of sales by concession merchandise houses, hitting a low record last season.

Another reason for the puny business being done by the carnivals is that small circuses, such as Gentry, Robbins Brothers, and the Walter L. Main shows carried nearly as many wheels as the largest of carnivals. All three circuses are known to have burnt up their territory.

Labor Surplus on Lots

Chicago, April 24. The surplus of labor being experienced by almost all industries is also generally felt by circuses this season. Cuts in wages of "razor-backs," canvasbacks and other help has already resulted.

There has been a general slashing of salaries on the Miller Bros. 101 Ranch and the Hagenbeck-Wallace shows.

Parks Start

Amusement parks in the Metropolitan district began to show signs of activity Saturday afternoon but wet weather took the edge off the openings and ruined Sunday business.

Columbia Park in North Bergen began its ninth season under the direction of Otto Aeschbach, while Dreamland Park on the Lincoln Highway, just outside Newark, inaugurated week-end openings until May 13 when the season will be formally launched. Frank R. Wallace, manager, with Frank R. Brown as assistant.

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Chi Fair Permanent

Chicago, April 24. Present plans for the Chicago World's Fair of 1933 call for the construction of permanent buildings. It is the intention of the fair board to so conduct the arrangements that the event can be developed into an annual affair, similar to the World's fair of Leipzig, which has flourished for 700 years.

Free Bouts for Park

Waterloo, Ia., April 24. Free fight cards every Wednesday night in an outdoor ring will be principal attraction at Electric park this year. The park will open May 2 with a big card, dancing and other attractions. The only admission is the general gate charge. The arrangement evades the possibility of interference of county authorities.

Robbins Opens April 25

Des Moines, Ia., April 24. The Robbins Brothers Circus, in winter quarters near Granger, Ia., has sent out "the call" for April 25 and will open at Perry, Ia., on April 25.

Troupe will include Joe Hodgini troupe of bareback riders; the Ligezards; Arabian acrobats; the Allison troupe, the European Flying Ballet, Ten Cossacks, and the Seven German Sisters.

Twenty-four Indians under the lead of Chief Whitefeather will come from the Rosebud agency and Ponca Bill will head the Wild West. Lula Barr, cowgirl and roper, and the Tom Smith dog and pony show will also be attractions with the show this season.

Hagenbeck-Wallace Circus

Cincinnati, April 24. The Hagenbeck-Wallace Circus began its 10th season here yesterday under adverse circumstances. A three-hour delay in starting the matinee was caused because of the muddy condition of the Cumminsville lot. Unfavorable weather had its effect on attendance; the smallest an American circus corporation unit ever opened to Cincinnati. The 30-car show train came from Cleveland, where a profitable preliminary indoor engagement of nine days was registered at the Auditorium.

That the afternoon performance was not passed up entirely speaks volumes for the determination and capability of Manager Dan Odum and his staff.

For the start of the 1928 campaign, all Hagenbeck-Wallace equipment and paraphernalia is in first class shape. All new canvas. The main performance is a winner. In keeping with the Hagenbeck-Wallace tradition, there are numerous amazing and thrilling wild and domestic animal features. There is a goodly measure of genuine circus—turns, and glitter and sparkle. Riding acts in rings by the program opens and closes with spectacles.

Equestrian Director Allen Houser's first whistle starts the 10-piece big top band, directed by the peppy Eddie Weekender, playing a well connected series of popular tunes, and written and directed by Rex De Roselli. Principals are Irene Allen, W. E. Mack, Dorothy Johnson, James Ward, Alice Hayre and Beatrice King.

Don't abandon us in rings, presented by Beulah Rush and Mary Norton, with Capt. Bernard working lions, leopards and bears in the arena. Riding acts in rings by Lola Davenport and Ella Linton. Swinging ladders by seven girls. Jessie R. Ward, featured in ring one, in acrobatic one-act rollovers. Three acrobats in each end-ring by Capt. John and Fred Tieber.

27 Lions and Tigers
Clyde Beatty, in his very 20's, and undoubtedly the best acting and most courageous man now working wild animals before the American public. Clearly announced by Bert Cole and ushered in by a military escort into arena where he enters dramatically to put 27 lions and tigers through a hair raising routine of group formations.

Three lions and tigers and pony in each end ring by Rae Baley and Clara Everett.

The Funny Ford, by George Cook

Robinson Circus Cashes On Its Ancient History

Lexington, Ky., April 24. With the cooperation of a Lexington daily, the John Robinson circus is landing columns of publicity in a Fifty Year Club idea promoted here. Names of more than 100 persons have been enrolled in the club a week before the show arrives.

Letters have come from towns within 75 miles of Lexington recalling the wagon show days of John Robinson's circus. Writers remember Bob Stickney, the famous rider, and John Low Low, clown, while others recall "January," trick mule, and Chief, an elephant.

The Fifty Year Club will be guests of the circus on the paper at the afternoon performance April 26.

The paper is giving the stunt page-one play and the stories are running a column or more each day. A paragraph is given to each member, relating his or her memories of the circus. John Robinson, too, with his own black beard and flat hat, is recalled by many.

"101 RANCH" TOUR OPENS

Chicago, April 24. Miller Bros. "101 Ranch" opened rolled under \$7,500. Physicists test last week in Maryland, Ohio, with a home town roundup and general assembly on the ranch proper.

Later the entire outfit was moved to Kansas City and St. Louis, then headed for Indiana. After ten days in Indiana territory the show is rolled for the east.

There is no entry of opposition booked against it.

Fair Manager in Fatal Crash

Salt Lake, April 24. Ernest S. Hoies, state fair manager, struck Mrs. Albert Heas of Farmington with his automobile on the state highway last week and killed her. She leaves a husband and nine children. The accident occurred during a heavy rain storm.

and brother. Nothing funnier in any circus. Most of the time the flivver is running in all directions around the Hippodrome track with no occupant visible.

Liberty horses, 12 blacks, worked by Bob Norton, and many sorrels by Harry McFarland.

Four Slayman All Arabs in each end ring and Pete Mardo Trio, comedy acrobatics, in center ring. Iron jaw and buttered numbers in three rings by two Doc Elliott Trios and Elsie, Dorothy and Estelle Ward.

Three elephants in each end ring presented by Rae Bailey and Clara Everett and four big bulls in middle by Cheerful Gardner.

Orrin Davenport, comedy riding act, outstanding feature.

Crown first department.

Menage number, 20 dancing horses mounted by girls.

Slayman All Arabs, 12 in number.

Flying Wards.

English fox hunt, high jumping horses, Roman standing races.

Old Glory spectacle.

Manager Odum's staff includes: Sam Dill, assistant manager; Charley Rooney, boss hostler; Charlie Brady, chief of camp; Eddie Delevan, general accountant; Murray Butterfield, white ticket wagon; Robert Brown and Ed McNamara, red ticket wagon; Eddie Downing, superintendent inside, with all ticket sellers and ushers neatly dressed and well instructed in courtesy to patrons; Al Dean, cook house; Frenchy Snelling, general assistant concessions; Billy Walsh, 24-hour man; Ben Voorhes, press ahead; J. Meinenhauser, boss props.

Sixty show top aggregation is the side show, managed by P. J. Staunton. Has 20 platforms and a 22 double banner front. Lecturers are Prof. Windecker and Fred E. Campbell. Nine piece colored band headed by D. C. Officer.

Acts are Marie Termenlock, sword box; Fred, Tommy, punch and nagles; Jimmie Lougo, juggler; Clemens, Impalement act; Donald Graham and Five Highlanders; Ruth, doll and Madame Virginia, mentalist; Master Curd, legless and armless wonder; Four African Pin Heads; Hassan Troupe of Oriental musicians and dancers; Wade Rully, bell ringers; Jessie Franks, bag puncher; Mito Lawaway, sword swallower; Homer H. Kieles, giant; Jolly Ollie, fat girl; Pauline Family; Albin, Mayday, Gilmore, such enchantress. Ticket sellers are Leon Bushman, Frank L. Bennett, Joe Riley, W. H. VanHosen, Willy Cress and 15 assistants on canvas.

Obituary

STANLEY WHITING

(Lucius P. Coffin)

Stanley Whiting, 64, real name, Lucius Powers Coffin, actor, pianist, composer and manager, died April 17 in New York City. His remains were cremated at Fresh Pond Cemetery.

For years Whiting was prominently identified with the Green Room Club. In early life he was a ballad singer with Thatcher, Primrose and West, and other minstrel companies. He had served as dramatic stock manager with companies at Ashville, and last season at the Princess theatre, Ontario.

He once was an advance agent and business manager, his last connection being with "Honey Girl."

Mr. Whiting was always a pioneer in writing jazz. Among many of his compositions were those featured at different times by May Irwin and other stars.

This past winter he was associated with the Beethoven Symphony orchestra in a business capacity. Born in Charlestown, Mass., and came to New York 40 years ago.

Widow survives.

MARJORIE TALCOTT

Marjorie Talcott, 27, chorister with the Chicago company of "The Desert Song," died at the Henrotin Hospital, Chicago, April 5, succumbing to influenza after two days' illness. Remains were shipped to Lowell, Mass., home of the deceased's mother, for burial.

Miss Talcott was born in Lowell, Mass. She had been a chorister in

door. Three blood transfusions failed to save his life.

Currier made his stage debut at the age of three, and during a long professional career prior to entering the movies appeared with Edwin Booth, Mollie, Maude Adams and Margaret Anglin. He has been in pictures nine years with the old Metro, and with Metro-Goldwyn-Mayer, his last picture being with Ramon Novarro in "Across to Singapore."

Mr. Currier was a member of Elks and Friars. Burial will be on Long Island. Widow and two daughters survive.

JULIAN GREER

Julian Greer, 57, actor, died April 15 in New York. Mr. Greer appeared recently in "Modern Hamlet" and several seasons ago was in "Men and Women," "All the Comforts of Home," "Red Poppy," "Fair and Warmer," etc.

At different times he appeared in vaude and in pictures. He was born in London and was educated at Oxford University.

Interment in Actors' Fund Plot in Kensico Cemetery.

SAMUEL RITTER BROWN

Samuel Ritter Brown, 50, playwright and author, died April 15 at the Ambassador Hotel, Los Angeles, after two months' illness. Mr. Brown was born in Omaha and educated at Doethelan University, Germany. At one time he was correspondent for New York papers in Europe. Among his works are "Men's Birthrights" and "When

Marcus Loew

several musicals prior to "The Desert Song."

Mother and husband survive, the latter Lester Edwards, of 63 West 8th street, New York City, formerly a professional, but now engaged in mercantile business. Edwards was out of town at the time of his wife's death and had not been apprised of the facts until last week.

LEOLA McLEAN

Leola McLean (Leola Maye), 37, actress and writer, died April 17 at the Windsor Sanatorium, Glendale, Cal.

Miss Maye was an ingenue with the Oliver Morosco stock in Los Angeles some 12 years ago. She later came east and worked the Shuberts. For several years she had been freelance writing for various studios in Hollywood. She was twice married, her first husband being Howard Elder, former editor of the Los Angeles "Times," who was killed in an accident.

Miss Maye was married to Victor

Dreams Come True," novels, and a play entitled "The Rath of Indra."

A son, Samuel Ritter Brown, Jr., survives. Interment at Santa Barbara, Cal.

MRS. JULIA BUCKLEY

Mrs. Julia Buckley, 83, widow of E. J. Buckley, Shakespearean actor, died April 7 in Oakland, Cal. Mrs. Buckley had been living at the home of her sister there under the care of the Actors' Fund.

Mrs. Buckley was known professionally as Julia Corcoran. She appeared in support of Lawrence Barrett, John McCullough, John T. Raymond, etc. She was the first actress to put her foot on the old California theatre stage.

Her daughters, Annie and Nellie, both died in 1916. A son, E. J. Buckley, advance agent, was found dead in the Maumee River, Toledo, in 1916.

CHARLES E. HENDRICK

Charles E. Hendrick, 62, old time actor and later manager of a chain of roller rinks in New Jersey and

In Memory of
MY BELOVED HUSBAND
JOE HOLLANDER
Who passed away April 14, 1928
Edith Hollander

McLean (non-professional) at the time of her death. Interment in Forest Lawn Cemetery.

ELIZABETH HUNT

Elizabeth Hunt, actress, died April 16 at the South Side Hospital, Bay Shore, L. I. Miss Hunt for seven months had been a member of the Percy Williams Hospital.

When 12 years old Miss Hunt went on the stage at the Boston theatre and for many seasons was a member of the Co. at the Boston Museum. At different times Miss Hunt had appeared in "In Cog," "The Red Cockade," "Little Corinne," "Master Man," "The Goat Song," "Blossom Time." Her last stage appearance was in "New York Exchange" in 1927.

Interment beside the body of her sister, Mary Ella Hunt, actress, who died in 1907, in the family plot in Kensico Cemetery, N. Y.

FRANK CURRIER

Frank Currier, 71, stage and screen actor, died April 22 in his Hollywood home following an infection of blood poisoning in his right hand. His finger became infected when caught in a door.

With Beautiful Memories of
OUR BELOVED MOTHER
Mrs. AMELIA C. DUFFIN
Who Passed Away April 11, 1928
Erma, Matt and Eddie Duffin

Connecticut, died last week at Norwalk, Conn.

WAYNE BRADFORD

Wayne Bradford, 21, acrobatic dancer, fell to his death from a hotel room in Los Angeles April 17. A detailed account of his death appears elsewhere in this issue.

The mother, 73, of Harold B. Franklin, president of West Coast Theatres Circuit, and of J. J. Franklin, executive with the same circuit, died in New York City, April 20. Another son, Charles A. Franklin, and daughter, Mrs. Sadie Moss, survive.

Michael A. McAdams, 72, old-time minstrel and circus musician, is dead at the National Printers' home at Colorado Springs, Colo. McAdams played for shows and circuses during the half century preceding his retirement two years ago.

Duane Patten Sawens, 62, clump bit-tut nudler, died April 14 at Albany, N. Y. Sawens was a nephew of the old North Dallen, N. Y. band.

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 is subject to no definite forwarding or advertised in Variety's Letter List.

Palace

Will Pyffe was the outstanding attraction at the Palace this week. Pyffe came on in the greasy dungarees of a ship's engineer, working in front of a drop illustrating a seaport. Songs in the Scotch dialect, gags as only he can put 'em over, and characterizations that were really remarkable comprised his offering. Pyffe's ability to supply Scotch comedy, without lifting a single Lauder expression, is the greatest tribute to this canny Scotsman.

Business at the Palace was a bit above average, and Pyffe had more than a little to do with it. He was well spotted and nicely presented in its entirety.

Cortini, magician, presented an effective flash of sleight of hand, featuring the burning ribbon and the torn newspapers. A plentiful assortment of sparkling urns, used in connection with his magic, lent color and effective presentation, as did a full spangled drop used in his finale.

Keo, Taki and Yoki, Nipponese, two men and an attractive girl, presented comedy that was a gratifying relief from the usual far eastern variety. The girl sings a comedy song in English, dancing a bit later. The two men, working in civvies a bit later, do foot juggling for more comedy.

Coran, English ventriloquist, clocked. Works in front of a replica drop and props of Whitehall, London's famous post of the "Horse Guards." The dummy, who walks on and off, is dressed in the red uniform of a British private and is a striker for Coran, dressed as an English officer. Entire routine is well done.

Walter McNally, Irish baritone, makes effective appearance in an English walking suit and is ably accompanied by Marie Fleming, pianist. Miss Fleming adds a pleasant feminine touch to the act and completes a satisfactory bit of vocal presentation.

Carl Freed and his orchestra goes through his usual antics and comedy to the usual heavy returns. Fred and Gaston and his orchestra, chorines, working the six spot, have ineffectual opening. A huge flowered drop is down in the opening, with a girl dressed in an abbreviated artist's costume pretending to paint.

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The Baby Cyclone

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and HER STAR COMPANY
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Muni Wisenfreund
and ORIGINAL N. Y. CAST

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MUSICAL COMEDY
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With the Original Broadway Cast of 100
Beauty Chorus and Production
ILLINOIS EVERY EVENING, 8:15
MATINEE SAT. ONLY

A. L. Erlanger & Harry J. Powers, Mgrs.
CHARLES DILLINGHAM Presents
BEATRICE LILLIE

In a New Musical Farce Comedy
"SHE'S MY BABY"
with CLIFTON WEBB
JACK WHITING-ULA SHARON

This drop goes to the flies and reveals a colorful tableau effect in show. The use of this for shadow dance effects all lights are put on for a "Dance Exotic" that is not in the least remarkable. Follows more mediocre dance material until the "Dance Macabre" which is the standout finale.

In the next to closing, Will Pyffe, Hungarian Troupe, acrobats, closing. Better vaude than usual on the Englewood's last half bill, but not quite in keeping with its new distinctive being the only vaudeville house south of the loop. If conditions don't improve, the south side will soon be exclusive picture house territory.

Valentine and Bell, mixed bike team, opened in full stage with a musty special set. Valentine has recently returned to vaudeville, making a promise to his pa that he'd quit the biz and take care of a prosperous wad of Beverly Hills real estate. He's a good bike rider, but if he expects to continue for any length of time, he should renovate the excess baggage. His girl partner makes pleasing dressing and has her own bike talent.

Mack and Stanton, standard next-to-closing on Association time, gave the house a forte treatment of guffaw humor. Mack plays a hapazard bum who demands his annual entrance to the local jail. His partner is the jailer. Oxford Four, instrumental and vocal mixed quartet, present a well ordered routine with a reserve unusual for family vaude but over quality impression. Wardrobe is neat.

Closing turn, Russian Cossacks (7), consist of 5-plate string orchestra, a dagger dancer, and a femme tambourine stepper. Costumes are Cossack, and music incidental vocalizations and hoofing are exclusively Russian. There's enough in the act for family houses.

Kennedy and Francis deuced. Gent plays a drunk throughout, and his girl friend sings and works several easy routines moderately. The act shows rather mild carrying possibilities. "Man and the Law" (Rayart), feature. Fair house.

V. U. Young's Palace theatre at Gary, Ind., has cut the staff of stage hands from 6 to 1. The orchestra has been reduced to 12 and vaudeville changed from split week to Saturday and Sunday policy.

James Glasgow and Vivian Marlowe, with Charles Horn in the act "Adam Killjoy," left to join the Savage Dramatic and Carnival company at Wayne, Neb. Charles Horn, where he will produce a new act by Harry Holman.

Laskin brothers are closing their dramatic stock at the Lyceum, Memphis.

"Seventh Heaven" is being produced and staged by the Duke players, at the Kedzie theatre here.

Bartlett McCormack, author of "The Rascal" is now at the University of Chicago working on production of "The House That Jack Built," 1928 "Blackfriars" show, written by George Morgenstern and Milton Mayer.

Bayard Veiller's "Within the Law" has been booked into the Harris for an opening on April 30, following "The Great Neckler."

Mechanical orchestra devices have been installed in the Rialto theatre at Aurora and the Plum theatre at Streeter. Both are Great States houses.

Vitaphone is replacing vaudeville at the Empress theatre, Decatur, Ill.

Great States theatres have closed the Elite theatre at Waukegan. It is to be converted into a department store. Pictures set for the Elite are to be booked into the Orpheum theatre there, which has been dark since the opening of the new Genesee theatre.

Isadore Wineschenck, formerly with Kansas City theatre interests, has been appointed house manager of the Valley theatre, at Spring Valley, Ill. Lynnan Massey, formerly of the Valley, has been transferred to the Lincoln Square, Decatur, Ill.

Billy Rankin, of the Ernie Young office, is to produce the shows at the Balboa theatre, effective April 30. The Young office has taken over the Davis hotel floor show.

TORONTO

By G. A. S.
Royal Alexandra - "Yours Truly" (Leon Errol).
Princess - Ziegfeld Follies.
Regent - "Show Boat," Amateur, Argonne - "Towing Ship."
Victoria - "Confession" (Pfeiffer Blondes) (Cluser s.t.k.).

Empire - "The Professor's Love Story" (Keppie stock).
Lafayette - "Garden of Eden" stage show.

Loew's - "The Patsy" - vaude.
Hip - K. A. Vaude.
Pantages - "Flying Romances" - vaude.
Westminster - "The Harvester" - Romanelli Band.
Capitol - "Rose-Marie" - vaude.
Palace - "Wife Savers" - vaude.

The Regent, 1,400-seater, formerly aced spot in downtown Toronto for FP, will be used by First National to spot "The Patent Leather Kid" as a two-day. Regent was bought by a really syndicate to make way for office buildings, but

CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

The cities under Correspondence in this issue of Variety are as follows and on pages:

ATLANTA	61	MINNEAPOLIS	60
BALTIMORE	63	MONTREAL	60
BUFFALO	62	PORTLAND, ORE.	61
CHICAGO	60	SAN FRANCISCO	63
CINCINNATI	60	SEATTLE	61
DETROIT	62	SYRACUSE	63
LOS ANGELES	62	TORONTO	60
MEMPHIS	60	WASHINGTON	61

MEMPHIS

By WALTER D. BOTTO

Loew's State - "Lovelorn" and Ruth Elder.
Pantages - "Chicago" and vaude.
Loew's Palace - "The Crowd."
Lyceum - "The Bride" (stock).
Princess - "Motherhood."
Majestic - "Adventure Mad."

The Theatre Owners of Arkansas met in their 11th annual session this week, 185 delegates and exhibitors were present. M. A. Lightman of El Dorado was elected president.

Galli Curch, at the Auditorium, got \$4,425 one performance. Fader, ewski grossed \$3,260 one performance.

Warner Bros. have tried to get the concert hall of the Auditorium for the "Jazz Singer," but it fell through. Now they are figuring on the Princess theatre.

Joe Forgery, who has been in a local hospital for several weeks after playing an engagement at Pantages has recovered sufficiently to leave for his home at Newport, R. I.

Raleigh Dent, manager of the Lyceum theatre, died at Dallas, Tex., to manage a house there.

CINCINNATI

By JOE KOLLING

Shubert - "The Spider."
Grand - "Diplomacy," April 26-28.
Cox - "Two Girls Wanted" (stock).
Empress - "Merry Widow."
Palace - "Under the Black Eagle" and vaude.
Albee - "Smart Set," presentation.
Capitol - "The Dove" (2d week), Vitaphone.
Lyric - "Speedy" (3d week).
Keith's - "My Best Girl" (2d week).
Walnut - "Love Hungry."
Strand - "Stand and Deliver."

"The Love Call" was a slim draw at the Shubert last week, so much so that the usual Wednesday matinee was omitted, although the Sunday night opening and the Saturday matinee helped make up eight performances. The Enquirer, displeased with the poor patronage of the revival in opera form of Augustus Thomas' "Arizona," devoted a column editorial, captioned "The Theatre," scoring Cincinnati theatregoers for their lack of appreciation of worthy attractions.

The Grand did good business with "Simba" at a \$1.50 top. Sellouts were registered at all but two performances.

Musicians at the Walnut have been notified that the house will

close May 12. The Keith-Albee, Harris-Libson-Heidingsfeldt interests, which control the Walnut, state to Variety that no definite announcement about the closing has been made thus far. It is understood that the house will not be reopened by its present operators. The Walnut is one of the oldest theatres in the downtown section and was opened and operated for years by Anderson-Ziegler. The house seats 2,200 and has been showing pictures for 15 years.

MONTREAL

By C. W. L.

Princess - "The Merchant of Venice" (George Ann).
Majestic - "Hit the Deck."
Orpheum - "What's Your Wife Doing" (stock).
Capitol - "Flying Romances" (P.N.).
Palace - "The Battle of Coroneel and the Falkland Islands."
Loew's - "Feel My Pulse" (Par).
Imperial - "The Secret Hour" (Par).
Strand - "Soft Living" (Fox).
Cruise of the Hellion" (Col).
Texas Steer (P.N.), and "Midnight Rose" (U).
Gayety - "High Flyers" (Mutual).

Howard Conover, manager Imperial (vaudeville house), will likely be running a children's matinee every Saturday and omitting the picture at the matinee. This house and a number of the neighborhood theatres are employing boys of 14 to 16 in the auditorium, who are quite entitled to be there, despite Children's Act which sets age for labor in Quebec province is 14 years. Similarly, some of the houses are putting on juvenile acts, which must, however, not appear elsewhere than on the stage when pictures are showing.

Capitol, 1,200-seat picture house at Three Rivers, Que., was opened last week. The United Amusement Corporation, of this city, will start building a 1,800-seater at Sherbrooke next month to be ready October 1. Both are first-run theatres. The latter will practically monopolize product in Sherbrooke, where there are only third-runs at present.

The biggest ballyhoo ever staged here will be George Rotsky's stunt on the British picture, "Battle of Falkland Islands," next week. He will use everything from King George and the Prince of Wales, the War Office, the Lords of the Admiralty and the Canadian Senior Trade Commissioner. In latter's name he is sending out engraved invitations to the Governor General, Minister King, Premier Taschereau, members of the Senate and House of Commons, municipality of Montreal, etc. The general in command of Montreal military district will take the salute from all Montreal's regiments in full regalia and bands in the lobby of the place.aval units will put on models of twelve-inch guns on the stage, and George will give handsome prizes for winners of military band contests also put on the stage each night.

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SEATTLE

Variety's Seattle Office
Waldorf Hotel

President—"Lombardi, Ltd." (Henry Duffy).
Seattle—"The Smart Set" and "Havana" (Public Unit).
Pantages—"The Play Girl" and vaude.
Fifth Avenue—"Laugh, Clown, Laugh."
Orpheum—"Midnight Madness" and vaude.
United Artists—"Speedy" (2d week).
Embassy—"Nameless Men."
Columbia—"Stark Love."
Blue Mouse—"The Jazz Singer."
Winter Garden—"Saddle Thompsonson."

Ted Huggins, trumpeter with Earl Gray's orchestra, has just joined the Vic Meyer's Band at the Butler hotel cabaret. George Lipschultz, formerly leader of stage

bands, is guest conductor at the Butler hotel.

The name "Publix" is being picked up by many local stores and markets. A restaurant here is hashing out food under the name of "The Publix Restaurant," while fruit can be purchased in the large and spacious "Publix Market."

In addition to Helen Audfried and Kirk Brown, Jr., the Henry Duffy local cast has been augmented by George Löffingwell, Leo Carillo, who opens this week in "Lombardi, Ltd." will be here for five plays, among them being "Mugolino," "Bad Man," "Gypsy Jim" and "Little Heaven." The latter play will receive its world premiere in Seattle.

Herschel Stuart, West Coast division manager, has left for trips to Butte and Great Falls, Mont., to look over the W. C. houses in that territory.

The local press is plugging the fact that upon Mayor-elect Edwards' return from the East, it would not be surprising to see the Mayor appoint Vic Gauntlett and Ben Shearer to important city jobs. Gauntlett is publicity director for the Hamrick string of houses, while Ben Shearer is head of a theatre supply house.

William Davis, for years treasurer of the Kluw and Erlanger Metropolitan, has resigned to go with Publix. Davis will make his headquarters in Chicago, where he will be associated in the production department.

Local Orpheum is operating on a minimum overhead. It had many red weeks. George Pampel, publicity man, is also acting as floorman, while other employees are doubling. House is rumored to close within the next few weeks.

Alexander and Rodney Pantages are expected here any day. It is reported that one of their principal missions in Seattle will be to give the Mayflower theatre, now under construction, the once over. A proposition is understood to have been made Pan to take over the house.

It looks like the bomb throwing menace in local theatres, prevalent here recently, has about run its fawell. Judge Batchelor recently imposed a six-month sentence upon Arthur Campbell, 22, together with

a \$500 fine. Campbell was caught in the act of throwing a tear bomb in Joe Danz's Embassy theatre by one of the house staff. Danz has been having much trouble and difficulty with local labor unions.

The bomb question became so intense that it spread to the town's largest houses, such as the Fifth Avenue and the new Seattle (Publix).

The local unions denied that they had anything to do with the bombing of the Danz houses and offered a reward of \$500 if the guilty one would be found.

The six-months' sentence given Campbell is the maximum.

John Danz, owner of the Strand, has announced a cut of prices, with the tariff 10 cents mats and 15 nights. Vaudeville two days per week.

L. O. Lukan has taken over the local management of First National Pictures exchange. Luke was for a time district chief for First National, but a recent re-organization has made him local manager.

PORTLAND, ORE.

By JAMES T. WYATT

Portland—"Showdown."
Broadway—"Sadie Thompson."
Pantages—"Night Flyer."
Pantages—"Dressed to Kill."
Liberty—"Will King revues, last week.
Rivoli—"Speedy."
Columbia—"Beau Sabreur."
Music Box—"Duffy Players."

Bad business as a steady diet brought the Will King revue at the Liberty to a close this week. King show hoisted receipts considerably, but failed to bring the house out of decided slump.

No official announcement regarding future policy of the Liberty is made. Some reports indicate that the house may be kept dark. There is also likelihood that it may be taken over by United Artists, which at present has no Portland stand.

Alice Brady, Katherine Cornell, Fay Bainter, Grace Larkus, Hale Hamilton, Robert Warwick and Mr. and Mrs. James Gleason are all included on the program of guest stars, which the Henry Duffy Players will have here this year. The Duffy Players move from the Music Box to the Hellig theatre next week.

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By HARDIE MEAKIN

Belasco (Shubert)—Walter Hampden in "Caponeceli," "An Enemy to the People" and "Hamlet," next.
"Escape."
National (Erlanger-Kapley)—"Porgy" (Theatre Guild); next, Steve Cochran's stock in "Baby Coyote."
Poli's (Shubert)—"Simba" (film).
Gayety (Burlesque)—"Nite Life in Paris."

PICTURES

Band Box—"Last Moment" adding "Potemkin" as extra feature.
Columbia—"Drums of Love," next, "Laugh, Clown, Laugh."
Fox—"Primrose Path," next.
"Soft Living."
Keith's—"Alias the Lone Wolf."
Little—"The Treasure" (Australian made).
Met—"Speedy" (third week); next, not announced.
Palace—"Feel My Pulse"; next, "Easy Come, Easy Go."
Rialto—"Wild Geese"; next, "Blue Danube."

After lapse—Loew houses are again pushing Clafney in last week in "The Big City" at the Palace then next week in "Laugh, Clown, Laugh" at the Columbia.

Following a week on the sick list S. J. Stebbins, producing stage attractions and managing the Fox, is "somewhere in the South" for a rest.

Charley Paddock, running champ, is making a personal appearance at the Palace this week.

Harry Jarboe's publicity dispenser is responsible for statement that this manager of the Gayety (burlesque) has purchased a silver fox farm in New York State.

White House Photographers' Association, made up of the newsreel and still cameramen covering the town, held their annual banquet Saturday night in the ball room of the National Press Club. As usual the President was the guest of honor along with many members of his cabinet.
—Gathering was unusual as there

ATLANTA

By ERNIE ROGERS

Erlanger—"Saturday's Children" Howard—"Ramon" and "Publix" unit.
Capitol—"Silk Legs" and Jimmie Keith's Georgia—"Feel My Pulse" and vaude.
Metropolitan—"Valley of Giants." Loew's—"Across to Singapore" and vaude.
Rialto—Dark.

Rialto theatre closed for the week while house is renovated and Movie-tone and Vitaphone installations are made. First Vitaphone feature, week April 30, will be "Tenderloin." Ray Teal, stage bandmaster and m. c., leaves the Howard end of next week. Squabble over salary ended the split.

Jimmie Hodges and his musical troupe, on the base of stage show at Capitol for several weeks, also gets through next week.

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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.

Putting a good show together is an accomplishment. It seems apparent from the last week's show at the Orpheum that those gentlemen back on the sixth floor of that edifice dedicated to vaudeville art in New York have been reaching their hands into the grab basket, pulling out half a dozen or so names and saying they will be in Los Angeles on such and such date. Acts these gentlemen have picked individually are good, but collectively, when put together on one bill, not so good. Last week's show was especially of that order. Eight acts were on the bill and of that number seven resorted to song at one time or another and possibly the other two might have done so too if it were not a posing act.

Show started off slowly and kept at that gait through the entire first part. Only one turn got better than a ripple so far as applause was concerned in this section at the Sunday night show, when house does more business than at any other two evening performances of the week. Last part got off much better.

They have a great little organist here in this chap Alton who grinds the keys during the intermission

and that boy sure brings plenty of music out of the consoles and the customers enjoy his stuff too. But why the song-puffs in the week's biggest cock to bill was Veneta Jouna in next to snit spot with her character recital. When that girl pulled her "Belle" characterization she just tore the house down. They have not seen this lady in these parts for some time and folks as though they enjoy her work. Away with snit by full and her troupe, held over, opened intermission. "The Wirth" turn had a much easier time in getting the audience interested than the week before. Miss Wirth's flying acrobatics on the stool just wowed the job. Closing was "Larissian Art" with May Day and Elsie Davis doing the woken poses. A fifty closing dash that will always hold them in. Opening were Frank Jerome and Evelyn with acrobatics and eccentric dance routine. Then came Lew Seymour and Jennie Howard with their song and dance and blackout. Unburdened themselves of a lot of material and effort but the mob out front were not so strong on the recipe. After that were Dorothy and Rosetta Ryan with their comedy harmony chanting. Joris has great personalities. Rosetta has good sense of comedy. As a double combination the sisters are ideal for the big vaude or picture houses.

Next to closing the first half had Dorothy Ryan supposed to be and Jimmy Conlin in his "Morning, Noon and Night" skit on account of the absence of Naomi Gans. She was great straight for Conlin and turn did nicely. Closing first part was Ada Reeve aided by Nora O'Malley at the ivories. Gang out here do not recall the Ada Reeve of old and were not so spontaneous as they might have been in responding to her efforts.

One-Eye Connolly, former gate-crasher, felt he had enough experience to work the other end of the racket. After several weeks at a tatemant at Fox Studios, Connolly was transferred to the picture ticket ink of the side show sequences of "The Barker," which First National is making with Milton Sills starred.

Tiffany-Stahl has Roy D'Arcy, formerly under contract to M-G-M, featuring in the city. Pictures Montagu Love signed a four picture contract with T-S.

Pathé-DeMille was the first motion picture company permitted to film scenes inside the new five million dollar city hall, having its official opening April 28. Interior of the city license bureau was used by E. H. Griffith in directing a scene for "Love Over Night," starring Rod La Roque.

John M. Saunders, Paramount writer, is en route East to attend the annual dinner of the National Press Club in Washington, D. C. May 3 "Wings" is slated to be shown at the dinner.

Gotham starts production on "U. S. Smith," original by Gerald Beaumont, with Eddie Gribbon, Lila Lee and Mickey Bennett in the cast. Joseph Henegery directing.

Alberta Rabbellati, contract stock actor for Fox, has changed his screen name to Gino Conti.

Arthur Stone signed a two-year contract with Fox to act in pictures. Stone worked for a year or more in stock at the First National lot and was appearing in "Chicken a la King," directed by Henry Lehman for Fox when the new contract was signed.

A new set of officers for the Los Angeles Theatre Managers' Association. Fred A. Miller, of the Carthy Circle, replaced James McKown, western representative for K. A. O., as president. Other officers are Edward Belasco, Belasco theatre, vice-president; Cal A. Walker, Pantages, treasurer, and John J. Kelley, secretary.

On the board of directors are Alexander Pantages, Pantages circuit; Harold B. Franklin, West Coast Theatres; Sid Grauman, Grauman's

Chinese; George C. Sackett, Orpheum; Fred J. Butler, Belasco; S. E. Masters, Olympic Auditorium; Henry Duffy, El Capitlan, and Ben I. Berinstein, president of the M. P. T. O. A., of Southern California.

George Gibson, formerly of the Consolidated Film laboratories in Chicago, is on the coast acting as assistant to H. J. Yates, president of the Consolidated Film Industries. Gibson will act as the west coast laboratory contact man for studios.

Josephine Dunn, formerly under contract to Paramount, will play the girl lead in M-G-M's "Excess Baggage," which James Cruze is directing.

Balance of cast includes William Haines, Ricardo Cortez, Tom Dugan and Greta Cransted.

West Coast Theatres Circuit has made some changes in their publicity and managerial staffs in the Seattle division, managed by Herschel Stuart. Jules E. Reisman, formerly assistant manager of 5th Avenue, Seattle, was promoted to manager of M. Baker, American and Egyptian theatres in Bellingham; George Douglas was made resident manager of the same houses; Al W. Gills, publicity, was transferred from Bellingham work under Harry Gillespie at Liberty, Capitol and Majestic theatres in Yakima.

M. H. Hoffman, vice-president of Tiffany-Stahl Productions, has purchased an estate on Hillside avenue. Cost around \$80,000.

Baron Hartsough, organist, who recently returned after a six months' stay in Honolulu, sailed for Panama where he has been appointed chief organist at the Cecelia, City of Panama.

West Coast Theatres are temporarily closing down the California, Berkeley.

Incorporation papers were filed in Sacramento for the Patriotic Film Co., Long Beach, capitalized at \$500,000. Directors are Frank Newman, Edward Dobbins and Bertha Dobbins.

Fox has started production on "The Farmer's Daughter," starring Marjorie Bonhoe, with Arthur Rosson directing. Cast includes Sam de Grasse, Barry Norton, Gordon Griffith and Harry Duncanson.

Harold Elias, who has been handling exploitation for M-G-M out of the Denver Exchange, has been transferred to Seattle and is doing like work in the territory surrounding that key center.

Josephine Lovett, contract scenarioist to M-G-M, will leave shortly for England to join her husband, John S. Robertson. He is now there directing pictures for an English film concern.

First National switched release title of Colleen Moore's "Heart to Heart" to "Happiness Ahead" and has placed the "Heart to Heart" title on their current Lloyd Hughes-Mary Astor picture, directed by William Beaudine.

Charles Murray's "The Boss of Little Arcady" will be titled "The Head Man" when it hits the release sheets.

Upon completion of "The Bush-ranger" for M-G-M, Tim McCoy will abandon picture making for a month to attend military training service with the 11th Cavalry at Monterey, Cal.

This is an annual event that McCoy must attend to retain his present rank in the U. S. Army.

The fourth annual gambol of the Catholic Motion Picture Guild of America added close to \$10,000 for the organization. The benefit was held at the Philharmonic Auditorium, with Johnny Hitt and Edmund Lowe acting as masters of ceremonies. About 60 acts appeared. Many of the performers who had hit the famed celebrities who have retired from stage and screen during the past 10 years. There were also picture stars and acts from the various theatres in town.

The benefit was staged under the personal supervision of the Rev. Edward Michael, pastor of St. W. Considine as president of the organization, which has some 200 members.

S. George Ullman, business manager for the late Rudolph Valentino is one of a group who have organized to conduct theatres in California.

The concern was incorporated for \$1,000,000 at Sacramento. Others in the enterprise are R. C. William Raymond Stewart and Arthur C. Fisher.

Another incorporation is at Sacra-

ramento, of the Museum of California History, Inc., for \$25,000. The purpose of the museum is to show wax figures to bear resemblance of prominent picture stars in the proper scenic setting with lighting effects. Also to show important scenes in events in California history. The incorporators of this proposition are L. E. Oates, Albert V. Weigal, S. G. Campbell, O. C. Reichert and Charles Thompkins. Irving Cummings will direct the screen version of the stage play, "La Gringa," for Fox, with Marta Alba featured.

Cummings, with his staff and needed members of the cast, will spend about two weeks on location around Boston and New Bedford to secure scenes for the picture.

Marie Dressler and J. Farrell McDonald will be featured in Fox's "Mother Knows Best," starring Madge Bellamy. Jack Blystone will direct.

DETROIT

Variety's Detroit Office
Tullier Hotel

By JOE BIGELOW

Cass (Shubert-Stair)—"The Great Necker" (1st week).

Garriek (Shubert-Stair)—"Abie's Irish Rose" (4th week).

Lafayette (Shubert-Stair)—"Thurston."

Bonstelle Playhouse—"Two Girls Wanted" (stock).

Majestic—"Naughty Cinderella" (Woodward Players).

Adams (Kunsky)—"Speedy" (2d week).

Capitol (Kunsky)—"The Show-down," "Bubbling Over" unit.

Fox Washington (Fox)—"Mother Macree"—Movietone (3d week).

Madison (Kunsky)—"Chicago" (2d week).

Michigan (Kunsky-Publix)—"Heaven of Troy," "Hula" unit.

New Detroit (Whitney)—"Wings" (1st week).

United Artists (U. A.)—"The Dove" (2d week).

Oriental (Miles)—"Their Hour," "Pan vaude."

State (Kunsky)—"Big Noise," Loew vaude, stage band.

Temple (K-A-O)—"Very Confidential," K-A vaude.

Cadillac—"Gigs From Happyland" (Mutual).

Stock burlesque downtown at Broadway Strand, Loop, Palace, National and Avenue theatres.

Negotiations to troupe "The Scarlet Woman" directly to Detroit from Los Angeles have been completed and the coast production, with original cast, will open May 14 at the Cass. Pauline Frederick will probably have the lead here, as in L. A.

Theatres in Toronto have been notified daylight saving time will be effective April 29 and continue until Sept. 20.

Harry Papanastasiou, 32, of 215 Monroe avenue, was seriously shot when he attempted to gain an apology for an insult to Loretta Conwell, entertainer at the Acropolis Coffee House, Greek cabaret.

"Night in Spain" at the Shubert Detroit, April 23. House dark this week after a fair fortnight with "Gay Parade."

When producing "Is Zat So?" in the near future the Majestic (stock) will include the character of Taber and Alice Hanley (Mrs. Taber) to do their original roles.

Louis Usual plans to build a picture theatre around 1,000 seats at 17th and Euclid, Cleveland. The downtown site, opposite the Palace, is now occupied by a bank.

BUFFALO

By SIDNEY BURTON

Shubert-Teck—"The Wrecker," Erlanger—"She Stoops to Conquer."

Buffalo—"The Gaucho."

Hipp—"Coney Island," "Great Lakes"—"That's My Daddy," Loew's—"Across to Singapore," Lacyette—"Ham and Eggs at the Front."

Court Street (stock)—"Woman Against Woman."

The Wagner stock opens at the Erlanger theatre April 30 with "March Hares," featuring Vivian Tobin and George E. E. and Alice Brady in "The Road to Rome" is underlined for the second week.

The Shubert Teck closes the season next week with "The Wrecker." The Gayety (burlesque) went dark for the summer season Saturday.

Royce Grimm, beauty contest promoter, under indictment here on charges of violation of the Mann act, is continuing his operations. Last Saturday at Niagara Falls he staged a "perfect girl" contest at the Strand. Sherry McDonald was chosen over a field of 38.

Thma Williams, described as Miss Pittsburgh in the 1926 national beauty contest, was assistant to Grimm in the Niagara Falls contest. The Federal indictment here accuses out of charges of having illegally transported Miss Williams to Buffalo. Since the indictment, Jesse Grim of Pittsburgh, husband of the Williams girl, has filed suit for \$100,000 against Grimm for alienation of his wife's affections.

Public Sale for Cash of Indiana Theatre Property at Terre Haute, Indiana

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Collins Earl K.
Conlan Paul
Early Jufal
Ellison Jack P. & B.
Ferguson Mae
First Barney
Frohmam Bert
Graham Wm
Gibson Noy
Gifford Wm C.
Gilbert Bert
Hamblet Vieve
Hammond Al
Herman Louis
Hertz Lillian
Higgins Robert
Hogan & Stanley
Hunter George
Iversen Fritzle
Jacobs Chas
Janette & Alfredo
Kavanaugh Stan
Kent Leon

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By JACK EDWARDS

Joint Board of Arbitration, following a series of conferences, has formally adopted the new standard exhibition contract, effective May 1. Wally Pochan, S. E. Lewis and Sol Lesser are the exhibitor representatives of the board. W. J. Heineman, Maurice Morgan, Warner Bros., and M. E. Cory, Pathe, represent the distributors.

Charles Perry, formerly with the Saxe circuit and more recently man-

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ager of the Colorado, Pasadena, has been named manager of the Granada here (West Coast-Publish).

Principal Theatres Corporation has bought the interests of Chas. Fraiser in the Tracy, Tracy, Cal.

M. Blumenfeld circuit will shortly begin erection of a new picture house in Placerville. Blumenfeld has just sold his interest in the Strand, at Gilroy, and the Morgan Hill, at Morgan Hill, to Hyman Levin and Ben Levin. Ben Levin remains as local manager, with headquarters at Gilroy.

Western sales representatives and exchange managers of First National will hold a sales convention here at the St. Francis, May 7, 8 and 9. States represented will be Washington, Oregon, California, Montana, Nevada, Colorado, Utah, Arizona, New Mexico and Idaho. Ned Depinet, general sales manager, will preside.

San Francisco Players' Guild is reported seeking financial assistance outside its regular ranks of subscribers. The Community Playhouse, which the Players sponsor, has been offered to several local legit managers who, however, have turned down the proposition, basing their action on the small capacity and inconvenient location. Reginald Travers is staging productions for the Guild, with "The Mikado" current, opening April 23.

Henry Duffy's next attraction at the Alcazar will be "Tommy", to follow "Take My Advice", current. "Tommy" will be the initial vehicle for Duffy in talking over the old Morocco (stock house), Los Angeles, which the coast producer is renaming President.

E. L. Kaw arrived here to produce local subjects for Fox Movietone. Tri-Experts to direct a crav for several weeks.

Henry Duffy's stock production of "The Baby Cyclone", at his President here, easily rates as the most costly of any so far staged by the coast producer. Two of the three sets are far and above anything ever seen hereabouts in other than expensive road-show productions, and Duffy is known to have laid out more in original expense for this one than anything he has hitherto done. "Baby Cyclone" reflects ability

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Wieting—Frank Wilcox Co., stock, in "The Baby Cyclone".

Temple—Temple Players, stock, in "Stella Dallas".

B. F. Keith's—Vaudeville.
Loew's State—The Latest from Paris and "Sun Shades" Public unit.

Strand—"Old Ironsides".
Eckel—"A Girl in Every Port" and "Vaudeville".

Savoy—Palace Burleskers, stock.
Crescent—Vaudeville.

Regent—"The Patent Leather Kid".

Harvard—"Pajamas".
Avon—"Back to God's Country".

Palace—"The Forbidden Woman".
Syracuse—The Gracine Fox, Dorothy Holmes and Bill Gray.

Swan—"Now We're in the Air" and "Pajamas".

A Saturday night dramatic opening was tried out here last week by the Frank Wilcox Co., launching its 14th Wieting stock season.

Wieting—this year has a veteran local lineup, the exceptions being his leading lady, Janet Royal, and his director, Al Mack, also playing parts. The old-timers include Robert E. Lawrence, Helen Blair, Hal Brown, Josephine Fox, Dorothy Holmes and Bill Gray.

The Eastern theatre Rochester is making a local theatrical drive for patronage for the Metropolitan Opera Co. by advertising there next month.

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REOPENING MAY 1

BALTIMORE

By BRAWBROOK
Maryland—"The Red Robe".
Auditorium—"The Donovan Affair" (Knopf-Farnsworth Co.).
Guild—"Princess Ida" (3d week).
Ford—"Robert Mantell".

Abvert Vogelstein and Charles Kessler, recently sentenced to six months imprisonment for attempting to exhibit indecent movies, were paroled last week by Judge Albert S. J. Owens.

Ticket buyers are advised in and around Baltimore this spring. Passes to the Bowie track have been forced by thousands and sold in this city by tons, according to track officials. Following this, the police got busy and caught a lot at the Bowie track track with a list full of phony passes and for the stands.

Searching him, they arrested a number of fake admissions to the Metropolitan Opera at Baltimore Lyric in Baltimore.

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