

# VARIETY

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## AUSTRALIA

By Eric H. Gorrick

Sydney, March 31.  
Cooler weather has brought much to the various theatres.

"Rose-Marie" will be revived at Her Majesty's early this month with "The Girl Friend" (a big hit), transferring to the Royal.  
Leon Gordon will take "Trial of Mary Dugan" to Melbourne, after enjoying a splendid run in this city, for W-T.

"Caroline," at the Criterion, will go out shortly to make way for the Australian premiere of "The High Road," with Dion Boucicault and Irene Vanbrugh featured. This attraction will run under W-T management.

Fuller-Gonzalez opera season, at the St. James, is regarded as a success. The usual lineup of operas have been produced with the assistance by the Italian principals a feature. Splendid orchestra, conducted by Signor Gonzalez, a big factor in the success. The Fuller people are playing the operas at popular prices.

Stock company, at the Opera House, is playing "Run on the Bristol," a piece remembered by our granddads.

"Donovan Affair" is a success at the Palace. Cast, however, is just so-so. Murilo Stange, George Adams and Mayne Lynton are featured. W-T has spent a large amount on publicity for this attraction.

The circus is in town. Wirth Brothers always make of point of being in Sydney for Easter. Only one ring is used, and this year the attraction is playing under canvas. Nice routine of acts this year.

Ann Suter is still the big noise at the Tivoli. This American performer has been tremendous over here and could play several weeks longer. She will have to return to England to take up contracts. Max, Moritz and Akka, monkey act, making reappearance at the present bill. Has improved 100 per cent. since first appearing here. Ten Loonies, billed as freak jazz band, show nothing startling. Snell and Vernon, over with acrobatic offering. Phil Bros. and Young Sisters pleased with good act. Fordam Rhos, also did well. Business good. Jack Musgrave and Chorus in the bill. Will Quintrell (the Whiteman of Australia) conducted.

New tab revue at Fullers with Miles Connors and George Paul featured. Show should do well for a few weeks.

Rufe Naylor presented "Take the Air" at the Empire last week and it looks good.

Bobby Jarvis is a corking comic; Mamie Souter rather a disappointment in a comedy role, and Audrey Lewis very good. Chorus is the smartest bunch seen around in years. Maurice Diamond trained them. Harry Hall produced with Willy Redstone conducting.

### Pictures

Hoyt's Regent has opened and is regarded as the show place of the city. New theatre is on a par with the best in New York.

Corking orchestra under direction of Signor Koest, a feature. Roy Devaney does a short bit at the organ. "Fresh and the Devil" (M-G), the picture, will do the double duty of a picture. Rest of bill includes a splendid stage prodig, arranged by Byron Bidwell, a smart scenic novelty and the "Colleagues" short (U).

"Chan" doing nicely at the Prince Edward; "Sorrell and Son" big at the Crystal Palace (Union Theatres) with Alfred Cunningham in a good prodig; "Monte Cristo" is being revived at the Piccadilly; Hoyts and Strand presented "Gateways of the Moon," a market featuring "Her Wild Oat" and "The Open Range" with Bradford and Russo as feature act; Lyceum reports good business with "The King's" and "Surrender." Hal Hale appearing twice daily on stage; Lyric doing nicely with "Surrender" and "Alias the Lone Wolf" plus "Hail the Day" at the Regent; "Cruise of the Hellion," "Iier Wild Oat" and "Vanity."

### Melbourne

W-T reviving Gilbert and Sullivan operas at His Majesty's. Leon-Gordon into the Royal with "Trial of Mary Dugan."

"The King's" and "Surrender" will be followed by a revival of "On Our Selection," Australian comedy. Palace closing "Three Live Ghosts" and theatre goes dark.

Double bill of the theatre with "The Joker" and "The Peacemaker." Percy Hutchinson is the star under Frank Talbot management, by arrangement with the Carrols.

Betty Ross Clarke, playing in "The Bride," at the Princess, under her own management.  
Tivoli has "Le Vere, Davey Jamieson, Emperors of Harmony, Lamphons, Wylie Watson, Jack Lumsdaine and Stella Lanond.

Bijou featuring Stiffy and Mo revue.

### Films

Capitol playing "Camille" as special feature. Paramount featuring "The Gorilla" and "The Open Range"; Majestic has "Alias the Lone Wolf" and "Silk Stockings."

### Around the Continent

Maurice Moscovitch's next will be "The Silent House" under the W-T management.

Janette Gilmour, John Valentine and Dave Mallen have arrived under contract to the Fullers for "Rio Rita."

Fred Scoll will have charge of the organ at the Capitol, Sydney, which opens at Easter for Union Theatres, Ltd. Organ is the biggest in the British Empire.

Kelso Bros. open in their "Crazy Quilt" revue at the Tivoli, Sydney, at an early date. Boys are Australians and will be revisiting here after many years absence.

Van Lowe, American dancer, will do a three act over the Tivoli circuit. He has been released by Dea-Naylor to play the date.

"The Student Prince," with James Lidy and George Dea-Naylor, playing successfully in Adelaide for W-T.

Melbourne stage hands object to working Sundays and have asked that all theatres in the suburbs be closed on the Sabbath.

By the death of the sole surviving daughter of the late Harry Rickards, founder of the Tivoli theatre, both properties in Sydney and Melbourne can now be thrown on the market.

The late Harry Rickards left an estate valued at \$1,000,000. William-Tait took over the lease of the theatres a few years ago and have been paying about \$20,000 per annum in rentals. It is possible that this firm may purchase the properties, rebuild and rebuild the Sydney Tivoli, an old fashioned house.

### Pictures

It is now known that "The King of Kings" will come into the Prince Edward, Sydney, around Easter. Picture will be given a premiere in other states next month.

"The Circus" will be the next big attraction at Hoyt's Regent. This attraction will follow "Fresh and the Devil" and will be the Easter attraction.

W-T has been supplying Union Theatres with vaudeville acts for its chain of movie houses for some time. It is now reported that a break will take place at the early theatres a few years ago and have been paying about \$20,000 per annum in rentals. It is possible that this firm may purchase the properties, rebuild and rebuild the Sydney Tivoli, an old fashioned house.

W-T's acts will go over to Hoyt's, opposition to Union Theatres.

M-G's trackless train will arrive in Australia this month.

A picture has been made here with the sanction of the Australian Navy, showing the destruction of the German warship Emden by H. M. A. S. Sydney.

"Uncle Tom's Cabin" will be released here by Universal as a road show.

"Ben-Hur" is still making money over here. Picture regarded as one of the best b. o. attractions of the season.

Vaude acts playing Union Theatres include Tom Katz and Band, Carmena and Carlos, Lorna, Lance and Leslie, Campbell Boys, Renc Maxwell, John Florio, Big Four, Hector St. Clair and Henri French.

### "WHISPERS" STICKING

London, May 1.  
T. D. Kemp, manager for Jack Smith, denies the report that "Will o' the Whispers" will shortly close at the Shaftsbury.

Kemp states the attraction has rental of the house until August, with an option for continuance.

## SAILINGS

May 19 (New York to Paris) Vancetti (ile de France).

April 29 (London to New York) Mangan Troupe (Columbus).

April 28 (New York to Hamburg) Mr. and Mrs. M. L. Malevinsky (New York).

April 28 (New York to Paris) Lew Herman (ile de France).

April 28 (New York to Rio de Janeiro) Martin and Martinez Randall (Voltaire).

April 28 (New York to Paris) Joan Carter Wardell (ile de France).

April 28 (London to New York) Maria Corda (Aquitania).



John McCormick, dramatic critic of the "Jewish Tageblatt," says: "An finer bol-aza yor olf kolombus'n" of

## HARRY ROSE

THE BROADWAY JESTER  
STILL PARAMOUNTOURING  
Portland, Portland, Ore (May 3)

## NOBILITY CLUB

(Continued from page 1)

Ward McAllister, and they always had a flair for visiting nobility, and for dramatics. Late in the evening Mrs. Smith succumbed to the entreaties of her friends and recited a profoundly moving bit of verse about "Oh, if only one of my ships comes in." It was so moving Bally moved out.

### Such Entertainment

Bea Neergaard was there, too, wearing that same ecstatic expression she uses in her appearances with Eva Le Gallienne's Fourteenth Street Players. Bea is letting her hair grow and when she throws her head back in a soulful gesture it looks like a halo. None of this modernistic high-art for Bea, though. When she was called on for her portion of the dramatic entertainment she suffered a most unfortunate embarrassment. "The strains of the repertoire on youthful memory must be severe. She forgot her piece and ran into hiding under a palm tree. But she was coaxed out by slaves of brave applause from the finger-tip kissers, and this is what she recited, with expression and feeling:

"Up the airy mountain,  
Down the rushing glen,  
We dare not go a hunting  
For fear of little men.  
Wee folk, good folk,  
Trooping all together,  
Green jacket, red cap and  
White owl's feather."

There was singing, too, by a lumber jack tender and an extremely fervid young woman, but Bally's ear is not accustomed to foreign names and titles so he is remiss in his duty. But she was at least a Countess, little enough all things considered.

One guest, conspicuous for his shining black eyes and small stature—five foot no inches in his high heels—was introduced, with appropriate ceremony, to foreign Chaldean and Assyria. A modest little king, but, despite his lack of height, he was very much the sovereign. At least four of the middle-aged cultured Americans, dressed in satins and sequins, who sat about against the walls and glowed all evening, were just too thrilled for words when he kissed their fingertips and let his herebefore mentioned brilliant black eyes wander along the backs of their hands and up their bare arms.

### Life of the Party

A Son of the Prophet—and a Prophet himself in his own right—came late. He kissed no finger-tips. He may not have been doing an act, as they say, but if he were it was an imitation of Edgar Allan Poe. Bally wasn't permitted to meet him, but he certainly unlimbered for the girls.

Say what you like—a Long Haired Prophet. And when his eyes have the expression of a lamb awaiting slaughter—ah, would you? But the life of the party was a German Duke, at least they called him Duke, although there's a bunch of Dukes down south who make cigars. Promise not to breathe

## 2 Girls in Same Role, on Same Stage, at Same Time

Paris, April 28.

Two artistes appearing in the same role and on the same stage were seen at the Folies Wagram, new Paris music hall, last week.

Owing to an inside squabble, Victor de Cottens informed Mlle. Florelle, star on the bill, she could consider herself as having resigned. He then engaged another for the part. However, Florelle declined to be thus ousted. When the cue for Florelle's first entrance was reached the substitute appeared, but Florelle, supported by her partner, Henry Garat, also stepped on the stage and proceeded to play the part. The two rivals thus held each side of the stage and both spoke the lines with usual business simultaneously, much to the amusement of the audience.

Management called in the police and had Florelle with Henry Garat expelled from the theatre. Dispute is to be threshed out in the courts.

## Paris Sees Sex Play

By American Writer

Paris, April 23.

A new three-act play, "Eve's Complaint," by Hubert Osborne, of Yale University, co-author of "Hit the Deck," is being created at the Theatre Albert I, Paris, by the English Players, headed by Edward Stirling and Frank Reynolds. It is a story of a girl married to a man 30 years older than herself and of her consequent resignation. This is Eve's complaint, "the desire for love," until circumstances bring her to face realities and she understands life for the first time.

## Chorus Girls' Envy

Paris, April 23.

Patricia Storm, who knows her stuff when it comes to tersipharisy, is the envy of all the little French chorines as she daily trips the light fantastic on the boards of the Moulin Rouge in Paris. The French can't dance and they know it all the more as they watch Patricia.

She has a run of play contract as the lead dancer but is worried over the contemplation that the revue will last for five or six months. It seems that the stepper is suffering from an acute attack of wanderlust and wants to see the world.

## "TOPSY-EVA" FOR PARIS

Paris, May 1.

Vivian Duncan, accompanied by her sister, Mrs. Evelyn McColland, arrived on the "Aquitania." The blonde member of the famous sister duo said she hoped to complete arrangements for doing "Topsy and Eva" in Paris and London.

London, May 1.

T. D. Kemp goes to Paris tomorrow (Wednesday) to negotiate with Vivienne Duncan to produce "Topsy and Eva" here in conjunction with a well-known London management.

It—he rented his dress suit. Perhaps it shouldn't be mentioned; it might be misinterpreted as a symptom of America's crass materialism. But he was so busy and blithe. And did he kiss every female hand in the place? More than once. His black collar button was so big and shiny that every time he ducked to kiss a hand something with a spring in it at the back of his neck popped out. None of the girls went without a dance so long as his energy lasted. He seemed to have a penchant for tall and broad ones he couldn't see over or around.

### Janitor's Thirsty Patrons

Bally would like to tell you about the Lieutenant in the Egyptian Navy who was there in uniform, and about a Baroness who danced like a statuesque reproduction of Fritz Schaff and about the janitor of the building and his German wife who opened their little apartment for the benefit of the thirsty. They were very polite people, and Bally will remember them always with fondness and gratitude.

A collation was served consisting of lettuce and tomato sandwiches on rye bread and non-alcoholic punch. But Bally must not run on so—or he'll never be invited again.

## THIS IN PARIS

By DAVID STURGIS

Paris, April 31.

The gigolo is a Paris dancing man. A police ordinance now makes him a worker. He carries a special card, attesting his moral perfection, from the ministry of labor. This stamped honor came from his carelessness with the affections and property of lonely ladies. He is now with the wielders of the pick and shovel. Yet this flamboyant species of male is the hope of Manhattan. He will some day make Fifth Avenue the most agreeable street in the world.

### Celebrated Newsboy

Ike, the newsboy of the Cafe de la Paix terrace, claims he was the first to sell Variety in Paris. Irving Marks taught him this frenzied finance. Ike gets from 60 to 80 cents per copy. He now has a box at the Grand Guignol, a meershaum pipe that doesn't sting and an English suit made in Marseilles. He begs for more copies. Horatio Alger was a prophet. Ike is the most celebrated Yank in France—next to Elsa Maxwell.

### Good Old Names

Mrs. Phil Plant, nee Constance Bennett, lovely daughter of that rare, thespie delft, Richard Bennett, is visiting Gloria Vanderbilt on the Avenue Charles Floquet. Constance signed the check for a Ciro dinner recently. Among those present, basking in the elegance of a Vanderbilt, were Prince Adam Krasnoborski, Count Kreusbrun Tarnowetz, Drobobyczew and Grand Duke Ustyuk Byeshetsk Solvychegodsk.

### So Long, Leslie Stuart

The composer of "Florodora," who died last month, was one of my best friends. We were roomers from the Thames to the Seine. Rancour, heart of a vagabond, creator of lovely tunes, he was far too rare a playboy to have a happy end.

His last visit to New York was a horror; he hawked his opera "Nina" for over ten years. I wouldn't be a few I know who went stone deaf when Stuart was in misery. He had the whole world dancing to the "Louisiana Lou" to me and the Britanny coast.

Well, no more managers, no more civilization.  
Hall and Farewell.

### Charlot!

Ramon Novarro is a beautiful boy to the French girl. And "Ben Hur" goes on and on at the Madeleine. But Charlie Chaplin is something more to the Gallic race. He is a poet of their smiles and tears. France is often gay to hide a sorrow.

Charlot is the elixir of such an attitude. Sometime ago he received the "Bachelier" from an American Philistine. The French press broke out in sympathy and indignation. "Charlot!" it exclaimed. "He has everybody laughing. He is sacred. Let them leave him alone!" I am glad they did not. I saw "The Circus" last night. He is ten years older, and ten years greater in a short time. Hail to the humdrum hammering! Charlot's sparks are flying to the stars!

### Pleasure Economy

George White was in the French capital last week. He came for a rest. Americans should see this "Folies Bergeres" on 42d street this summer.

### Foodless Dinner

Raquel Meller and Josephine Baker, tip top. The Spanish marvel flies toward birdlings. Josephine prefers racoons. A friend interviewed the "soul that sings." He couldn't use the pencil at all, as the humming birds were drumming on his tympanum. I had a tea party with the body that dances. Josephine treated me wonderfully on the Rue Henri Rochefort. Her maids dropped delicious scones on my plate. But the racoons got there first. When I left the palace I went across the street and got something to eat.

## GUILD'S CARDINAL DINNER

A luncheon to Cardinal Hayes will be given by the Catholic Action Guild at the Hotel Astor May 8 (Tuesday) at 1 p. m.

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# London as It Looks

By Hannen Swaffer

## New Scottish Playwright

A new Scottish playwright came to London the other day in the person of Robins Millar, who wrote "Thunder in the Air," a play with a psychic background dealing with the return of a dead soldier. When I said it was a better play than "Mary Rose," which it is, Sir James Barrie, who had not been inside a theatre for a year, went to the second evening performance, his curiosity piqued, no doubt.

## The Older Playwright Helps

I had wondered, myself, whether my comparison of Millar's play with Barrie's might not offend the great Scottish playwright. But, no. He took the young dramatist home with him to his apartment in the Adelphi, and kept him up for two hours, discussing the play and giving advice. Then Barrie sent to the management a telegram, so that they could use R in their publicity.

## The Act That Gripp'd Barrie

"A very fine imaginative play," he telegraphed. "The end of the second act is one of the big unforgettable things in drama." The end of the second act of "Thunder in the Air," as a matter of fact, was a great surprise to every drama expert in the house. We wondered how the author would get out of a very difficult situation. Then came a most dramatic climax, a twist in the plot, and thunderous applause.

Robins Millar and his wife went back to Glasgow, where he works on an evening newspaper, the wife wondering whether it was all true, whether her husband was really a genius.

"I wonder if he is," she said, when she read the notices. "He may be. After all, he comes home late."

"She doesn't know that most journalists are like that, whether they are geniuses or not," I wrote, in comment.

Now the author writes me, thanking me not only for the assistance I gave him over his play but adding, "I owe you a further debt of gratitude for explaining to my wife why I come home late. That really was a good turn."

## A Play That Belasco Should Stage

Now there are only two concerns in America who can do "Thunder in the Air" justice. David Belasco or the Theatre Guild. It was crudely produced in London by a second-rate company, but even then its haunting idea, beautiful language, and dramatic moments survived.

Belasco could make it a continent wide sensation. The Theatre Guild, however, are the people who should rush for the rights.

## Not George Cohan, After All

"That's a typical George Cohan idea," said Americans when, on the London first night of "Baby Cyclone," a cat walked on and drank Baby Cyclone's milk. "Only he could think of a thing like that."

The truth is that the cat was not in the American play. William Mollison put it in London. He rehearsed the cat for three weeks, during which time the cat consented to walk on only once. Then, to everybody's surprise, it did it on the first night.

The whole house roared as though a stray cat had walked on. Since then, the cat has refused to do it, even although it has a broken rib, caused I think, by its laughing until it burst its sides.

## Joe Coyne Boos Himself

Joe Coyne was not his real self on the first night. In fact, right at the end, he was so nervous that when the curtain fell he boomed himself so loudly that it could be heard. On the second night, I am told, he gave a perfect performance.

"The Baby Cyclone" has two chances—one, Joe Coyne's abundant popularity and, two, the brilliant cast and the perfect production. Otherwise, I do not think England likes dogs to be laughed at. They are as sacred in this country as cats were in ancient Egypt.

## The New Trust vs. Trust

London is full of stories about the new producing corporation formed by the interests controlling Drury Lane, Moss Empires and the unbuilt Dominion theatre. Clayton and Waller, it seems, refused to join; otherwise, there would have been a gigantic trust which, inevitably, must have brought about what managers have so long desired—a reduction in the salary of stars.

Although I must say there is something to be said for them in this, I view with trepidation the growth of another commercial machine.

Now it seeks a master producer. One friend of mine was offered the equivalent of \$50,000 a year in salary and share, to supervise the firm's general stage productions. He had to turn it down.

Louis Dreyfus, they tell me, is in the combination because they cannot do without him. He is said to have nearly every New York comedy in his pocket. I cannot believe it, but they tell me he has lent a many of them money that he is the real boss. If so, it is a good thing to be a nice fellow.

They tell me that, while American composers make vast fortunes, their wives spend more.

## New York's Ban on the English

I am receiving from New York all sorts of pleas about the Actors' Equity ban on English performers.

This sort of thing, of course, will work both ways. If there is any serious attempt on the part of Equity, or anybody else, to limit the number of English players allowed in America, there will inevitably be raised in this country such a cry that the American play, the American comedian, the American vaudeville artist, and the American cabaret wouser will all be kicked off the stage while, as for the American film, Heaven help it.

## Have Pity on Our Managers

I do not think Americans ought to make themselves as silly as their own musical plays. Nor do I think they should be so unkind to our London managers as to create a situation which will make it impossible for our London managers to go squealing to America saying, "For God's sake, give us a play or we are done."

At the first night of "Baby Cyclone," I saw all the London managers come in, smiling and smirking. They all felt perfectly happy. They had just found a new American play each. So the British Empire was saved for another day—not the Holborn Empire this time.

## \$200,000 Meller Suit

Paris, May 1. Cairo, manager of the Malpi theatre—Buenos Aires—has started suit against Raquel Meller, asking damages in the sum of 480,000 pesetas representing \$200,000 at current exchange.

The Argentinian complains that he contracted for the appearance of the star and she has stood him up for more than two years. She is now playing in the Palace revue here.

## WEE GEORGE PREFERS SHOW

London, May 1. Faced with a 40 weeks' route to play twice daily for Keith-Albee next fall and a contract from Julian Wylie to star in a show over here, Wee George Wood is staying on this side to do eight shows weekly—and no Sundays.

## Beauty for Galveston

Paris, May 1. Raymonde Allain, the "most beautiful girl in France," will go to the beauty contest at Galveston, Texas, June 2-5. She was born in Brittany and is 18.

# Jam Becomes Evident in London Musical Field

London, May 1.

What is considered a battle for the eventual control of the London musical play situation is being waged between the General Producing Corp., which lines up with Moss Empires, the Drury Lane and the unbuilt Dominion theatre, versus the firm of Clayton & Waller, who have refused to join this organization. Without C. & W. there can be no practical producing entity.

Although Clayton & Waller cannot quarrel with General Producing, because of the latter's tie-in with Moss Empires, which controls provincial tours, the former concern felt that after the success of "Mecenary Mary" and "Hit the Deck," which they produced at the Hippodrome, that being banned from that theatre under the new scheme, they were left with only the P. Place for musical plays. They therefore leased the Carlton, and General Producing arranged for Jack Buchanan to follow "Hit the Deck" at the Hippodrome in "That's a Good Girl." Now, the sudden return of business to "Deck" makes it impossible for the Hip management to oust the show. Clayton & Waller find themselves with the Carlton on their hands and Buchanan has no London house in which to open.

Buchanan may cancel his tour and accept an American engagement. On the other hand, if Clayton & Waller join the newly formed General Producing Corp., they want their own terms, regarding those previously offered as impossible.

# Stoll Cancels Am. Act for Broadcasting

London, May 1.

Unaware that Sir Oswald Stoll is opposed to his artists broadcasting, the Three New Yorkers went on the air Saturday. It cost them this week's date at the Coliseum (vaudeville).

The boys wouldn't have been able to work anyway as Sargent, one of the trio, suddenly lost his voice.

## HOW SOPH STANDS

Packs Kit Cat for \$10 Opening—Did 40 Minutes of Songs

London, May 1.

Sophie Tucker was accorded the warmest welcome ever given a returning artist to London when she opened at the Kit Cat restaurant last night.

The place was packed despite the \$10 cover charge. Soph did 15 minutes of new songs and 25 minutes of her old ones. During her veteran numbers she simply stood still while the entire audience sang them for her. Flowers and speeches galore, and if Soph hadn't begged off the audience would still be there.

Despite this premiere, Miss Tucker's act at the Whispering Jack Smith also drew an excellent crowd last night for his debut at the Mayfair hotel. Smith is in here for a 14 weeks' engagement.

## Ruth Draper's Paris Mats.

Paris, May 1.

Ruth Draper, dramatic impersonator, will give three matinee performances in Paris shortly at the Theatre Athenes, repeating her character portraits which were a vogue in London.

She has just completed a tour of Italy.

## CUREL DIES IN PARIS

Paris, May 1.

Francois de Curel, famous French playwright, died in Paris. He was 74.

Curel, who wrote plays of a deeply psychological nature, was a wealthy iron master and an important industrial figure besides his eminence in the theatre.

## De Courville Buys "Noose"

Rights for the English production of "The Noose," the Willard Mack melo, were sold this week through M. S. Bonham to Herbert De Courville. De Courville intends production prior to the showing in Britain of First National's film of the same name starring Dick Barthelmess.

## Kitty Ray Confesses

Paris, May 1.

Kathryn Ray now declares she really is in Paris to obtain a divorce, revealing that she has a husband to ditch.

She says he's Harold Haas, and they were married four years ago secretly.

# "Sweetheart" Did This

London, April 24.

If Al Woods doesn't watch out, he may be arrested on a charge of tampering with the mails. On the day he left London, he stopped at the desk at the Piccadilly Hotel for his letters and found there a copy of Variety sent from New York in the usual subscription wrapper. In the presence of the clerk who offers to make an affidavit to this effect, Woods seized the paper and carried it off, telling the clerk to notify the guest to whom it was addressed that he (Woods) had taken it.

# London's New Musical Is Called Unoriginal

London, May 1.

Two premieres last week, including the opening of Edward Laurliard's new Piccadilly romantic musical, "Blue Eyes," an historical romantic musical for which Guy Bolton did the book and Jerome Kern the music. It is an excellent play of its kind, splendidly produced, and inasmuch as it has been especially designed for this country, looks certain of success. Evelyn Laye is in the principal role.

At the Winter Garden it seems as if Leslie Henson and Stanley Lupino had conspired to do an imitation of "Lady Be Good" with "So This Is Love." Show has plenty of pep but is unoriginal and thoroughly American except in origin.

Its main fault in production is the cheap scenery. This didn't muffle a rapturous reception which brought on speeches even after the national anthem had been played at the finish of the performance.

## ANN SUTER'S HIT

Australian Critic Writes Very Smart Notice on American Single

Sydney, April 1.

As an example that vaudeville is no puzzle to this country, the following notice in a local daily on Ann Suter, the American single, coming here from London and debuting at the Tivoli, is submitted. Because Miss Suter is a star, his here for the reasons given in the notice, and for the style of the notice itself.

Selecting a woman overseas star for Australia is one of the biggest gambles a theatrical manager can take. The Tivoli people have found this out, to their sorrow, many times.

Now they have struck a real winner in Ann Suter, the girl from Georgia, whose dialect and pleasing contralto voice are assets to a vivacious personality, an irrepressible fund of eccentricity, and, above all, an art decidedly her own.

Ann's wardrobe probably cost about ten shillings; she is one who does not bluff her way over with fine dresses, but prefers her work to do this. Her numbers are of a decidedly risqué character, but are all most artistically handled by the comedienne.

This, together with her facial contortion and other peculiarities, combine in placing her in the very front rank of eccentricities.

Her Monday night performance was a hold-up, and it has been the same all the week.

The rest of the show includes Murray, the Scaopolologist; La Martine and Phocary, the Pig Four, and others.

## Margaret Bannerman

### Marrying Prinsep

London, May 1.

Cable advices from Melbourne, Australia, say Anthony Prinsep would wed Margaret Bannerman there yesterday (April 30). Prinsep is the divorced husband of Marie Lohr. Miss Bannerman was Pat Somers's first wife.

## Grossmith's Bankers

London, May 1.

George Grossmith has a syndicate of city bankers who are willing to finance him for the purchasing of the Globe and Queen's theatres.

Both houses are controlled by Sir Alfred Butt who, being a business man, will sell anything if he receives sufficient profit.

# "HAMLET" AND MOVIES YOKED IN PARIS PLAY

Paris, May 1.

A modern parallel of "Hamlet" with ironic comment is the novelty offered by George Pitoef at the Theatre des Mathurins. Piece is called "La Celebre Histoires" ("A Celebrated Case") and is the work of St. Georges de Rouheller. Reception was moderately favorable.

A moving picture company producing a film series of "Hamlet" arrives in a village the very day its leading citizen dies in his mansion. After the funeral a son correctly suspects that his mother and an uncle, concerned in an amorous plot, have killed the father. He kills the uncle and insults his mother. All this happens while the movie troupe is at work upon the filming of the Shakespearean tragedy, furnishing a parallel to the real action then going on.

Pitoef plays the son, and Mme. Ludmilla Pitoef the guilty mother.

## "Crime" in French

Charles Mère's adaptation of Shlipman and Hymors' melodrama, "Crime," was produced late last week at the Porte St. Martin with Huguette Duflos in the role of Annette, charming; Bourdel playing Fernore and Remy appearing as Tommy. French reaction favorable. The third act of the French translation differs somewhat from the New York original.

## 'Running Wild,' Carlton

London, May 1.

"Running Wild" is the show scheduled to follow "Wings" (film) into the Carlton.

Oscar Sheridan, newcomer in the production field, is sponsoring this musical try with the cast consisting of Barrie's team, members of Freddie Rich's band, under the direction of Carryl Gibbons, Stephanie Stephens, Eileen Stock, Edwin Lawrence and Mona Magent, who will probably change her name for the London engagement to June Johnson.

The show is due to open in Glasgow May 25, Manchester June 4, and comes in at the Carlton June 11.

## DuBarry Row a Plant

Paris, May 1.

The newspapers have given a good deal of publicity to the story that Mistinguette has been ordered to discontinue the DuBarry scene in the Moulin Rouge revue, presumably on the ground that it does violence to patriotic ideals.

Around the theatre there is nothing to confirm the tale, and the supposition is that it is a publicity plant in behalf of star and attraction.

## Edna Best Divorced

London, May 1.

Edna Best's husband secured a divorce simultaneously with the wife of Herbert Marshall, Miss Best and Marshall being mentioned for misconduct.

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# The Tiller Dancing Schools of America, Inc.

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New Classes Now Forming



## Three Reasons Advanced For Dept. of Justice Going After Hays at This Time

Washington, May 1. In the midst of an investigation covering the entire picture industry, scheduled to require several months yet, the Department of Justice suddenly reached out in an attempt to put a stoppage on, not only the Hays organization as such, but everything that that organization has set up within the industry.

Method to bring this about is a petition in equity filed in the District Court of Southern New York naming three classes of defendants: Motion Picture Producers and Distributors of America (Hays); member companies thereof, namely, Paramount, M-G-M, F. N., Universal, United Artists, Fox, Pathe Exchange, F. B. O., Vitaphone (Warner Bros.), Educational; and each of the 32 film boards of trade and all members thereof individually and collectively.

To accomplish this two separate petitions were filed, one naming Par., et al, and the other F. N., et al.

After the first manifested surprise over the suddenness of the official move those close to proceedings hereabouts began to wonder as to the why and wherefor.

It was summed up in three ways: First, an "on the up and up" suit brought about partially due to pressure from the same group back of the Brookhart bill in the Senate; second, that Will Hays himself wanted it, and, third, attempt of the Republican party to "wash up" that same Hays.

Under the first phase the department, in entering the petitions in equity, makes a civil suit out of it, as provided under the anti-trust (Continued on page 34)

## Sapiro Going With Dept. Justice in Hays Matter

Department of Justice officials, conducting the suit against the Motion Picture Producers and Distributors Association to establish the legality of the Film Boards of Trade, called upon Andrew Sapiro, head of the Motion Picture Exhibitors' Association, last week for the purpose of getting information and help in the forthcoming battle.

Sapiro, it is understood, will be one of the chief, if not the main, legal force on the side of the government. It is reported the exhibitor leader will direct the investigation from the inside as well as appear openly as a witness for the Department of Justice during the investigation.

The investigation of the operation of the Film Boards of Trade is believed to have been invited by the Hays organization as a means of whitewashing the activities of the Arbitration Boards and Credit Committees. When this proposal came up six months ago the Sapiro organization had not been heard of. The use of Sapiro's influence on the operations of the Film Boards of Trade may change the complexion of the investigation.

## Weather Forecast

Washington, May 1. Asked as to the weather outlook east of the Mississippi River for the week beginning tomorrow (2) the Weather Bureau furnished the following:

Fair Wednesday. Showers by Thursday night in the Chicago and Pittsburgh area, and in the Atlantic States Friday and probably Saturday (5).

Generally fair weather indicated for Sunday.

Cooler Wednesday (2) in Atlantic States, and from Chicago to Pittsburgh about Friday.

## TIVOLI'S DOUBLE PROGRAMS

London, May 1. The Tivoli, once a run house for big pictures, went into double feature programs last week, starting off with "Mr. Win" (M-G) and "Baby Mine" (M-G).

New policy opened to fair business.

## Gibbons- Szarvasy Split; Sir Walter Resigns

London, May 1. Financial situation and the failure of the picture policy at the Palladium has led to such disagreements between Sir Walter Gibbons and the Szarvasy end of General Theatres Corp., that Gibbons has resigned. Harold Lipson, formerly general manager here of Producers' Distributing Corp., and George Black, head of the Black Northern Theatre Circuit, have temporarily taken charge of administration.

It is believed that the Capitol will revert to Gibbons as part of the deal to cancel his contract, which called for him to be managing director of General Theatres with a percentage as well as a salary. Financial control will remain with the Szarvasy interests and Gaumont British.

The move gives this combine an outlet through 182 houses consisting of 56 theatres belong to General Theatres, 80 to Gaumont British and 36 to the Denman Company.

This is now the largest circuit over here, having strong distribution and producing connections. Simon Rawson, of the Ideal Film Co., included in the Gaumont British group, said for New York May 6 in an attempt to secure American product "for this combine."

It was understood that a deal was on for Ostrers, bankers behind Gaumont British, to buy out General Theatres, but owing to the failure of the Denman picture house flotation, it was decided to go on with the Szarvasy group retaining financial ownership.

The deal between Gaumont British and General Theatres is in a temporary jam through the disagreement between the parties on terms. The reason is, believed to be because Gaumont British is asking too big a slice.

## LILLI DAMITA SAILING

New Romantic Partner for Colman Passenger on "Berengaria"

Paris, May 1. Lilli Damita, French dancer, later German film lead, is here and tells interviewers that she will sail on the "Berengaria" May 5, on her way to assume leading romantic roles opposite Ronald Colman, taking the place formerly held by Vilma Banky under the Samuel Goldwyn trademark.

United Artists sent out publicity this week to the same effect, adding that Mlle. Damita would go right through from New York to Hollywood. The statement gives details of the actress' career. She began in the ballet of the Paris Opera four years ago. The German Felner Co. took her to Berlin, and for more than a year she has been playing leading picture roles. She is 22, light blonde and has dark brown eyes.

## \$32,000 for "Speedy"

First Week in London

London, May 1. "Speedy," Paramount's Harold Lloyd comedy, grossed \$32,000 on its opening week at the local Plaza. Only other picture to ever reach this amount was "Beau Geste." "Speedy" hung up its total despite the inauguration of daylight saving and a sudden heat wave.

## Film Tariff in Italy

Rome, April 23. The duty on cinematograph negatives entering Italy has been increased to lire 0.22 gold per metre, instead of 0.16 gold, which means 0.31 lire, paper money, as the present customs tariff on pictures. In addition the 10 per cent turnover tax (known here as "Scambio") ad valorem on the invoice price.



ROSCEO AILS

Says: "There is a very important announcement to appear in this space within the next 2 or 3 weeks. Watch for same."

In the meantime, Roscoe Ails is packing them in on his Keith-Albee route. Get the habit, play Roscoe Ails.

## British Labor Permit Evasion Scrutinized

London, May 1. Immigration authorities here have become aware of the evasion of film quota regulations by British companies which engage Americans who have no labor permits and are allied by native nominees. It should act as a warning to Hollywood's "poverty row" that it's useless to come over here hoping to dodge the labor laws and secure work under cover of native nominees.

A prominent American scenarist and a title writer were both turned back last month as authorities believed they had come here to work under cover of British nominees and without labor permits.

Jacques Dauray, who came in with Sidney Olcott on a permit to work 13 weeks with the British Lion Co., and transferred to British Filmcraft with a 26-week engagement, on a break from Lion, has been stopped after visits to the Continent on Filmcraft business. He eventually secured his permit extended to Oct. 1 with the official tip that the British company must then be in a position to replace him by a native technical adviser.

This same attitude is being adopted all around as a consequence of the tightening up by the immigration officials on the entrancing of foreigners to work in British films.

## VIDOR'S OVERSEAS IDEAS

Talking in Paris About Hollywood and Pictures

Paris, May 1. King Vidor is in Paris and is offering his services to foreign producers. He says he can make pictures in Europe at a fraction of the American cost.

He is quoted in rather sharp criticism of American production policies, declaring that the big studios, high salaried personnel and costly stars are the bunnies.

The director declares the fan public is tired of old story formulas and he sees a revolution in producing practice. Among other things he believes the spectacle picture has seen its best day and pictures of deliberate class appeal are a thing of the past.

## Schlesinger's 10% Div'd

London, May 1. Isidore Schlesinger's United Theatres Company has bought the Palace, London, and Paragon, Southall, and has declared a 10 per cent. interim dividend on the preferred stock for the first six months to Aug. 1.

The company has been in existence but three and a half months with the worst two summer months to come. Yet, Schlesinger announces it's unnecessary to raise more capital as the profits and financial condition are very good already.

## Mime. Tussaud's Opens

London, May 1. Madame Tussaud's picture theatre, in the same building with the newly rebuilt wax works, opened last Thursday (April 26) with "Helen of Troy" (F. N.). House seats 1,720, with a weekly gross capacity of about \$10,000.

## TIFFANY-STAHl DECLARES PROFIT-SHARING SYSTEM

All Employees to Share on Co-operative Basis of Net  
—L. A. Young Makes Announcement

## Par. Offices in Paris Closing; Trade Shows Off

Paris, May 1.

Paramount is getting ready to close its Paris offices, while all future trade showings by that company and Universal and by First National have been cancelled. Paramount had already issued invitations for exhibitors' performances this week, when they were withdrawn, apparently on a last minute decision to take definite action in the situation. Trade shows also were suspended by First National and Universal. The distributors pointed out that since new material lacked visas as required by the new French quota regulation, trade shows were impossible.

American distributors are fulfilling existing contracts, but are declining to make new agreements for next season and already have begun with warnings of the closing of offices here.

One effect of this action has been that native employees are presenting petitions to the authorities begging that the government reconsider its film policies.

Most significant of all, French dreamers, fearing American retaliation for trade legislation, are beginning to bring pressure to bear.

In the midst of all this turmoil Paramount has just opened a new theatre at Loulouise with the mayor and local government authorities in attendance.

Native trade journals are counselling moderation on the part of the government, expressing the hope that even yet a friendly compromise may be reached.

## No Prop Visitors

One of the amusing angles of the film jam is that the correspondents observing the influx of notable screen people, took it that they were being sent over as propaganda. Accordingly, the writers, in their interviews, asked the visitors for their opinions. The gag is that they all looked blank and went into heavy business of knowing nothing about the subject.

Climax of the steady stream of star visitors was the arrival of Douglas and Mary a day or two ago. Doug went through the "what-ifs" routine and the correspondents laughed him out of it, both sides kidding over the whole thing.

Menjou and Katherine Carver led the procession of American stars. Then came Thalberg and Norma Shearer and after them King Vidor and Eleanor Boardman. Hal Roach was another and their lack of views on quotas was absolutely unanimous.

## May Day in Paris

Today is May Day and that means tension in Paris while politicians and sensational journalists look around street corners before they turn spying for wicked Red Anarchists who chose this day of all the year to recall themselves to the public and official attention.

Paris is tied up tighter than a No. 7½ foot in a No. 6A shoe and the authorities are listening for something to drop. It's been the same every year since the Russian Revolution. Tuxicabs are running casually; the subway operates on a hit or miss schedule and street cars are in their barns.

Theatre crews and players—folk don't know whether they'll work tonight.

In line with stories of the closing of American film offices in France, announcement came from the Paramount, New York office, this week that Albert A. Kaufman, general director of Paramount theatres in Europe, had been appointed to act as assistant to Jesse Lasky in the Paramount production department. After attending the regional conven-

Chicago, May 1.

During the Tiffany-Stahl sales convention Sunday evening at the Hotel Stevens, L. A. Young, financial power behind the picture producer and distributor, announced to the assembled T-S managers and salesmen that T-S is going on a profit-sharing basis with its employees. All will participate, said Mr. Young, who added he thought a large picture concern should follow big business in this respect. Mr. Young is the head of the L. A. Young Spring Wire Company, the largest concern of its kind in the world. It supplies about 80 per cent. of all spring wire made.

Exactly how the profit sharing will work out was not given detail. It's the initial announcement of participation in the picture industry, where all employees are included.

From here M. H. Hoffman, vice-president and general manager of T-S, departed for Los Angeles, where the T-S cast convention will be held May 6-7. At the same time T-S will hold its eastern convention in New York.

Grant L. Cook, personal representative of Young, has been elected secretary and treasurer of Tiffany-Stahl.

## FRENCH WAR PICTURE'S BIG PARIS PREMIERE

Paris, May 1.

Jacques Halk released with a large cast of success the new French patriotic picture, created by Duges and Ryders under the title of "La Grande Epreuve" (English title will be "The Soul of France").

Presentation was made a public event and government authorities, high military personages and leading journalists attending at the Parisian theatre April 26.

The film depicts the sufferings of French families during the war and much of its footage in taken up with fighting on the French side. Producers stress their purpose of spreading propaganda against war.

## Gainsborough Issue Delay

London, May 1.

Gainsborough Pictures Company, releasing through W. & F. unit of British Gaumont, was to have made a public stock issue this week for \$1,250,000 with Michael Balcon, of Gainsborough; Reginald Bromhead, of Gaumont; Simon Rawson, of Ideal Films, and Charles Woolf, of W. & F., as executives. Despite the preliminary announcements, advertised in the daily press, the issue has not taken place.

It's because of a last moment dispute between the executives as to the proportion of control.

## A 6c Break

London, May 1.

The chancellor's new budget gives British Empire made films the same treatment on import of negative as formerly allotted British producers who brought in a negative "shot" abroad.

This allows British Empire films a preference of six cents per foot on imported negative.

## "BEN HUR" ANNIVERSARY

Paris, May 1.

"Ben Hur" reached its complete year of uninterrupted tenancy of the Madeleine Cinema on April 26, the first time in history that a film has played twice daily for such a long time in France.

Ramon Novarro attended the anniversary performance. The star, he disappeared and it was said he had returned to New York. Instead, he left Paris on his way to spend a holiday in Spain.

In Washington, Detroit and San Francisco, Lasky will join Kaufman in Paris for a survey of Europe, and they will return together to the United States, July 1. It has no bearing, however, on the French quota agitation.



# ONE MORE FRENCH PARLEY

## FRONT PARLOR FILM 'SCHOOLS'

**Box Maker and Hip Swinger In Charge**

Turning the parlor into a movie school and plastering its walls with cut outs of filmily clad figures and towering sets from fan magazines—even sticking the shell of a camera on a tripod in the corner—is now a rapidly growing fad in the homes of certain Parisians in Brooklyn and the Bronx. A box maker by day and the principal of such a school for ambitious friends and acquaintances by night is the versatile life of one Brooklynite who recently broke down and pleaded not to get in wrong with the law in one of the most unusual investigations which the Better Business Bureau reports it has ever made.

The box maker's story to the Bureau is that success in an amateur contest which a fraternal organization staged on the 14th street two years ago imbued him with the dramatic bug until a girl worker at the same board, a short time ago, showed him how it could be realized.

She introduced him to one DeLore, hip swinger in a downtown joint. DeLore agreed to show him how he could make money in his own home provided she was given an executive job. Accordingly letterheads were printed on which he was described as the "Dean" of the institute, DeLore the Chief Directress, and the little assistant maker of match boxes, as the assistant at the potential megaphone.

Before all this happened the box maker had to get the consent of his wife to abandon the parlor and keep their five kids closer to the kitchen sink.

**Ads Draw**  
After the parlor walls had been pasted up with everything pertaining to Hollywood, ads were inserted in foreign papers requesting girls out of work to put in an appearance. Only one such batch of ads appeared and then the girls started to roll around. They were of all ages and sizes, according to the story, and the poor match box maker, just returned from a hard day's work in the factory, was too busy and bewildered to tackle the usual bowl of macaroni.

The "Dean" managed to freeze out all but 20. As the parlor was too small to accommodate even this number quite a percentage, forced to stand out in the hall, were frightened away by the curious brood of negroes across the way and their rapidly spreading suppositions.

At length the box maker's "poise" reassured itself. With an eye for symmetry, he ignored folk from his own province, picking out two Swedish girls. He had previously decided that his rates for a course, still undecided, would range from \$25 to \$40, according to "build." The lines of these two blonde manes were so exquisite, judging from his gesticulations while telling the yarn, that he told them they would receive free tutelage. This aroused their suspicions and thus the investigation.

While the box maker was getting his "studio" underway another parlor, this time in the Bronx, was undergoing similar renovations under almost exactly the same conditions. In this case, however, the Papa producer decided to assume a French name as the lure for Spanish and French prospects in his neighborhood. In his case, even the camera's case was lacking. It was his idea for the start at least, he told the bureau, to firmly engrain in his students the calisthenics of movement before the camera.

## Par. Talking "Burlesque"

Parumount will film "Burlesque" with talking film synchronization. As much spoken dialog as is feasible will be canned with the film.

Benjamin F. Glazer, Par. scenarist, is in New York for the task.

## Russian Film Gag

They have movie gags in Moscow. Apropos the recent Communist party confabs on the shortcomings of the Russian Soviet film-makers, they quote one of the comrades as saying:

"Let's be economical, comrades. Why should we spend a whole evening talking about the shortcomings of the Soviet film-making when it will take only two minutes to talk about its accomplishments?"

## GUERRILLA WAY OF NEWSREEL CAMERAMEN

**Unbelievable Tactics and Methods of Some Crafts' Efforts for Scoops**

Although a little under cover snitching and a bit of slugging now and then is not unknown among the current newsreel situation on big news events, nothing has ever before provoked the bitter extremes to which the camera boys went to get "exclusives" on the Bremen flyers since the landing at Greenly Island.

Crippling of aeroplanes, a few socks and much bribing all had their part in the recent northern exodus, with Pathe News getting the first prints back from Murray Bay, but Paramount being the first service to get through to Greenly Island and reported having paid out \$50,000 to cover the subject.

Petitions of the fliers coming in from Quebec by train arrived under armed guard and delivery in New York was the same. Holdup attempts necessitated the defensive measures, with sentries nightly standing guard over the newsreel planes while in Quebec and Murray Bay.

A lot of the under cover money is said to have been spent for the use of a party telephone wire in Murray Bay, with everybody listening in on all conversations.

At the same spot one of the newsreels paid a tremendous sum for the privilege of being on the Canadian Airways Field exclusively. This is the only landing field in the district, but government property. A protest from another newsreel to Tschereau, prime minister of Quebec, resulted in an order to admit all newsreels on the field.

## "Stills" Quiet

"Still" boys are reported to have had a fairly quiet time of it compared to the newsreel contingent, many of the latter not hitting a bed for nights and operating under the motto of "slough or be sloughed."

Some of the stories circulating on the measures the rival photographers went to are almost unbelievable in that the lives of the men were, actually and knowingly jeopardized.

The feeling among the newsreels has been tense enough with the breach undoubtedly further widened by the means employed over the past fortnight.

## Madge Bellamy Divorced

Los Angeles, May 1.

Madge Bellamy, who separated from her husband, Logan F. Metcalf, stock broker, four days after she married him in Tia Juana Jan. 24, is now a free agent matrimonially.

Metcalf was granted a divorce by Superior Court Judge Schaner. He claimed his wife called him ugly names in a restaurant, that she talked in a boisterous manner to him in the presence of his friends and that she even failed to keep appointments with him.

## HAYS' SAILING SET THEN POSTPONED

**Hope in New Conference with Herriot—Ambassador Herrick Adds His Plea for Friendly Trade Adjustment—Producers Ready to Withdraw from Country—All Concessions Had Been Refused**

## NO VISIT TO LONDON

### Cable Received Last Night

Paris, May 1.

After a two-and-one-half-hour conference today (Tuesday) with Will Hays, Herriot notified members of the Commission that a special meeting is called for Thursday morning (May 3). The purpose of that conference will be to see if an amicable settlement cannot be brought about.

Hays has cancelled his passage to sail tomorrow (Wednesday) for New York on the strength that the crisis may still be avoided. U. S. Ambassador Herrick communicated with Herriot, begging him to do everything in his power to deal with the Americans.

Great consternation is expressed on every hand here at the present moment. The 2,000-odd French exhibitors have awakened. They now realize that the decision of Herriot and Hays means life or death to them as far as their picture business is concerned.

[The earlier situation was reported by Variety's correspondent in the following cable yesterday morning.—Ed.]

Paris, May 1.

Will Hays expects to sail for New York tomorrow, Wednesday, on the "Majestic." With his departure and unsatisfactory view for the producing and distributing picture members of his leading American organization, it is anticipated that by the end of next week a general withdrawal of those members' feature pictures will have occurred in France.

The one concession requested by Hays has been refused by Minister Herriot. It was that the immediate effect of the French quota will be postponed for one year, to permit of a possible adjustment or readjustment between the two countries.

Hays is convinced, from inside reports, that the French public is not in sympathy with the quota measure, nor are the French influential newspapers, though the latter are somewhat divided. All, however, see an ill-timed law and move.

At present American distributors are not securing over \$70,000 weekly in this country, at a comparatively large cost of distribution, up as high as 80 per cent. of the gross rentals for some of the American companies. In one or two instances the distribution cost has been held down to 35 per cent., but the latter is far from the rule.

With Hays, it is said, the money inducement was the least. He wanted to avoid the effect of the French action in other European countries.

(Continued on page 34)

## "Dawn" at Times Sq.

"Dawn," the English-made picture of the Nurse Cavell execution, will open at the Times Square May 14, displacing Fox's "Mother Mary" in that house.

"Dawn" starts at 12 top. It's an Arch Selwyn gamble, and the Times Square is a Selwyn house, lately occupied by the Fox specials, also at the high top.

Arch reached New York Monday, coming back after a fast trip to London where he closed with Charles B. Cochran for the new Cochran revue. It will open on Broadway next October.

## Mollie O'Day, Hines and Langdon Off F. N. List—Kane Also Out

**First National's 13 Specials and 43 Regulars for '28-29—Rork Gets One—Colleen's \$10,000 Salary**

## German Producers Break; One Prefers Going Chain

Washington, May 1.  
Gap between the two chief film producing companies of Germany has been widened by the withdrawal of the Bavarian Association of Film Manufacturers from the Spitzzen organization.

Break between the central organization of the German film industry first became apparent when the Bavarian group voted to continue the two-for-one contingent rejected by the Government for the now existing one-for-one.

Bavarian group plans, reports Mr. Miller, to organize more closely with the theatre owning group, Emelka, and Bayerische are now looked upon to be the leading companies.

As this group has been strongly nationalistic it is now expected that American producers will encounter new difficulties in Bavaria.

"In this connection," says the American official, "it is worthy of mention that Bavaria has a special board of censorship, the only one outside of Berlin."

## Paramount's Speakers

Los Angeles, May 1.  
Giving a new and unique twist to sales conventions, Paramount's dinner here tomorrow night (Wednesday) will have a list of government officials as speakers.

These speakers will be Secretary of State Frank B. Kellogg, Secretary of Commerce Herbert Hoover, and United States Senator J. T. Robinson, Arkansas. Vice-President Charles G. Dawes will also be at the speaker's table though he has requested to be omitted from the talking list. Commander Richard E. Byrd was scheduled but asked to be excused due to the death of Floyd Bennett.

Otto H. Kahn will be toastmaster and Adolph Zukor and Sidney Kent will speak for Paramount.

## Cal. Studio Foreclosure

Los Angeles, May 1.  
The C. L. Mortgage company has foreclosed on the California studios on Beechwood drive to recover the balance of \$10,000 on a trust note held by Minnie Weigel. Sale of the property will take place on May 5.

The closing of the California studios has forced a number of independent producers to seek other quarters.

## Representing Hays Before Department of Justice

Washington, May 1.  
Cadwalader, Wickersham and Taft are to defend the Hays organization in the Department of Justice investigation on the workings of that organization.

George W. Wickersham, formerly U. S. Attorney-General, will personally direct the case, with E. P. Grosvenor, member of the firm and who was for many years special assistant Attorney-General in charge of cases under the Sherman Anti-Trust Act, assisting.

Announcement of this was made here almost immediately following the statement from the department.

Thirteen specials, six practically complete, and 43 program features comprise First National's new 28-29 production schedule.

Harry Langdon, Harry Hines and Mollie O'Day are not included. While the first two were not expected to continue, the elimination of Miss O'Day, picked for stardom, and who was suddenly erased from the list, is a surprise.

The official announcement, with the exception of the Colleen Moore special, "Lilac Time," makes no mention of what pictures will be talked. It is gathered that despite the announcement numerous films will be firmatoned. In this respect it is believed that most of the talking will be done in the east with practically all effort in recording being laid on orchestration and sound; no attempt at first being made to catch spoken lines.

Robert Kane is off the list and Sam Rork is given but one picture, specially titled, "The Whirl." It is learned, however, that Rork will continue in an executive capacity, such as production manager for several of the program features.

Included in the list are a series of three mystery mellers and three foreign pictures. In one, "Dancers of Vienna," Ben Lyon is featured. This is the only break the schedule calls for him getting with the company during the new year. His contract is up in August and will not be renewed, according to advances in New York.

**\$10,000 for Colleen Moore**  
Colleen Moore will make four of the specials at a weekly salary of \$10,000 and all production expenses, it is stated.

Billie Dove and Corinne Griffith will each make one special and four features.

Two Mackaill-Mulhall specials are slated. Milton Sills is in only one special and in this he has been relieved of his crown and reduced to a featured role. He is starred, however, in four programs.

Ken Maynard will be starred in six features. Charlie Murray and Alice White also getting four. These pictures will mark Miss White's debut as a star.

Richard Barthelmess's special, "The Patent Leather Kid," is also on the new schedule. He is down for three other features.

## TEARLE AT \$3,000

**Goes With Indie Producer; Held Out of Majors**

Los Angeles, May 1.  
Conway Tearle, unable to get work for two years with the major producers, has signed to make two productions for Excellent Pictures. Salary is said to be \$3,000 a week. Burton King will direct.

## FORMER DIRECTOR AS EXTRA

Los Angeles, May 1.  
Perry Kroffort, who directed the first seven versions of "Three Weeks" for B. S. Moss is now a picture extra receiving \$7.50 a day. Kroffort's last job was in "Danger Street," PBO.

## Gloria's Brother-in-Law

Los Angeles, May 1.  
Marquis de La Falshe, husband of Gloria Swanson, returned here from Paris accompanied by his younger brother, Comte de La Falshe.

Latter will spend a few months in Hollywood and then return home.

## Anna Spanier In Film

Los Angeles, May 1.  
Anna Spanier, former stage actress, is to play "Bertha" in "Four Walls" for M-G.

This is Miss Spanier's first appearance in pictures.



# "TENDERLOIN" IN 760-SEATER IS CHI'S REAL HIT—\$9,000, 3D WK.

Negri Lets Oriental Down, \$35,000—"Enemy," Chicago, \$42,000—Mindlin's Revivals a Bust, \$2,400

Chicago, May 1.  
Four of the Loop's nine little houses are at present devoted to run pictures, each dropping a pole, and unstarling amount last week. The only one to go bye-bye was "Legion of the Condemned," which, after three weeks of average normal money, it was replaced by "Laugh, Clown, Laugh." "Speedy" outlived the three week average at the Roosevelt and is doing fairly on its fourth week.  
The big money baby among local runs is cranked into a 760-seater, and grosses are all out of keeping with its b. o. possibilities. This is "Tenderloin" at the Orpheum, which, brought \$9,000 in its third week after a highly prosperous start at \$13,400. It goes into the neighborhoods at the close of this week.  
"Sorrell and Son," United Artists took \$24,500 last second week, which rates it above normal. "The Enemy" was a disappointment at the big Chicago, doing no better than the most popular start at \$12,000, which isn't up to what the house has been doing lately. Another without local gross potentialities was "Three Sinners," which apparently gave Paul Ash no support at the Oriental. The \$35,000 take is not good for this house.  
Mindlin's Palace, which home of the sure-seat patrons, experienced difficulty with a double bill of revivals, "Anna Christie" and "Merry Widow," with "The Big Show" around up no more than \$3,400. The imported art films do better than that.

**Estimates for Last Week**  
Chicago (Publix) "The Enemy" (M-G) (4,500; 50-75). This one without drawing power here, house getting \$42,000; regular unfunctuating trade is almost lost.  
McVicker's (Publix) "Legion of the Condemned" (Par) (3,400; 50-75). Steep drop film took in second week, was condensed in its debut of only \$1,000 in third and last week, at \$21,000; run brought \$17,000.  
Monroe (Fox) "The Escape" (Fox) (575; 50-75). Major portion of this theatre's customers are drop-in agents; they liked this one for above average, \$3,900.  
Oriental (Publix) "Three Sinners" (Par) (3,300; 35-75). Negri didn't bring extra biz, and house went down to \$35,000.  
Orpheum (Publix) "Tenderloin" (W. B.) (760; 50). Still unusually high in third week at \$9,900; excellent showing.  
Playhouse (Mindlin) "Merry Widow" (M-G) "Anna Christie" (F. N.) (600; 60-75). Double bill of revivals was surprising Pop; \$3,400.  
Roosevelt (Publix) "Sit Down" (Par) (1,400; 50-60). Lloyd film doing well, staying past three weeks; this week took normal drop to \$17,000.  
State-Lake (Orpheum) "Chinatown Charlie" (F. N.) (2,500; 50-75). Normal with Orpheum vaude at \$17,000. Hines comedy got fair notice.  
United Artists (U. A.) "Sorrell and Son" (U. A.) (1,702; 35-75). Second week good enough at \$24,500; excellent comment and notice.

## Tacoma Still Tacoma

Tacoma, May 1.  
(Drawing Pop. 125,000)  
Weather: Stormy  
The three day week Fanchon & Marco shows at the Broadway do not seem to have made much difference in the net. However, it may yet prove the ticket.  
Come little excitement greeted "The Jazz Singer" at the Blue Mouse, and it looks like good for another week. Pan's doing nicely but vaude below standard and picture just so-so. "Rialto" was okay with "The Circus."  
**Estimates for Last Week**  
Broadway (WC) (1,500; 25-50). "Coburn and Kravitz" at \$17,000. With Fanchon & Marco show four days did \$5,500; two weeks \$22,500 instead of \$22,000.  
Pantages (1,500; 25-50). "Come to My House" (Fox). Big weeks the run here of late has a little edge.  
Blue Mouse (Harrick) (650; 25-50). "The Jazz Singer" and "Vio" (W. B.). At regular prices Tolson put the picture at \$17,000.  
Rialto (WC) (1,250; 25-50). "The Circus" (U. A.). Registered nice \$22,000.  
Continental (W. C.) "Wild West Show" (U. A.). Got \$2,000.

Chaney's "Zanzibar" May 1.  
Los Angeles, May 1.  
Lon Chaney's next for M-G, following "While the City Sleeps," will be "West of Zanzibar."  
Tod Browning is scheduled to direct.

## 5 H. O.'s IN DETROIT; \$41,000 FOR "HELEN"

"Showdown" \$24,300—"Chicago" Blows After \$10,000—"Legion" vs. "Wings"

Detroit, May 1.  
Weather: Favorable  
The fact that five of the nine attractions downtown were holdovers probably held last week's total scoop under normal.  
Of the h. o.'s "Speedy" in second week at the Adams, had the best time of it, but without snapping into the stride attained by Lloyd in other towns. "Chicago," at the Madison, struggled in its stammina number two, and wizzed out with a so-so record for two weeks, supplanted by "Legion of the Condemned." Matinees continued, and "Wings" at the New Detroit as the town's lone speck (\$165 top), but evenings are nipping up well enough to show around \$13,000.  
"The Dove" tumbled in its second week at the U. A. After a \$20,000 opener, and blew with a final total of \$5,000 less. "Dressed to Kill" (Fox) in this week, probably for two, being first against "The Star" owned house. "Mother Marches" declined further at the Washington, but remains.  
State's stage could not totally overcome "The Big Show" and finished with \$13,500; slightly under the hoped-for average with the theatre's new presentation policy. Oriental fared best, getting another week, "Hour" not bad against Miles' usual picture fare, and the Pan vaude lay-out.

**Estimates for Last Week**  
Adams (Kunsky) "Speedy" (Par) (240; 1,700; 50-75). Staying for a third after dropping to \$14,000 following \$18,000 start; Lloyd not quite up to expectation at any time last week, but getting another week, ever, and pickup shown toward end of last week; "Old Ironsides" next.  
Capitol (Kunsky) "The Show-down" (Par) (2,448; 50-75). Film doing, proving another week; \$24,300 and more, expected currently with "Laugh, Clown, Laugh"; opening day (Saturday), biz good; Grand matinee with Richard Dix as draw here.  
Madison (Kunsky) "Chicago" (De Mille) (24 week) (1,976; 50-75). Second week's \$10,000 no cause to re-lin; opening to \$14,000, rating "Chi" just above a flop here; "Legion" replaced and running with "Wings," though latter is playing two-a-day; slight reaction against latter looked for.

Michigan (Kunsky-Publix)—"Helen of Troy" (F. N.) (4,100; 50-75). Goodly response to picture that might have stood up as straight film offering for possibly two weeks elsewhere; stage stiff and unwavering patronage natural at \$41,000.  
New Detroit (Whitney) "Wings" (Tay) (32-weeks) (400; 50-60). Mats bad, but enough on evenings for \$13,000; still looks good for seven or eight weeks; "Legion" might do better.  
Oriental (Miles) "Their Hour" (Tiffany-Stahl) (2,950; 25-50). Better than usual film and regular Pan show about average with \$11,000.  
State (Kunsky) "Big Noise" (F. N.) (3,000; 25-75). Film frail, and Fred Stilt and stage kept gross up to respectable mark; \$13,500.  
United Artists (U. A.)—"The Dove" (T. A.) (24 week) (2,000; 50-65). Tailmade low in second week at \$15,000; opened big, but slipped after first three weeks; "Dressed to Kill" (Fox) now in.  
Washington (Fox)—"Mother Marches" (Moyetone) (Fox) (1,778; 35-50-65). Theatre's ability to economize holding mammy film in at \$6,500; if following precedent, will stay six weeks; "Tone lacks power and the story is too Muscovite," but offset with much of the attendance.

**CHANEY IN LEWIS' NOVEL**  
Los Angeles, May 1.  
M-G-M has purchased the screen rights to "Willow Walk," Sinclair Lewis' latest novel.  
Lon Chaney will be starred.  
**Change Directors**  
"Albany Night Boat" will be directed by Al Babcock instead of Tom Terriss for Tiffany-Stahl.  
Terriss will direct "The Naughty Duchess" for the same company.

## "SPEEDY" DEFIES PHILLY WEATHER FOR \$15,000

Relay Crowds Help Offset the Rain—"Angel," \$11,600—Stanley, \$26,000

Weather: Heavy  
Philadelphia, May 1.  
With rain Monday, Tuesday and again Friday and Saturday, and torrential rain that was accompanied by a blizzard of feature business in all local picture houses slumped accordingly. All of which resulted in the definite decision to curtail two extra week runs and cut down the gross of several of the weekly change houses by from \$3,000 to \$5,000. It was a worse week financially than most of the registered during the League period.  
Stanley did better than some of its predecessors, although hard hit along with the others. Feature here was "Red Hair" and the film was the second Stanley presentation revue, "In Granada." The combination coaxed about \$26,000, being aided, as the graver of most houses, by the crowds in town for the relay games at Franklin Field unable to attend because of the heavy rain.  
At the Carlton, after two excellent weeks, dropped sharply to \$7,500, and was taken out Saturday night just as the street had begun to think the "Lionel" picture might make a month of it. Two Fox houses suffered with the rest. "Street Angel," at the Fox-Locust, received splendid notices as a new picture, but failed at the start, but any chance for outstanding money was spoiled by the rain Friday and Saturday. At the Loew's (Loew) (3,400; 35-50) which indicates a decided chance for this special. Janet Gaynor has developed into a strong draw here. The Fox, Joseph Regan, at the Fox, and the lowest in a couple of months, but not disgraceful in view of conditions.  
"The Last Command" was booked into the Arcadia, and although it got only \$3,000 the film was held for a second week, the company insisting. "The Aldine" featured. When the "Lionel" picture badly and it was decided on Wednesday to close it Saturday after a fortnight's stay.  
One exception to the bad business was "Speedy" at the Michigan, which got \$15,000 in its first week. Great any way you look at it. Run should be for at least four, and perhaps five.

This week's layout of films includes four new pictures—"Helen of Troy" at the Stanley, "Legion of the Condemned" at the Michigan, "The Big City" at the Carlton, and "The Escape" at the Fox. The Stanton, Arcadia and Fox-Locust hold over. An unusual booking is that of "The Crowd" highly touted artistically, at the Globe. "Last Command," last week at the Carlton, was booked at once into the Victoria.  
**Estimates for Last Week**  
Stanley (4,000; 35-50-75)—"Red Hair" (Par). Clara Bow picture well liked and so was revue presentation, but weather hit hard here, as elsewhere; \$26,000, perhaps a little under.  
Fox (3,000; 35-50)—"The Play Girl" (Fox). Picture not so well liked, but stage bill helped; under normal, but all right.  
Arcadia (500; 50)—"Les Miserables" (U) (1st week). Held for second week by company, although business weak; around \$3,000.  
Carlton (1,000; 50-75) "Last Command" (W. B.) (2d week). Dropped so sharply taken out Saturday, although first fortnight was splendid; around \$7,500; "The Big City" succeeded.  
Fox Locust (1,800; 1,650)—"Street Angel" (Fox) (1st week). Opened to fine notices and nice advance, but weather hurt; \$11,600. Indicates chances for possibly two weeks.  
Stanton (1,700; 50-75)—"Speedy" (Par) (1st week). Lloyd comedy defied weather at around \$15,000 first week; should achieve run.  
Aldine (1,500; 50-75)—"When a Woman Loves" (F. N.) (2d week). Slumped with around \$8,500 claimed; "Legion of Condemned" (Par) this week.

**Trying to Stir Up Minn. By Rough Ads**  
Minneapolis, May 1.  
In a desperate effort to stir up a little business, local theatres are using rarer and rarer newspaper copy. None of the sheets here, however, are turning any of it down.  
In its newspaper ads for "The Play Girl" Pantages theatre perpetrated the following: "Being a 'gimme girl' wasn't as easy as she thought. The man demanded heavy payment. Oh, boy! What did she do?"  
It evidently takes dynamite to get a ruffie out of them here.

## New Screen Hero

Chicago, May 1.  
The Randolph, daily change Loop house, recently heralded the arrival of a new picture actor on its marquee thusly:  
"Victor Hugo in 'Les Miserables'."

## Great Lakes Did \$600 to \$800 Daily All Wk. in Buffalo

Buffalo, May 1.  
(Drawing Population; 590,000)  
Weather: Fair  
Box offices here last week registered wide variations with differences of nearly \$25,000 between high and low. Week was quiet for the most part. Even "The Gaucho," at the Buffalo, got no more than a modest share.  
**Estimates for Last Week**  
Buffalo (Publix) (3,600; 30-40-65)—"The Gaucho" (U. A.). "Gallop On." Business here was good but the "Gaucho" was a heavy draw, developed by Fairbanks, feature went to five showings daily but week sagged in the middle; Straub and orchestra noticed as a run high in favor; \$9,000.  
Hipp (Publix) (2,400; 50)—"Concy Island" (FBO) and vaude. Neither end of this bill showed particular strength; vaude was soggy and the picture yes and no; over \$13,500.  
Great Lakes (Fox) (3,400; 35-50)—"My Daddy" (U) and vaude. Business did a nose dive, not one day in the week grossing \$1,000. Takings varied on weekdays from \$600 to \$800 for a gross of about \$5,500.  
Loew's (Loew) (3,400; 35-50)—"Across to Singapore" (M-G) and vaude. Picture found ready favor and takings jumped materially; under \$14,000.  
Lafayette (Indep) (3,400; 35-50)—"Ham and Eggs at the Front" (W. B.) and vaude. Another flop last week, opening to about \$2,000 on Sunday, dropped the rest of the week, varying between \$700 and \$900 daily for a total of \$7,000.

## "Patsy," \$16,000, But Menjou Weak, \$11,000

Portland, Ore., May 1.  
(Drawing Population, 400,000)  
Two holdovers and one return engagement marked the week's film program. "Speedy" at the Rialto and the "Beau Sabreur" at the Columbia. Blue Mouse has return date of "The Jazz Singer." Henry Duffy Players have concluded their last week at the Music Box, and the theatre will be torn down. Warner Bros. lease on the building concluded today. Duffy and the band from Warner Bros. The Duffy Players are now at the Hellig.  
Likelihood that Orpheum vaude will not return here, as season is expressed. Orpheum did bad business here last season. It may be that shows will jump from Seattle to San Francisco next fall unless a new show can be arranged here. Orpheum has been playing at the Hellig for several seasons.  
After the close of "Beau Sabreur" at the Columbia and the return date will be played, Universal bringing back "Hunchback of Notre Dame."  
**Estimates for Last Week**  
Portland (Publix-W. C.) (3,500; 35-60)—"The Patsy" (M-G) and Publix "Blue Plate" unit. Big program, which scored well; \$16,000.  
Broadway (W. C.) (200; 35-60)—"Night of Mystery" (Par). One of the worst films this star has been seen in for some time; exploitation failed to help business. Fanchon & Marco's "Jazzical Trial" on stage with farewell week of Hermie King; same show got \$11,000.  
Pantages (1,500; 25-50; 35-50)—"The Play Girl" (Fox). Amusing picture, with Memphis Collegians, college band, also popular; \$10,500.  
Blue Mouse (Harrick) (650; 25-50)—"The Blue Danube" (Pathe). Film feature voted okay; \$13,000.  
Columbia (U) (1,200; 35-50)—Second week of "Beau Sabreur" (Par) a success; picture well liked; \$7,500.  
Rialto (Parker-W. C.) (1,200; 35-50). Second week of "Speedy" (Par) okay; \$8,000.  
Blue Mouse (Harrick) (950; 25-50). Return engagement of "Jazz Singer" (W. B.); did three weeks here earlier in season; Vio acts and Movie-tone news.  
Music Box—Henry Duffy Players (25-75). "Craig's Wife." Good business; \$6,000.

**Vita's Sales Manual**  
Jack Keegan, publicity director for Vitaphone is preparing the first Vita sales manual, for use at the forthcoming sales convention.

## RAIN SWAMPS BALTO AS 2 HOUSES CLOSE

Rivoli and Palace Go Dark—Garbo's \$20,000 Okay and "Gaucho's" \$4,500 Good

Baltimore, May 1.  
(Drawing Population, 750,000)  
(Weather: Rain)  
For the first time in the history of picture exhibition here, two houses—two downtown houses, at that—stepped out of the parade.  
Closing of the Palace was anticipated. This former Columbia burlesque stand has been running on the policy of stock market burlesque and a first-run feature. After getting off to a great start, business steadily eased off. Closing of the Rivoli Saturday night took the town more by surprise, although it is anybody's secret that business at this erstwhile leading first-runner has been anything but good, certainly not enough to justify the orchestra that was a feature of the program. The closing is indefinite. Denials are made that the theatre is for sale, although rumors are persistent that Warner Brothers is after the theatre.  
Heaviest and most prolonged rains of the season washed out most of the business last week, over the Century, with "Divine Woman," suffered. Elsewhere the effects of the weather were little short of tragic. Down at the Rivoli, where they were oiling up the hinges on the shutters, business just wasn't. The New, in the b.o. doldrums for some weeks, dropped lower last week. The company on the other hand, its rival, the New Garden, getting a better break with the vaude end of the bill given the credit. The big Stanley for this particular week, the weather, "Partners in Crime" not being the picture to buck the elements. "Speedy," for its first week at the Valencia, turned in a good job, but remarkably weak. "Gaucho" surprised by its excellent draw at the second-run Parkway.

**Estimates for Last Week**  
Century (Loew)—"The Divine Woman" (M-G) (3,200; 25-60). Garbo, hitherto screened in the smaller upstairs Valencia, was out for the first time in the week, Monday, then big until Friday when heavy rain nixed receipts; stage show with Ted Claire, m.c., clicked; good week in spite of unusual rain; over \$20,000.  
Stanley (Stanley - Crandall)—"Partners in Crime" (Par) (3,400; 25-60). No doubt that male comedy team stuff is pulling here, no great turnout for this one, but a big matinee; slump in business largely due to weather, however, and not fair test of picture's possibilities; not \$14,000.  
Valencia (Loew-U. A.)—"Speedy" (Par) (1,500; 25-50). Excellent advance publicity and heavy newspaper advertising; result good but hardly up to expectations; comedies are not making solidly, a rule, and this one exploded the rule; house record is around \$18,000; this one got about \$12,500.

New (Whitehursts)—"Square Crooked" (A. B.) (25-50). Town apparently fed up on crook stuff; hardly over \$5,000.  
Rivoli (Wilson Amusement Co.)—"Vamping Venus" (2,500; 25-60). Swan song picture was liked, but not on the picture; rather, theatre once a surefire b.o. with a nightly sellout, hit the toboggan with a run of bad pictures several years ago. Closing of the Century and the advent of the Stanley set up a new standard of picture house elegance, and moderate size of this picture, in a house, a closed Saturday and no announcement yet of reopening and future policy.  
New Garden (Schonbergers)—"The Jazz Singer" (K-A) vaude (3,200; 25-50). Business hasn't been normal here for some weeks, but was up last week.  
Pantages (Pearce & Schick)—"Woman's Way" and K-A vaude (3,200; 25-50). Business off last week with weather; only fair, if that.  
Parkway (Loew-U. A.)—"The Gaucho" (U. A.) (1,000; 15-35). Surprised by excellent showing after a downtown run that was nothing to brag about; house gets a second week; jacket audience and doesn't have to depend on mass patronage; house has decided atmosphere with Hendrick Essers and orchestra furnishing a pleasing music frame for screen; about \$4,500; good.

## 3 U. A. Frisco Record

San Francisco, May 1.  
Charlie Chaplin's "The Circus" playing 10 shows a day at the St. Francis, took the house record for Sunday night, previously held by "Romona," which took it from another United Artists picture, "The Gaucho."



## Painting the Town Red

In Milwaukee — And How;  
Alhambra. \$5,000; Wisc., \$17,000

## INTENSIVE AID GAVE BRITISH FILM \$18,000

W. Crowl (M. 3). Well received.

New Orleans, May  
(Drawing Mixed Pop., 450,000)  
A very gloomy session last w

and Saenger (3,968; 65) 120  
 (\$2) "Clown, Laugh." Chaney slipping  
 the box office here; only \$14,200  
 days, Loew's State (3,218; 59) "J  
 Come Easy Go." Good light c

**Strand** (2,200; 50) "Partners  
Crime." Started in mild man-  
and never recovered; \$2,000.  
**Liberty** (1,800; 50) "Pa-

**State:** (3-50); (35-50) — "Roses-  
rie" (M-G). Below halfp



**"Jazz Singer" Leaves Frisco  
After 11 Wks.—Granada  
Still Low. \$17,000**

"Bozo" Davis continues to hold ground at this former third-run house high picture features not being much draw. Got most business last two days, totaling \$600.

**Estimates for Last Week**  
Jayhawk (1,500; 40) (Jayhawk)  
"Love Mart" (first half not good pk  
but only comparative. "Somethi

## SUMMER AGAIN

(Drawing Pop., 475,000)  
Weather: Cool

Drawing Pop., 475,000)  
Weather: Cool

**Estimates for Last Week**  
**Seattle (WC-Pub-Loew)** (2,70  
 25-60)—"Smart Set" (MG). St  
 seems to like the Haines type  
 cut-up; great stage show and b

Uptown stepped away from routine and pulled a wow with Sunday booking of Gene Rodemich and his stage band from the Boston. This is Rodemich's first

**Del Rio Film, \$16,000, at State  
—Menjou Gives Minne-  
sota \$26,000**

**Opera House** (Wendelschaefer)  
"Criss Cross." Fred and Dorot  
Stone, little better than \$10,000.

Charley Hynes, of "Film Daily," is laid up with a couple of busted ribs sustained in an automobile accident Saturday.



## Virginia Corbin's Mother Talks of Virginia and Hollywood

Virginia Lee Corbin is through forever with Hollywood as a picture actress. She is out to make a name in musical comedy. She may go back to the film capital some day when her name means as much to Broadway as Al Jolson's and she gets somewhere near Jolson's stipend for

All this is according to Virginia's mother, who is loath to be quoted because "I know how producers dislike mothers accompanying their daughters; yet mothers must watch the success of the young daughters."

In New York five weeks, Virginia has been flooded with more offers than ever before in her life, according to her mother.

"Just to show you how things go after we broke with First National because they didn't live up to their promise and make Virginia a star, the only alternative Hollywood offered Virginia was the independents. We decided to pick musical comedy because Virginia always liked to sing and dance."

"But here in New York just the other day Virginia got an offer from Universal to play the lead in 'The Showboat'."

In the same breath Mrs. Corbin declared that Virginia will be given a hearing this week by representatives of "Vantiles," "Follies" and "Scandals" and an offer already made by one of these companies would "be considered."

She declared emphatically that it would either be "The Showboat" or the musical comedy and that in either event there was no contract signed with Keith's. The actress expects to be at the Palace within two weeks with the understanding that her New York engagement will not interfere with early rehearsals for the "big show."

"Certain" producers, whose names Mrs. Corbin also kept to herself, told her that Virginia could be made a greater legit star than Marilyn Miller, she maintained. In fact, she declared Virginia was offered the lead in "Present Arms" but didn't accept because she wanted to "get on further with her singing lessons."

Mrs. Corbin attributes one drawback experienced by her daughter since she started acting fifteen years ago at the age of three to "bad management and bad stories."

**Lost Personality**  
Virginia's personality was lost on the screen, Mrs. Corbin said to Variety in reminiscing about Hollywood. The McCormick regime giving way to Rothacker and Rockefeller and an "attempt to make her play Alice White" had been attributed to the reason for her "accepting a nice cash settlement from First National" in lieu of the contract.

Jaime Del Rio called on her for lunch the other day and he was horrified to find she had quit the screen," Mrs. Corbin said. "Why, the girl was never given a real opportunity in Hollywood. Three years ago, when she had wonderful chances with M-G-M, they were spoiled because of Mae Murray's jealousy. Because Virginia resembled her, Mae got her out. She tore her hair in looking over the rushes which showed Virginia. Why, she said to my daughter, 'Virginia, I can see you on the stage but never in pictures.'"

"Anyway, out in Hollywood they're plugging the older girls for stardom. Virginia is too young. And they couldn't see her future out there the way we could. You watch. She will be a Broadway star and Hollywood will have to pay Broadway prices to get her back, which even then, will only be occasionally."

### Young Davis' Story

Los Angeles, May 1.

Donald Davis, son of Owen Davis, the playwright, is now writing an original story for Clara Bow tentatively called "The Saturday Night Kid."

### Lois Wilson in Show

Los Angeles, May 1.

Lois Wilson is now appearing with Edward Everett Morton in "The Gospel Sex," at the Vine Street.

Miss Wilson replaced Harriett George after the latter had played in the show four days.

## 10 Min. Guilty Verdict For Ainsworth on Forgery

Los Angeles, May 1.

Phyll Ainsworth, former dancer and ex-husband of the late Barbara La Mar, was convicted in Superior Judge Burnell's Court of a charge of forgery. His sentence was held up when his lawyers interposed a motion for a new trial.

The jury returned a verdict of guilty in 10 minutes after considering the testimony charging Ainsworth with having forged an indorsement to a check for \$25. The verdict calls for a penitentiary term of from one to 14 years. This is the second time Ainsworth has taken the rap on a bad check charge.

## DUELL-GISH CASE ENDED

Court Instructs Jury on Verdict—Duell Admits Similarity of Features

Los Angeles, May 1.

Charles Duell's \$5,000,000 breach of contract suit against Lillian Gish ended abruptly when Superior Court Judge McComb dismissed the case by giving an instructed verdict to the jury.

The judge ruled that all issues in the matter had already been settled before in the New York Federal Court. Attorneys for Miss Gish contended that Duell, former head of Inspiration Pictures, Inc., had no right to bring suit in the local courts after the New York court had rendered a judgment in favor of their client. The lawyers introduced this point in the evidence while Duell was on the stand under re-direct examination.

It was after Duell admitted the case tried in New York was the same one on trial here that counsel for Miss Gish asked the court to instruct the jury to bring in a verdict for the actress.

Duell had asked for damages to compensate him for the loss he said he suffered because Miss Gish left him and went to work for Metro-Goldwyn-Mayer.

Miss Gish is en route to New York from where she will sail for Germany May 14.

While abroad Miss Gish will start work on a picture under direction of Max Reinhardt.

## D. W.'s Publicity Plug for "Drums" L. A. Opening

Los Angeles, May 1.

Advertisements in the newspapers announced the opening of "Drums of Love" at the United Artists theatre at \$5 top. D. W. Griffith accepted this with the understanding that he be permitted to buy the entire balcony section at \$5 per seat to be offered to picture fans at \$1.10.

Griffith wanted to have the general public in on the first night at popular prices and will personally pay the difference between \$1.10 and the face value of the tickets.

## Bullet Delays Action

Los Angeles, May 1.

While Clara Bow and Richard Arlen were on the floor of a set in Paramount's "Ladies of the Mob," apparently well protected from any harm, a bullet fired through glass by an expert rifleman hit a stanchion and split. Miss Bow was scratched on the hip and Arlen on the ankle.

William Wellman, directing, also was treated at the studio hospital for a bit of metal near the eye, which was withdrawn by a magnet. Work proceeded within a few minutes.

## Lawrence Back in N. Y.

A switch of M-G-M executives brings Ludwig Lawrence, general director for France, Belgium, Holland, Switzerland, Italy, Portugal and Spain, to New York as home office associate of Arthur Loew.

Alan Byer, presently sales manager for France and Belgium, will take over a part of Lawrence's duties with Lawrence's territory to be broken up into smaller units.

## Jessel's Biography

Los Angeles, May 1.  
George Jessel reported to the Tiffany-Stahl studios where he has contracted to make a series of pictures. One of his first duties was to report to the publicity office to answer the routine set of questions for biographical data. When asked where he was educated, he said he did the job himself with the theatre as his school. His favorite pets are two Russian wolfhounds that cost him \$12 per week to feed, and he will sell any part of both for 25 cents. His favorite pastime is seeing that all his relatives are taken care of, and when he leaves the stage, or screen, he will hang up a shingle and go into the stock and bond business.

## Masquers' 1st Revel

Los Angeles, May 1.

The Masquers, an organization operating on a similar plan to the Lambs of New York, opened their new club house at 1765 N. Sycamore Ave. with their first revel held for members only. Dedication orations of the club were rendered by Robert Edson, Douglas McLean and Milton Sills.

Paul Nicholson official Jester of the club, was in charge of the entertainment, assisted by Robert Haines, Walter Weems and Ray Bailey. Those appearing at the party included William Domarest, Clyde Cook, Montague Love, Milton Sills and Jack Mulhall in a one act play; Hugh Herbert, James Bradbury, Sr., James Bradbury, Jr., Sam Hardy, Jed Prouty, Jack Cherry, Herbert Corthell, Earle Fox, Harrington Reynolds, Creighton Hale, Halseo Battley, Richard Carle, Neely Edward, George Harris, James Mack, Joe Brown, Tyler Brook, Arthur Stone, Ralph Ince, Arthur Housman, Albert Gran, Hank Mann, James Findlayson, Chester Conklin, James Clemons, Harry Gribbon and Al Austin.

## LANGDONS DIVORCED

Comic's Wife Charges Cruelty—\$70,000 Settlement, After 25 Years

Los Angeles, May 1.

Matrimonial knot that the Rose Langdon to Harry Langdon, screen comic, 25 years ago, was severed by Superior Judge Sproul. Court granted Mrs. Langdon a divorce.

Langdon was charged by his wife with being cruel to her in showing alleged attentions to another girl, with whom Langdon has often been seen in public. Mrs. Langdon told the court that she and her husband had agreed to a property settlement whereby she was to receive \$70,000. Langdon, however, failed to do this, his wife stated, when asking the court to make an order requiring him to comply with the terms of the asserted agreement.

## Ed Hurley Asking for 2d Divorce from Miss Haslup

Ed Hurley, the rotating press agent, filed suit April 26 in Newark, N. J., for a divorce from Marion Haslup, dramatic actress.

Ed and Marion were divorced previously, marrying again. Marion had borne him three children under circumstances that were duly related in the press at the time.

Ed's matrimonial record includes five divorces from four wives. He charges desertion.

## THEATRE LIST FOR COLOMBIA

Washington, May 1.

Additional new lists covering the picture theatres and Importors in Colombia (revision) and Dominican Republic are available at the Department of Commerce, Request for information, number LA-14359-A for the first named and LA-15380 for the latter.

These lists will be furnished without cost to recognized distributors, producers and exchange heads.

## Chosen Raisin King

Los Angeles, May 1.

Wallace Boery has been chosen king of the annual raisin festival in Fresno. Last year Tom Mix held the throne. Officials will pick a local girl as queen.

## Toronto Held Up, but Against Daylight Saving

(Drawing Pop, 700,000)

Weather: Fine and Cool

Toronto, May 1.

An all around decrease in business was traced to legit competition and fine weather. This week with daylight saving beginning on Sunday to add to picture men's troubles. Top money was \$12,000 collected by "Flying Romeo" at Pantages and "The Patsy" at Loew's. Gross unchanged from previous week in both houses.

Fred Schaffer grabbed the Westminster Glees as stage headliners, but the English church lads didn't mean much more than an ordinary headliner, although they had been playing concert halls and church at \$2.50 top.

Tom Daley left the Tivoli for a vacation at his home in St. John and the gross tumbled to less than \$5,000. The Tivoli was back, but through no fault of management. "The Harvester" was seven reels of tears and couldn't get going after critics had all given it the buzz. FBO had been putting on an independent campaign for this one but it was no go.

Tivoli had the re-issue of "Hunchback of Notre Dame" come in to good business Saturday with a smart surrounding program of short stuff. Four reels have been cut out of the feature to make it fit into programs. Likely in for two weeks.

Jack Arthur had a brief but smart show at the "Garden of Eden" and advertised the feature as with a strong fashion angle. Biz held to average for first part of week then folded up and showed the house under \$1,000. Corinne Griffith no woe in this locality.

Pictures haven't meant much in the Hippodrome where advertising has always stressed K. A. vand, but there were no walk outs on "The Big Noise" this week even though it was a Class B release. Result was little better than \$9,000.

Advance sale for "Patent Leather Kid" was negligible at Regent where First National is roadshowing this one. Bulk of opinion is that F.N. is making a mistake spotting this picture—acknowledged a good one—in a house that has been forgotten. Dark most of this season. "The Girl in the Red Velvet" as being torn down and when used for film road shows since then has never got going until second week.

"Sagehen" (F-P) 2,300; 30-60—"Uncle Tom's Cabin." "The Gaucho" and a few English pictures all flopped there this season, but did business elsewhere in Ontario.

Pinches brings in "King of Kings" for two a day run middle of month.

Neighborhoods fair.

**Estimates for Last Week**  
Loew's (2,300; 30-60)—"The Patsy" (M-G). With weather showing big improvement for outdoor sports \$12,000 real money here. Program well balanced with M-G news reel well liked for Canadian.

Pantages (3,400; 30-60)—"Flying Romeo." Went \$12,000, due partly to Westminster Glees Singers on stage.

Hip (F-P) 2,600; 30-60—"The Big Noise." Picture better than average run at this house, vaude up to standard. Fair at \$9,000.

Uptown (F-P) 2,300; 30-60—"The Garden of Eden." Fine clothes don't make fine pictures. Afternoon biz fair. Under \$10,000.

Tivoli (F-P) 2,300; 30-60—"The Harvester" (FBO). Sob stuff large, but not so good. Usually a two or three-week house, this one quit after six days.

## Tom Tyler in Contest

Los Angeles, May 1.

Tom Tyler, F.B.O.'s western star, has been selected by the Los Angeles Athletic Club to enter the Olympic weight lifting elimination contest here. If successful he will be sent to Amsterdam this summer to represent the United States.

Tyler has been A. A. U. heavy-weight lifting champion for three years.

## Vera Steadman Marrying

Los Angeles, May 1.

Vera Steadman, former Mack Sennett bathing beauty, appearing for some time in Christie comedies, is en route to Atlantic City, where she will marry Russell C. Dougherty, New Jersey workman.

Miss Steadman is the former wife of Jackie Taylor, violinist, with the Taylor-Rose orchestra at Montmartre Cafe.

## JANET GAYNOR EAST

Los Angeles, May 1.

Janet Gaynor, accompanied by her mother, is leaving for New York by way of the Panama Canal. It will be the film girl's first visit to New York since childhood.

Trip is scheduled to allow Miss Gaynor to appear at the Fox convention in Manhattan, beginning May 22.

## SCENARIO WRITER DIES IN HOLLYWOOD CELL

## Lawrence White Suddenly Succumbs After Change of Intoxication

Los Angeles, May 1.

Lawrence White, free lance scenario writer, died under peculiar circumstances at the Hollywood police station a few hours after he had been taken there on charges of intoxication. He died in his cell of convulsions before medical aid could be summoned.

Police said White, in an unconscious state while in a Hollywood residence. He was fashionably dressed but had only two cents in his pockets. Police advanced the theory that he had been robbed.

In a coat pocket was found a long and endearing letter signed "Meeka," whom police identified as White's wife, an actress living in New York. In the letter the writer stated she was rehearsing for a play called "Deferred Payments," scheduled to open at the Little Davenport theatre, New York, April 30.

Very little could be learned of White in Hollywood. Evidently he had kept to himself and had few friends or associates. He was not known at the Writers' Club.

Police are furthering investigation of the case and an autopsy will be performed to determine signs of possible poison.

## DOLORES DEL RIO'S DISKS

Victor Signs Film Star for 3 Years  
Singing in Spanish and English

Los Angeles, May 1.

Dolores Del Rio has signed a contract with the Victor phonograph company to make a series of records over a period of three years.

First two records to be sung by the film star will be "Ramona" and an operatic selection. These songs will be recorded out here about May 5, Victor's recording apparatus being shipped on from El Paso, Texas.

Terms of the contract call for an advance royalty on each record and royalties thereafter from subsequent sales. It is estimated this will yield the star around \$50,000 on each record. She will sing in both Spanish and English.

## American Legion After 13-Year-Old "Civilization"

Los Angeles, May 1.

Officials of the American Legion are reported negotiating with the estate of the late Thomas H. Ince to buy the negative of "Civilization" picture directed by Ince 13 years ago.

It is understood the Legion wants to use it in a peace propaganda drive around the country.

## Diskay and Mary Miles

Los Angeles, May 1.

Joseph Diskay, Hungarian tenor, is reported engaged to Mary Miles Minter, former movie star, and now believed to be in Paris.

Diskay is about 20 years older than Miss Minter. He declined to affirm or deny, saying that any story must come from Miss Minter, but not saying where she could be reached.

## "Wine, Woman, Song"

Los Angeles, May 1.

First National has bought the screen rights to "Wine, Woman and Song," the former burlesque show produced on the old western wheel by Mort Thelms. The screen rights were owned by Asher, Small and Rogers. The firm contemplates the production themselves, but due to the individual affiliations of the members of this concern with F.N. the story was turned over.

E. M. Asher is to supervise with Charles Murray as scenario writer. Production is to begin in October.

## GIRL RIDER BREAKS LEG

Los Angeles, May 1.

Voncil Viking, the girl who rode from New York to Los Angeles on horseback, and then signed with Universal to appear in five-reel westerns opposite Ted Wells, broke her leg when her horse fell in Griffith Park.

Production on "Hiding Romance," her first picture, has been delayed until May 15.



## Photophone on Market Next Year Without Restrictions For Exhibitors or Producers

The RCA Photophone, Inc., demonstrating its film talker, labeled "Photophone," is generally conceded to be the last word in sound-and-film synchronization. The Photophone talker, marketed by a subsidiary of the Radio Corporation of America, of which David Sarnoff is the president, and Elmer E. Bucher, executive vice-president in charge of sales of the Photophone organization, is a talker that relies on the photo-electric cell for its scientific principle.

The sound is recorded on a strip of film known as the "sound track" and reproduced through projection via the photo-electric cells with volume graduation controllable from the projection booth. Nothing but a reproducing cone is used. The cone is a diaphragm, or sound-drum, and is not a horn as with the other talkers.

### Horn Now Antiquated

RCA Photophone officials deem the horn principle antiquated. Faithful sound reproduction cannot be obtained through the horns, no matter how expert the wiring. All Photophone requires is a single cable from the projection booth to the cone which is placed behind the screen.

Photophone, despite its ultimate aim for the home trade on 16 mm. stock home projectors, is going after the picture houses as its best immediate market. Photophone, according to Mr. Bucher, hopes to have 3,000 to 4,000 machines on the market in 1929 and will have its product on the market for June and July delivery. The machines are in process of completion under an intensive manufacturing schedule. Bucher told "Variety" that contracts with exhibitors will not be signed until they have the machines ready for delivery, despite the possibility of some 300 or more contracts at the moment.

Denying that he referred to the Western Electric Co. or its subsidiary, the Electrical Research Products, which markets the Vitaphone, Bucher stressed that the Photophone will do its utmost to maintain a consistent production schedule to fill exhibitor demand as fast as it came in. Variety's query had to do with the Warner Brothers' known grievance against Electrical Research Products, manufacturing Vitaphone machines, for being behind on contracts. This is why Photophone will not make any contracts until enough sets are in readiness for delivery.

### Installation Costs

Photophone avers its cost is approximately one-third less than any of the other talkers. Vitaphone ranges from \$10,000 to \$23,000 to install. Photophone's range is \$11,000 to \$15,000 for a mammoth auditorium like the Roxy. That sum also represents the lease of the machine for a period of five years. Exhibitors can pay half the sum down and extend the balance for payment within a period of five years. At the expiration of the five-year rental term, the exhibitor will have the privilege of purchasing the apparatus outright for a sum approximately the same as that for the initial rental term, but these details have yet to be worked out, said Bucher.

Photophone itself will not engage in film production of its own talkers unless forced to in order to meet market demands. For the time being, FBO has the Photophone film talker process licensed, as has Pathé for short subject productions. These talkers all pay a royalty per subject to RCA Photophone, Inc., for the privilege of using the Photophone sound recording process. Photophone, however, will not restrict its talker to FBO or Pathé or any film producer exclusively, licensing any and all companies indiscriminately. Any film producing company can avail itself of the Photophone recording apparatus under a uniform royalty arrangement.

Nor will Photophone be restricted to exhibitors according to territory. Picture houses side by side, or directly opposite, can be Phonophoned without reservation or restriction.

A demonstration of the Photophone talker to Variety in the

### Al Jolson Stuff

Los Angeles, May 1.

Al Jolson, while functioning as master of ceremonies at the premiere of Warner Brothers' theatre, was saying to his audience that he would introduce some prominent screen celebs, when a boy usher came nonchalantly strolling down the aisle. Al, lamping him, said "there is one now." A roar of laughs went up at the remark, when Al called out, "Don't laugh, he may be my next director."

## Modern Picture Exhibits At Dresden Exposition

Washington, May 1.

All recent developments in motion picture equipment are to be exhibited at the Dresden picture exposition next month, reports George Canty, Paris, to the Department of Commerce.

Canty particularly lists the "special motion picture house" that enables the screen to be seen from any part of the theatre, as one of the outstanding exhibits from the foreign angle.

Talking pictures will be widely shown with several new improvements scheduled.

## Court Bans Midnight Films; Menace to Young

Charleston, W. Va., May 1.

Because midnight shows "are a menace to boys and girls of juvenile age," the managers of the Kearse Theatre and Universal's Virginian Theatre have been requested by the Kanawha County Juvenile Court to prohibit the attendance of youths under 18 years of age.

An order to that effect was entered this week at the direction of Juvenile Judge Morgan Owen after Owen Whittington, chief probation officer of Kanawha County, had complained that the midnight entertainments were an underlying cause in contributing to delinquency cases.

Motion pictures have been shown intermittently on Sunday nights at the Virginia Theatre, and movies and vaudeville almost every Sunday night at the Kearse Theatre, which plays Keith-Albee attractions.

### EATS MUD FOR REALISM

Los Angeles, May 1.

Unable to secure an extra player to eat mud in the sidewalk scene of "The Barker," now being produced by First National, George Fitzmaurice persuaded his third assistant, Max Heller, to do the dirty work.

RCA Photophone, Inc., offices on 37th Street and Fifth Avenue disclosed a talker of unusually faithful character, sounding clean, clear and realistic. An experimental reel with FBO's "Chicago After Midnight," with a synchronized score recorded by David Mendoza and the Capitol Theatre orchestra, along with a couple of other musical talkers, were favorably impressive. Bucher stated that the sound track, with its zig-zag line waves, outlasts the actual movie print 10 times. Thus, the sound track, which comes off the regular movie stock on which is imprinted the film action, will outlast 10 prints of the same subject. Synchronization is insured by a system of ticks on movie subject and talker which, when coincided, permit for no mishaps through any recording arrangement going awry.

Bucher's designation by the RCA executives for the Photophone subsidiary corporation is based on that sales' executive's past performances of running the RCA gross annual sales up from \$500,000 to \$37,000,000 in 1927.



MARTHA VAUGHN

The Irish Nightingale In "Dancing Feet" Public, Seattle, Wash., this week

## U. A.'s 3 on B'way in May

United Artists has three pictures hitting Broadway this month, starting with "Steamboat Bill," which follows "Drums of Love," another U. A. film, at the Rialto May 12. "Ramona" is scheduled to trail "Speedy" into the Rivoli May 19, and "The Tempest," at \$2, will succeed "Two Lovers" at the Embassy May 17. This Metro-Goldwyn show room was to have had "Casanova," M-G's French-made film this month, but technicalities have tied up the foreign film for a while.

An unusual aspect is both the Rivoli and Rialto playing U. A. features simultaneously, both houses generally alternating on Paramount and U. A. product. "Street of Sin" (Jannings), first listed for the Rivoli, has been switched to the Rialto to follow "Steamboat Bill."

## Higher Import Film Duty Australia—Recommended

Washington, May 1.

Royal Film Commission of Australia has recommended, in its report to the government, that the general duty on motion picture films be increased from 14d. to 2d. per lineal foot, and that British films remain on the free list, says a cable from Trade Commissioner Earl C. Squibb, Sydney, to the Department of Commerce.

Board also recommends that a board of censors be formed, with an appeal board, as well as the establishment of an Empire quota on feature films of at least five per cent British films the first year, 10 per cent the second year, and 15 per cent the third year.

Registration of distributors and exhibitors, marking of films unsuited for children, limitation to 12 months on all release contracts, permission to exhibitors to reject five per cent of contracted films in order to exhibit Australian films, and a reconsideration of taxation of gross earnings, are also included in the recommendations for new legislation.

### A. S. C. Elections

Los Angeles, May 1.

John W. Boyle was elected president of the American Society of Cinematographers at the annual meeting to succeed Daniel B. Clerk who was elected to the board of Governors.

Charles Rosher is the new first vice-president; Burton Steens, second vice-president; Ira Morgan, third vice-president; George Schneiderman, treasurer; Joseph A. Dubray, secretary, and Frank B. Good, sergeant at arms. Other members of the board of Governors include Victor Milnor, Al. Gluks, John Seitz, Alvin Wyckoff, Guy Wilky, Fred Jackman and Chas. Boyle.

### Prolog for "Trial"

Los Angeles, May 1.

"Northern Lights" is the title of the prolog to accompany "Trail of '98" at Grauman's Chinese. Due to the Phantom Screen it was doubtful for a time whether Grauman would be able to stage a presentation.

Prolog is to run about 20 minutes and will be in one scene with around 100 people used. House is dark this week opening with the new picture May 7th at a \$5 top for the premier.

## Producers Are Stealing Material, Says Screen Writers' Guild Organ

"Screen Writers' Bulletin" of April 19, last, the official organ for the Screen Writers' Guild and Authors' League of America, published in Hollywood, had the following article concerning writers, producers and material:

### A JOB FOR THE ACADEMY

Complaints of the appropriation of original material by motion picture producers are pouring in upon the Guild. They come from the most unexpected sources and involve some of the largest producing organizations. For years such complaints were made indiscriminately by illiterate but ambitious amateurs, who offered nothing worth stealing. Occasionally they came from experienced writers, and were mainly against small "bootlegging" producers who relied on the theft of material for their profits. Now they are coming altogether from writers of unquestioned ability and integrity, and involve some of the largest producing organizations in the industry. This thieving is being done by adept crooks deliberately employed for that purpose and no other.

One Guild member, a dramatist and scenarist of established ability, reports three titles stolen by local producers. Another member recently submitted a story to one of the largest producing companies. It was held "under consideration" for several weeks and then rejected, but in the meantime the title had been registered by the company with the Producers' Association and the forthcoming production broadly advertised.

Another member suggested a production based on the title of an old song and offered to write a story around it. The suggestion was rejected, but the next day the producers registered the title with the Producers' organization.

The members of the Producers' Association, finding it necessary to protect themselves against one another, have provided for the registration of titles, which gives them a priority in its use, but this protection is not extended to writers. It is used, however, to protect literary thieves in the possession of their stolen goods.

Recently one of our writers registered an original story with the Guild and submitted it to a producer. Later it was returned to the writer with the statement that "it is not the type of material for which we are looking at the present time." But in the meantime the producer had registered the writer's title with the Producers' Association and had announced his intention to make a production on the identical subject. The question was immediately raised as to whether the Producers' system was devised solely to enforce honor among producers, or whether the ethical principle involved would be extended to protect writers against producers. By agreement this interesting question was submitted to Mr. Beetsen for decision; but it still remains undecided.

The producer proved that a month before the writer's story was registered such a production was discussed in a studio conference. But if any decision was then reached it was apparently against the use of "material of that type"; and it was two months before a change in studio policy was announced by the producer's registration of the writer's title and his declared intention of using similar material upon the identical subject.

### Ethical Principles

By agreement the question was left to Fred Beetsen, who held that an ethical principle beyond the mere registration of a story or title was involved, and that the discussion in a studio conference at a prior date covered the principle. He therefore decided that the producer had established a prior right to the use of the title.

This decision may define and establish a point of ethics in the motion picture industry. If so, it will be unique, for it is not in conformity with the elementary principles of ethics or equity applicable to the acquisition of rights by registration or recordation and universally followed in all other activities. The very purpose of registration and recordation is to estop vague and indefinite claims and close the door to fraud. As between two grantees of real property, claiming title from the same source the one who first records his deed takes priority, even though it may be of a later date. The other is held to have slept on his rights. Imagine a judicial decision that disregarded the law and gave judgment to the negligent claimant upon proof that he had first discussed the purchase of the property with a real estate agent!

This decision can mean only one thing—that studio discussion supersedes actual registration as the test of priority, and writers or other producers who don't happen to be present at such conferences are out of luck. The fact that the writer has worked months and had innumerable conferences on the story and title before the producers discussed it means nothing.

Completely disregarding the complaints of writers, the adoption of this system of registration by the producers is in itself an admission of its necessity. If producers need protection against one another, how much more do writers require protection against producers!

Herein lies another opportunity for the Academy to demonstrate its usefulness. If the producers find it necessary to protect screen material, stories and titles against the predatory practices of one another, the writers certainly need protection against the producers; and the Academy, which was organized for the avowed purpose of serving all branches of the industry, should see that they get it.

### Bootlegging Plays

Some local writers are concealing synthetic plays, giving local audiences a taste of them in backyard theatres, putting "Broadway success" labels on them and then trying to peddle them among the motion picture producers. So long as manuscript plays can be copyrighted and unpublished stories cannot, it is a good way of procuring some measure of protection for original stories. Only picture patrons are deceived, and the play-going public does not suffer. The few plays that reach the screen by this devious method affect the dramatist very slightly, but the vice in the situation is that the writers are assisting the picture producers in perpetrating a fraud on the public. Anyone who is seriously engaged in playwrighting with the expectation of producing profitably will sign only the standard contract of the Dramatists' Guild and only with a producer who has agreed to it. Every reputable producer in America has signed it and adheres to it.

Foreign authors are now well organized and are working in close harmony with the Authors' League of America. George Middleton, president of the Dramatists' Guild, is now in Berlin attending the International Conference of Authors, from which interesting results are expected.

### Joan Bennett's First

Los Angeles, May 1.

Joan Bennett, youngest daughter of Richard Bennett, makes her screen debut in "Power." This is being directed by Howard Higgin for Pathé.

### Wm. Kernell's Titles

Los Angeles, May 1.

William Kernell, composer and writer of musical comedies, and a stepson of Joseph Cawthorn, the comedian, has signed a long term contract with Fox to title pictures.







## F. N. Tops Coast Studio Activity

Los Angeles, May 1. In spite of two heavy sales conventions going on in the east, studio activity retains the same percentage of production as reported in last week's survey. Features, however, have increased to 52 with short subjects offsetting the advance by a decrease of two units. Seven studios are dark as against six reported last week.

First National takes top post away from Fox for number of units in work. It has nine features including "The Barker," directed by George Fitzmaurice; "The Divine Lady," by Frank Lloyd; "The Head Man," by Eddie Cline; "Butter and Egg Man," by Richard Wallace; "The Whip," by Charles Brabin; "The Volunteer," by Arthur Ripley; "The Phantom City," by Al Rothenberg; "Heart to Heart," by William Beaudine; and "The Night Watch," by Alexander Korda.

Fox is second with seven features and two short comedy units working. Features are: "Four Devils," by F. W. Murnau; "Plastered in Paris," by Ben Stoll; "Aviation," by Howard Hawks; "The Road House," by Richard Rosson; "Wild West Romance," by R. L. Hugh; "The River Pirate," by W. K. Howard; and "The Farmer's Daughter," by Arthur Rosson.

M-G-M has seven features working, including "Excess Baggage," by James Cruze; "Tide of Empire," by Alan Dwan; "Four Walls," by William Nigh; "War in the Dark," by Fred Niblo; "Her Cardboard Lover," by R. Z. Leonard; "Easy Money," by Jack Conway; "Snapshots," by Edward Sedgwick.

Paramount has six features including a version of "Fedora," by Ludwig Berger; "Sawdust Paradise," by Luther Reed; "Hot News," by Clarence Badger; "The Perfumed Trap," by Victor Seltzer; "The First Kiss," by Rowland V. Lee; and "Beggars of Life," by William Wellman.

Warner Brothers has four features and four Vitaphone units in work. Features include "Noah's Ark," by Michael Curtiz; "Fools in the Fog," by Howard Bretherton; "Women They Talk About," by Lloyd Bacon; and "The Midnight Taxi," by John Adolfi.

Universal has a Hoot Gibson western working under direction of Henry McCrea and is renting space for two other features, one, "U. S. Smith," directed by Joseph H. Lewis; and the other a Joe Rock production titled "Complicated Divorce," for Sterling release.

Metropolitan, leasing plant, has three features in works including, "Hell's Angels," by Howard Hughes for U. A.; "The Racket," by Lewis Milestone, for Par.; "You're in the Army Now," by Cliff Wheeler for Burton King and Exceller.

Tec-Art, another leasing plant, also has three features and one short subject in work. Features are "Revenge," by Edwin Carewe for U. A.; "Big Business," by Charles Hines, a C. C. Burr production for F. N.; and an untitled feature being directed by Henry Otto for Utah productions. Short is a two-reel comedy being produced by Cliff Broughton.

United Artists has two features going including "The Woman Disputed," by Henry King, and "Battle of the Sexes," D. W. Griffith.

Tiffany-Stahl has three features in work including "Marriage of Tomorrow," by James Flood; "Lingerie," by George Melford; and "The Schlemihl," by Norman Taurog.

FBO has two westerns which are "The Road to El Dorado," Robert DeLacy directing, and "The Lariat Kid," by Louis King. Columbia has an untitled feature going with Frank Capra directing.

Pathe-DeMille has two features including "Power," by Howard Higgin, and "Love Over Night," by E. H. Griffith.

Studios engaged in making short comedies are Stern Brothers, with three in work for Universal release; Jean Novelle studios house the three Larry Dammour series of shorts for FBO release, while Cal-Art and U. M. Dailey are working one unit.

Studios dark, or inactive this week, are Christie, Roach, Scenett, Educational, Chaplin, Chadwick and California.

Summary of weekly studio activity for the past 11 weeks. Percentage of production is based on 106 units working at the 24 studios on the coast, which is determined by the average normal working conditions during the year 1927:

Week ending:	Fea- tures	Short units	Total	P. C. of pro- duc- tion.
Feb. 22..	47	8	55	6.52
Feb. 29..	39	9	48	12.45
March 7..	40	14	54	9.51
March 14..	49	16	65	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
April 18..	52	17	69	9.65
April 25..	50	17	67	6.62
May 2..	52	15	67	7.62

## F. N.'s String

Los Angeles, May 1. First National's roster of contract players, producers and directors contain the names of the following:

Players		Producers	
Colleen Moore	Alice White	A. L. Robert	Wid Gunning
Billie Dove	Dorothy Mackall	John McCormick	John R. Rogers
Harry Langdon	Doris Dawson	Henry Hobart	Walter Morosco, Jr.
Johnny Hines	Donald Reed	Ned Martin	E. M. Asher
Corinne Griffith	Lois Lane	Sam E. Rork	C. C. Burr
Milton Sills	Lois Lane		
Ken Maynard	Paul Vincent		
Richard Barthelmess	Thelma Todd		
Charles Murray	Yola d'Avril		
Melody O'Day	Frances Hamilton		
Rick Muhl	Doris Dawson		
Mary Astor			

## Camera Specialist Signs

Los Angeles, May 1. Louis Witte, camera expert on camera effects, has been signed to a three-year contract by Winnie Sheehan, general manager of Fox. Witte's job will be to create new camera angles and effects for future Fox productions.

It is the first instance of a camera specialist being so dignified.

## Turpin and Pollard's 10

### 2-Reelers for Weiss Bros

Los Angeles, May 1. Ben Turpin has signed with Weiss Brothers to do a series of 10 two-reel comedies. It's about a year since Turpin departed from the two-reel comedies, having devoted his attention to vaude and featured stuff. He still has about six weeks to go in a new act before reporting for screen work.

Snub Pollard also has been signed by the same company for a similar series, and Weiss Brothers will make a third series with a comedian as yet unsigned. Three serials are also listed by this firm during the coming year.

## MURNAU 18 DAYS BEHIND

Los Angeles, May 1. F. W. Murnau completes shooting "Four Devils" the end of this week after spending 116 days actual shooting time.

This dates the picture 18 days over the original schedule, which will require Murnau to immediately prepare "The Mud Turtle," by El-Hott Lester.

Berthold Viertel is now writing the adaptation and continuity.

## BETTY BLYTHE IN GARBO FILM

Los Angeles, May 1. Betty Blythe will be the only woman member of the cast supporting Greta Garbo in "War in the Dark." Fred Niblo puts it into production next week for M-G-M. It was originally announced that Carmel Myers would have the part.

Revision of studio plans brought about the selection of Miss Blythe who has not appeared in a picture under Niblo's direction for five years.

Sapiro at A. M. P. A.'s

Anron Sapiro is scheduled to be the guest of honor at the A. M. P. A. luncheon Thursday (tomorrow).

## Mrs. Mike Busts In; Joe and Louie Blow

Enter Mrs. Mike Mindlin as general manager of her master's (2) sure-seating art theatres; exit Joe Fleisler and Louis Lusty from the organization.

Fleisler started with Mindlin at the 65 1/2 Ave. Playhouse and Lusty had charge of the 55th St. Cinema which Mindlin recently took over. They also control the St. George, Brooklyn, another sure-seater.

The feminine executive's intrusion as the g.m. was too much for Fleisler and Lusty.

## "Poverty Row" Moves

Los Angeles, May 1. With the closing of the California studios, the small independent and fly-by-night film producers who made Poverty Row flourish, have moved to Melrose ave., where more up-to-date facilities can be obtained. This also brings them closer to the laboratories which make up a large part of their financial obligations.

When studio facilities cannot be obtained from the only leasing plant on Melrose, the operators move further west to the Metropolitan studios where more space and a larger selection of sets can be obtained.

## Real Estate Firm Takes Over New Victory Studios

Los Angeles, May 1. Victory Studios, planned for erection near First National's layout in Burbank by Norval McGreger and Richard Thomas, have passed into the hands of the real estate firm of Sam Taylor & Co. Latter concern will proceed to carry the original plans out in order to stimulate sales of acres surrounding the studio site.

New studios will be built for leasing space to independent producers.

## Utah Firm's Second

Los Angeles, May 1. Utah Productions is back in town after a year's absence, making another feature film for local consumption. The first picture made here by this company was "Winds of Fate," starring Ralph Ince, leading stage actor, Ralph Cloninger. Popularity of Cloninger insured the negative cost from theatres in the Mormon state and successful in selling other states as well. The outfit has now secured Henry Otto, who is directing "The Urge Within." Mildred Harris and Evelyn Selbie are also in the cast.

## LONG TERM CONTRACTS

Los Angeles, May 1. Lina Basquette, a George Duraya, have been signed to long term contracts by Pathe-DeMille. Miss Basquette will be groomed for stardom, while Duraya will be featured as a leading man. The latter at present is loaned to M-G for the male lead in "Tide of Empire."

## MULHALL'S VACATION

Los Angeles, May 1. It will be necessary for Jack Mulhall to take a vacation until Dorothy Mackall finishes her work in "The Barker," now being produced by First National. Mulhall just completed his work in "The Butler and Egg Man" and the plans of First National are to co-feature him with Mackall in a series of comedy dramas.

## ERIC'S STORY FOR GLORIA

Los Angeles, May 1. Gloria Swanson has been in a quandary for four months trying to secure a story for her next United Artists release. She has had several conferences with Eric Von Stroheim and it is understood he is writing an original which Miss Swanson will do.

It is likely that Von Stroheim will direct this picture at FBO.

## PAR'S "DOCKS OF N. Y."

Los Angeles, May 1. Joseph Von Sternberg, director, is in New York to make a number of exterior shots for his next production, "The Docks of New York," in which George Bancroft is starring for Paramount.

It is from the original story by John Monk Saunders with the adaptation being made by Jules Furthman, who is accompanied by Sternberg on his eastern trip.

## Veiller Sued by U

Bridgeport, Conn., May 1. The literary fraternity hereabouts is speculating on the outcome of the suit brought by Universal against Bayard Veiller of Darien, author of "The Trial of Mary Dugan." In this suit, to be heard on May 10 in the Bridgeport Superior Court, Universal seeks to collect \$1,200 from Veiller for failure to go through with contract.

July 10, 1926, Universal entered into a contract with Veiller whereby he was to write an original story entitled "Wet or Dry." He received \$1,000 as a retainer and was promised \$4,000 more upon the completion of the story.

Last September Universal started suit against Veiller and attached his Darien property for \$1,500, as he had failed to write the story. In his answer Veiller admitted entering into a contract with Universal, but declared that he had not been given enough time to complete the story.

Universal and Veiller have engaged some of the highest priced legal talent in Connecticut to argue their sides of the case.

## Ernest Laemmle Loses 3 Fingers in Accident

Los Angeles, May 1. Ernest Laemmle, director at Universal studios, and nephew of Carl Laemmle, was badly hurt in an automobile accident, when his car overturned and pinned him under the wreckage. At the Good Samaritan hospital it was necessary to amputate three of Laemmle's fingers on his left hand in order to save his life. It was at first feared his whole arm would have to come off.

Laemmle was alone in his machine when the accident occurred in Beverly Hills. Police found him in an unconscious condition, and took him to the hospital. It was found he had suffered internal injuries and a fractured left arm which was in bad shape. Physicians at the hospital stated he will recover.

## F. N. Synchronizing Score For Billie Dove's "Tosca"

Los Angeles, May 1. First National is now making arrangements with the Victor Talking Machine Company to make a synchronizing musical accompaniment by the Firminot process of "La Tosca," forthcoming Billie Dove starring picture.

The Victor sound accompaniment will be used in connection with the picture when it is released as a road show attraction this fall. George Fitzmaurice will direct.

## FBO'S 4 GOLD BONDS

Los Angeles, May 1. FBO has completed plans for immediate production of four Gold Bond specials.

These include "The Circus Kid," starring Frankie Darro with Ralph Ince directing; "Gang War," by Sam Crennan and to be directed by Bert Glennon with star cast; "Sally's Shoulders," by Beatrice Burton, and Lynn Shores directing, and an untitled taxicab story for Chester Conklin, Mickey Nielan to direct.

## Wilson-Beranger Wind Up

Los Angeles, May 1. Carey Wilson has finished adapting "Her Cardboard Lover" for M-G-M, and Clara Beranger has completed the script of "Iris" for the same company.

Both had one picture agreements and are now off the M-G payroll.

## Decker's Laugh Units

Los Angeles, May 1. Harry Decker is now a supervisor of three feature comedy units for Universal.

These are the William Craft, William Wyler and Wesley Ruggles productions.

## Jessel's Two

Los Angeles, May 1. George Jessel will star in "The Schlemihl" and "George Washington Cohen" for Tiffany-Stahl. Production on the first picture starts next week under direction of Norman Taurog.

## Gotham Buys "Red Velvet"

"Red Velvet," "Smart Set" magazine story by Beth Brown, was bought by Gotham last week for production this season.

## ARCS STILL ESSENTIAL IN STUDIO LIGHTING

### But Coast Believes All Lighting Improved by Recent Demonstrations—Work to Go On

Los Angeles, May 1.

Every method of studio lighting was improved through the demonstrations and experiments with madza bulbs recently held by the Academy of Motion Picture Arts and Sciences in co-operation with the American Society of Cinematographers. This is the consensus of reports submitted at the close of the demonstrations and discussions which have covered the past three months.

However, the demonstrations did not prove that madza lighting was the only method to be used in picture production, but that thought was not paramount when the experiments were started. Every method of illumination was used in photographing under various conditions, with different grades of film, and the results compared.

### Still Need Arca

It was found that madza lights could be used for certain scenes, while others would need a combination of madzas and arcs. Neon tubes were found to be very efficient, under certain conditions, when mixed with Cooper-Hewitts, and it was stated that each source of illumination for lighting picture sets should be watched closely for possible development.

Joseph DuBarry, speaking for the A. S. C., said that the experiments showed the cameraman that they had all of the elements necessary for what might be termed the "perfect picture from a photographic standpoint." He further stated that the incandescent method of lighting was good, but it presented great possibilities for improvement. A constant check on production will determine the real value of madzas, DuBarry stated.

Fred Beeton, executive vice-president of the Producers' Association, declared the demonstrations had definitely shown producers that vast economies could be effected in lighting. He also stressed the co-operation shown while the demonstrations were being conducted.

Plans are for the Academy to issue a booklet of about 180 pages containing reports and results of the experiments with madza lighting. Included will be technical papers by various engineers interested in studio lighting.

## Vita Acts

New one-act Vitaphone talkers will include skits with Lois Wilson and Edward Everett Horton, Hobart Bosworth, Gladys Brockwell, Mitchell Lewis, Audrey Ferris, Polly Moran, Henry B. Walthall, Herbert Rawlinson, May McAvoy, Clyde Cook, Irene Rich and Montagu Love.

Love is doing a brief interpretation of Fagin from "Oliver Twist," which he played in legit before going into pictures. Lewis appears in "The Death Ship," Clyde Cook in "Lullaby Love," and one of Miss Rich's two acts is entitled, "The Beast."

## DOUBLING INTO FILMS

Los Angeles, May 1. Helen Jerome Eddy, now playing in the stage production of "Women Go On Forever," has been signed for a feature role in "The Divine Lady."

Miss Eddy will alternate on both jobs.

## Vienna's "Innocent"

Los Angeles, May 1. Frances Marion is writing the story for "The Innocent," which will serve Vilma Banky as her first starring picture for Sam Goldwyn.

## Seiter's Extra 4

Los Angeles, May 1. W. A. Seiter, former Universal director, has been signed for four more pictures by First National.

It's the result of his work on Colleen Moore's "Happiness Ahead."



# Chatter of New York

Jim Tully is in town, saying nice things about two people in Hollywood, Louis Wolheim and Eric von Stroheim.

Harriet, whose mamma is Louella O. Parsons, is being graduated from Wellesley next month. The Hollywood scribe plans to come east for the event.

Barney Gallant, the bona fide European, does horrible things to the French term "chez."

Victor Watson, "Mirror" managing editor, is on a reducing diet. Lee Ferguson, the new Strand expeller, wrote nice letters to all the newspaper children inviting their advice on style of copy. Stars going to Europe are paying a lump sum of \$2,500 for a space campaign outline furnished by a former Paris newspaperman who has the inside.

Jeanette Hackett has a new electric sewing machine named "Revel." "Home to Harlem," the best seller, has put the hush on all last season's "experts" on the district.

On the New York roof: Husband—"That guy bothering you?"

Wife—"A K. O. K." Gin-bibbers are soaking a slice of lemon peel in every bottle. It takes off the curse.

Buddy Rogers blew two blue notes on the saxophone he played for the Dug Out boys last week.

Sam Hoffenstein, whose "Poems in Praise of Practically Nothing" clicked, is a literary writer again. Playful boys and girls who go to the Hippodrome are picking those seats at the end of the blind aisles, so they can watch the customers bump into the seats ahead.

**Hold Out for Pat** Patricia Fitzmaurice, seven, spoke her mind about papa's parade and celebration. The reporters played square and passed up Pat's comments.

Walter Kingsley already is getting his name mentioned in Ziegfeld copy.

A sensational personal service suit against a Broadway producer will break shortly.

Local funny boys are lamenting that since broad comedies are on the decline the gag-writing business is shot. No offers have been chirped in months.

Harry Reichenbach received reviewers in the lobby at "The Man Who Laughs," mellowing them up with compliments.

**Higher Hi! 'A's** With stars increasing on the high hat in their relation to the local picture interviewers, the visiting writers have stepped into the strut-and-talk spot. The literary boys and girls who go to the coast get so publicity conscious that many of them make arrangements for a personal press agent to supplement the office one, when visiting the home town.

The Algonquin has been overrun with the writing tribe recently, each guest giving out profound opinions on "movies as art," "my next picture," "my last picture," etc. It's a great laugh. Many of the current talkers have ridiculed the stars for pulling the same "I" stuff. The difference is that most of the writers' interviews never get into print, the interviewers figuring on little fan interest in authors.

The heavy mentality gang also seems to have less knowledge of the pictures, more grievances, and less to say than the actors.

**Plainer and Sane Tests** That old routine of "going to the telephone, hearing bad news, realizing it's a gag" is out of the movie tests. Here in the east, the producers have grasped that the try-outs are too scared and excited to give themselves a fair break at acting. The companies are ordering just a straight camera record, without attempting significant animation.

The girls are offered a drink, which few decline before stepping out in front of the camera. The drink does more toward a just test than any soft-voiced emotional directing.

**Over-the-Head Stuff** The "over-the-head" system has dropped out strongly recently among the movie press agents. If the regular movie editors fail to realize the hot news value of their copy, the attention of the advertising department is directed to it.

A few of the boys are even doing their song and dance for the edifi-

cation of the managing editors. In some spots the big lads fall.

Regina Crewe's column of Hollywood chatter, syndicated by King Features, is being shifted from the "Daily Mirror" to "The Evening Journal," the latter officially Hearst owned.

**Sheehan Police Yarns** The word has been piped out to reporters and the old-timers' league in New York that Winnie Sheehan is preparing to indulge his taste for New York police yarns. Fox is reported to have at least ten of the Sheehan pets under consideration for its new schedule. Once a reporter and secretary to the Police Department, Sheehan knows all the yarn possibilities of the gang. Several boys claim to have been approached for data and material.

## Will Nominate Lieut.-Gov. For N. T. O. Presidency

Minneapolis, May 1. An effort is to be made at the convention of Northwest Theatre Owners here this week to have W. I. Nolan, Lieutenant-Governor of Minnesota, elected as president of the organization with the idea of constituting him a czar of movie affairs in the northwest.

Nolan has been prominent in Minnesota politics for a quarter of a century and has held political office of some sort or other as long as memory carries. He never has been associated with the theatrical business in any way.

Northwest Theatre Owners comprise owners in Minnesota and North and South Dakota. Al Steffes, president of the organization since its inception, will be a candidate for re-election. He claims that some of the exchange men are behind the present move to oust him. W. M. Miller, of Cloquet, Minn., announced he would nominate Nolan for office.

As Lieutenant-Governor Nolan receives a salary of but \$1,000 a year. He augments this, however, by his earnings as a chauteauau speaker. At one time Nolan was a traveling salesman. It is said he will be offered a \$10,000 a year salary to take the presidency of the theatre owners' association.

## CANNON'S CO-OP. FILM

"Life's Like That" Pays Off Cast According to Gross Returns

Los Angeles, May 1. A picture is being made in Hollywood, with its players working on a basis of no salary, but will be reimbursed only after the picture has grossed a stipulated amount. The film, called "Life's Like That," made by Raymond Cannon and his wife, Fanchon Royce, both scenario writers. Production started this week at Tec-Art studios. Principals are Grant Withers, Wade Boteler, Beatrice Prentiss and Eva Angelus. Others include Bo Ling, Mike Toilegan, Paul Ralli and Anielka Etter. Cannon is directing.

## 6 Days Ahead

Los Angeles, May 1. Working on a six weeks' schedule for making "Battle of the Sexes," D. W. Griffith is now six days ahead after working 15 days on the picture. He is shooting on an average of 6,000 feet a day and is quitting at 6 p. m. The picture is budgeted at \$300,000, but if the same progress is maintained throughout the balance of the making, the figure will be cut to around \$250,000.

## Phil Ainsworth's Sentence

Los Angeles, May 1. Phil Ainsworth, one of the husbands of the late screen star, Barbara La Marr, has been sentenced to Folsom Prison for a one to 14 year stretch on a forgery count for passing a \$25 check. Ainsworth has served before in Folsom, also at San Quentin, on similar charges.

# Talkers May Bring Production to East

Talk persists, most of it emanating from mechanical sources, that as soon as the talkies gain more impetus, production will be resumed in the east. One company with a shortage of mechanical experts to take care of the business which is developing. Men are being trained constantly, but still the small group of original research men are needed on most of the re-producing work. F. B. O. Paramount and First Nations are expected to have lined up with Fox and Warner on the talkies, throwing heavier strain on the makers of sound devices.

The condition has created confusion among the foreign exhibitors. Most countries are eager for way they can be supplied except through equipment purveyors. The film producers are finding their hands tied on foreign outlets. Italy, especially, is known to have been unsuccessfully negotiating for the talkies for some time.

## M-G-M's '28-'29 Lineup

Metro-Goldwyn-Mayer will produce and distribute 44 pictures during the coming year, according to an announcement. Three specials now scheduled are "Show People," with Marion Davies and William Haines, directed by King Vidor; "The Carnival of Life," with John Gilbert and Greta Garbo, directed by Clarence Brown; "The Loves of Casanova," French production.

Greta Garbo is to appear in two additional pictures, "Tiger Skin," an original by Elinor Glyn, and "The Single Standard," by Adele Rogers St. John. John Gilbert will be starred in "The Devil's Mask."

Norma Shearer will be starred in four productions, the only one announced by title so far being "Ballyhoo," by Betty Brown. William Haines is to be starred in four productions, one being "Excess Baggage," to be directed by James Cruze. Lon Chaney is slated to star in four pictures, the first entitled "While the City Sleeps."

Buster Keaton will produce two pictures, the first, "The Cameraman," to be directed by Ed Sedgwick.

Lew Cody and Allen Pringle are to be co-starred in "The Baby Cyclone" and two others. Ramon Novarro will appear in "Gold Bruid" and one other yet to be announced. Carl Dane and George K. Arthur will appear in four comedies, "Camping Out," the only one so far announced. Lillian Gish is slated for one production, "The Wind," based on the novel by Dorothy Scarborough.

## Cosmo's 3

Cosmopolitan Productions, releasing through M-G-M, has decided on three pictures, "Our Dancing Daughters," by Josephine Lovett, directed by Harry Beaumont, with Joan Crawford, Dorothy Sebastian and Anita Page; "Breakers Ahead," by Fannie Hurst; "Mother and Sons," original.

Other M-G-M pictures include "The Bellamy Trial," directed by Monta Bell, from a story by Frances Noyes Hart; "The Wonder of Women," by Herman Sudermann; "Stephen Trombold's Wife," "A Free Soul," from the story by Adele Rogers St. John.

Tim McCoy, western star, will appear in six productions.

Shorts include a series of six "Great Events," made in Technicolor, 25 Ufa one-reelers, 10 Hal Roach "Our Gang" comedies, 10 Charley Chase comedies, 10 two-reel comedies with Stan Laurel and Oliver Hardy, 10 all-star comedies and 104 issues of the M-G-M news-reel.

## No Rest for Laemmle

Los Angeles, May 1. Carl Laemmle, president of Universal, has postponed his rest period.

He will make Hot Springs, Ark., later, first going to New York. He is now on the way.

## LORETTA YOUNG ILL

Los Angeles, May 1. Loretta Young, who has the feminine lead in "The Head Man," starring Charles Murray, has been confined to her home for several days with gland trouble.

Eddie Cline, directing for First National, has been held up in his shooting schedule.

# Usher Warfare

Chicago, May 1. An usher from the Lubliner and Trinz Senate was recently sent to clock attendance at the Marks Brothers' Marbro. He was detected and ejected bodily. That night a well organized gang of ushers from the Senate laid for the ushers at the Marbro and a general melee ensued. Last week the manager of the Portage Park theatre came to blows with the manager of the Belmont theatre as a result of a film wrangle. A film company had booked a picture, day and date, to both houses, and agreed to bicycle the film. Portage got the picture first and refused to change its schedule so as to give the Belmont a break.

## More Minn. Closings Through Big, New House

Minneapolis, May 1. Local showhouses are falling by the wayside rapidly under the onslaught of the new competition provided by the 4,100-seat Minnesota theatre, generally bad business conditions, unemployment, flu epidemic and unfavorable weather.

The first to quit was the 2,000-seat Garrick, one of the leading F. & R. Public houses, two weeks ago. Last Saturday the Gayety (Mutual burlesque) called it a season. The McCall-Bridge Players (musical comedy tab) closes at the Palace this Sunday. Two weeks' notice has been posted at the stage of the Seventh Street theatre (Ass'n vaudeville) for the past month.

Metropolitan (legit road attractions) has had but eight weeks all season, exclusive of pictures, and only one of its offerings, the all-star production of "Diplomacy," in for two nights and a matinee, got any important money. This has left the spoken drama field in a city of more than 450,000 people almost exclusively to the Shubert theatre (Bainbridge dramatic stock), seating 1,400. The stock company has had a poor season. Last week hit the record low level of \$3,500.

Big losses have been chalked up by the Hennepin-Orpheum, Palace, Gayety, Seventh Street and Lyric. Pantages now is encountering extremely rough sailing. McCall-Bridge has had such bad season that it is not believed they ever will return to Minneapolis, with the future of the Palace and other theatres much in doubt. Only houses to make real dough this season are the State and the Garrick. F. & R. movie theatres, and their clean-up came before the Minnesota's opening.

## Resumes June 1

Los Angeles, May 1. Mack Sennett will not start production on his new series of two-reel comedies for Pathe before June 1. Meanwhile he has four writing teams preparing 16 stories before a crank will be turned.

The writers are Harry McCoy, working with Robert Eddy; Jeff Moffitt and Joe Whitman, Harry Edwards and Curtis Benton, Del Lord and Ewart Adamson. Most of these boys were employed by Sennett previous to his shutdown.

## Schulberg in Europe

Los Angeles, May 1. B. F. Schulberg, executive head of the Paramount studio, leaves in July for six months in Europe. His contract has four years to go, figuring from the date of his return. Jesse Lasky will be in charge during Schulberg's absence.

Lasky leaves for Europe immediately following the Paramount conventions, and will return with Al Kaufman, Paramount's foreign representative.

## Winnie Sheehan Delayed

Los Angeles, May 1. Winnie Sheehan has postponed his trip to New York until May 23. He was to have left this week but is awaiting the arrival of Sol Wurtzel from Europe.

They will work out the production schedule for the summer as Sheehan expects to be gone about three months, talking in the Democratic convention at Houston.

# W. C. FIRES ENTIRE GRANADA ORCHESTRA

## Breaking Up Pit Cliques to Re-establish House—Sweeten's Resignation

San Francisco, May 1. Entire house orchestra at the Granada, including Andrea Settaro, leader; has been fired by West Coast Theatres as the first step to bring the house back from its slump.

None of the musicians will be re-hired, but most are out for good, including Settaro. Several cliques had formed among the pit boys with the house feeling the bad morale back stage. The matter came to a head last Thursday when Owen Sweeten, m. c., resigned because he was unable to obtain co-operation. The Granada orchestra will be operated by West Coast. Last summer when coming under the wing of Arch Bowles, division manager for the San Francisco territory, the house, a white elephant for Public, was brought back and for some time ran neck and neck with the Wardrobe.

Will Laughlin succeeds Sweeten, who goes east for a vacation.

## Futter Sues Reichenbach

Walter A. Futter, head of Futter Films, Inc., has retained M. Goldblatt in a suit to collect 25 per cent of \$5,000 alleged due from Harry Reichenbach. Suit is on a deal whereby Marie Dressler, Futter and Reichenbach sold the old "Tillie's Punctured Romance" film and rights to Al Christie, in order to facilitate the latter's re-make of the comedy classic for Paramount release at Louise Fazenda now in the Dressler role.

The sales price was \$25,000, of which \$20,000 was collected, half going to Miss Dressler and the other \$10,000 being split equally between Futter and Reichenbach. The latter guaranteed that Futter would receive 25 per cent of the remaining \$5,000 last October. Futter, not having done so, is suing to collect.

## LARKIN RESIGNS

Kiesling, V. P. of Wampas, Succeeds Him as President

Los Angeles, May 1. Mark Larkin, president of the Wampas, installed in office two months ago, has tendered his resignation and will be succeeded by Barrt Kiesling, first vice-president. At the time Larkin was elected he was the Fairbanks-Pickford studio press agent. About a month ago he became western editor for "Photo-Play." With taking over the new job Larkin figures that being no longer a press agent he should let another take over the Wampas honors.

## Hugh Buckler Arrested

Toronto, May 1. Hugh Buckler, alleged film actor, is under arrest here on charges of receiving money, by false pretenses and passing a bad check. The complaint against Buckler was entered by Harold Shaffer, local attorney, who claims that in 1925 Buckler persuaded him to "back a dramatic show that never was produced."

Shaffer further contends he gave Buckler \$230 in producing purposes and later received a rubber check for that amount.

## Two Old "Uncle Toms"

Two old versions of "Uncle Tom's Cabin" have been placed on the market in opposition to Universal's production.

Sam Epstein has an old Biograph version with Ralph Ince, and Cosmo has a print almost as old with Irving Cummings.

## BURBANK'S DAYLIGHT SAVING

Los Angeles, May 1. First National studios at Burbank will install daylight saving during the summer months which will affect all employees working on various time schedules and shifts. Contract players and stars with specified starting times included in their contracts will have the option of starting to work an hour earlier or stick to the wording of the contract.



Good-looking picture, but that's about all. Cast names may mean something to it, but short of hinting it being a sure draw. Sid



Some of the funniest work accomplished by Shirley Mason she feeds the champ on over she has in the store before her boy friend. After the la

(Continued on page 25)



**READY  
FOR YOU TO  
UNIVERSAL  
TWENTY SIX  
UNIVERSAL**

**It's never been done before  
by ANY company!!**

*Again Universal has the Pictures!*



# NOW! SEE IN ALL EXCHANGES OF THE 1928-29 HEADLINERS!

***It's never been done before  
by ANY company!!***

***And Will Show 'em to You FIRST!***



## Sapiro Using the Whip to Force Indie Exhibs in N. Y. To Join His Exhib Group

Notice is being served on distributors that if film is sold to houses in opposition to any theatre belonging to the Motion Picture Exhibitors Association before the latter organization is given an opportunity to bid, then no product from that distributor will be used in any of the houses in the M. P. E. A.

The first case of this nature occurred last week when Rachmil & Rinsler, Independents not belonging to the Aaron Sapiro organization, were reported making a deal for product with Fox. A notice was sent to the Fox sales department to the effect that if Rachmil & Rinsler were given product, Fox pictures wouldn't get a showing in M. P. E. A. houses.

R. & R. operate around five houses. Determination of M. P. E. A. leaders to secure preferential treatment on film buying may force a large number of independents in New York to join the organization.

### "Protest" Contracts

A committee has been appointed by Sapiro, head of the Motion Picture Exhibitors Association, to examine the standard exhibition contract and arbitration and present a detailed report with suggestions for future proceedings.

It is reported the committee has decided that while it is impossible to get product without the present contract, members of the M. P. E. A. should accept it only under protest. If the committee's report is adopted

ed every contract entered into between the M. P. E. A. and producer-distributors will be followed with notice to the latter that the contract is accept only because the association is forced to do so and not because it is considered equitable. Through means of these protests the M. P. E. A. expects to be enabled to reopen unsatisfactory negotiations and enter suit through the courts when it is considered necessary.

### More Combines

Buying combinations of independent theatre owners seeking affiliation with the Sapiro organization are being launched in Baltimore and Newark. In New Jersey the exhibitor organization known as Independent Theatre, Owners of America, under the leadership of George Record, is reported dealing with Sapiro with a view to changing method of operation and joining in support of Sapiro.

Baltimore exhibitors are meeting frequently and may effect a state organization within the next six months.

In New York State the Buffalo and Albany zone exhibitors are rapidly ironing out difficulties and expect to act jointly on purchase of product for the coming year.

Through affiliation with exhibitor groups in other states Sapiro may be enabled to carry out his plans for fostering the growth of independent producers through available play dates in the smaller houses to be added to the association.

Sapiro claims to have figures from members of the A. M. P. E. showing that in some houses exhibitors have made more money from independent pictures than from product released by the major companies.

## Crawford at Oriental

Chicago, May 1.

Jesse Crawford will be brought into the Oriental for an indefinite period, following the departure of Paul Ash.

B. & K. is making all possible effort to keep the Oriental in the class money rating which Ash built up. Looks like they'll concentrate on "names" rather than heavy production.

Van and Schenck open Sunday, with one of the boys substituting for Brooke Johns as m. c. Johns is in Washington, D. C., with his father, who is seriously ill.

## Kleihege Up May 4

Hammond, Ind., May 1.

Arrangement of William Kleihege, local theatre owner, on a charge of conspiring to bomb the State last November, has been set for this Friday, May 4. Kleihege was named in confessions of three other alleged conspirators as the person who gave Joseph Millon \$2,000 to blow up his house.

Millon, Harry Ames and Marwood Williams, are now serving sentences of one to three years. They entered guilty pleas last month.

Dean Melloy, James Tuto and Kleihege are the other three who are awaiting trial on a conspiracy count.

Melloy and Tuto are in jail in default of bond, and Kleihege is out on \$10,000 bond.

## Chaplin as Sponsor Of Japanese Troupe

Los Angeles, May 1.

Charlie Chaplin has discovered a Japanese troupe of players whom he is going to back. It is said, for the presentation of a series of plays in their native tongue. These players are known as the Japanese American Drama Artists and have a repertoire of one dozen plays.

Recently they gave a performance for Chaplin, Sid Grauman, Joseph M. Schenck and Samuel Goldwyn, and all of the United Artists group at the Chinese theatre. Chaplin and Grauman were enthusiastic over their presentation of two plays, one called "Death of Yozo Kida," and the other, "Haruno Kotobuki." Mitsuru Toyama is the director of the repertoire and plays. The leading woman, Kharu Ohara, was formerly a member of the Imperial theatre of Tokio.

It is the plan of Chaplin and the others to present these people at the Windsor Square theatre some time this month at a \$5 top scale.

## Waldron Clicks as M. C.

Los Angeles, May 1.

Jack Waldron, who recently came to the coast on a contract to Fanchon and Marco and made a break in his favor when Gene Margon failed to appear at the Egyptian theatre one night last week to function as master of ceremonies.

Waldron was rushed from the Alexandria at Glendale to Hollywood and worked two shows, creating one of the biggest hits the house has seen in a master of ceremonies. As a result, he has been given an assignment to open at the Fifth Avenue in Seattle on May 4, to succeed Eddie Peabody.

Prior to going to Seattle, Waldron worked the first three days of the current week at Loew's State. Ready to play a week each in Portland and Tacoma and then is going out at the head of his own unit produced by Fanchon and Marco until his contract expires October 1.

## Cleveland Public Units May Shift, Allen to State

Cleveland, May 1.

A possibility that Public units coming here will be transferred from the Allen to the State. The latter house, recently taken over by Loew from Strong, Desberg and Laronge, is regarded as better suited for presentations.

In the event of a change, the Loew road show bills now playing the State will go to another house.

## Lists of Foreign Houses

Washington, May 1.

Lists covering picture houses and distributors in Latvia (revision), Salvador and Uruguay are now available at the Department of Commerce, Division of Commercial Intelligence. These may be secured by addressing the Department and given the code numbers, RD-80380-A, LA-22380 and LA-21381 for the respective countries as cited.

## CABANNE WITH PATHE

Los Angeles, May 1.

Christy Cabanne has left M-G-M and moved over to Pathe-De Mille's, where he will make an Annapolis story now being written by F. McGrew Willis.

Cabanne two years ago directed "The Midshipman," also an Annapolis story, for M-G-M, starring Ramon Navarro.

## Tact

Chicago, May 1.

Great States is handling its opposition to Sunday closings and daylight closing with a tact that could well be adopted by larger organizations.

At Waukegan, Ill., for instance, where daylight saving is in effect, Great States made known its intention to circulate a petition for a special election on this question. Rather than pay for the election required by such a petition, city officials have agreed to include the subject on regular ballots at next year's election.

Great States has just won on daylight saving in Elgin, Ill., and Sunday shows in Bloomington, Ill.

## 'Sunday' Conviction Appeal

Baltimore, May 1.

The recent "Sunday" picture cases which resulted in a jury conviction of John G. Callan, Charles F. Mules and Walter Stierhoff are now being reviewed by the Supreme Bench of this State on a motion for a new trial.

The arrest and conviction of the three men followed a test of the archaic blue laws.

The law regarding theatres hinges on the word "opera house" but the court, at the recent movie Sunday violation trial, refused to permit an expert define it.

John G. Callan, one of the three men whose sentence is pending the new trial motion, is a member of the Maryland House of Delegates from the Second District and a member of the Liberty Defense League.

## Union Can Not Sue Under Wisconsin Law

Milwaukee, May 1.

A picture operators' union, as any other union under the state laws here, is a voluntary association and as such cannot sue as an individual, a corporation or a general or limited partnership. With this ruling, the test case to see how far the unions can go in backing their members in court, was disposed of here.

The Milwaukee local of the I. A. T. S. E. brought suit against H. E. Walsh, manager of the Iris theatre, seeking to collect eight months' salary for one of the members. The union claimed that Walsh had signed a contract for a union operator for a year, but after four months had fired the operator and put a non-union man on the job. The union wanted compensation for the remaining eight months of the contract.

A demurrer filed by Walsh's attorney that a union cannot sue, was upheld by Civil Judge Francis Jennings.

The union officials have announced that suit will be instituted in the name of the operator as an individual. The union, it is said, will back the suit.

## Winderknecht's Car Kills Woman

Troy, N. Y., May 1.

An automobile driven by Henry C. Winderknecht, part owner of the Bijou picture theatre here, hit and killed a 65-year-old woman last Friday. Winderknecht had just left the theatre and was driving down 5th avenue when he saw the woman. She became confused at the approach of cars from both directions and is said to have backed into the amusement owner's machine. It is believed she had poor eyesight.

In addition to his theatre holdings, Winderknecht is postmaster of the city of Rensselaer.

## Fox-Midwesco Revamps Its Staff Line-Up

Milwaukee, May 1.

Drastic reorganization of the Fox-Midwesco forces here, expected ever since the chain was purchased from the Saxe interests, was announced by H. J. Fitzgerald, general manager of the Midwesco holdings in Wisconsin.

J. W. Deubach, formerly manager of the Chicago theatre, Chicago, brought here to manage the Oriental, has been named purchasing agent of the circuit with orders to "reorganize the department from the bottom up." This blanket order means the bringing in of new blood. Louis Orlove, former purchasing agent, has been named manager of the Mirth, a neighborhood, succeeding Milton Harman, who goes to the Savoy. Harry Perlewitz, who had the Savoy, has taken over a theatre to run independently.

B. R. Griffiths, former newspaperman and recently with the Fischer circuit, Madison, Wis., and LaSalle, Ill., succeeds Donald Smith as manager of the local Tivoli. Robert Frenzel, accounting expert of Peat, Marwick, Mitchell & Co., comes in to be assistant to Frank Coggins, auditor-in-chief. F. R. Thompson has been brought here from the Ritz, Los Angeles, to succeed R. W. Hyde, who managed the Retlaw at Fond du Lac, Wis., and Charlie Murray, obtained from F. & R. in Minneapolis, takes over management of the Oriental.

Cliff Gill, another West Coast product, has been brought on to handle publicity and advertising for the Midwesco neighborhoods; M. P. Kelly remaining as chief of publicity and advertising. George Crisman, of B. & K., Chicago, is now assistant to Deubach in the purchasing department, while Russell Leddy, who was with Harry Langdon in a vaude act, has been brought in to assist E. J. Weisfeldt, production manager. Jimmy Stanton remains with Weisfeldt.

## Krepps Managing Gilda

Chicago, May 1.

Gilda Gray has signed De Krepps for two years as her personal manager at a reported salary of \$400 per week and 10 per cent of her picture rights.

Krepps was manager of the local Granada theatre before going with Miss Gray.



"Everything's Just Lovely," says

FRED

# STRITT

Doing Nicely, Thanks, at

## STATE

DETROIT

Assisted by Walt Bastian and a Plenty Hot Band

Thank to

Howard Pierce, Dot Day and "Boy"

## Uzia Fidler Bermami

Musical Director  
ALHAMBRA THEATRE  
Sacramento, Calif.  
NOW—7th BIG MONTH

The Master of Ceremonies Theatre-Goers Swear By, NOT AT. Just Finished a Tour of Childs' Restaurants as Featured TOAST MASTER

"The Broad-Minded Boy from Broadway"

# BILLY CLAIR

"That Singing, Dancing, Harmonica Playing Jester"

My Contract Getter  
Samuels Musical Bureau

NOW, STANLEY, JERSEY CITY  
WEEK MAY 5, STRAND, NEW YORK

Week May 12—Strand, Brooklyn. Week June 4—Stanley, Pittsburgh.  
Week May 19—Brantford, Newark. Week June 11—Stanley, Baltimore.  
Week May 26—Earl, Washington. Week June 18—Stanley, Phila.

Making 'Em Laugh and Applaud in Harry Crull's  
"RADIO NIGHTS" UNIT

P. S.—Opening My School for Masters of Ceremonies.  
Chicago Aspirants Barred.

## HOWARD EMERSON

Versatility and ORCHESTRA Showmanship

THE LAST WORD IN STAGE PRESENTATIONS

Opened April 9th, RIVOLI, BALTIMORE for Extended Engagement  
Direction ARTHUR SPIZZI

# CARLOS AND DOROTHY

DANCING PAR VERSATILITY

4TH CONSECUTIVE YEAR WITH FANCHON AND MARCO



Picture that  
will appeal to all  
types of persons.  
Norma never so  
beautiful"

Joseph M. Schenck  
presents

# NORMA TALMADGE

in DAVID BELASCO'S Great Success  
"THE DOVE"

by WILLARD MACK



with  
**Noah Beery and  
Gilbert Roland**

A  
**ROLAND WEST  
PRODUCTION**

United Artists Picture  
SOLD INDIVIDUALLY ON MERIT



"Good melodrama, exciting and well done."  
—Cleveland Plain-Dealer.



"Splendid. The picture, like the play, is spiced with tragedy and humor."  
—Chicago Tribune.



"Miss Talmadge is as beautiful as ever. Most appealing as dancing girl."  
—N. Y. Graphic.



"A story of emotion. The suspense is continuous and action rapid."  
—Los Angeles Examiner.



## Commercial Firms Making Use of 16 mm. as Salesmen; Amateur Use Is Spreading

Los Angeles, May 1. The Caterpillar Tractor Company, with headquarters in San Francisco, has purchased and distributed among its agencies in this country 225 Bell & Howell motion picture cameras and projection machines. This equipment uses 16 millimeter film.

The employment of the projectors avoids the necessity of sending long distance expensive apparatus for demonstration to prospective buyers by showing on the screen what the tractors will do.

It is one of the more recent and most effective exemplifications of the utility of the motion picture in business.

Another striking example of using the screen for sale of commercial product is seen in what was done in selling Ford automobiles in Southern California.

Last fall many prints of a five-reel story of the manufacture of the new Ford were turned out by William Horsley in Hollywood. The completed and assembled picture being thought too long for practical purposes, it was reduced to two reels. Ninety-five copies of these were sent to Southern California Ford agencies.

Before the arrival of the first machine deposits were taken on 13,000 Ford cars in Southern California alone—with credit given for most of this new business to the screen showing.

The boom in 16 mm. is not confined to industry altogether. Tourists are using the "movie" cameras in such increasing numbers that laboratories have been compelled to

provide for the resulting added work.

One of the largest raw stock manufacturers claims through its local office that its business here in 16 mm. has grown in the past year from practically nothing to a total of nearly 1,000,000 feet a month and is growing steadily.

At the present time there are a half dozen manufacturers of cameras and projection machines for 16 mm. Those in the know agree that the figure of 100,000 amateur screens in the country is not an exaggeration.

### Behind in Orders

A screen company in Hollywood, in business a little over a year, is weeks behind in its orders, coming from all over the world. These orders are practically all from amateurs.

During the past week the manager of the concern was asked what theatre was to be the recipient of an immense screen nearing completion in his factory. The inquirer was told it was going to no theatre but to a wealthy Santa Barbara resident.

Several manufacturers now put out various sized screens which roll up and are carried inside of neat boxes with handles.

Those on the inside of the development of 16 mm. for both commercial and amateur use declare the standard film trade at large will be surprised when finally it wakes up to the jump that has been made by the 40-to-the-foot in recent months.

## Columbia's Disc Combo In Tieup on Coast

Los Angeles, May 1.

Fanchon and Marco have booked the latest photograph combination Sweet William and Big Bad Bill for a tour of the West Coast Theatres Circuit, opening here at Loew's State, May 18.

An advertising and exploitation tie-up has been made with the Brunswick organization to boost the records of the two men during their trip along the Coast. William Le Maire and W. C. Hayes are doing the act, but not using their own names.

The first record made by the duo was released a month ago and is said to be the fourth best seller on the Brunswick list. The second record "Sweet William and Bad Bill in Chicago," will be released during the current month.

### Wiley Buys Stories

George Wiley, who has organized the Notable Pictures Corp., and is the president, has purchased the following stories for production: "Pirates Hope," "After the Manner of Men," "Firebringers," "Shadow House," "The Dice of Fate," "Lost Conscience," "Next Door to Broadway" and "Tangled Lives."

Wiley starts work on the first, "Pirates Hope," about June 15.

### Carol Saxe Producing

Los Angeles, May 1.

Carol Saxe, production manager for his brother, Sam Saxe, head of Gotham productions, has resigned to become a producer on his own.

### Rosengarten, Sales Head

Dave Rosengarten has been appointed general sales manager for Commonwealth.

## Brandt Loses Decision On Fox's 'Wolf Fangs'

Brandt's Theatre Enterprises, headed by William Brandt, were involved in an action before the New York Film Board of Arbitration last week brought by Fox Film Corp. with Brandt losing out when decision was rendered.

The action hinged on the refusal of the Brandt interest to take the picture, "Wolf Fangs," from Fox on the grounds that he (Brandt) had not bought it on the terms of his contract.

Brandt by his attorney, Theodore Cooper, contended not only was the name of the picture changed but that the story which on the work sheet had appeared to be a horse story turned out to be a dog story.

For Fox Louis Nizer (Phillips and Nizer) showed by cross-examination that there had appeared on the work sheet a horse and dog story and that the exhibitor had not placed any specific reliance on the particular title. Nizer further argued that Brandt was receiving a dog and horse story and the distributor had the right to change the title from "Faithful" to "Wolf Fangs." Nizer submitted proof that only the title and not the story was changed.

In finding for Fox the Board is believed to have set a precedent for this picture for the United States.

The Brandt Enterprises must play the picture and pay for it.

## Fox Negotiating for Site in Minneapolis

Minneapolis, May 1.

It is learned Fox is negotiating with Harry E. Pence, local auto dealer, for the Elgin hotel property and a half block along 8th street north as a site for a theatre there.

It is said that negotiations have reached a point where Fox has gone as high as \$350,000, with Pence holding out for \$425,000. The property was purchased by Pence some years ago for \$220,000.

It would be the best possible site in Minneapolis for a theatre. It is across the street from the State, a big money-making F. & R. Publix house, and a block from the Hennepin-Orpheum and Pantages.

Ever since the Fox deal for the acquisition of the F. & R. holdings fell through, there have been local reports Fox will build both in Minneapolis and St. Paul.

## U Takes Back K. C. Houses From Midland

Kansas City, May 1.

Negotiations were completed between M. B. Shanberg, general manager of the Midland Circuit, and C. B. Faine, representing Universal, whereby Universal theaters here, recently taken over by Midland, are returned to Universal. The houses are the Apollo, Isis, Linwood, Gilliam, Gladstone and Lincoln.

With Universal operating the Uptown as a first run house, but showing two pictures weekly, the six taken over from Midland will give them seven of the best suburban houses in the city. George Steiner, managing the Uptown, will be the director of the entire group.

Deal leaves Midland without a Kansas City house.

### Whyte Leaves K-A

Arthur G. Whyte, film booker for Keith-Albee theatres, resigned this week to become film buyer for the Motion Picture Exhibitors Association. The appointment was made yesterday (Tuesday).

### CONTEST FOR LADY M. C.'S

Des Moines, Ia., May 1.

Following the Public Idea, the Orpheum is staging a mistress of ceremonies contest May 3-5.

A local girl is wanted to act as mistress of ceremonies for an all-girl revue to alternate with the regular mistress of ceremonies in introducing the artists. More than 25 girls are applicants.

### Carruth on Fox Westerns

Los Angeles, May 1.

Clyde Carruth, former film cutter and director of several comedies for Fox, has been promoted to direct westerns for that company. He will direct Rex Bell, cowboy star.

### KICKS ON \$30 QUALITY

House managers of picture theatres playing vaude week-end with two singles and two doubles for \$30, are complaining vaudeville is no good.

## F. N. Convention

Chicago, May 1.

First National opened its annual sales convention here April 29 at the Drake Hotel.

Officials of the firm scheduled to address the sales force include Clifford B. Hawley, president; Richard Rowland, vice-president; Watterson Rothacker, Burbank studios; George Landy, coast publicity chief, and Ned Depinet, general sales manager.

## Show People Handle City Hall's Opening

Los Angeles, May 1.

Los Angeles has a new City Hall, costing \$9,000,000. Hollywood is very proud of it, so the City Fathers let Hollywood do their stuff and handle the formal opening. This is the first time in the history of any community where show people were in charge of the dedication of any public functioning institution. They called on Joseph M. Schenck to be general chairman of the event. Next they chose Sid Grauman, the Coast's premier producer, as head of the entertainment division, after which they brought Cecil B. DeMille to head the picture section of the parade.

It was a grand affair. They had some 200 visiting mayors to see how Hollywood sells Los Angeles. Then some 250,000 people stayed all day along the line of march and around the City Hall to be entertained. Grauman gave them a great show. He had Irving Berlin singing half a dozen songs or more.

Wedgewood Howell, local head of Equity, provided over the broadcast mike. Chief Yodelahe Yekime did a tribal song, after which Virgil Johannansen sang "Old Black Joe." Bob Blackner, Wyoming cowboy, did an Italian operatic number, after which came folk and community singing.

## McCormick-Marin Tieup

Los Angeles, May 1.

John McCormick and Ned Marin, associate producers for First National, postponed their trip to Chicago to attend First National's international sales convention.

McCormick is preparing for "Oh, Kay," as Colleen Moore's next First National production, while Marin feels he must remain in Hollywood to look after "The Night Watch," now being directed by Alexander Korda, with Billie Dove starring. Lawrence Grey will play opposite Miss Moore in "Kay."

## VOTES FOR SABBATH FILMS

St. Louis, May 1.

Opponents of Sunday pictures took a hard wallop when Lawrenceville, Ill., went to the polls and elected, by large majorities, candidates for aldermanic posts in favor of permitting theatres to operate on Sunday.

Largest vote in the city of the municipality was brought out and boxing also was indorsed.

## BANKER'S 1,600-SEATER

Chicago, May 1.

John Bain, banker, is going in for theatre operation with the construction of a 1,600-seat house at 63rd St. and Crawford Ave. House will open with a vaudeville policy.

## Unions Make Talkers Costly in No. Cal.

San Francisco, May 1. Vitaphone and Movietone are jamming in the northern California division of West Coast Theatres. Uncompromising insistence of musicians' unions that house orchestras be retained despite the presence of talkies has created not only a tense situation but has resulted in the operating cost of the talking devices being greatly in excess of expectations.

Additionally the projectionists have been found bitter and non-cooperative.

In many cases operation with Vitaphone or Movietone has greatly exceeded the usual cost of regular house projection. An open breach between the projectionists and West Coast exists, with the managers feeling the unions have taken advantage.

In San Francisco the difficulties have been ironed out. The Warfield continues to use Movietone. The only house in the region to escape the edict on house orchestras is the Embassy, small independent operated by W. B. Wagnon. This house opened originally with Vitaphone and had no orchestra.

## STAGE MANAGER'S RESCUE

Danbury, Conn., May 1.

Quick action by John Henry, stage manager at the Embassy, undoubtedly saved a number of lives last week.

Henry, on his way home from the theatre, saw smoke pouring from windows of a rooming house. He dashed into the building and awakened the roomers, despite he was nearly overcome by smoke.

Two alarms were sounded before the fire was put under control.

### Katz Remains East

Sam Katz will not go on to the Detroit and San Francisco Paramount conventions as originally planned.

Publix's president is expected back from Washington next week, to be present for Paul Ash's opening at the Paramount May 12.

## BENNY MEROFF

CUTE, EHI



Breaking All Records  
Marks Bros. Granada

and

Marbro Theatres,  
Chicago, Ill., Indefinitely

FIRST TIME ON BROADWAY  
THE SENSATIONAL HIT OF THE YEAR

## TOMMY WONDER

and SISTER

"THE CALIFORNIA BLUEBIRDS"

"Youngsters who really live up to their name" (Press)

THIS WEEK (APRIL 28)

PARAMOUNT, NEW YORK

With JOHN MURRAY ANDERSON'S "CAMEOS"

Direction: EZ FRONZ

## ED LOWRY

Master of Ceremonies



SKOURAS BROTHERS  
AMBASSADOR  
ST. LOUIS, MO

"MITEY"

## ANN LEAF

AT THE WURLITZER  
BOULEVARD, LOS ANGELES

RICHARD

## "LIMBERLEGS" EDWARDS

With "DANCING FEET," a Public Unit

MAY 3 TO 10, INCLUSIVE, PORTLAND THEATRE, PORTLAND

Direction: WILLIAM MORRIS OFFICE

## JOHN MAXWELL

AMERICA'S MOST EXTRAORDINARY SINGING VOICE

Now Under Exclusive Management WM. MORRIS  
By Arrangement With MRS. ELIZABETH WEBSTER



the public picks **PARAMOUNT.**

**because**

the smart, modern public knows **PARAMOUNT** alone is making outstanding entertainment. ¶ Hits like "Beau Geste," "Underworld," "Legion of the Condemned," "Last Command," Harold Lloyd in "Speedy" (Lloyd prod., Par. release) have taught them. ¶ Bear that thought in mind for 1928-29.

**Paramount Pictures**

BACKBONE OF  THE BUSINESS!



Wednesday, April 25, 1928

**"STREET ANGEL" AGAIN LEADS  
B'WAY SUPER FILMS AT \$17,400**

"Street Angel" dropped off \$1,000 but went to the front in the \$2 class by selling \$17,400 at the Globe while the floozy led the de luxe class at just the fair figure of \$9,000. Whiteman a full week after.

(Drawing Population 40,000) "Sadie Thompson" proved the after.

VARIETY

**Business that Surprised  
Even the Smart Eggs**

# STREET ANGEL

**is a pushover!**

More than  
\$18,000  
weekly  
at \$2  
twice daily  
at the  
Globe Theatre  
New York  
Beating every picture  
that ever played  
at that theatre

\$19,002 first week's  
receipts  
breaking all  
records of all  
pictures ever shown  
at the Carthay Circle  
Los Angeles  
where the picture  
without the usual  
elaborate presentation  
is packing 'em in

**WILLIAM FOX presents  
Frank Borzage's**

# STREET ANGEL

**with Janet Gaynor and Charles Farrell**

**Also twice daily on Broadway, John Ford's 2 Successes**

**FOUR SONS MOTHER MACHREE**

**Coming Soon: "The Red Dance" Raoul Walsh production**

**And these are only appetizers**

on the  **feast for next season!**



# PAR'S 74 FILMS; 25 SPECIALS

Also 3 Road Shows—35  
Programers—11 Out-  
siders

Los Angeles, May 1.

Paramount will turn loose 74 feature-length productions on its '28-29 program, comprising 35 program pictures, 25 specials, 11 pictures by outside producers for this company and three road shows—"The Patriot," "Able's Irish Rose" and "Wings," the latter to be generally released next January or soon after.

Among Paramount's new stars is Charles Rogers, who will have his name over the title on four films; Fay Wray and Gary Cooper, who will be co-featured in three, and Ruth Taylor and James Hall, who will also predominate in three.

Those to be featured include Nancy Carroll, William Powell, Iris Stuart, Jack Lunden, Richard Arlen, Lane Chandler, Mary Brian and Ivy Harris.

List of directors lines up as Ernst Lubitsch, Mal St. Clair, Gregory La Cava, Luther Reed, Joseph Von Sternberg, Clarence Badger, Wm. Han. Wellman, Harry D'Arrast, Frank Tuttle, Hobart Henley, Rowland V. Lee and John Waters.

## Film List

Pictures as follows:  
"Wedding March" (directed by Von Stroheim); "Man Who Never Missed" (Jannings starred, Lother Mendes directing); "Ellis Island" (Jannings starred); "Beggars of Life" (Wallace Beery starred, Wm. Wellman directing); "The Tong War" (Beery starred); "The Canary Murder Case" (Wm. Powell featured); "The Crime of Interference" (Rowland V. Lee directing); "The Letter" (Evelyn Brent, Clive Brook featured); "Tahiti Nights" (Evelyn Brent, Clive Brook featured); "Glorifying the American Girl" (Louise Brooks, Nancy Carroll featured); "The Perfumed Trap" (Clive Brook, Mary Brian, Wm. Powell featured; Victor Schertzinger directing); "The Wolf Song" (Gary Cooper starred, Victor Fleming directing); "Dirigible" (Wm. Wellman directing); "The Man I Love" (Nancy Carroll, Richard Arlen featured, Mal St. Clair directing); "Living Together" (Richard Arlen, Mary Brian, Chester Conklin featured) and "The Upstart Gentleman."

Clara Bow is scheduled to star in four specials named "Three Week Ends," "The Fleet's In," "The Saturday Night Kid" and "Apache Love" (tentative title).

Richard Dix will do two specials and three others. Specials are "Redskin" and "Unconquered" with the others "Warming Up" and "Mo-

ran of the Marines." Third program film not selected as yet.  
Of the four pictures which will star George Bancroft only two have been picked. These are "The Hooks of New York" (Joseph Von Sternberg directing) and "Swag."

Bebe Daniels will star in four pictures for which stories have not been chosen.

## Esther Ralston's Special

Esther Ralston's special is to be "The Case of Lena Smith" (Joseph Von Sternberg directing); with her first starring picture "Sawdust Paradise" (Luther Reed directing). "High Society" is another, with two more films for this girl to be announced.

Jack Holt is to be featured in a Zane Grey technicolor special and three special releases. Special is "Water Hole" (John Waters directing), with the remainder titled "Avalanche" and "Sunset Pass." Third is in abeyance.

Pola Negri is slated for two, which will be "Loves of an Actress" (Rowland V. Lee directing) and "Pecora" (Ludwig Berger directing).

Only one of the three in which Fay Wray and Gary Cooper will appear has been picked. This is "The First Kiss."

Florence Vidor is to star in two pictures, first of which is "Divorce Bound" with no detail on the second film.

Charles Rogers' quartet of starring efforts has only gotten as far as "Bulldog Yale" (Frank Tuttle directing).

Ruth Taylor and James Hall, as a co-featured team, will do three. Adolphe Menjou will star in three, the only one to have definite form at this time being "His Private Life."

## 3 Foreign Films

Outside producers will contribute, among others, one, possibly two, from Harold Lloyd, and two by Christie, starring Douglas McLean, including "Wanted—A Woman" (tentative title).

Of the three foreign pictures listed, the first is "Behind the German Lines" (official war pictures), to go out as a special; Sir Harry Lauder in "Huntingtower," and "The Model of Montmartre," directed by Leonore Perret.

## NEW SUNDAY OPENINGS

Senate "and Harding Change to  
Straighten Out Midwest Route

So as to smooth out the time arranged for units produced and premiered at the Oriental, the Senate and Harding theatres will be changed from Monday to Sunday openings. Units originating at the Oriental go to the Norshore, Senate and Harding theatres, in Chicago, and then play the Capitol, Detroit, Circle at Indianapolis, and the Missouri, St. Louis. Up until now the local William Morris office has been booking St. Louis independently, but under the new arrangement the house gets the units.

When the unit winds up at St. Louis, the acts are picked up for New York and other Public engagements.

## 42d St. Not for \$2 Films, Fox Discovers

William Fox will never give another of his big pictures an initial run on 42d street. As the first move in this direction he is pulling out of the Times Square immediately and subletting that theatre until July 1, when his present lease expires.

Experience of years with many houses on the biggest artery into Broadway, including also the Harris and Liberty, has convinced Fox that the street, regardless of what it will do for legit houses, is wholly out so far as a big film row is concerned.

People invariably shop for their big film entertainment on the main stem of Broadway to the extent that a half block out of the way just as invariably means a big loss at the picture box office, Fox reasons. It amounts to a total absence of transient trade, which accordingly, "Mother Machree," which winds up May 6, will be the last special which Fox will book into 42d street.

# Mae Murray's Self-Made Pictures and Mae on Percentage

Los Angeles, May 1.

Mae Murray is going to produce, self-starring on her own. She will finance and tour with them on a percentage basis.

Contracts have been signed by Miss Murray with Alexander Pantages for her first picture, "Hungarian Rhapsody." It will be directed by Arthur Gregor. The picture will go into production May 7 at Universal City and take about five weeks to complete.

The deal made by Miss Murray with Pantages provides that she gets 50 per cent of the gross receipts in all Pan houses with a minimum route of 12 weeks. Following the tour over the Pan time Miss Murray will hook up with one of the eastern circuits, of which several have already made her offers of 20 weeks on the percentage basis.

Upon the completion of the tour with the first picture Miss Murray will start work immediately on her second opus to be sold the same way.

## Foreign Film Go-Between Here; Due to Quota Laws

Already the foreign film go-between specialist has arrived, operating on his own or for overseas producers in the sale of subjects. European quota laws open the field.

One of the first is Merritt Crawford, who starts with a group of three productions, one French, one English and one Austrian, which he has titled for this market.

In the cases of the English and French subjects he acts for the foreign producer, while with the Austrian he is on his own. He will seek to sell the Austrian and failing in that, will put it on the state rights market.

British picture is Anthony Asquith's "Shooting Stars" (already reviewed in Variety); French film is "Why Girls Go Wrong" (called "Headless Spitfire" in the original) and "Circus Spitfire," made by Louis Nalpas in France.

## S. C. TAXED TO DEATH

Correcting an erroneous statement that South Carolina recently enacted a new admission tax, C. C. Belljohn for the Hays organization, explains that exhibitors in that state are seeking the repeal of an old theatre tax.

This is the only state that taxes admissions. An impost of 10 cents on 10-cent admissions and 2 cents on 15-cent tickets was passed in 1921. Admission prices are low and the impost, it is declared by theatre men seeking repeal, is the difference between profit and loss.

# Bad Business in South; Houses Giving Away More In Prizes Than Comes In

## T.O.C.C. Election Cuts Out Sapiro Faction

At the annual election of officers of the Theatre Owners' Chamber of Commerce last week, Sol Ralves was re-elected president with J. Louis Geller, vice-president, following utter defeat for the Sapiro Independents. Harry Suchman and Leo Brecher, running on the opposition ticket, withdrew after a vote.

Following publication of an inside story on the split in the T. O. C. C. ranks recently, Variety was subjected to universal condemnation by the members. One of the exhibitors threatened to cancel his subscription.

The Variety representative, calling at T. O. C. C. headquarters, was assured, by an exhibitor, that he is "persona non grata." The Variety man answered in Yiddish but it didn't seem to register. Closer investigation of the meaning of the phrase resulted in the information that the exhibitor had seen it on a picture caption, and had been waiting for an opportunity to let it loose.

Late reports from members of the T. O. C. C. were to the effect that the boys are now in complete harmony and are seriously considering the formation of a glee club to prove it.

Information from other sources does not seem to coincide with this impression.

## Start Campaign Against Non-Theatrical Showings

Members of the Northwest Theatre Owners' Association will launch a campaign against the showing of films for profit by non-theatrical groups.

The campaign comes on the heels of an injunction issued by Judge B. F. Wright, Hubbard county district court, against the independent school district of Park Rapids, Minn., prohibiting it from conducting picture shows in the school auditorium building. Harry W. Ressler, a Park Rapids picture theater owner, obtained the injunction. Grounds for the issuance was that a governmental organization was entering a private business.

Papers now are being prepared in a similar action to be instituted against the Spring Grove, Minn., school board in an effort to stop it from giving picture shows in the high school auditorium.

Resolutions introduced those attacking a film distributing company, alleged to make a pretense of selling films to schools, churches and other organizations not regularly in the theatrical business.

New Orleans, May 1.

The South is in a panic over show business. From Norfolk to El Paso there are not 15 houses showing a profit, and with a long, hot summer ahead.

Managers are using every known means to attract patronage without avail. Theatres are having every variety of contest. The Palace, here, which closed Saturday, after a disastrous season, capped the ultimate several evenings before with a pie-eating affair. The Cortez theatre, New Orleans suburban playhouse, is giving away sucking pigs nightly, and the Carrollton, in the Sobel-Richards-Shear string, donates a living room suite every Saturday. Others are giving away vacation trips and what-not. The type of show that in previous seasons drew them in numbers will not suffice any more.

With the out-going exceeding the income in the instance of the Crescent and Tudor theatres, the Sangers decided to close both for the summer and posted two-weeks' notice Saturday. They have already closed the St. Charles, after sustaining a heavy loss on the season.

Most of the other southern towns are even worse than New Orleans at the box office. Houston has dropped down to almost nothing. The town is over-seated and people there are not attending shows. Lionel Kline, southern Low representative, replaced the manager at Houston last week with the fellow who formerly held the Loew managerial post in Norfolk in the faint hope of improving conditions, and the Sanger here is to have a new manager next week.

Orpheum's Judgment  
Memphis is another sore spot. With thousands of seats more than the town presently requires, the Orpheum is walking in "where angels will not tread any more" with a new 3,000-seater in a 6-day town.

Birmingham is no better than the rest, too many cushions and not enough interest. Atlanta is just as bad. They've been crying in Atlanta for over a year.

Whilst the bigger towns are complaining bitterly, their plight is not to be compared with the lesser hamlets of the Mississippi Valley. They never have recovered from the floods and are months behind with ready cash.

Showmen are blaming conditions on everything. The automobile has been a factor in weaning people away from the playhouses. Unemployment also has had much to do with the depleting grosses.

Ferike Boros, added to "Four Walls," M-G-M.

George Fawcett, added to "Tide of Empire," M-G.

Frank Borzage will direct "Backwash" formerly called "The River," Fox.



Another FANCHON and MARCO "Idea"

# JACK WALDRON

Beginning May 4

Master of Ceremonies

FIFTH AVE. - SEATTLE

FIRST APPEARANCE ON BROADWAY

# MONA LEE

"EXOTIC DANSEUSE"

Featuring the Cane Somersault

With BORIS PETROFF'S "LEAP YEAR FANCIES"

At the Capitol, New York, This Week (April 28)

Thanks to WALT ROESNER and FANCHON and MARCO

# LAMBERTI

"KING OF HUMOR"

WITH

# "MILADY'S FANS"

A PUBLIX UNIT

NOW TOURING PUBLIX CIRCUIT OF THEATRES

Thanks to Mr. MORRIS SILVER—WM MORRIS Chicago Office



**"AFTER TOURING  
THE PAST THROUGH  
THE OVATION WE  
KEITH-ALBEE PALMER**

**THIS WEEK,  
WILL REMAIN WITH**

**HENRY STALLARD**

**AND  
INTERNATIONAL**

**WITH  
HARRY and ANNE**



**G THE WORLD  
REE SEASONS  
RECEIVED AT THE  
ACE, NEW YORK  
APRIL 30th  
H US FOREVER"**

**SANTREY**

**HIS**

**L ORCHESTRA**

**H**

**NA SEYMOUR**



## SO THIS IS LOVE

(Continue from page 15)

bumped all about the ring Shirley suddenly recalls the pickles which she has fed the champion. The closing shot witnesses the boy friend in her arms after he has pummeled the champ's plexus into submission. From the anle of second and third-run box office—not a bad picture.

## AIR MAIL PILOT

Produced by Superlativ Pictures and distributed by H. Mark (Nat. Nathanson). Earl Metcalfe starred. Blanche McWhorter leading woman. DeWitt Jennings featured. Half of double bill at New York, one day, April 13. Running time, 57 minutes.

Good example of this style of commercial quickie; a picture expertly made to appeal to the very naive fan element and for this purpose first rate. Melodramatic action is swift even if it is illogical and sometimes crude. Plausibility of story is sacrificed deliberately to the prime purpose of staging a fast action drama.

The punch of the film is the hero's pursuit of mail robbers fleeing in an airplane, culminating when the hero climbs from his own plane to that of the fugitives while the heroine drives the airship up in the clouds. There follows a desperate hand-to-hand fight between the hero and the robbers all over the plane's wings. After that the hero jumps and parachutes to earth safely, while the robbers turn and drive head on into the girl's plane, with the girl also jumping and landing safely.

The effects are fairly well managed and probably the picture packs a kick for the juvenile mind of any age; but the thrills are piled on so thick the whole business skids rather close to travesty. Acting is on a par with the type of picture, rather stilted and altogether hokum. An occasional touch of comedy is rather better done, as, for instance, the finale, where two lovers, brought together in safety, fall into an embrace, but are dragged across a field in that pose by the wind-blown par-

achute to which the girl is still attached.

A good deal of ingenuity has gone into the staging of the air battle thrill. Much of it holds the illusion of reality being in the air. Dove-tailing of real air shots and trick photography has been neatly done, and to the uninitiated the sequence has all semblance of reality. Not so good were the shots of hero and heroine off on a dash through a raging rainstorm.

Ground shots have been taken at a real air port and bits of arriving and departing mail planes are briskly interesting. An error occurs in having the hero and scheming heavy (also aviator in the mail service) so much alike that the spectator is often not quite sure whether the uniformed airman is hero or villain.

Despite its crudity picture is a serviceable product. If these quickies would hold to plan of making straight outdoor action pictures instead of trying for the subtle program play subject, exhibitors playing double bills would have more satisfactory material to pick from. This one would be a valuable item in the neighborhoods, and for the minor daily changers would support the body of a bill by itself. Subject lends itself admirably to good lobby billing. Rush.

## THAT CERTAIN THING

Columbia production and release, starring Viola Dana, with Ralph Graves featured. Story by Elmer Harris. Directed by Frank R. Capra. Titles by Al Boasberg. Double feature program at Rivoli, N. Y., April 18. Running time, 69 mins. Maggie Kelly.....Aggie Herring Molly Kelly.....Viola Dana A. B. Charles, Sr.....Burr McIntosh A. B. Charles, Jr.....Ralph Graves

Those who don't think the independents are trying to make good pictures had better take a look at "That Certain Thing." Here is an indie that gives A-1 entertainment. Especially in the neighborhoods.

The story holds up, even if a little old in general theme. But it is welded into a strong, laugh-comedy romance materially aided by Boasberg's titles. It's all about a poor girl who acquires a millionaire.

Directing is splendid and the work of the small cast immense. Both Miss Dana and Ralph Graves are exceptionally good.

Photographically and otherwise "That Certain Thing" will help Columbia. It's wholesome, full of fun, and has that touch of neighborhood kin that will make it acceptable anywhere. Mark.

## THE LITTLE SNOB

Warner Bros. production and release, starring May McAvoy. Directed by John Adolph. Cast includes Robert Frazer, Alec Francis, John Millan, Virginia Lee Corbin and Frances Lee. At Rivoli, N. Y., on double-feature program, April 12. Running time, 22 minutes.

Old gag about a poor gal being smitten by the upper crust bug to the extent of being ashamed of the old home bunch. The Warners have done this one well. It carries a strong little preachment on snobbery effectively worked out by May McAvoy working alongside of the Misses Corbin and Lee.

Coney Island starts off the action, where the snob is shown with her lover, a Barker for concessions. The girl's dad is Col. Banks, who runs the Kentucky Derby, another Island concession, with wooden horses. The kunnel sends the daughter away to a "finishing" school, and the snobbery begins. The bursting of the ritzy fireworks comes when the poor girl's school pals declare her dad is dishonest, crooked and so on. There is, of course, a happy finale for the old crowd.

Light, airy film padded here and there. However, it has a moral. Some corking photography and the splendid direction where the school parties are on. Work of Miss McAvoy stands out, as it's the kind of a role she notes upon. Mark.

## Phantom of the Range

FBO production and release. Starring Tom Tyler. Directed by James Dugan from original by Frank Howard Clark. Cast includes Dunn Thompson, Charles M. Hugh, Margaret Zier and Frankie Derra. At Stanley, New York, one day, April 20. Running time, about 60 minutes.

Plenty of action in this better than average western that will more than please the kids in the neighborhood houses. The grown-up, too, will like it as the story is told with a directness that reflects credit on Director James Dugan. Only fault seems excess footage given to scenes in which Tom Tyler kayoes at least three men in order to save the poor ranchman from being swindled.

Plot has to do with Tyler as an actor, stranded in a tank town and forced back to his original occupation as a cowpuncher. Here the girl takes him in hand and proceeds to bring him to earth.

Leading lady of the stranded troupe, meanwhile, has allied herself with a real estate swindler bent on grabbing the farmer's land. She frames the actor-cowpuncher and he loses his job, as well

as the girl, granddaughter of the farmer. He returns in time to knock the realtor and three of his men cold in one of those parlor rough and tumbles, prevents the land grab and wins the girl.

## Top Sergeant Mulligan

Morris R. Schrank production featuring Wesley Barry and Lila Lee. Story by Francis Fenlon. Directed by James E. Hogan. At Loew's Circle, New York, as half double bill, one day, April 23. Running time 55 minutes.

Just another comedy on the war with Donald Keith playing the title role and Gareth Hughes in a minor part. Only good gag in the film has Barry as a recruit peppering his superior officers and Sergeant Mulligan continuously with buckshot propelled by his teeth and tongue.

Barry tagged with the gag monkey of Mickey Neilan is himself enlisted for service while out helping the recruiting officers with his vaude partner, Lila Lee. At the training camp he encounters top-kick Mulligan who proceeds to make life miserable for the rookie.

On top of that the sergeant, Y. M. C. A. worker and the captain make a play for his girl.

In France Mulligan and Neilan are sent spy hunting and are captured with a labor unit after putting on cork. Taken to Berlin they get their man and bring him back after the war is over and get the bird from their buddies.

Meantime the girl the rookie has left behind with an entertainment outfit gets hitched to the "Y" worker.

Film doesn't measure up to comedies of the same type that have previously been seen and will help little to re-establish the freckled faced Barry as a draw.

## Horseman of the Plains

Fox production and release starring Tom Mix. Directed by Benjamin Stoloff from story by Harry Sinclair Drago. Camera-man Dan Clarke. Cast includes Sally Blaine, Charles Conklin and Charles Evers. At Academy, New York, April 20-28. Running time 45 mins.

A western modernized in everything except plot. The plot is No. 666 about the family ranch that will be foreclosed unless the family nag wins the big race. But despite this hackneyed old yarn, the picture is entertaining.

Explanation of paradox: good direction. Benjamin Stoloff has megaphoned life and breeze into the mortgage

classic. The picture moves with zip and is distinctly better than the Tom Mix average for the last dozen or two.

Stoloff even has Tom acting like a romantic juvenile, going into clinches with the heroine. That itself is sort of revolutionary. Here before Mix's screen romances have been Bostonian in their newer gender purity. The final fadeout generally showing Thomas patting the girl on the arm with a look of sheer brotherliness.

A novelty too is the race, a combination affair started on foot, in closing laps in a chariot, with a wagon, speed car and ending with stage coaches.

Only 45 minutes in the running and something popping every second. Great for western fans.

Land.

## PHANTOM FLYER

Universal production and release. Written and directed by Bruce Mitchell. Stars J. Wilson. Cast includes Lillian Gilmore, Do Fulton, Jack Steward, Larry Scott, Buck Connors, Bill Jones, Myrtle Crinley. At the Columbus, N. Y., one day, running time, 40 minutes.

It seems that a gang of rustler were making off with the Crunda stock, and an aviator arrived, literally out of a clear sky, to save the gal and prevent the old man from losing the homestead. The flyer, A. Wilson, photographs nicely but looks a little clumsy in action because of his stooky build. Story has been built around the star's air stunt which are okay but lack suspense. Girl looks good.

A little different from the usual small-town western on account of the air stuff. Should do all right in the same spots. Mori.

## THE APE

Colwyn production released through atlat rights. Directed by E. C. Rule. Claimed to be based on actual police record. In cast Ruth Stonehouse, Gladys Walton, Tom Wilson, Bradley Barker. At Stanley, one day, April 10. Running time, 60 minutes.

Shot in the old Triangle Art studio in Riverdale, "The Ape" is a little inferior in technique to the product which came out of Yonker. (Continued on page 35)

## Cook Sisters

BRUNSWICK ARTISTS

Scoring Solidly for FANCHON and MARCO with Harmony, Dance and Piano Specialties

## JOHN and HARRIET GRIFFITH

Dancing Specialties Plus Personality Appreciation to Fanchon and Marco

'BEN-HUR'  
(M. G. M.)

'TWO LOVERS'  
(COLMAN-BANKY)

'THE ENEMY'  
(LILLIAN GISH)

'CAMILLE'  
(NORMA TALMADGE)

FRED  
HUBLO

IN PRODUCTION

'THE DEVIL DANCER'  
(GILDA GRAY)

'WAR IN THE DARK'  
(GRETA GARBO)

'THE TEMPTRESS'  
(GRETA GARBO)



# Spring is here with-



## **RICHARD BARTHELMLESS** in **"THE PATENT LEATHER KID"**

Holds the Record for Broken Records. The latest:—House records at the Regent, Newark; United Artist, Seattle; Palace, Ashtabula, Ohio; the Gastonian, Gastonia, N. C.; the Virginian, Charleston, W. Va.; the Rialto, Williamsport, Pa.

## **"LADIES' NIGHT** **IN A TURKISH BATH"** with Dorothy Mackall—Jack Mulhall

"A hundred laughs wide and a hundred deep. A first-class attraction of sure-fire quality."—Motion Pictures Today.



## **RICHARD BARTHELMLESS** in **"THE LITTLE SHEPHERD** **OF KINGDOM COME"**

"A masterpiece worthy of the best of screen tradition... Extreme beauty... A work of film art."—Motion Pictures Today.



## **"HAROLD TEEN"** with Arthur Lake, Mary Brian, Alice White, Lucien Littlefield

"One of the greatest comedy dramas ever made. Everyone was hysterical from opening flash to final fade-out. An 18-carat wow and wonderful tonic for Summer business."—G. L. Sears, Chicago.

## **ELINOR GLYN'S** **"MAD HOUR"** with 8-Star Cast

"We were very much pleased with the business done on 'The Mad Hour'. Best opening at the box-office of the Spring season."—John F. Kumler, Pantheon Theatre, Toledo.



# And Summer's coming with-



## **BILLIE DOVE** in **"THE YELLOW LILY"**

Sumptuous sets and great supporting cast including Clive Brook. Romantic melodrama against a lavish background of European court life. Directed by Alexander Korda who made "The Private Life of Helen of Troy". Written by the adaptor of "The Way of All Flesh" and the author of "Hotel Imperial".

## **RICHARD BARTHELMLESS** in **"ROULETTE"**

Famous Fannie Hurst wrote this gripping drama, and First National bought it to give Barthelmess one more great vehicle to add to his unbroken chain of hits. What a conflict of brother against brother—and a woman between. And again ALFRED SANTELL directs "the greatest male box-office star in pictures".



## **MILTON SILLS** in **"THE HAWK'S NEST"**

Underworld!—The real lowdown on it this time, with an entirely new type of fighting role for Sills. With DORIS KENYON, Montagu Love, Stuart Holmes.

## **KEN MAYNARD** in **"THE UPLAND RIDER"**

"Anybody who can't get their money's worth out of a Maynard picture ought to spend their money for poison. When I want the best Western there is I look over Ken's list first."—Roy Mitchell, Plainview Theatre, Tex., in Exhibitors Herald-World.



## **CHARLIE MURRAY** in **"THE HEAD MAN"**

Something brand new for the star of "McFadden's Flats". Great comedy, but stirring pathos too in celebrated Harry Leon Wilson's story of an Old Soak who "mopped up".

## **"LADY BE GOOD"** with Dorothy Mackall—Jack Mulhall

A follow-up on "Ladies' Night in a Turkish Bath". An inside story of small-time vaudeville from a famous Broadway musical comedy hit. Directed by RICHARD WALLACE.



But Spring OR Summer

It's all the same

To the Boys who play—

# FIRST



# NATIONAL

A Hit a Week—

Winter AND Summer—

Rain OR Shine—

Any Time!



**TAKE A COUPLE OF AD WRITERS, A HANDFUL OF ARTISTS AND PLENTY OF INK**—*stir carefully*—  
—and what have you got?



**BRIGHT** announcements  
**DON'T** fill seats—  
**PRODUCT**—and nothing else—  
**IS** what counts!  
**M-G-M** will talk about  
**NEXT** season  
**AT** the proper time.  
**OUR** business right now,  
**IS** to help  
**YOUR** business right now.



"Gee whiz! I've got to fill my house every day for May, June, July and August."

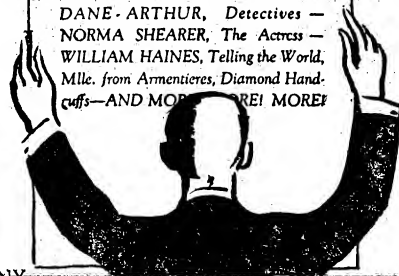
THE IMPORTANT



COMPANY

**EVERY WEEK AN M-G-M HIT!**

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!



"Whoopie! These M-G-M pictures will do the trick."

**EXTRA! RAMON NOVARRO IN "ACROSS TO SINGAPORE", SMASH HIT CAPITOL, N. Y., HELD OVER 2nd WEEK**



## British Film Field

By Frank Tilley

London, April 14.

Elestree improvements. One or two new ideas for this side are being put into White-Hall studios, which are expected to be finished in May. The sides of the main studio are being built in sections, to remove for exterior shots, and a small stage shut off from the main floor, with sound-proof brick courses between this and the carpenters' and plasterers' shops. Heated floors, run off oil-burning boilers and built in sections, so that sets can be run in and out, to save time in building and tearing down, are other features of this plant.

## Round and About

Bruce Johnson and Sam Spring left for Berlin to confer with the Debu unit there as to future production plans.

Another departing for Berlin is George Banfield, head of British Filmcraft, gone over to find authentic costumes for "The Burgomaster of Stillemonde," against Sir Martin Harvey's return at the end of the month from Canada.

Josef Von Sternberg's wife, Riza Royce, is on this side and figures to play in British films. Lillian Rich is also here, but on vacation only. Juliette Compton is to play the lead in the Edgar Wallace film, "The Ringer," which Arthur Maude is to direct for British Lion Films in place of Sidney Olcott.

Steve Singer, manager of Pro Patria Film (disbanded end of A. E. Bundy's production enterprises), is on the sick list with an operation for an internal abscess.

Harry Ham, production manager at Pathe-First National production unit, is also laid up with a broken rib. He fell down a flight of stairs at Elstree.

When a property kerosene lamp exploded in a scene in "The Woman in White" at Cricklewood studios, Blanche Sweet escaped and Cecil Humphries' English stage actor playing opposite her, had his face and hands burned.

Roping in the Picture Houses Allied Newspapers, controlled by the Berry Brothers, has started an "Ambassador of Empire" stunt in association with the Cunard Line and Canadian National Airways.

Fifty girls and the same number of boys are being selected, on an examination basis, for a seven weeks' tour of Canada, starting the end of July. They will be accompanied by newspaper correspondents and cameramen. Tourists are to be between 17 and 21. They sail on the Albatross July 23 and return from Montreal on the same boat Sept. 7.

Two film tiemps have been made.

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

Titles by  
**MALCOLM  
STUART  
BOYLAN**  
FOX

**JOHN F.  
GOODRICH**  
FREE  
LANCING



NOW It's

**AL  
LYONS**

With

MUSICAL BUNCH

At the West Coast

CALIFORNIA  
SAN DIEGO



one with British Instructional Films, which comprise a 30-ft. feature trailer, a Canadian scenic, being offered free to picture houses weeks of April 9 and 16. The other is with picture houses direct, offering prices of \$25 to patrons who enter the contest on forms distributed by the theatre management, with the theatres tying up getting free listing in the "Daily Sketch," "North Mail," "Daily Record" and "Daily Dispatch."

## Back Home to Work

Denison Clift, after some four years in Hollywood doing scripts for Cecil DeMille, has signed with British Instructional to direct. He is writing a story for his first production. While here previously he made films for the Ideal Company.

## Carlyle Blackwell's Interests

Gainsborough Pictures has acquired film rights of "The Wicked Lady" (author of "The Ghost Train"), now running at the New theatre. Carlyle Blackwell has shown signs of a reviving interest in pictures and has bought two original scripts, "The Enigma" and "Black Panther," from Ralph Wells, American, who has been here several years doing scripts and assisting directing.

## Universal Tourists

James Bryson, head of European Motion Pictures (British branch), has sailed for an indefinite stay at Madeira. Health reasons given out.

Maxwell Julius Bernheim and Edward Laemmle are both on their way here, and Bernheim is said to be going on to the Orient.

## Production Moves

British Lion opened its extended studios at Beaconsfield and "The Ringer" has gone into production.

Whitehall Films is sending an expedition out to China to shoot "Marco Polo," Reginald Fogwell directing. Eric B. Williams is in the name role. Same company has finished "Juan Jose" in Spain, Adelqui Millar directing, and is starting on "Flotsam," using the Azores for exterior.

## Another Theatre Flotation

Denman Picture Houses, Ltd., makes its issue asking for \$10,000,000 out of a total capital of \$19,500,000. The public issue is in debentures issued at 99 per cent, and there are second debentures for \$2,500,000 already subscribed privately, the balance of the capital being in \$7,000,000 common stock, also subscribed privately by the Gaumont-British Co. This company guarantees the debentures unconditionally, both as to interest and principal.

Some 86 theatres, covering many of the best movie houses in the country, are involved, and the directors of the new company include A. C. and R. C. Bromhead, C. M. Woolf, W. F. Lyons, E. E. Lyons (former managing director of the Astoria), Phil and Sidney Hyams, Thomas Ormiston, Simon Rawson (joint head of Ideal Films, distributors merged in the Gaumont-British Corp.), Major A. J. Gale, Thomas Thompson (managing director of the North of England Cinemas, Ltd.), Sydney H. Carter (managing director of New Century Pictures), and Col. H. A. Jackson, C. B., D. S. O. (head of the Bankers' Investment Trust, Ltd., of London).

Of the 86 theatres which this company owns, 80 have been bought outright, 10 in London, including the new super at Stratford. Remaining 66 houses are owned, or under agreements to own, as to at least 51 per cent of the share capital. These include the Bernstein houses as well as four others in London formerly controlled by Catwood Cinemas, Ltd. The \$2,500,000 worth of second debentures are convertible on or before April 15, 1933, into common stock at par, and any remaining unconverted at that date will be redeemed at 102 per cent as from April 15, 1934.

Assets, after deducting mortgages, loans and interest liabilities, are valued at \$15,001,800, with a further \$4,113,730 in surplus cash from the stock issue and from convertible debenture stock and shares acquired.

Profits shown by the 86 theatres acquired for the last three years are: 1925, \$1,650,085; 1926, \$1,745,420, and for 1927, \$1,871,359. None of these figures, however, include a complete year's profit of every theatre, as some had not been in operation for a full year in each period.

Prospectus also gives profits of the Gaumont-British Corp., as this company is guaranteeing unconditionally the debenture interest and capital on both classes of debt. For 1927 these are given as \$3,751,250, and after all deductions are made, cover the first debenture interest about five times. Formerly, the promoters and the promoters who are also the vendors to the public company, are the Lethbridge Investment Company. Lethbridge office is at the same address as the D. O. office.

Compensation for loss of office is paid to directors of some of the companies bought up to the D. O. office.

\$234,445, the bulk going to the Scala (Leeds), Ltd. (\$57,250); Newington Electric Theatres, Ltd. (\$50,000), and to the Catwood Cinemas, Ltd. (\$18,580).

Although neither Sidney Bernstein nor W. H. Shapero, whose circuits are among the largest involved in the deal leading to the formation of the Denman Picture Houses, Ltd., are on the board of this company, they are on the boards of subsidiaries. Bernstein being managing director of his own company merged into Denman, and Shapero being on the board of the Denman (Northern) Picture House Co., Ltd.

With the exception of Col. Micklem, who is a nominee for the financiers, all the directors are practical picture house men or distributors whose own businesses have been successful. Major A. J. Gale was recently president of the Cinematograph Exhibitors' Association, as was T. Ormiston, while C. M. Woolf is this year's president of the K. R. S. (distributors' protective society).

## Double Feature Bills

Most of the West End picture houses playing double-feature programs this week. Which is a monetary on the fact there's trouble starting in some of the provincial centers over small houses playing three feature bills and staying open till 11:45. Other exhibitors are threatening to ask the K. R. S. (distributors' association) to take action preventing booking of three features to one house for the same program.

Plaza has "Love and Learn" and "The Gay Defender"; Astoria, "Lady Raffles" and "Arizona Wildcat"; Capitol, "Good Morning, Judge" and "Irish Hearts"; Rialto, "Parisian Memories" and "Eager Lips," and Stoll, "Ten Modern Commandments" and "Rookies."

Single features are at the New Gallery, "The Circus"; Tivoli, "Moulin Rouge," and Polytechnic, "Chang."

## "Wings" Increases

Opening week, playing five days, the Carlton grossed \$14,600 during "Wings," followed by \$14,600 during

Holy Week, and increasing to \$15,000 the third week.

Capacity of the house is only 1,072, so this is playing to pretty good money, especially in a period when picture house business in town has not been so good.

## More Issues Coming

There is now about due the issue by the Ostrer Bros., bankers, of the Denman Street Trust. This is being capitalized at \$20,000,000, and includes 96 picture theatres, additional to those already owned by Gaumont-British. Ostrers will thus control more than twice as many houses as the Gibbons-Szarvay group, and have bought only theatres which are modernly constructed picture houses.

On the board of the Denman company will be included Col. A. C. Bromhead and his brother Reginald, managing directors of the Gaumont Co.; E. Lyons, former managing director of the Astoria; C. M. Woolf, head of the W. & F. Co., film distributors, and Thomas Ormiston, who has been in and around Glasgow have been sold to the Denman Co. Ormiston, who was formerly president of the Exhibitors' Association and was the father of the film bill, also promised the attempt to form an Exhibitors' National Booking Circuit recently, and his throwing in his lot with the Ostrers circuit may be taken as the mea mea of his belief in the poor future facing the independent exhibitor.

The new stone cold on production flotations, and attempts to get picture-making propositions underwritten are fruitless.

## Star Dusters

Some kicking going on just now against the importation of American film players. Silly salaries are being offered to former stars whose names are now all at the box office.

It is not altogether that some of the picture heads here do not know they cannot get into America on a couple of once-stars in the cast. It is sometimes that they can't justify to their stockholders the paying of such big salaries

to native artists. And they want to pay big salaries so they can get a bigger split on the take-off.

Other than Monty Banks, making "Adam's Apple" for British International, no American film players are at work here now.

## High Prices?

Protests are coming from exhibitors at the prices they declare are being asked for British films—prices which are only equaled by those usually demanded for the biggest American super.

Based largely on the frequently grotesque praise lavished on home product—good, bad and indifferent—by all the trade press and many of the newspaper critics, there has been for a while a price man which has brought kicks. One prominent Newcastle showman, F. W. Morrison, declares he has seen asked prices which would have more than doubled his film hire account.

While a larger supply of British films will straighten out this price man, its real cause is, first, over-capitalization when the producing companies are floated, and, secondly, that, having in most cases little or no foreign outlet, the producer-distributor is trying to get his necessary cost and a bit over out of the market alone. Before the existence of the quota there was no chance of doing this except on a very rare occasion, and the existing chances will soon pass when there is sufficient product on the market to leave the exhibitor wide scope for his quota films. At present he is being asked sky-high prices for pictures which have been heavily oversold to the public and will, in many cases, cause a sad pain in the box office.

## JESSEL'S "MAMA'S BOY"

Los Angeles, May 1.

Tiffany Stahl has changed the title of George Jessel's first picture. It will be "Mamma's Boy" instead of "The Schlimmel."

Norman Tauror will direct. M-G-M is negotiating with Jessel to play the lead in an adaptation of Milt Gross' "Nize Baby."

# Preference means Profits

The theatre that stresses screen quality is well on the way to popular preference. And that preference means profits.

Specify prints on Eastman Positive—the film that preserves every bit of photographic quality for your screen.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.



## 1st N's 3 Foreign Mades With Roxy Maybe Taking 1

First National has three foreign made pictures about ready for distribution. Two are German makes, by Defu, the F. N. affiliation over there, and the other is English made.

First accounts Roxy will play the German "Strange Case of Capt. Ramper" in May. It will be the first feature from the Big 3 to play the Roxy.

The other of the Germans is "Dancing Vienna," with Ben Lyon, the only America connected with the making of either.

"The Ware Case" is the English made feature.

Johnny Hines has started on "Big Business," last for F. N. under his present contract. Cast consists of Edmund Breeze, Louise Lorraine, Kasha Herold, Fred Kelsey, Arthur Millette, Henry Hebert, Charles Griblin and Betty Egan. Charles Hines directing.

Pathe has borrowed Jerry Drew from Educational for comedy part in "Power." Howard Higgin directing.

"THE HALF-PINT OF BLUES"

**NORA SCHILLER**  
Headlining for Fanchon and Marco  
Indefinitely

THIS IS

**WALTER BASTIAN'S**  
6th Year

as Musical Director and Arranger with  
**Kunsky Theatres**  
Detroit

## LOSING 5,000 SEATS

Report Seattle May Lose Palace-Hip, U. A. and Pan for Office Bldgs.

Seattle, May 1.

If plans materialize, three of Seattle's biggest downtown houses may be torn down to make room for larger office and commercial structures.

One of the houses expected to be razed shortly is the Palace-Hip. This house is under original lease to Ackerman & Harris who have sub-let to John Danz, local theatre owner. The lease has until the latter part of 1929 to run. A 27-story office building is proposed. Another rumored change is that the United Artists theatre, situated on one of the most valuable corners in town, is also to come down within a year or so. This house was formerly known as the Coliseum, a house of Jensen & VonHerberg. A large commercial building is contemplated by a group of prominent local capitalists, according to reports, on this site.

The Government, it is known, is anxious to acquire the Pantages house, located next door to the post office building. The post office is inadequate and expansion is looked for any minute. It is believed that should Pantages fail in his attempt to take over the new Mayflower theatre, now being erected, he will build a new 3,000 seat house.

If these three houses are razed, it means around 5,000 less seats for the town.

Paul Perez, writing titles for Cliff Broughton comedies while waiting completion of "The Bushranger," M-G. After titling latter, will do same for Johnny Hines' "Black Magic." Staff now gagging this picture include Howard Green, John Grey, Rawlins Asher, George Amy, both Charles and Johnny Hines and the producer, C. C. Burr. Production starts next week.

Lorraine Rivers, Fred Kelsey, Bodil Rosing and Carl Gerard added to "Ladies of the Mob" (Paramount). Directed by William Wellman.

## FILM NEWS OVER WORLD

Washington, May 1.

Summary of reports from George Canty, motion picture trade commissioner, to the picture section of the Department of Commerce:

Major Krieger, the founder and for nearly 10 years manager of the Ufa's educational film department, has resigned. Dr. Jankolowicz, director of the Berlin Ufa theatres, will succeed Herr Schlesinger as general manager of the theatre chain. The Berlin theatres will come under the superintendence of Herr Brodnitz, who made himself known as director of the "Mozartsaal" and the Phoebe theatres.

Toxa company, of Germany, has joined the ranks of producer-exhibitors by acquiring the Mozartsaal which the Ufa is giving up.

**Zeiss-Ikon Statement:**

Zeiss-Ikon A. G., of Germany, has submitted its balance statement for the year ended Sept. 30, 1927. As a result of the firm's numerous amalgamations, works have had to be concentrated, so that the manufacturing of cinema-tools will be done by the Ernemann Fabrik, while the Werk Reich will produce projection machines. The sale of show-machines is said to be developing well. There is still much to be expected from amateur-cinematography. The Zeiss-Ikon film specially produced for amateurs' use is said to have met with success. As to the purchase of machines for use of schools, transactions have been restrained owing to the precarious financial municipalities. The foreign trade was seriously hindered by high custom duties in many countries. Commercial agreements recently concluded with some of them as, for instance, with France, have made matters easier.

No dividend will be paid, but the management states that prospects for the future are bright.

The most important assets shown on the balance are the following: Real estate, 1,775,000 marks; buildings, 5,901,000 marks; cash, mortgages, bills and credit balances with banks, 1,500,000 marks; outstanding, 7,105,000 marks; stocks, 6,568,000 marks; work-installations, machines, tools, furniture and interests in various undertakings are estimated at 1 mark each. The total amount of amortization, 615,000 marks. It will be noticed that the

## Slingshot Imitators

Memphis, May 1.

A local awning store received a visit from the proprietor of a sink who wished to purchase a piece of heavy white canvas for a picture screen. The awning man remonstrated that the proper article was a silver screen, not canvas.

"That's all right," said the exhibitor, "I've got a silver screen, but every time I show a western the kids take slingshots and shoot up the screen. I've got to have two more screens, one for regular pictures and one for westerns."

## 6 State Right Producers Form Into Single Group

Hercules, Mayfair, Pacific, Sovereign Serial and Trinity, small states right producers, have amalgamated into the Trinity Picture Corporation for combined selling power. They have five pictures finished and contemplate a program of ten. Gareth Hughes, Alberta Vaughn, George O'Hara and Ben Turpin are starred.

"Sally of the South Seas" is to be made in Bermuda to get in under the British quota.

Frank S. Mattison is president of Trinity. Howard S. Hummill, formerly with Columbia, is sales manager.

"outstanding" amount is extremely high, which leads to the conclusion that payment entires have been slow. As to liabilities, they include 12,600,000 marks capital, to be increased to 15,000,000 marks at the general meeting, and part of which is to cover the amalgamation of the Goetz-Photochemische Werke. The reserves amount to 2,260,000 marks, and current liabilities 1,711,000 marks. Out of the net profit, which amounts to 454,000 marks, 400,000 marks will be employed in the plant, and 54,000 marks will be carried over to new account.

## Oregon's Indies in 1st Exhib Formation

Portland, Ore., May 1.

For the first time in Oregon's theatrical history, there are banded together 125 independent exhibitors from all parts of the state in an organization called the Northwest Independent Exhibitors' Association. This does away with all small and inactive exhibitor organizations formed here in recent times and links all independents into one solid group.

The association elected as its first president Harry MacMillan, owner of the Rose theatre, Portland. For vice president they elected Howard Roach, wealthy owner of the Sellwood and Oregon theatres of Portland.

According to officials it will function mainly as a protective organization in which the small exhibitor's interests will be protected. Clarence H. Gilbert, one of Portland's most prominent attorneys, was chosen as counsel for the organization. The attorney in his speech to the independent bookers explained the legal aspects of the present standard form of contract and the newly-adopted standard form of contract. He also is reported to have informed the exhibitors not to fear the big theatre-producer combines, as recent Government investigations have put things on a smooth running basis.

ARLINE

**LANGAN**

ORIGINATOR OF THE MONOPEDIC DANCE

4th Consecutive Year with Fanchon and Marco

RUDOLPH

**SCHRAEGER**

FEATURED ORGANIST

4th Consecutive Year with West Coast Theatres

**WHEN the  
CRITICS AGREE—  
It's time for Exhibitors to sit up  
and Take Notice!**



They're Saying All  
These Nice Things  
About

"Best film fare Hippodrome has had in months"—George Gerard in Evening World.

"Miles above anything this house has shown in many moons"—New York Evening Journal.

"Far above the Hippodrome's usual fare"—John S. Cohen, Jr. in New York Sun.

"A great deal more than the average cinema"—Irene Thirer in Daily News.

**"The Matinee Idol"**

with

Bessie Love and Johnnie Walker

Directed by Frank Capra

and now!

A Worthy Successor to  
**"THE BLOOD SHIP"**

**HOBART BOSWORTH in  
"AFTER the STORM"**

A George B. Seitz Production



# Inside Stuff—Pictures

Educational is reported having an odd hook up with Vocafilm, one of the talkers of last season withdrawn for improvement. Vocafilm, backed by the same Pittsburgh, Williams, who made the necessary advances to first launch the talker, is said to provide everything for Educational, with that distributor to take 40 per cent of all grosses, without guaranteeing anything or making a single dollar's advance on any prints.

Vocafilm claims it can be installed for \$3,500 (wired) and appears to be aimed for the secondary or smaller class of picture houses. An important item about the Vocafilm equipment from accounts that is not found in the larger talkers is that where Vocafilm is installed no other talker can be added on, the Vocafilm equipment being singularly to itself. With Vitaphone equipment through an attachment Movietone may also be employed.

From understanding Educational as yet has made no house contracts for Vocafilm. It is reported waiting for Vocafilm to establish a line of canned subjects. These, it is reported, will be mostly tabloid or condensed ensemble productions, principals and chorus, produced only for the Vocafilm and each averaging in cost around \$12,000. A measure of this production costs goes to the necessary musicians (orchestra) who receive \$10 an hour under the union scale for work for the talkers, with a minimum of \$30 for any one day. As the tabs must be rehearsed before taken, the musical expense rapidly mounts.

With other talkers, particularly Movietone (Fox) and Vitaphone (Warners), it is reported no material reduction of cost of equipment by Western Electric is in immediate sight. Figures for Vita Installation are somewhat confusing, though costs may be ranged according to size of theatre. There are instances where a theatre owner has said it would cost him \$15,000 or more to install a talker, meaning one of the big two, while it was reported Movietone was installed in six theatres of the Interstate circuit in Texas not so long ago at a total expense of \$75,000. In Variety this week is a reported cost of installation of Vitaphone at Des Moines of \$24,000, with a portion of it mentioned as required for alterations to the building.

Western Electric appears to have the sole installation arrangements for the talkers, other than Vocafilm, although Vocafilm is reported operating under a synchronizing license.

On the program at the Globe, New York, where Fox's "Street Angel" has Movietone attachment, is a line stating that credit is gladly and cheerfully given for the sound reproductions in the feature to the Western Electric Company. That seems as though General Electric is out to have itself billed and stamped as the sound instrument maker.

Both of the electric (Western and General) are reported about to start an advertising campaign for the show business. What the subject of the announcements may be is not declared, although the companies' representative of late has been requesting ad rates from the trade papers.

Thirty students from the Orient are enrolled at the New York Institute of Photography, learning the mechanical side of picture making. Most of them from China have their tuition paid by the Chinese government, having bound themselves to enter the photographic service of their country on completion of training. Others are sons of wealthy families in China, the Philippines, India and French Indo-China, who have ambitions to form film producing companies on their return home.

Box office people in Los Angeles picture houses got so tired of being called up hundreds of times a day by people wanting to know if they were showing a preview that night that they banded together and engaged a switchboard operator to handle all incoming calls on the preview subject. This operator informs people what theatres are previewing and at what hour, but is not permitted to tell the name of the picture.

Though high salaries in picture houses sound staggering at times, the cost, net, is not always as large to the theatre as it sounds. Picture operators have developed their own shrewdness along business lines, without making its money saving effort as frankly known as did the vaudeville managers when dishing up what were then names at a comparatively large pay for those days. The vaudeville men cheapened the remainder of the bill, relying solely upon the headliner, and in this way when frequently the special headliner had a name only with nothing to back it up in vaude merit, the name instead of helping the house, drove patrons away for following weeks.

In the de luxe picture theatres when the stage attraction is deemed strong enough, a picture considered weaker than usual is on the film end of the bill. If a producing-chain operator, this picture therefore returns to the distributing division a much larger gross, sharing on the draw of the stage name, and it also saves the producer's good picture for another week when the better picture will be needed, as the stage show will then be but normal.

Or, as the Paramount, New York, did a couple of weeks ago when Paul Whiteman was in that house, and Paramount did not want to waste a good picture with a sure stage draw, it bought Pathe's "Skyscraper" for

little money for the week. As that film turned out to be a good feature, Paramount benefited both ways.

With the name also and usually taking the major portion of the stage time, there is a saving effected for the remainder of the talent, the stage show as a rule not running over 45 minutes anyway. In this way such an engagement as Whiteman's for a week, although the salary may be \$11,500, is actually and net considerably less for the overhead of the house or the gross for the picture's share. To pare it all down for analytical uncovering of cost, cause and effect, the big name draw in a house with a flexibility in weekly gross of \$20,000 to \$30,000, possible with many of the big houses playing to \$30,000 or more as normal weeks, might be found on the average and by the year to be smart business.

As for instance Whiteman playing to \$76,000 at the Paramount in Holy Week. That house averages around \$70,000, is very consistent at its box office but no one would have been surprised if Paramount in Holy Week had dropped to \$60,000.

An Austrian doctor of medicine came to Hollywood and abandoned his profession to become a great picture director. Like all artists clamoring for an opportunity he struggled and shared the pangs of hunger and poverty until succeeding in interesting a small bank roll and willing actors who loaned their services for making his first picture on a co-operative basis.

When the picture was completed, it turned out to be a high brow freak attraction that appealed mostly to the little art theatre. Because of its many novelty effects it attracted the attention of Hollywood. The doctor, because of the local theatre but this fame did not increase his financial status as he was forced to live on the good graces of his many friends until a few months later. One of the big line independent producers gave him a contract to direct a picture at a very low salary.

The new employer was sold on the young director's ability to make a \$10,000 production look like \$50,000 and gave him a story to do on a budget of \$50,000. The story was in preparation seven weeks and to date the picture has been in actual production over nine weeks with a production charge of more than \$175,000. Another \$50,000 will be added before the picture is finally edited, which proves again that you can't take a man out of Poverty Row and expect him to practice the same economy when he knows there is unlimited money to draw from.

While the art film (small) theatre movement has made little progress in Newark, N. J., the Rev. Henry R. Rose of the Church of the Redeemer continues to pack the pews of his church Sunday nights with illustrated photo plays. The attraction Sunday night was a reissue of Lon Chaney in "Hunchback of Notre Dame." No admission charge and everybody welcome.

Dr. Rose uses little or no newspaper advertising drawing crowds with a simple announcement of his film feature on the bulletin board of his church, on a prominent corner of Broad street.

A young and new producer on the coast making million dollar features was looking for a feminine lead when he called on an actress who has been a box office attraction for five years. During the interview, he propounded such questions as "What have you done?" "How long have you been in pictures?" "How tall are you?" "Your weight?" "Can you swim?" "Ride horseback?" "Dance?" and many other stereotyped casting questions, until the young woman seeing these questions were directed seriously, became indignant and walked out.

This resulted in a delay of production as other members of the producer's staff insisted that she was the ideal type to play the part. It required at least two weeks before the actress would condescend to work for what she said was a stupid producer.

Canadian distributors are organizing to prevent shorts and educational subjects getting into schools, convents and churches in Quebec where, according to the new age limit law of 16, they may be shown to the young. Churches are at present expecting to get travel subjects free or for a dollar or two a night with no guarantee that inexperienced operators will not destroy prints.

The censor labeling bill passed in Ontario which picks out what films censors consider fit for children is looked on as bunk. It prevents nothing. Kids can see whatever they want if they have the money. Those pictures suggested for adults only will undoubtedly draw heavier than the "universal" type, it is said in Canada.

For the opening of large and expensive houses, occurring frequently, when house managers from New York or elsewhere are sent to the opening point, shownmen say that those managers should be camouflaged by the assistant manager if a native posing as the manager. This preserves the local coloring without injury to the theatre or business, since the incoming manager would work the same but in the background, until the new house became established.

A hostile feeling is sometimes raised locally when the heads of staff are imported for a new theatre and under that handicap somewhat, as the official manager, of making the quick contacts necessary for the premiere. While the natives also may feel better if they think a neighbor is running the works.

L. Zamkovoy, former head of Amkino, Soviet movie agency in New York, is now in Moscow where he publicly panned Sovkino, the Soviet state movie trust and the parent organization of Amkino.

Zamkovoy charges Sovkino with a rough deal and poor cooperation which ruined much of the American business Zamkovoy says he gained for the Soviet movies while in New York.

Among other things he told of the contract he after much effort made with the Pathe people. The contract called for Sovkino to deliver through Amkino news-reels regularly about in Russia by the Soviet state cameramen to be included in the Pathe general news program shown all over this country. Such arrangement, claims Zamkovoy, looked very promising for the Soviets, materially and morally, but the Sovkino ruined his good work by failing to deliver the reels on specified dates and the Pathe people naturally called the deal off.

Zamkovoy also says that same tactics of the Sovkino chief hampered seriously his work in selling the Soviet films (presumably propaganda) to the American independents. He claims there is a good market for the Soviet films in America, especially since the advent of the small "art" houses.

There is so much propaganda from Soviet Russia attempted in pictures shown here and coming from over there that it is constantly watched for.

One of the independent producers on the coast at present engaged in making a personally directed air epic that already exceeds \$1,500,000 negative cost, is setting a bad example for another unit engaged by him to make a program picture of a well-known play.

The director of the stage version of some 200 well dressed extras at \$10 a throw, ordered the crowd to report at 2 in the afternoon. The director shot off scene, and because he felt tired dismissed the entire company at 6, ordering them back the following day. The extras' time was not up until 11 that night. Had the director worked through he would have completed the scene and saved the producer \$2,000 in extra talents' wages.

Jack Pegler, former First National exploiter, who recently went to the Coast to handle some exploitation for another concern, has returned to New York.

William Powell, signed for featured role in S. S. VanDine's "Canary Murder Case," Par. Production in July. Malcolm St. Clair to direct.

# COAST NOTES

Fred Warren, added to "The Barter," F. N. George Fitzmaurice directing.

Nancy Kenyon, niece of Doris Kenyon, in "Butter and Egg Man," F. N.

E. J. Ratcliff, added to "The Head Man," F. N.

M-G-M making Hermann Suder-mann's "Stephen Trumbull's Wife" under title of "Wonder of Women." Production slated for fall release with no director set.

George Marion, Jr., titling "Warm-ing Up," Par.

Paul Lucas, in "Hot News," Par.

Jack Luden and Fred Kohler, in "The Perfume Trap," Par.

Betty Rlythe opposite Tom San-ctuary in "You're in the Army Now," produced by Burton King for Ex-celsior. Series includes Jack Daugh-erty, Sid Crossley, Crowded Wears, J. P. Norman and Mary McAllister.

Edmund Cobb, starred by U. in the "Forrest Ranger" series which go into production May 15. Series will consist of 12 two-reelers. U. is also starting on "Tenderfoot Thriller" series, two-reel westerns, starring George Chandler, W. L. Wright supervising.

Otto Matiesen, added to "Fe-dora," Pola Negri's latest for Par.

U. has bought "The Pirate of Panama," starring Leo Leo, for Raine. Production starts June 1.

Monte Brice is the writer of "The First in," which Bob Hope will do for Par. Mal St. Clair directing.

Alice White borrowed from F. N. to play opposite Malcolm McGregor in "Lingerie," T-S.

Cast for "Marriage of Tomorrow," T-S, includes Patsy Ruth Miller, Lawrence Grey, Ralph Emerson, Shirley Palmer, Claire McDowell, John St. Polis and Barbara Leonard.

Johnny Burke (vaudeville) starts soon on the Sennett lot in Pathe comedies.

Wm. Collier, Jr., slated for two more pictures with W. B.

Roland West has postponed production of "The Purple Mask" until after he makes "Nightstick." This will be for U. A. and is being prepared by West and C. Gardner Sullivan.

Dan Mason in "The Bollymy Trial," M-G-M.

The 11th of the Mickey McGuire productions made for FBO by Larry Darmour, is "Mickey's Triumph," Earl Montgomery directing. In cast are Della D'Arcy, "Ham Bone," "Johnson Junior."

Albert Ray, directing "None But the Brave," M-G-M. Kay Bryant, former "Polles" girl, opposite. Title was formerly on Richard Rosson's current picture now titled "Road-house."

Marlon Byron replaces Marjorie Beebe with Sammy Cohen and Jack Penbrook in "Dancers in Paris." Fox Miss Beebe will be featured (Continued on page 47)

**WOODS MILLER**  
SONGS PLUS PERSONALITY  
In "Diving Venus" Idea, with Thanks to Fanchon and Marco

**NOW! OGDEN AT THE ORGAN**  
WEST COAST'S BROADWAY  
PORTLAND, ORE.

**BRADFIELD**  
WEST COAST'S BROADWAY  
PORTLAND, ORE.

**66 for T-S With Specials and Shorts**  
Los Angeles, May 1.  
Tiffany-Stahl's '28-'29 program calls for 66 pictures, which include 24 program features, 10 specials, eight super specials and 24 short Tiffany-Colored classics. The specials will be divided equally between John M. Stahl and Reginald Barker, who will direct and supervise.  
First of the Stahl specials will be "The Loves of Sapho" and "The Yellow Passport." First two to be produced by Barker will be "The Tollers" and "Forward March."  
Thomas Meighan, starring in "The Racket" for Caddo, supported by Louis Wolheim, Marie Prevost, Richard "Skeets" Gallagher, Lee Moran, Lucien Prival, John Darrow, George Stone, Tony Morio, Sam DeGrasse, James Marcus, G. Pat Collins.

**THE ONE AND ONLY BERNARDO DE PACE**  
MANDOLIN VIRTUOSO  
PLAYING PUBLIC CIRCUIT  
Direction WILLIAM MORRIS

**HELENE HUGHES ROY SMOOT**  
Featured with FANCHON AND MARCO

**ENGLAND ONG**  
CHINESE BLUES SINGER  
SECOND CONSECUTIVE YEAR WITH FANCHON AND MARCO  
Thanks to Harry Wain

**'HERMIE' KING**  
M. of C. and Band Leader  
Direction FANCHON AND MARCO  
Now—SENATOR, SACRAMENTO

**TRAILERS SELL SEAT'S NATIONAL SCREEN SERVICE YOUR MOST EFFECTIVE SALESMAN**



# WARNER BROTHERS THEATRE IN HOLLYWOOD OPENS WITH TWO ACES AND DRAW A FULL HOUSE

A



DAPHNE

**POLLARD**

 ENGLISH  
COMEDIENNE

A



LARRY

**CEBALLOS**

 STAGING AND PRODUCING  
THE PROLOGUES PLUS  
VITAPHONE PRESENTATIONS

## AND OH! BOY--WHAT CARDS TO DRAW FOR THAT PROLOGUE!

**HAL  
SIDARE**

 DANCER  
EXTRAORDINARY

 P. S.—THANKS TO AL LLOYD AND  
LARRY CEBALLOS

**HARRY  
KELLY**

 WITHOUT  
"LIZZIE"

**PAUL  
AND  
RICHARD  
DINUS**

 DANCERS PLUS  
YOUTH, PEP and PERSONALITY

IN

**"SUNSHINE"**

TRUMPING EVERYTHING IN PROLOGUES

**HELEN  
WRIGHT**

PRIMA DONNA

**SALLY  
AND  
TED**

 THE ARISTOCRATS  
OF DANCE

**THE  
CALIFORNIANS**

 MALE  
OCTETTE



# LITERATI

Somerset Maugham, author of "Sadie Thompson" ("Rain"), is quoted as saying that he received \$16,000 as his share from the picture rights to that story, purchased and made by United Artists for Gloria Swanson.

## Vanity

Height of vanity in a press agent. Reading page one.

**The Scripps-Howard Policy**  
With Roy Howard still sitting in as editor of the New York "Telegram" the life of a reporter on that sheet continues to be an hazardous existence. The latest to feel the axe was George Underwood, veteran boxing writer. Howard Valentine, authority on track athletics, left some weeks ago.

Sports writers who have devoted the best years of their lives to the local field are bitter against Joe Wood, sports editor of the "Telegram" and the Scripps-Howard outfit, whose policy seems to be to give the bright young men from their sheets in Ohio and other states a shot at New York.

**N. T. G. With Hearst Service**  
Nils T. Grantland (N. T. G.), radio announcer and nightclub impresario as well as publicity man for Loew's, whose "Joys and Glooms" have appeared in "Variety" for years, will hit the big time within a month when King Features Syndicate will issue a new column by Granny, headed "Broadcasting Broadway." It will appear each Saturday in the New York "Evening Journal" (Hearst) and across the continent in the larger cities. Granny will enjoy considerable freedom of material and will touch on many topics gleaned from radio, night clubs and

other numerous functions. It may later be turned into a daily release.

## Daily Fold-up Expected

Park Row talk centers on the expected fold-up of one of the papers in the morning field. The swan song is expected to be rendered immediately after the November election. The paper has slashed in its personnel and operating expenses. But the boys let out have not been replaced and "notices" continue.

The city room is hung with gloom and the boys bless themselves as a gag when the weekly envelopes are distributed.

## Vina Delmar's Best Seller

Vina Delmar, the flapper authoress—she is only 23, although married—of "Bad Girl," Harcourt-Brace's best seller, is the daughter of Charles Hovey, old time performer. She has been writing snappy story stuff since she was 19, first coming to the late Tommy Gray's attention at the time Mrs. Delmar named her boy, Gray, after Tommy. In appreciation of his encouragement at the time. Her husband is a radio announcer in the Inwood section of New York. "Bad Girl," her first novel, although she has been appearing in "Liberty" and other popular periodicals, is being bought faster than it can be printed.

## N. Y.'s Sunday Only Tab

"The Sunday Evening Flash," tabloid published by Richard Grandville, who is rated in his sheet as a 20-year-old publisher, made its first appearance on the stands last Sunday. The first page contains a new wrinkle in tabloid makeup, being printed lengthwise as done by the blanket newspapers. This goes across half a page, however, so that the back page has the tabloid makeup, as have the other papers.

The New York dailies gave its appearance some space. Both "Post" and "The Times" commented on the fact that a page was given over to a full-page article on the N. Y. A. by E. F. Albee. The ads of the K-A-O theatres in New York were the sole theatrical ads, except for one from the revival of "Ten Nights in a Bar Room." Amusement ad rate for the first issue was 40 cents a line, with that rate to stand for all who came in on the first edition. Hereafter, it is to be 50 cents a line. Edward Hayden O'Connor is the dramatic editor.

## Crouse's Bucks

Russell Crouse, columnist of New York "Evening Post," has always been nicknamed "Buck" Crouse. Having been engaged for a role in Ward Morehouse's play, "Gentlemen of the Press," he has begun taking dancing lessons.

The nickname now stands "Buck and Wing Crouse." If he doubles in the show, it'll be "Two Buck" Crouse.

## Lauder Syndication

Scotch stories told by Sir Harry Lauder are now offered as a daily newspaper feature by the National Newspaper Service, Chicago Syndicate. The feature, titled "Lauder and Funnier," is said to be running in more than 100 dailies. Lauder is supplying the syndicate with yarns averaging 150 words each.

## Dinner for Jackson

"I'll take a good cigar, instead," said Eddie Jackson to H. E. Baker, general manager of Pacific and At-

lantic Photos, refusing a check for \$100 offered as a bonus for his adventure in the frozen North. The "Daily News" photographer was the first newspaperman to reach the stranded German flyers at Greenland Island and the first to return to New York with stills of the aviators and their battered plane.

While his official map not have shown much appreciation of Jackson's daring and enterprise, his pals at the Newspaper Club displayed more interest in his achievement than any other news event covered by a reporter or photographer in years. Opposition newspapers, notably "Graphic," gave space to Jackson's story of his trip.

A complimentary dinner was tendered to Jackson, who held a major's commission during the war and was official photographer to President Wilson during his trip to Versailles, Saturday night at the Newspaper Club.

## Variety's Mugs

Variety has been called almost everything in the mug way and it must all be true. Before May 1 arrived for this week's issue two of the staff used April 31. One did it on a rewrite with a date line and the other said it in a story.

## Stage Reference Book

"Stage Decoration," by Sheldon Cheney, designed to serve as a reference work for students of the stage and creative workers in the theatre, has been published by the John Day Co. The historical development of stage decorations, settings and stage forms is illustrated by a series of plates. Among the American artists represented in the volume are Robert Edmond Jones, Norman Bel-Geddes, Lee Simonson, Joseph Urban, Cleon Throckmorton, Woodman Thompson, John Wenger, Jo Meisner and Aline Bernstein.

## Sash Weight Reunion

The Sash Weight Club, composed of newspapermen who covered the Snyder-Gray case, will hold a get-together at Mannotti's, near the Long Island City court house, on May 9.

## Lait's Critical Tab

During the Publishers' convention at the Waldorf-Astoria, last week, Jack Lait edited a daily tabloid of the goings-on. On account of being intended for eagle-eyed editors from all over the country, Lait had to proof read with a microscope to look for misplaced commas.

## 10c Novelized Movie Scripts

Novelized non-royalty movie scripts, retailing through Woolworths and other channels at 10 cents a copy, average 100,000 circulation each, with many hundred adapted annually. This is exclusive of the 75-cent pop fiction versions put out in cheap boards by Grossett and Dunlop and other companies.

The 10-centers run from 125 to 175 pages in length, with ghost writers getting around \$150 for the fictionizing job, which is done direct from the shooting script. The producing company, scenarist, etc., get nothing but publicity for their end.

Jacobson-Hodgkinson Co. is the sole publisher of the double jit tales.

## English Woman on Hollywood

Appleton Company has brought out the book, "Alice in Movieland," by Alice M. Williamson, English novelist. Mrs. Williamson, who used to collaborate with her late husband, gathered the facts for the book while in Hollywood effecting the sale of some of her works for the screen.

## Lorimer Wants a Rest

George Horace Lorimer is reported as desirous of handing over the editorial reins of the "Satevepost" to someone else. He wants to take a long rest.

Lorimer has been editing the famous weekly since Curtis bought it for some \$1,500, and engaged Lorimer at \$25 a week. Lorimer has had a large part in raising the weekly to its present prestige, which work was recognized by Curtis some time ago when he made Lorimer an official of his organization.

Lorimer's idea is to take an ex-

tended vacation, and upon his return to act in an advisory capacity to the weekly.

## History of Minstrelsy

Dalley Paskman, director of WGWS, Gimbel Bros.' radio station, has collaborated with Sigmund Spaeth, the author of many books on music, on a history of minstrelsy entitled "Gentlemen, Be Seated." It deals with all the well known minstrels and their activities, and includes also a complete minstrel show.

## Sole Survivor

Only W. Vernon-Cole remains of the group of writers who formed the Writers' League to co-operatively publish their own works. Vernon-Cole intends to retain the title of the Writers' League as the imprint of his publishing house, and if publishing the works of other writers will do so on the regulation royalty basis.

## Vreeland In Town

Frank Vreeland, former dramatic editor of the New York "Telegram," but who has been on the Fox scenario staff, is due back in New York this week for a visit.

## Dublin on Songs

Al Dublin has entered into competition with Abel Green, and has written a booklet called "The Art of Song Writing." Jack Mills, the music publisher will bring it out.

## "World's" 3,000 Word Limit

Although offering three cents a word and more, the New York "World" is getting few short story contributions, the size limit, 3,000 words, being against it. Average short story size is about 5,000 words, and if writers can make the "World" with the 3,000 word story, they have no further market.

## Village "Lit"

The Greenwich Village Arts Club is to get out a monthly publication to be known as "The Lit," (short for literati) and intended both as a club organ and a Village guide. Seymour Link and Charles Siebert will jointly edit, and will go into the open market for material.

## Babe Ruth's Ghost

Ford Frick, baseball writer on the New York "Journal," ghost-authored "Babe Ruth's Own Book of Baseball," which G. P. Putnam's Sons will bring out shortly. The book carries Ruth's name only.

## Men's Story Contest

A short story contest has been organized by two men in the M-G-M publicity department, who have signed a mutual agreement, whereby each agrees to write one short story weekly for 14 weeks, beginning April 1 and ending week of July 1.

No limit on type of story submitted.

## Novelizing Films

Felix Orman has made the novelization of three motion pictures, published by the Screen Story Book, new art magazine devoted to the fictionizing of films.

The novels he has worked out are "Miss Thompson," based on the screen story "Sadie Thompson," "The Legion of the Condemned" and "Two Lovers."

## Max Trell's Syn. Dept.

A daily children's department syndication will commence in the

fall, with Max Trell authoring it for the Hearst Newspaper Feature Service. It will first reach about 100 dailies and be followed by a book along the same lines by Trell, who is with the publicity and advertising end of First National.

Herbert Moulton, formerly of the picture department of the Los Angeles "Times," has been added to the publicity staff of Paramount. He replaces Garnett Weston, who will write scenarios.

Herbert Ashbury, who wrote "Clange of New York," is a former "Herald Tribune" man. Ashbury is said to have some concern as to whether the gangsters mentioned in his book are resentful of it. Common impression of the underworld characters is that they rather float over printed versions of themselves or exploits.

H. G. Wells has a villa at Grassano, near Nice, and is writing a new novel there. Its subject is said to be of Wells' pre-war, breath-taking fantastic stuff in the Jules Verne way.

The English Society of Authors, comparing to our own Authors' League, has elected Sir James Barrie as president. He succeeds Thomas Hardy, who died recently. The office of president in the Society of Authors is a sort of lifetime job, Hardy having headed the organization for 10 years or more.

H. A. McComas editing both "Cowboy Stories" and "Ace-High Magazine" for Clayton Publications.

Will Rogers has signed a new contract with McNaught Syndicate, which sells his daily box to the "Times" and out-of-town papers. The contract is exclusive for all Will's writings.

# CY LANDRY



Golfing with Cal and Jack North This Week in  
**WASHINGTON**  
Palace Theatre  
Direction WM. MORRIS

# JACK NORTH



After This Trip Will Quit and Go Straight  
Cy Landry Is Good, Too  
**THIS WEEK**  
Palace, Washington  
Direction WM. MORRIS

# FANCHON & MARCO IDEAS

Newest Discovery  
**JACK WALDRON**  
Master of Ceremonies

SUCCEEDING  
**EDDIE PEABODY**  
At the Fifth Avenue, Seattle, May 4

# THE JESSE CRAWFORD ORGAN CONCERT

PARAMOUNT, NEW YORK  
MRS. CRAWFORD AT THE ORGAN  
PROGRAM WEEK BEGINNING SATURDAY, APRIL 28

## "A ROSE FANTASY"

Jesse Crawford Is in Chicago at the Oriental Theatre

# LETT SISTERS and LOUISE

"DIFFERENT HARMONY TRIO"

First Appearance in New York This Week  
Entire PUBLIC CIRCUIT TO FOLLOW

(April 28) PARAMOUNT THEATRE, with JOHN MURRAY ANDERSON'S "CAMEO"  
Direction: RILEY BROS.



## Dept. of Justice After Hays

(Continued from page 4)

laws, leaving it open for either side to carry it through to the U. S. Supreme Court as a matter of right.

Carrying the case to a successful termination would completely wreck the Hays organization, as it is not only aimed at the very formation of the governing group of the industry, but also at those who are binding on its member companies; but it reaches out for all subsidiary organizations.

Officials and attorneys here characterize it as one of the most sweeping suits ever brought against the picture industry—but they also find a very distinct weakness in the petitions as drawn.

The prayer to the court is exceedingly general as it leaves it open to the Department of Justice to demand as much, or as little, in the way of relief, as those in control may decide upon when the cases are brought to a conclusion.

In other words it asks for general—not specific relief in contrast to the usual practice of asking a definite and concise action by the court to automatically follow if successfully terminated.

It is with considerable interest that Washington looks upon the manner in which the Department of Justice attempts to cover up its former official indicated okay on the film boards of trade, the compulsory arbitration method, and the Hays organization.

In August, 1925, the Department issued an exclusive statement to Variety to the effect that arbitration within the industry was a fair proposition. It suggested several changes in operation, all pro-

nounced as incidental. This brought a flock of Hays attorneys down here. Conferences resulted in the changes as previously reported, being worked out.

### Not as Agreed

Variety's report brought a near deluge of protests down on the department from all sections of the country. It was three weeks before the department let go of the statement generally. When it did it was a modified one with a tail tied to it to the effect that the department still had the entire set-up under observation.

It is stated here that Hays had to make several personal trips to Washington to get the department to let go of that statement.

Now the department states the operations of the Hays organization have not been according to the agreed upon changes.

In January, 1927, the investigation was again picked up and made to take in all phases of the industry from one end of the country to the other.

Several organizations have openly asked for the removal of Mr. Hays as the film czar following the oil scandal. With the Department of Justice gunning for the "Czar" this would effectively stop less of fiscal bodies and leave their activities centered in the department and thus perhaps shutting off other attacks.

Also it may stop the many squawks from exhibitors and should Hays win the suit the legality of his creations will be definitely settled for all time.

If he loses the suit the petition is so worded as to leave it to the parent as to what "punishment" should be sought. It could be very conveniently forgotten entirely if desired and thus create a perfect alibi for everybody—the complainants forgotten. Meanwhile everybody would be safely carried over election.

### Republicans

As to the Republican party making this its first step to get rid of Mr. Hays here is found the greatest number of supporters. The Senate oil investigation disclosures, no matter their real import or that every other national chairman before Hays had possibly done the same or something like it, to raise money, has not left any too good a feeling throughout the country. Acquittal of Sinclair has only added to that and, in the due course of events, somebody must be made to bear the brunt to get the others out from under.

Admittedly Hays has completed his job for the party. His value to throw the screws to the Republicans has been demonstrated as actually nothing. He is, though, utilizing his connection with the party to further the interests of the picture industry. This is perfectly legitimate, according to standards set up here.

As for the parties they carry nothing for the pictures except at election time and for the financial tie-up behind them. Hays is now here as it is to let the whole thing die down. While gone is the time to strike, it is claimed. To make Hays the goat is looked upon by

many politicians queried as the logical move.

Here again comes the loosely drawn petition. After airing all of the Government's case, Hays' value will be nullified both to the party and the pictures, claim this faction. All alleged wrongdoings of the organization will be placed at his door. The same forgetting proposition can be resorted to, however, leaving the organization intact with the job of its directing head left open for a successor.

This will satisfy the banking interests who have indicated both outwardly and "through channels" to the Department of Justice that the organization and its functions are entirely satisfactory to them. From their angle it may be a very desirable setup.

If it is the desire to get rid of Mr. Hays several important factors seemingly have been overlooked.

His tieup with the churches has staved off Federal censorship by his control of the majority of this vast combination. Back of this is the three million dollars collected by Hays for the Presbyterian Church.

Also has Hays created the greatest contact ever visualized with women, individually and in organizations, throughout the entire country. Evidence of this can be readily ascertained by reference to any of the Congressional hearings in connection with the pictures.

Combine the churches and the majority of the women and that constitutes something else again!

The department hinges its charge of conspiracy on the creation of the film boards of trade. After, as usual, establishing in the two petitions the interstate commerce phase, the alleged conspiracy is then listed in the requirement of every exhibitor acquiring a theatre to assume

and perform every contract existing when he took it over; taking the right of court action away by the compulsory arbitration phase; to require a detailed statement of assets and liabilities, and to refuse to furnish film from any source unless all of the conditions are fulfilled. It is the agreement behind this embodied in the creation of the credit committee that furnishes the "means" of the conspiracy, according to the petition, with it stated that unless relief is given the boards will continue to operate along the lines set down by these regulations.

## Withdrawal from France

(Continued from page 5)

countries. How the other nations will view the withdrawal of the American leading brands of films is beyond comprehension here now, it is claimed. Nor is there any prediction how the French people will view the loss of their theatre entertainment.

### French Market Open

Withdrawal of the Hays members' pictures will leave the French producers of America, if they are non-Hays-members and wish to attempt to secure this trade. It likewise will open the continental picture theatres, particularly those of Germany, and England. A matter of Hays members' contracts for delivery to French exhibs may come up, upon withdrawals.

American theatre capital is not

## Picture Possibilities

### "Behavior of Mrs. Crane"—Unfavorable

"THE BEHAVIOR OF MRS. CRANE" (Parsons, Comedy, Erlanger's), Talky comedy, lacking dramatic action to recommend it for the flickers. Abel.

### "Divorce a la Carte"—Unfavorable

"DIVORCE A LA CARTE" (Farce, Drama Associates, Inc., Biltmore), Farce about phoney Mexican divorces. Idea may be useable but the play appears too lightweight. Ibee.

### "The Scarlet Fox"—Doubtful

"THE SCARLET FOX" (Melodrama, James W. Elliott, Masque), Story of the Canadian Royal Mounted police that should serve for program purposes. A doubtful element is the presence of an illicit Royal Mounted very familiar on screen. Band of dope sellers is broken up. Ibee.

### "Diamond Lil"—Unfavorable

"DIAMOND LIL" (Melodrama, Jack Linder, Royale), A play of the underworld, plenty of color but touching on subjects taboo for the screen.

### "A Lady For a Night"—Unfavorable

"A LADY FOR A NIGHT" (Comedy, Chamberlain Brown, 49th Street), An involved yarn deceptively called a mystery comedy, with dream finish its only excuse. Ibee.

### "The Skull"—Unfavorable

"THE SKULL" (Mystery Drama, Lew Cantor, Forrest), Takes in a lot of territory but did not impress as containing enough novelty for picture adaptation. Ibee.

### "Forbidden Roads"—Unfavorable

"FORBIDDEN ROADS" (Lindsey and Kenney, Liberty theatre), Spanish tragedy with a problem that means nothing and doesn't go any place. Almost all talk in the stage version, and what action there is would be censored or out of order on the screen. Laif.

### "The Golden Age"—Unfavorable

"THE GOLDEN AGE" (Tuerk, Drama, Longacre), Unwholesome theme with no chance for screen even if good—hopeless stage entry. Abel.

extensively invested over here. Wherever it is and mostly in Paris, there are French partners. It may reach a total of \$4,000,000.

All of the largest U. S. distributors and one or two indies have exchanges in this city.

One point involved in Hays' request for year's postponement of the quota law is understood to have been in connection with a League of Nations decision that after another year, nations represented in the League will be expected not to pass or enforce quota bills.

At present the French administration, just re-elected, is dead set upon the Quota Bill. Nothing appears to alter their position. To what extent Sapene, the prime influence other than official in native picture circles, has interjected himself into the present muddle no one seems to know. Sapene, a couple of weeks ago, suddenly departed for a rest. That left a peculiar impression upon those with a full understanding of the situation.

Though there is some surprise that Mr. Hays returned directly to New York, it is said that his disinclination to visit London or Berlin at this time is through the present condition in France, and the lively interest in pictures, foreign and domestic, in those countries.

London, May 1.

Hays has avoided coming to London as any discussion or criticism on the Quota Bill might create feeling at the moment when the public has so much money invested in producing companies.

There Is No Substitute for

# PAUL ASH



STAGE-BAND ENTERTAINMENT

Known as the

"PAUL ASH POLICY"

UNIT NO. SIX

"GOOD-BYE, PAUL"  
"JAZZ TOWN"

"EXCLUSIVELY COLUMBIA RECORDING ARTIST"

Paul Ash Presentation Staged by LOUIS McDERMOTT

## GUS EDWARDS

wishes to call attention of all first-class managers and producers of Opera, Operettas, Musical Comedy Revues, Motion Picture Presentations, Vaudeville, Acts and Radios to the sensational success of his sister,

## DOROTHEA EDWARDS

at the ROXY THEATRE during the Special Easter Week Presentation. Acclaimed by all who heard her—the new Shumann-Heink.

### READ THESE CRITICISMS:

NEW YORK "TELEGRAM"  
Monday, April 9, 1928

"Dorothea Edwards uncorks a magnificent contralto during the religious service, while Miss Belkin's coloratura is happily uncased in a secular piece."

"VARIETY" FILM HOUSE REVIEWS  
Wednesday, April 11, 1928

"In the second number, 'Kamenoi Ostrow,' Dorothea Edwards is the soloist. Girl possesses the featured billing. Delivers in a low, powerful tone. One of the sweetest songstresses in picture houses on Broadway."

"MUSICAL COURIER," April 12, 1928

"The program opens with a processional and tableau called Easter Morning, in which the orchestra, organs, chorus, ballet and Dorothea Edwards, contralto, take part. Miss Edwards gives a beautiful rendition of Schubert's 'Kamenoi Ostrow,' and the chorus adds a further touch of Easter spirit with 'La Grande Paque Russe' by Rimsky-Korsakoff and Handel's 'Hallelujah!'"

"ZIT'S THEATRICAL NEWSPAPER"  
April 14, 1928

"Kamenoi Ostrow" sung with rich tonal color by Dorothea Edwards, who has an exceptional range of voice."

### FOR FURTHER PROOF ASK ROXY HIMSELF

For engagements communicate with Ben Edwards, 1587 BROADWAY, N. Y.  
Personal direction of Gus Edwards, 222 WEST 59TH STREET, New York.

## "Sunday" Tests in Quebec

Montreal, May 1.

Premier Taschereau of the Province of Quebec plans a test case for the enforcement of the Federal Lord's Day Act. Two government inspectors were sent to the largest playhouses in Montreal and Quebec City Easter Sunday, bought admissions and witnessed the shows. These officers then filed a complaint in the usual form.

Taschereau intends to see the cases before magistrates in both cities shortly. The houses affected are not yet known.

Daylight Time Beaten

Elgin, Ill., May 1.

Elgin and Aurora voters last week at special elections rejected daylight saving propositions, returning large majorities against the plan to adopt Chicago summer time.

Arguments that institution of the hour daylight saving would attract Chicagoans to the communities were used. Theatrical interests in both cities were active in opposition to the proposals.

Next Production  
for Fox by

# Alfred E. Green

WILL BE

GEORGE ADE'S

"MAKING THE GRADE"

with

Edmund Lowe and Lois Moran



# SMASHING ALL HOUSE RECORDS!!!

Here's What "Variety" Said  
in Minneapolis:

## State Theatre

Nat Nazarro, Jr., officiating as master of ceremonies, wielding the baton for the stage orchestra and scintillating as musician, contributed heavily to the success of "Novelties." Nazarro scored an immense hit and has been held over. **THIS IS SOMETHING THAT NEVER HAS OCCURRED BEFORE AT THE STATE.** With his good looks and agreeable personality, Nazarro from the very outset had the fem fans with him, and they are the ones to whom a photoplay house must cater. Everyone of the many things he did—and he did them all well—garnered heavy applause, but his acrobatic dancing got the theatre.

Then came the surprise—Nazarro's display of versatility, started by playing the cello. Then he sang, topping off his number with an amusing singing drunk bit. His windup was a contribution of sensational dancing, including any number of difficult steps, some unusual acrobatics. **AN IDEAL MASTER OF CEREMONIES. THIS.**—Rees, "VARIETY."

Here Is a Youth Who Is  
Different  
Versatility Plus

**HE**—Leads  
—Plays  
—Dances  
—Sings  
—Entertains  
—and—

His Million Dollar  
PERSONALITY  
SPELLS  
SUCCESS!

## A Positive Hit in Chicago

### Capitol Theatre, Chicago

If Nat Nazarro, Jr., ever becomes a cripple, he can still make his way in show business as an impersonator of comedy characters and continue to score hits faster than Bambino Ruth, king of swat, does on the diamond, or if that resource failed him, he yet would be able to climb the ladder of fame as a cellist of high degree. Last night Nat was at his best as an instrumentalist, comedy singing impersonator and acrobatic dancer. In his latter role he fairly took the breath of the audience away with his wonderful suppleness, nimbleness, and the superb character of his acrobatic improvisations. In the vernacular of the stage "he stopped the show cold."

—CHICAGO "TRIBUNE."

# NAT NAZARRO, JR.

The Biggest Welcome Ever Accorded a New Comer  
in Newark's Theatrical History



More Praises in  
Newark

## Branford Theatre

How does one account for the versatility of Nat Nazarro, Jr.? A visit to the Branford theatre this week revealed the fact that the new master of ceremonies is all that the advance notices claimed him to be—and more!

At his opening show he immediately won the hearts of an audience entirely new to him by his wonderful appearance, youthfulness, smiling personality and sage presence. Here is a natural born entertainer.

He started with an excellent 'cello solo, entitled "Samson and Delilah." This is followed by a character comedy song, "Will You Remember Me?" then closing his performance with a splendid routine of dancing, topping this with some amazing acrobatics, and then conducted the band in a hot dance number demonstrating the results of his musical training to good advantage. Nazarro won an ovation and many new friends. Welcome to Newark, Nat.

—Jerome Kurtz,  
NEWARK "LEDGER."

A Brilliant  
and  
Youthful  
Master of Ceremonies

A  
Versatile  
Entertainer

A  
Musician

A Real Artist

## A Bigger Sensation Than Ever

Closing a 12 Weeks' Engagement at  
the Branford Theatre

HERE'S THE PROOF

Dear Junior:—

We are delighted with your first week, and I fully expect you to spend your Fourth of July with us.

HARRY W. CRULL,

Managing Director, Branford Theatre, Newark, N. J.

Booked by William Morris Office

PERSONAL DIRECTION

CHARLES H. PRESTON

Opening at Marcus Loew's State Theatre,  
St. Louis, May 5th

## A Sensation in Milwaukee

### Wisconsin Theatre

A big majority of us followed a beaten path right to the Wisconsin just to find out if Nat Nazarro, Jr., guest master of ceremonies, is as big a "biological success" as rumored.

Having no spear, suit of armor or draw bridge, I shall express an opinion. Nat is some boy—isn't he? Nazarro is not only conducting the Play Boys in a manner of which he should be justly proud, and plays the 'cello, offers a character comedy song and contributes some splendid dancing interspersed with acrobatics. Finishing to tremendous applause. We were left in very efficient hands.—Peggy Patton, MILWAUKEE "JOURNAL."



## Honest and Truly, Broadway, You're Going to LOVE This Chap, PAUL ASH!—and Brag About It!!

*What a SHOWMAN!!  
WHAT a Swell Fellow!!  
HOW the Performers love  
to work with Him!*

**WE PREDICT NEW YORK WILL  
LIKE HIM SO WELL THAT HE'LL  
STAY AT THE PARAMOUNT LONG  
ENOUGH TO GROW A BEARD TEN  
TIMES LONGER THAN HIS CHI-  
CAGO RUN—AND THAT WAS 3  
SOLID YEARS!**

*We know, because we played in his Oriental Theatre  
Shows so often we lost count of the number of times*

# AL MARKELL AND GAY FAUN

*Going home after our present tour of the Stanley  
Circuit. Next season we return with new comedy  
dances—always a step ahead*

Direction—MAX TURNER

WM. MORRIS OFFICE

CHICAGO

NEW YORK

### THE APE

(Continued from page 28)

a decade ago. The story, a jumbled mess of cart before the horse detail, is brought to the screen with a school boy's appreciation for technicalities. Messed up with this is a cartload of the most explanatory titles. These take up half of the footage.

All kinds of hands that are played upon by a baby spot and figures that shadow themselves on window sills attempt to provide the mystery. The action confines itself to four sets with a feeble shot of the Hudson. Foolish fights in the dark which, fortunately, will not cause an eye strain because of not the semblance of suspense take up one-fourth of the running time. The thing is blab all the way.

It will go punk in every house except with the sure seaters delving into film for exhibits from its bloomer days.

### GYPSY OF THE NORTH

Rayart release, produced by Trem Carr. Directed by Scott Pembroke from story by Arthur Hoerl. Featuring Georgia Hale, with cast including Huntley Gordon, Jack Daugherty. At Loew's N. Y. Circle April 30, one-half of double feature program. Running time, 65 minutes.

It so happens that it was not Steve Farrell, the ruthless gambler, who shot and killed the tenderfoot for his stake, but the suave, oily owner of the mining town's only saloon. This revelation socks the heroine right in the guts and stomach, to judge from the pained look in her eyes. The gal had left a starring role in a Broadway production to hunt down Steve, who, she thought, had killed her beloved brother.

This stirring drama of the frozen north is guaranteed to rouse the maximum yawning powers of any grown-up audience in towns over 10,000 population. Leading woman rather dull, though Huntley Gordon still photographs well and fills his role capably.

Title of the picture is derived from the name of the gal's Broadway show. When she returns to the northern trail she calls herself the gypsy.

A couple of strong fight scenes, always in place in stirring dramas of the north, are missing. *Mori.*

### THUNDER RIDERS

Universal production and release. Directed by William Wyler from story by Basil Dreyer and Arthur Hoerl. Featuring Ted Wells, with cast including Feejee Holmes, Dick Lestrang, Bill, Julia Griffiths, Charlotte Stewart, William A. Steel and Leo White. At Loew's N. Y. Circle April 30, one-half of double feature program. Running time, over 45 minutes.

Another western of the usual quality intended for the usual spots. Attempt at comedy seems unsatisfactory though it may get over before an appreciative audience. Story of the sasara heiress arriving on the ranch to take over her father's estate. Guardian and gang of cowboys stage phoney western atmosphere, but the gal is wise and acts up to it.

Finally, during the masquerade, the hero is locked up while the girl's eastern boy friend runs off with her to force a quick marriage. Much to everybody's surprise it appears that the blue-blooded Bostonian is an convict.

Lots of wasted footage but a few well-staged flat fights. *Mori.*

### The Wild West Show

Universal production and release. Starring Hoot Gibson. Story by Del Andrews. In cast: Dorothy Sullivan, Allan Forrest, Monte Montague. At Loew's New York one day, April 17, one-half of double feature. Running time, 55 minutes.

Hoot Gibson again dons woman's clothes. This time in "The Wild West Show" as the swift Bulgarian bareback rider.

A windstorm buckles the carnival tent just at a time when Hoot's rescue of the impoverished circus owner's daughter is opportune.

Circus receipts have been promoted by Cowboy Gibson's rally among the neighbors for the little aerial girl, played by Dot Sullivan. A heavy in the show confiscates the money and plants Hoot with the empty money sacks. Justice asserts itself in finding the ready cash in the pockets of the guy who would cop not only the daughter but also the entire show.

One of the keen cutters of this picture is the cock-eyed life-throwing sequence in which a visually impaired dame chucks butcher knives around Hoot's ears and arms. Taken from the first reel, the picture is one which Hoot may count on with all of his followers.

### Cruise of the Speejacks

Paramount release. Written, directed and produced under the supervision of A. Y. Gowen. At the 6th Ave. Playhouse, N. Y. Running time, 70 mins.

Picture is nothing but a long scenic covering a 40,000-mile honeymoon cruise around the world made by A. Y. Gowen, an American millionaire, in a 30-foot boat called Speejacks.

Film evidently made many years ago and finally taken off the shelves for a try in this "art" house. Painfully uninteresting despite the subtleties attempting to throw adventure into the usual travelogue shots.

In addition, picture has not been properly cut and edited.

A boat could only serve as a two-reeler. Route is through the Panama Canal across the Pacific, through Asia and Europe and back to America.

Might have been interesting but the shots taken were what the amateur producers thought interesting and unusual, resulting in the filming of everything that has been seen before, and since. *Mori.*

### WON IN THE CLOUDS

Universal production and release. Starring Al Wilson. Directed by Mitchell Bruce from story by Otis Turner. William S. Adams, cameraman. In the cast: Helen Foster, George French, Myrtle Crinley, Joe Bennett. At the Tivoli one day, April 14, one-half of double bill. Running time, 45 minutes.

"Won in the Clouds" is a little better than the average in this class called by Universal "Thrill Series." This one, with Universal City and a part of Burlesk converted into an African jungle, is a direct reminder of "The Perils of Pauline" kind.

Al Wilson's stuff is the same as in his predecessors. One wallop from his fist is all that is necessary to lay out an opponent. The same kind of a battle in mid-air on the wing of his plane that he staged in "The Phantom Rider" is to be seen in "Won in the Clouds."

Considerable footage is devoted to titles. They tell about a diamond mine owned by Al's father and about the treacherous foreman who would run away with Al's girl and grab the works in general. Constant use of horses in chasing planes back and forth from the mine to the savages' hangout.

Diversions when Al rests up at either place to exercise his mitt.

### SHORT FILMS

#### I TOLD YOU SO

Name of producer not caught. At Cameo, New York. Running time, 10 minutes. In cast: Mary Turner and John Westwood. Directed by Leigh Mason.

Billing says "a short, short story with an unusual twist."

If the twist means it ends unsatisfactorily and denotes that the wages of virtue is hell, then that's okay. Otherwise the picture has not enough for its 19 minutes in length, excepting some excellent direction.

A couple of girls go about with one feigning a fainting fit through hunger. The other is her "teacher," always present, and she starts the coin tossing. One difficulty is that the fainter can't keep continuously at work since she must eat too often daily.

At one faint the girl is carried to his apartment by a young man who is also broke. They like each other but the female Sykes breaks it up by informing the y. m. of the facts. Her protegee then walks out to go straight leaving the y. m. longing for her.

Three weeks afterward when the

### GINGER ROGERS

Week April 21  
INDIANA THEATRE, Indianapolis  
Direction WILLIAM MORRIS OFFICE

NOW  
IN  
7TH  
MONTH  
AT  
CAPITOL,  
N. Y.

### WALT ROESNER

Master of Ceremonies

Another Guy from San Francisco  
Opens Next Week on Broadway

PAUL ASH  
"He's Good, Too"

phoney fainter keels over on the level, he is there at that time, takes a look, says she's up to her old tricks again and does his walk. The audience never knows what becomes of the girl or if she got more to eat when fainting on the level than when making it a game.

Should be cut to about 8 minutes and run as a gag.

U will begin production on the third of its "Collegian" groups this month. First of the series will be "Climb, Benson, Climb," directed by Nat. Ross. George Lewis and Dorothy Gulliver are co-featured in the series.

HERBIE  
**KOCH**  
SOLO ORGANIST  
Publix Capitol Theatre  
Des Moines, Iowa  
Broadcasts on NBC  
Through Station WHO

Telling the World that

### MONK WATSON



and the  
**Keystone Serenaders**

Have Broken All Records After  
Two Solid Years at the  
**GRAND RIVIERA, DETROIT**

Arrangements by  
**BENNY KYTE**

### "THE RACKET" TED MARKS

(Formerly TIM MARKS)

San Francisco, Cal.: "Ted Marks, a versatile chap, is a real favorite. His imitations, whistling and stories were the hit of the evening; instantly winning the admiration of the whole house."

A FANCHON AND MARCO IDEA  
Direction  
Wm. Morris Agency—Max Turner





# ALL-NEGRO MUSICAL TABS BEING ROUTED BY K-A-O

The placement of all-colored units in the vaudeville houses of the east by the Keith-Albee-Orpheum offices whereby they give the whole show, has come into considerable vogue.

The booking of the Drake and Walker Negro musical Co. through the New England K-A-O territory has proved so profitable so far that further time will be given it and other Negro outfits booked in a similar manner.

K-A-O has already started the Marie Smith Revue through New Jersey and Pennsylvania. This troupe for some time has been playing the T. O. B. A. houses.

Still another new all-colored Co., sponsored by Dewey Weinglass, is now in rehearsal in New York, expecting to be assigned immediate K-A-O time.

Each of these shows consume one and one-half hour in running.

## Whitehurst Widow Trial Now Rests With Judge

Baltimore, May 1.

Names, and not pretty names, were called by the counsel for both the plaintiff and the defense in the unique case of Claire Ulrich, the prayer-book wedded widow, against the estate of the late C. E. Whitehurst, Baltimore theatre man. The decision was handed down this afternoon against the widow, but the court expressed sympathy for her.

An appeal looks certain. Mrs. Ulrich-Whitehurst, maintaining that she is entitled to a widow's share of Whitehurst's estate, claims through William Marbury, counsel, that she was "sold out" by Walsh & Ascher, New York attorneys, who persuaded her to accept a \$16,000 settlement that netted her \$11,000. Marbury got into the name calling game at this stage of the trial, scoring the New York counsel while the late C. E. was described as a "man of the world," and how!

The case hinged largely on the famous "wifely" letter from the theatre man to the alleged widow. The defense claim this is a forgery. Mrs. Eugene Ginsberg, New York milliner, was mentioned as a witness to the forgery.

Judge O'Dunne halted the trial suddenly in mid-week and requested the Whitehursts to make an overnight journey to New York to produce Mrs. Ginsberg, who had ignored a summons served in her state. O'Dunne made plain his attitude by declaring that he would not see the plaintiff "bamboozled" and it was shown that her first counsel "sold her out," the \$16,000 settlement would be set aside.

Mrs. Ginsberg, a Parisian by nativity, was produced by the defense and told in a decided parlez vous accent that Mrs. Ulrich-Whitehurst had conferred with her regarding a selection of the Whitehurst letters for use of her attorneys and had deliberately traced in "wifely" using letters from authentic Whitehurst longhand.

Arguments have closed and the Judge has the case. It's a safe bet that the Court of Appeals will have to ultimately decide on the marital status of Charles and Claire and the distribution of \$272,000.

## RALPH COLEMAN BEATEN

Ralph Coleman, of Shannon and Coleman, was slugged and robbed in Scranton, Pa., and spent five days in a hospital there getting patched up. He wears a couple of stitches over one eye.

Ray Shannon teamed up with another partner and continued with the act. Coleman was returned to New York and is framing a new turn with Johnny Yule.

## KITTY DONER'S JUMP

Detroit, May 1.

Kitty Doner will close her short Pantages trip after the current week at the Oriental, here and jump direct to the West Coast.

Miss Doner is going west to fulfill brief Orpheum bookings in Los Angeles and San Francisco, at the same time to see her brother Ted, who is ill in L. A.

## BRIDGE AND PROFANITY AS HOME WRECKERS

### Anna Argento Says Everything Was Okay Until That Bridge Table Arrived

Chicago, May 1.

The Aesopian theory that a game of bridge is the greatest wrecker of homes since Cleopatra did her one-girl show on the Greek Mutual time is again being hauled into court here for judicial scrutiny.

Anna Argento, last in "Vanities," has instructed Attorney Phil R. Davis to see what he can do for her in a legal way about getting rid of Charlie Argento. She says things were fairly okay until the bridge table was hauled out; and then, because her idea of the game was not in keeping with hubby's, she alleges a deliberate swat on the jaw by Charlie.

Of course, it's all right to take your bridge game seriously, says Anna, but profanity should not describe a man's opinion of the wife's card logic.

Davis also is representing Margaret Brooks, vaude dancer, who married Leonard Brooks in Oct. 1922, and says she hasn't seen him since Dec. 1925.

Another allegation of desertion has been filed through Davis for Belle Terrin, of "The Love Call," against Adrian Terrin, producer. Belle says she last saw Adrian in 1923, after four years of the marriage racket, and that's long enough to wait for any man to come home, the Mrs. thinks.

The Terrins have one child.

## Vaude Actor Brought Into Suit for Son's Custody

Poughkeepsie, N. Y. May 1.

Roy Bucklee, who recently appeared with Vera Gordon in vaude, was the focal point of attack in Lee McCanniss' legal battle to obtain custody of his young son here last week.

Bucklee, according to a witness for the plaintiff, lived with Mrs. McCanniss' family before the latter was married. Bucklee was characterized as erratic and effeminate. Mrs. McCanniss denied she had ever been intimate with Bucklee.

## Weavers' Four-Act

An unusual situation will exist next season by report, in the new four-act to be formed by the Weaver Brothers, Elviry, and Leon Weaver's new wife, May Sweet.

Elviry is the former wife of Leon and now reported engaged to the other brother.

## Mind Reader Cruel

Detroit, May 1.

Mrs. Anna Gram Shah, wife of K. M. Shah, Persian mind reader, is suing for divorce and a cut on the \$350 a week the mind reader is alleged to make in vaudeville.

She married the mentalist in 1923 and says he was cruel, also, a w. o. l.

## ACTRESS' 350 LB. PARTNER

Los Angeles, May 1.

Betty Arlen, Wampas Baby Star of '26, has entered vaudeville with Benny Wise, 350-pound fat man who appeared in Universal's Collegiate series. After breaking in around Los Angeles the act is going east for Loew.

Miss Arlen is the wife of Louis Golden, manager of the Warfield, San Francisco.

## SAMMY BEAMING FOR LOEW

Sunshine Sammy, the colored boy formerly of Hal Roach's "Our Gang" comedies, who has been playing K-A-O houses, opens for Loew May 28.

After his Loew dates Sammy goes abroad for comic dates.

## 3 DIVORCE CASES UP FOR TRIAL THIS WEEK

Theatrical matrimonial litigations are headlining in the New York Supreme Court this week.

Idmily Nord (Nayfack) sought to convince the court that she was waiting for a street car with Don Sebastian, his dancing partner in vaudeville. Dr. Jules S. Nayfack, Times Square dentist, is suing his wife for an absolute divorce, naming Sebastian and a lower Pullman berth outside of Pittsburgh, and won his divorce.

Miss Nord weepingly testified to a jury as did the correspondent that despite the unconventionality of it all they were discussing business in the lower berth and that his (Sebastian's) informal attire at the moment was a matter of comfort only. The jury got the case last night (Tuesday). Nayfack is a nephew of Joseph M. and Nicholas M. Schenck and it is their interference which Miss Nord blames for the family differences, alleging that racial and social differences induced this feeling.

As soon as the Nayfack case was disposed of, the Divorce action of Jack Dunkerley, professional Jack Stanley, the songwriter, against Augusta Dunkerley (Gussie Kline, professionally, as a cabaret hostess) comes up for trial before a jury. Dunkerley names A. H. Healy, a department store clerk, and his wife's apartment, 436 East 84th street. This alleged infidelity occurred recently following a previous trial in December before Justice Cottillo when he reserved decision and later ordered the matter be adjudicated by a jury. Dunkerley instituted suit on the evidence of a raid at a boarding house at 713 Quincey street, Brooklyn, N. Y., where unknown names was the correspondent. Healy came into the picture of recent months.

The Dunkerleys have been married 11 years and have a 10-year old daughter, Dolores, for whose custody the songwriter petitions.

### \$7,000-Alimony-Arrears

In another matrimonial suit, Oliver Ernest, Cavan Lamber, who plays the Lord in "Rain or Shine," has been ordered to show cause this week why he shouldn't pay a booking at the Alimony Club for alleged default on \$7,000 in alimony arrears due Josephine Teller Lambert, also an actress, but unemployed. The wife allegedly has not been collecting since March 18, 1920.

Still another theatrical divorce is the interlocutory decree in favor of Irene Anna Lewis against Harry Arden Lewis, Jr., vaudevillian, granted on the recommendation of Edward G. Whitaker, the official referee. Mrs. Lewis, who resides at 741 West End avenue, New York, charges her husband with bigamy, naming his two other wives, alleged to be living, as correspondents. He is alleged to have married Rose Crockett, Exotic, 115 West 46th street, Springfield, Mass., on June 25, 1924, and another woman in Chicago thereafter. Since both alleged bigamies were contracted without the jurisdiction of New York State, Lewis is not criminally liable.

They were married in April, 1910, and have a son, Harry Arden Lewis, III, 16 years old.

## Arthur Sullivan Ill

Arthur Sullivan, of vaudeville, was removed to Ward's Island several weeks ago, following a mental breakdown.

Sullivan had been active in vaudeville up to within a few months of his illness. He last appeared in a sketch, "A Drawing From Life."

## GUY RARICK TAKEN HOME

Guy Rarick, vaude comic, in a precarious condition for several weeks due to alcoholic poisoning, has been removed to his home town, Hartford, Conn., under the care of his brother, a doctor.

Rarick's wife, Janet Stone, remains in vaude. Rarick prior to his illness was doing a two-act with Charles Leland Marsh.

## Copeland-Payton Reunite

Prior to the war the act of Andrew Copeland and Lew Payton was one of the standard colored two-man turns in vaude. The war split up the team.

The men have reunited for another filing.

# K-A-O "DISCOVERS" ONE OF ITS OWN ACTS AT AMERICAN

## KEN MURRAY'S WIFE SKEPTICAL OF WIDOW

### Suing Husband for Separation, with Mrs. Smith of Tulsa in Mind

With a moneyed widow in the offing, a Mrs. Smith who owns the K-A-O vaudeville-booked theatre in Tulsa, Okla., Ken Murray, the vaude comedian who m. c.'d the Palace bill last week, is being sued for separate maintenance by Mrs. Charlotte Murray, his former stage partner. The wife asks for \$250 weekly alimony and \$2,500 counsel fees through Julian T. Abeles.

Mrs. Smith, a young and highly eligible widow of Tulsa, recently inherited \$1,500,000 from her husband. Murray's attachment for the widow is alleged to have precipitated his cruel actions. Mrs. Murray further avers that if it weren't for his K-A-O bookings, Murray had a companionate or trial marriage scheme, all planned, and may yet put it into practice. The wife fears that if the comedian leaves the jurisdiction of New York State he will never return, despite a highly attractive Keith-Albee contract calling for a \$50 weekly salary increase for the next four seasons from his present \$550 wage.

Offered \$100,000 Settlement. The wife sets forth, through Attorney Abeles, that she helped build up the act; that although both formerly earned \$60 and \$65 each alone, they built into important money, but at the expense of herself and her own identity. The act being known as Ken Murray and Charlotte. Mrs. Murray now states that any femme straight in the town will do just as well and that Murray solely earns the \$550 a week, with whatever arrangement he chooses to make with his stage partner.

Murray allegedly insisted on a divorce and had offered a \$100,000 settlement. Unofficially, it is understood the wife wouldn't consider any such proposal for less than five or six times that amount, and officially she refuses to acquiesce to a divorce.

Murray's alleged cruelties with a prop revolver used in the action in a dressing room embroglio and his eviction of her from their home on Long Island made it unsafe for the wife to live with him, she states.

Kenneth Doncourt is Ken Murray's name in private life.

## Cancelled Team Sues

### Publix for Damages

Peggy O'Hanlon and Theo Zambouni have retained Julius Kandler to institute suit against the Publix Theatre Corp. for damages for breach of contract.

O'Hanlon and Zambouni were signed for 18 weeks to be played in 19 for a Publix tour at \$700 a week through Lyons & Lyons. They opened at the Olympia, New Haven, and played the Met, Boston, but were cancelled prior to opening at the Paramount, New York. White and Manning replaced the team. O'Hanlon and Zambouni ask for \$11,200 damages on their contract. It held a cancellation clause only for the management and is alleged inequitable by the team.

## Loew Okays Sherman

Irving Sherman has been granted an agenting franchise by the Loew Circuit.

Sherman had been handling independent vaude placements for the Ed. Davidow Agency before getting the Loew franchise last week.

## CANTOR ROSENBLATT ABROAD

After appearing in theatres since January, 1925, Cantor Josef Rosenblatt is going abroad for an extended singing tour, including stops on the "Mauretania." His wife and son, Leo, will go with him.

### An Inter-City Claim

Action was taken at Syracuse by the Simon agency to collect a \$311.99 commission judgment obtained against Ralph Pollock (vaude) in New Orleans.

Another instance of the K-A-O Circuit scouts letting the Loew Circuit establish value of an act is the recent booking of Bond and Trent, two girl comedy act, given a complete Loew route after a showing date at the Greeley Square, New York, two weeks ago.

Despite the team having played the applicable trial for K-A-O the value of their act had not been appreciated until caught by the K-A-O scouts at the American last week. Tuesday the team was deluged with letters from K-A-O agents who said they would be delighted to represent them.

The situation is laughable since the girls had played several weeks and laid off many more trying to get action from the K-A-O outfit, but never got a rumble.

Makes it look as if K-A-O are using the Loew Eighth Avenue as an unofficial show place for material it might want. At least it's a cinch the agents are covering the Loew houses more regularly than their own since apparently no report had gone to K-A-O on the Bond and Trent act. Despite its having played eight weeks on that circuit before becoming disgusted and angling for an opening with Loew.

## Bad Boy Agents May Lose Booking License

Two leading independent vaudeville booking agencies in New York through their disregarding "pay or play" contracts have brought about an acute situation as far as complaints to the V. M. P. A. are concerned.

It is understood that the V. M. P. A. is not going to recognize any more complaints from any act working for these particular agencies, which will force those finding themselves in a jam to seek relief elsewhere.

The V. M. P. A. also expects to discuss the matter with the Bureau of Licenses in New York this week.

Signed contracts with subsequent cancellations has found the protests deluging the V. M. P. A.

Where action is taken by the Bureau of Licenses and the evidence considered sufficient, the commissioner revokes the booking licenses of the independent agencies.

## Half of Moran and Mack Is Literary; Publishing

Indianapolis, May 1. Charles Mack has written his first book and expects to receive it from the publishers sometime in July.

While playing an engagement with "Vanities" here last week at English's, he conferred with Bobbe-Morrill Company representatives relative to publication of the book, called "Two Black Crows."

## Cupid Ruined Brox Trio

Los Angeles, May 1.

The Three Brox Sisters have completed their last date as an act with the closing of a tour of West Coast houses for Fanchon and Marco. Bobbie Brox recently married William Periberg of the Los Angeles office of the William Morris Agency, and says she is through with the stage. Her sister Patsy is en route to New York, where she is shortly to marry Arthur Johnson, composer. The other sister, Lorraine, will probably do a single in vaudeville.

1500 BROADWAY, NEW YORK

XXX

William Morris

CALL BOARD

Abe Lastfogel of this office can be reached at the William Morris Paris Office, 39 Champs Elysees

CHICAGO: THE BUTLER BUILDING



## ARBUCKLE KEPT OUT OF MINN.

Minneapolis, May 1.

Even though the character of a stage or screen performer has been given disparate unjustly, the Minneapolis city council considers it sufficient justification to bar him from appearance on a local stage.

It went on record to this effect last week when it prohibited the appearance at Pantages theater here of Roscoe Arbuckle. In its motion taking this action, it stated that whereas Arbuckle's character "has unfortunately, whether justly or not, been given much disparate, and whereas we believe that his presentation before Minneapolis audiences can accomplish no good and may do much harm," he be barred.

The council notified the theater that Arbuckle's appearance would not be permitted, but would be followed by a revocation of the theater's license. It also called upon the mayor and police chief to stop Arbuckle. This, however, was unnecessary because Manager E. C. Bostick, while before the council action to be rank injustice, decided not to become involved in expensive litigation or a political fight to establish his rights. He, therefore, complied with the council mandate.

It was a tough break for Bostick. Before booking Arbuckle he had gone to all the newspaper heads and to Mayor George E. Leach, who is head of the police department, and had been told by them that they saw no objection to Arbuckle. Then he went ahead and splurged heavily on newspaper and other advertising. The council did not act until Friday, the day before Arbuckle was scheduled to open.

Agitation stirred up by the Woman's Co-operative Alliance, a local reform organization, and a few churchmen caused the council to act. It is understood that the mayor turned down these same people when they came to him and asked him to stop the appearance. But it appears that a majority of the aldermen always jump when these reformers crack the whip and they did it again on this occasion. Another act, Bronson and Gordon, was hurriedly obtained by Bostick to replace Arbuckle.

Arbuckle, who had arrived in Minneapolis prior to the council ban, gave out a very calm and dignified statement in commenting upon the matter.

"I do not want to criticize the council or the persons who instigated the action," Arbuckle said. "They have a right to their own opinions. I wish, however, that they would base their opinions on facts, rather than on whisperings or rumors."

"I did not think Christian people could hold a grudge for so long. I don't think it is fair. I live clean and think clean and wish to say that I am a clean, American citizen. I have been on vaudeville circuits for five years and have played in 40 cities throughout the United States on a recent tour. In no instance have I been barred from the theaters. But I do not want to go where I am not wanted."

### Dorothy Hill Back

Hill and Vadalns are reuniting for vaudeville after a dissolution of partnership for several seasons.

The team split three years ago when Dorothy Hill quit show business to enter the advertising field as copy writer for one of the New York agencies.

Hill has been doing an act with Joe Smith which dissolved several weeks ago when Smith was ordered to Saranac by his physicians.

### WALTERS-ELLIS 3-YEAR TERM

Walters and Ellis, adagio team out of Delmar's "Revels," has been signed with Shuberts for three years.

Salary range from \$800 to \$800 over contractual period. Dancers have privilege of doubling.

### Vita Signs Winnie Lightner

Los Angeles, May 1.

Winnie Lightner, appearing this week at the local Orpheum, has been signed for a Vitaphone number. Lyons and Lyons made the booking. Miss Lightner has recorded for movietone.

## Invite Loew Shows to Invade Schenectady

Schenectady, May 1.

With Proctor vaudeville packing them in a new \$1,000,000 house while some of the other places of amusement aren't doing so well, attention has been toward vaudeville possibilities here.

With the acquisition of the Hudson theatre, the story current here and partially confirmed by the Farash Theatres Corporation officials is that this company is making efforts to bring in Loew vaudeville and have it play the Wedgeway theatre, once the Proctor house. Farash officials admitted they had made overtures to Loew officials for an eight act and feature picture program. Loew and Keith time are battling in Syracuse and other cities, say the Farash people, so why not Schenectady?

### Barton Squawks

San Francisco, May 1.

James Barton, headlining last week at the Orpheum, forced the management to live up to his contract of exclusive billing in lights and brought about removal from the marquee of the names of Lucille LaVerne and Corinne Tilton.

Miss Tilton is a San Francisco girl, in private life the wife of Bert Levy, head of the Levy vaude circuit, and has a strong following locally. Lucille LaVerne built up a rep for herself on the Coast by her long stay hereabouts in the stage play "Sun Up," a condensed version of which she is using for her Orpheum dates.

When the show opened Saturday Barton's name appeared topping the electric sign, with Miss LaVerne and Miss Tilton mentioned by bulb. Barton started complaining and Monday issued an ultimatum to Manager Cliff Work.

### Coast Style Expert Easing Headline Scarcity

Los Angeles, May 1.

Peggy Hamilton, fashion expert hit for the K-A-O Circuit, which has found headline acts very scarce of late. They sold the "Times" the idea that it would benefit the newspaper in having Miss Hamilton appear in vaudeville with a score of girls in a fashion review.

The act will open with twenty-three people at the Orpheum here on May 6th and then play the Orpheum in San Francisco week of May 13th.

### Tinney Property Sold

Harry Oahries, an attorney, of 1476 Broadway, heads a syndicate which has purchased the extensive Frank Tinney property at Baldwin, Long Island.

It's understood there will be a subdivision. Frank Tinney is now in Philadelphia with a recent report he is recovering his health. Mrs. Tinney, nee Edna Davenport, is reported on the West coast. The couple are believed to have jointly held the property.

### Joe E. Brown With Pan

Los Angeles, May 1.

Joe E. Brown will play ten weeks for Alexander Pantages on the coast. Brown's vaudeville dates have been set so as not to interfere with his picture work in the studios. He opens for Pan in San Francisco next week.

### SCHNOZZLES' RETURN DATE

The Schnozzles (Clayton, Jackson and Durante) are slated for a quick return at the K-A. Palace, New York, May 12, repeating within a month.

The boys are touted as likely for a stock returning booking, being capable of shifting their routines at will.

### SAYAG TALENT SAILING

Joan Carter Wardell sailed April 28 to join the new Edmund Sayag revue at the Ambassadeurs, which opens May 12.

Vaness is an added starter for the same floor show to open June 10, which is sailing May 19 on the "Le de France."

## Amusement Dept.

Washington, May 1. With the latest circulation in the Capital, the "Star" recognized the passing of vaudeville, marked by the closing of Keith's here on Sunday night last by combining the formerly rigidly separate motion picture and dramatic departments of the Sunday issue. It also marks the passing of a separate break for the legit.

This leaves only the "Post" of the five dailies here still trying to carry on a separate line for the legit with the paper carrying both a dramatic and picture editor.

### Shills Given Air, Razz Opposition Mentalist

Chicago, May 1.

Herbert T. Frankham, head of the National Booking Office, and five of his employees were fined \$1 and costs by Judge Francis Borelli for causing a disturbance at Schoenstadt's Archer theatre.

Frankham knows "mind reading" acts almost exclusively, and had one such act at the Archer. All of these psychic boys from Frankham's office carry plants who double as pamphlet sellers, which is quite a racket. The Schoenstadt cancelled the act the first day, claiming was too rowdy.

A substitute "mind reader," not from the N. B. O., was booked in, and it was charged Frankham and his boys visited the theatre just to boo the opposition off. They were pinched and then fined in court.

### Free Pictures Instead of Vaude at Summer Park

Cleveland, May 1.

Five-act vaudeville shows to free admission, one of the big attractions heretofore at Luna, outdoor amusement park, will be supplanted this summer by motion pictures.

Vaude on the cuff has been the custom at the park for about 15 years. It has always been an excellent refuge for acts laying off or stranded in this city.

The park management expects pictures will be more fascinating crowd bait, with vaude regarded as unwelcome even when offered for nothing.

### Pantages Sues Duncans

Seattle, May 1.

Alexander Pantages has filed suit for \$12,500 against the Duncans. The latter claim the Duncans signed a four week contract to play Seattle, Vancouver, Portland and Tacoma and after playing Seattle and Portland refused to go to Vancouver and Tacoma.

An advance campaign costing over \$1,500, it is claimed, was spent in the latter towns heralding the sisters.

This instance is similar to the case where Sophie Tucker, playing for Pantages, refused to play Tacoma, despite her contract, and won out.

### Vaudevillians on Vita

Los Angeles, May 1.

Al Fields and Johnny Johnson will make a Vitaphone number for Warner Bros. while between vaudeville dates on the Coast. Fields and Johnson have just completed a Pantages tour and are repeating immediately.

Joe E. Brown and Mabel McCane will also record for Vitaphone shortly.

### CALL VAUDE DATE OFF

The week at the Palace, New York, for B. G. DeSylva, Lew Brown and Ray Henderson, the songwriters, is off for the time being. The trio's intensive authoring of the new "Scandals," the Fred Stone show and a new Arons and Freddley musical, eliminates their stage appearance until later in the summer.

### Ritz Boys Back With Unit

The Ritz Brothers, who walked out suddenly from the "Take a Chance" unit on tour in the Publix theatres and came on to New York, have patched up their differences with the Publix executives. They are rejoining the unit in St. Louis.

## From the Memory of a Hooper

By Walter Winchell

(Dramatic Editor of the New York "Evening Graphic" and reprinted from that daily)

George Jessel, the star, whose mother sold tickets at the Imperial movie theatre on 116th street in 1910 . . . Jimmy Fallon (Fallon and Brown), who turned over his sure-fire finish to us when we went on our first Western invasion . . . The cornflake factories at Battle Creek . . . Henry Chesterfield, the N. V. A. secretary, who always preached what he didn't practice . . . Mother Howard's boarding house at Baltimore where you got three perfect meals and a room for a buck a day . . . The time in Wheeling, W. Va., where Dave Seed, of Seed and Austin, knocked a Greek flat with a bottle of ketchup . . . The fight in the restaurant at Lancaster, Pa., when the corner wiseguys annoyed our girl friends and Dave (4 ft. 11) fought four of them until a cop came . . . The Grand Opera House in New York, where we were canned after the first show.

Proctor's Fifth Avenue theatre in New York, where you got \$62.50, no matter who you were . . . Harry Raff, now a mighty movie magnate (when he was merely an office manager for Gus Edwards), who married his stenog . . . The time when Albert Frank, the Jew comedian in "School Days," fought it out with Dave Seed, the wop comic, backstage after the performance at Lansing, Mich., ending a long feud . . . Lowell, Mass., in winter, when Roy Mack wanted to give me a raincoat to cover up my seatless breeches, but Dorothy Aubrey, his wife, made him charge me \$2 for it.

Ethel Hallor, now a movie actress, who was so dumb back there a decade ago . . . The "proud" stage hand at Rockford, Ill., who shrieked when you startled him . . . Toronto, Ontario, at Loew's, on August 4, 1914, the day England went to war . . . The music shop on the Atlantic City Boardwalk which window displayed my first song lyric . . . The Paradise night club there, where we whites danced with blacks . . . The Chinese in the Pacific Coast towns who came backstage and peddled lottery chances . . . The smugglers with their pieces of cloth in Tacoma and Seattle . . . The time Ethel Norris, who is now romancing with Sid Silvers, got married to Cal, and we knew "it wouldn't last."

The five favorable write-ups in Variety by Ibee at Loew's American (New York) Swing at McVicker's (Chicago), Josephs at the Pantages (Frisco), and twice by O. M. Samuel at New Orleans . . . Mr. Hartman, then editor of the Billboard, who let me contribute a column called "Stage Whispers," signed "By the Busbyboy" . . . The time Frank Carson (via Joe Swerling), editor of a Chicago Hearst rag, and now of here, who let me cover a blizzard between performances and gave me credentials and arused my newspaper aspirations . . . The time in Denver, Col., when I had my head almost knocked off by three gorillas for talking-out-of-turn . . . Bob Knapp, of Knapp and Cornsall, who stole my girl and made me miserable in Salt Lake City . . . The ferry ride between Oakland and San Francisco and the Golden Gate at sunset . . . The three worst weeks of the year are Christmas Week, Holy Week and St. Paul, Minn.

"Thunder Mountain," the Langdon McCormick sketch, and the leading man in it was a snob . . . Billy Sharpe's revue and his "girl trouble" . . . Mabel Harper, who once shot at her husband in Philly, but missed him . . . San Antonio, Tex., where I first met Kitty Doner and her lovely kid sister, Rose, whose death a few years ago grieved us all . . . Billy Glason, who married Bill Dooley's pretty wife . . . The blackface comics who were a week ahead of us on the Western tour and told the stage hands during the Equity strike that I was an "Albee spy," which I wasn't . . . St. Louis during a hotel fire for which the owner went to jail . . . Colorado Springs, where we went so good we were shifted from second to "next to closing" for the first time in our lives . . . Portland, Ore., in June during the Rose Festival.

The time in Greensboro, N. C., when I almost killed Billy Hardy by grasping a huge water pitcher on his dome because of his taunts . . . The tab show which, stranded at Durham, N. C., and we got home by feeding chickens in a freight car . . . The little signs on the hotel room doors which read: "Stop! Have You Left Anything?" . . . Vincent Lopez when he was pounding a piano at the Pekin at 47th street and 7th avenue where the Camel cigle ad at Longacre now stands . . . Pike's Peak, which was nothing at all after you finally got there . . . The Mount Tamapais trolley ride . . . Wichita, Kan., one of the dearest towns in the world . . . The copies of Life and Judge you bought to see if there were any gags you could use for the act.

The green rooms in the various mid-West "smallies" which contained photos of Marilyn Miller at the age of 4 . . . Jack Donahue, now a Ziegfeld star, who had an act with his frau, and she was the comedienne and Jack did "straight" . . . Eddie Cantor at Hammerstein's when he was a foil for Bedini and Arthur, and they threw plates at him . . . Paul Whiteman when he drove a cab in Denver . . . The audience at Binghamton, N. Y., where they are so tough they sit down front and devour their young . . . Jack Coogan, whose baby, Jackie, made him a millionaire . . . The delightful De Lyle Alda, who was too lovely to die . . . Tommy Gray's amusing column in Variety.

Fred Allen, the wit, when he was only a juggler . . . Winnie Lightner before she got sophisticated . . . The dice games and the time Bert Fitzgibbon owed me \$7 and paid me off with a wov of a recitation which I wanted and would have swiped, anyway . . . Ben Bernie and Phil Baker's violin and accordion act before they became wisecrackers and stars . . . Moran and Mack, who played the same act for ten years or more before they were "discovered" . . . Norman Prescott, the mind-reader . . . The Creole Fashion Plate," female impersonator (Karyl Norman), who once had a foot operation which makes him walk like a woman off-stage, too . . . Wellington (Duke) Cross, whose stage style I always aped, and Georgia Sands, whose charm will never be forgotten.

Mr. William Southard, assistant manager at the N. V. A. Club, who accused me of stealing his wife's fur coat . . . The collegiates at Champlain, Ill., who waited outside me because I made a flip crack about them from the stage . . . Samuel Baerwitz, who got \$125 a week for the act, but paid us \$40 each . . . The time in Providence when George Price, aged 5, knocked over and broke a vase backstage and told them that I did it . . . Irene Martin, who left Skeets Gallagher for Pat Somerset (and was sorry), who threatened to quit Gus Edwards' first "Song Revue" in Yonkers if I was fired . . . Cuddles Apfel, when she was 2, who was named Lila Lee after Lillian Lee (Mrs. Gus Edwards), who "adopted" her . . . Nellie Cliff, of the Cliff Sisters, my first sweetheart . . . The alibi when you get a sour notice: "Oh, well, it's only my man's opinion" . . . And the wisecracking method of introducing a squaw: "Meet the wife—but not too often!"



# K-A Vaude Thru in Detroit; Temple Is Going Tabloid Within the Next Month

Detroit, May 1. Possibly the next two or three weeks will mark the passing of Keith-Albee vaudeville in Detroit. In the future, as far as Detroit is concerned, the name of K-A will stand for tabloids. B. F. Keith's Temple theatre will adopt that policy within the above mentioned time.

The Temple was one of the last to lose the big time status when changing to a grind and vaudeville last August. Not very long ago it classed with the Elmp, Cleveland, as a big time money maker for K-A between New York and Chicago. With the Temple's passing there will be no house in Detroit to carry the K-A trademark. The nearest stand for that circuit will be the Upton theatre, Highland Park, Mich.

No company is known to have been engaged, though the tab show has been definitely decided upon. The shows will likely be semipermanent, each remaining two weeks or more and changing bills

once or twice weekly. The picture policy will not be changed, running with the same stage stuff as at present.

## Detroit Doesn't Deny

News of the Temple's conversion to tabloids came as a surprise here. A checkup with the local Keith-Albee manager, Herbert Jennings, revealed, nothing definite, although that the house would take on tabs was not denied.

Temple went into a continuous policy with pictures last August, after rating for years as the local big time house. Keith office leased the house in its own name seven years ago, previously having served as bookers for the operators. Keith lease is said to be effective for 13 years, with the theatre originally leased for a 20-year period.

Lately, the theatre has deteriorated with its neighborhood. It is in the old theatrical section bordering on the Circle, on the same block with two stock burlesque houses and directly opposite a small time vaude stand, the Columbia.

## K-A After Kunsky's State?

There is now a report here that K-A is angling for Kunsky's State, on Woodward avenue near Grand Circus Park, the new downtown theatre center. The State dropped a vaudeville policy three weeks ago to go presentation and seems to be getting over, though reported operating under a severe rental fee.

Even though recent trips here by several K-A and Orpheum officials may not have been for the express purpose of looking over the State, all attended that theatre and made inquiries about it. The Kunsky office is reported not entirely against stepping out. The change to presentation was a means of getting the house into the profit class, but the opening of the new Fox theatre down the block next fall, with its similar policy, is a threat. It is believed here that K-A, or any vaude, at the State would have a better chance against the 5,000-seat Fox.

Tabloids at the Temple will practically class the former big time vaude houses with the two burlesque stands on the same block.

## Fisher's Commish Nix

Recent foreclosure on the Capitol, Bayville, L. I., has left Arthur Fisher, independent booker, holding the bag for \$2,000 in commissions due on bookings of the house.

Fisher had been booking the house until the few weeks before the mortgagees foreclosed on a \$272,000 outstanding mortgage. Both during Irving Lesser's tenancy and after the house had reverted back to the Buckley interests.

Fisher tossed off the Capitol after Lesser had issued paper to acts booked in and held up his commission remittances. In its final weeks the house had been booked by Frank Belmont, of the Linder Agency.

## New Kid Check Plan

Kiddie Playgrounds which previously, have been park features are being employed as business builders for several indie picture and vaudeville houses in Brooklyn and Long Island.

The playgrounds comprising miniature rides are spotted beneath stage with a matron in charge to keep the youngsters' interested while the adults are watching the regular performance.

## R. S. ARMSTRONG MISSING

Went 'Out to Buy Newspaper Six Years Ago, Says Wife

Schenectady, N. Y., May 1. Ruth Ellen Armstrong, resident of Scotia, near here, was successful in her plea for a divorce from Robert S. Armstrong, vaudeville actor, under the Enoch Arden law, formally known as section 7A of the domestic relations code. Supreme Court Justice Irving I. Goldsmith several days ago granted the petition.

Mrs. Armstrong alleged her spouse has been absent five years and advertised in daily newspapers failed to locate him. She met her husband while he was playing the Proctor theatre in this city during 1922. August 7 of that year they were married and went to Kingston, where he was billed to play. They registered at a hotel and a day or two later he left her in her hotel room and said he was going out to buy a paper. He never returned and later she found out her money and jewelry went with him, so that she had to wire her parents for the fare home.

## Timberg's First Flash

The first Herman Timberg flash act for K-A starts out June 17 on the Interstate time in Houston. It includes Scott Sisters, Henrietta Henry, Olive McClary, Helen Gray, Kadamova and Alvarez and Eleanor Smith. The act has a 48-week-in-52 route with K-A-O.

## WAYBURN'S "CHICKS"

Ned Wayburn is producing a miniature revue captioned "The Chicks."

The ensemble will comprise a dozen or more of graduate dancers from the Wayburn school.

Thompson Quits "Blackbirds" U. S. (Sloe Kid) Thompson, husband of the late Florence Mills, has withdrawn from the new Lew Leslie "Blackbirds" of 1928, and will likely return to vaude as a single.

# Loew Won't Stand for Cut Salaries Unless Cut for Loew

## MARY HUNT AFTER \$50,000

Sues 67-Year-Old Antique Dealer for Breach of Promise

Worcester, Mass., May 1 Trial is due this week in Superior Court in the \$50,000 breach of promise to marry suit of Mary A. Hunt, Auburn, N. Y., actress, against John P. Renick, 67, wealthy dealer in antiques, of M'ford, Renick is married and was at the time the actress claims he agreed to marry her, which she says, was about Oct. 20, 1925.

Miss Hunt claims that it was shortly before that time she became acquainted with him. She was playing in vaudeville in Boston and alleges he pursued and forced his attentions upon her, and then, when, as she alleges, he refused to carry out a promise to wed her, he "totally hindered her from the premarital and good fortune she would have met by his marriage."

There are allegations that Renick wrote numerous letters to her, signing himself "Daddy" and that he gave her an engagement ring.

## 8 Acts in Hideaways

Competitive vaude war is raging between the Walker and Universal Theatres, Brooklyn, spotted in the same neighborhood.

Walker opened several months prior to Universal beginning with a five act split week policy and with the latter house topping this with eight act shows. The Walker also went to eight act bills last week to meet the competition.

## FROM AUSTRALIA TO BRAZIL

Marlon and Randall sailed April 28 for Rio de Janeiro to open at the Capabana Hotel in the Brazilian capital for an indefinite stay. They arrive about May 18, but will not open until later in the month.

The dancers have been globe-trotting, recently returning from an Australian tour.

J. H. Lubin and Marvin Schenck of the Loew vaude booking office have decided that if there are any bargain salaries on Loew acts, the Loew circuit is entitled to enjoy the reduction.

Consequently in the future where a week or three days are open in the midst of a 30-week Loew route, acts wanting to fill in must give Loew the call on their services for those Loew houses which cannot pay full salaries.

This rule is directed at acts who slash their salary for independent circuits that can only offer a few weeks at most. The new rule carries teeth in the form of disbarment for any agent that sells an act to independents without first allowing Loew to use it for the smaller houses on the Loew books, not part of the regular Loew route.

The act also runs a hazard. As an example: An act priced at \$1,000 for Loew and accepting independent dates at \$700 will discover that it will have to finish its Loew bookings at that figure or cancel the time.

Hays, Podell & Shulman removed their law offices to the Hartman Bldg., 39 Broadway, New York, May 1st.

# TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up

A full line of gold and silver brocade, metal cloth, gold and silver trimmings, rhinestones, a page a night, opera house, etc. for stage costumes. Samples upon request.

J. J. Wyke & Bros., Inc.

(Successors to Riegman & Well)  
18-20 East 27th Street  
NEW YORK

# MILLARD and MARLIN

in "KOLLEGE KAPERS," Written by Henry Bergman

(April 30) This Week—Hartford, Bridgeport

(May 7) Next Week—Syracuse

Direction MILT LEWIS

# Nan Valperin

KEITH-ALBEE CIRCUIT

## "LOOK—MY HAT!"

# LEO BILL

"INTERNATIONAL PARISIAN NOVELTY"

After a Successful Season with Ziegfeld "Follies"

SAILS MAY 18 FOR EUROPEAN ENGAGEMENTS

Returning to America in October

TO HEADLINE OVER THE ENTIRE LOEW CIRCUIT

THANKS TO

MR. J. H. LUBIN, MR. MARVIN H. SCHENCK and MR. BENNY THAU

PERSONAL DIRECTION

IRVING SHERMAN, EDWARD DAVIDOW, Inc., 1560 Broadway, N. Y. C. Phone Bryant 2707

## SOLIDLY BOOKED

BILLY MARIE  
HIBBITT and HARTMAN

"Laugh Locators"



MISS MARIE HARTMAN  
World's Champion Comedienne

A CYCLONE OF COMEDY  
WRECKS HOUSES WITH LAUGHS  
A HURRICANE OF JOY

Week of May 7

Earle, Philadelphia, Pa.

Return Engagement Within  
Six Months



**"Padlocks" Paid Off**

Members of the east of the vaude edition of "Padlocks of 1928," which stranded two weeks ago was paid off last week by Anton Scibilia. The act also resumes its vaude dates next week under direction of Max Hayes, who arranged to take it over.

**AL HERMAN'S 32 WEEKS**

Los Angeles, May 1.

Al Herman has just finished a tour for Fanchon and Marco and on May 21 opens for 32 weeks on the Loew Circuit at Norfolk, Va. Bookings were arranged through the local Wm. Morris office.

**THAT LYRIC TENOR**

**CHARLES WILLIS**

(The Colored McCormack of Vaudeville)  
Now Playing on the West Coast  
With Thanks to Alexander Pantages

**JAY C.**

**FLIPPEN**

FRIARS CLUB, NEW YORK

An "Idea" of Fanchon and Marco

**ROY CUMMINGS**

with

FLORENCE DUFFY

**EARL**

**FAGAN** AND  
**ORCHESTRA**

with  
BOB and EULA — RATCLIFF DANCERS

**Chorister's Idea**

Chicago, May 1.

It wasn't so long ago that Jessie Payne was doing chorus routines in "The Ramblers." Not satisfied with legwork as a career, Jessie left the show, and with Evelyn Sayres, Loreta Sayres and Dorcen Glover organized a vocal quartet, the Four Nightingales.

Girls were booked into the Beatrice Lillie show, "She's My Baby," at a substantial salary. And when the Lillie show closes here, the Four Nightingales jump into picture houses at \$1,000 per week. Not bad.

**INCORPORATIONS**

NEW YORK

Cameo Amusement Corp., Binghamton, manages theatres, motion pictures, 500 shares—100 shares preferred, \$100 par value and 500 shares common no par value; William J. Lavery, George L. Fenderson, Harry B. Van Ness. Filed by Warren D. Jennings, 43 Washington avenue, Endicott, N. Y.

Albert K. Goodman, printing, 100 shares no par value; Albert K. Goodman, Sidney S. Bobbe, Wilma Schnakenberg, Filed by Sidney S. Bobbe, 38 W. 44th street, New York.

Fidanza Enterprises, Inc., New York, theatrical moving pictures, 200 shares no par value; Albert K. Goodman, Sidney S. Bobbe, Wilma Schnakenberg, Filed by Jacob I. Borman, 225 Broadway, New York.

Adler & Gerling, Inc., Manhattan, dramatic, operatic and musical productions and performances, vaudeville, moving pictures, intellectual and instructive entertainments, 200 shares no par value; Simon Anhalt, Boris de Tanbo, Joseph L. Cohen. Filed by Miriam Zaitlin, 113 West 42d street, New York.

Notable Pictures Corporation, Manhattan, motion pictures, \$20,000; L. E. Eversole, W. A. Clay, R. B. Shoemaker. Filed by George H. Wiley, 148 West 78th street, New York.

Hollywood Industrial Film Corporation, Manhattan, moving pictures, state production, 200 shares no par value; Hayes Cone, Erwin Joseph, D. Robert White. Filed by Guggenheimer, Untermeyer & Marshall, 120 Broadway, New York.

The Money Lender, Inc., New York, operate theatres, motion pictures, \$30,000; Joseph E. Yarbrough, Isidor Unger, Jacob I. Rothstein. Filed by Charles L. Cahn, 67 West 44th street, New York.

Joan Theatrical Enterprises, Inc., Bronx, plays, theatrical productions, 100 shares no par value; Julius Joelson, William Gold, Alex Adenbaum. Filed by Levy, Guinan & Goldberg, 3 Lafayette street, New York.

**MILWAUKEE AND SIGNS**

Orpheum's New House Held to 3-Foot Letters in Front.

Milwaukee, May 1.

Milwaukee will have no more gay white way if the present orders of the city building inspector are enforced to the letter.

The first to feel the full effect of the new chief of the building department is the Orpheum circuit which opens its new continuous policy house, Riverside, next Sunday (29).

With the house almost complete, the building inspector stopped the builders until the plans were altered to provide more exits and for fire walls. This done, the building went ahead.

Then large iron girders were put in place to hold the mammoth electric sign planned for the front of the house, which was to compete with the Palace, Alhambra and Wisconsin signs all of which have six-foot letters.

The building inspector said the big sign could not be used. Instead he told the house what sign dimensions they could use. As a result a long sign but with small letters, reading Riverside Theatre, has been erected. The letters are not over three feet high.

Signs on the other houses were placed before the present inspector took office.

**FORUM**

New York, April 18.

Editor Variety:

In Variety's review this week of the "Greenwich Village Follies," you call attention to the fact that the schoolroom act in which I participate is rather "highly seasoned" and brand Harold Atteridge as the author.

In as much as I don't wish to see another go to the chair for a crime which I have committed, I want to publicly confess I am the unclean father of this child, and by so doing remove a part of the blame now borne on the shoulders of Mr. Atteridge, for, like all authors, he probably has enough of his own to account for. Dr. Rockwell.

**In Palace Lobby**

This week "the smallest trained equine in the world" may be seen in the lobby of the Palace, New York. It belongs to Stuckey's Circus.

The Palace offers vaudeville at \$2.20 week nights, and \$3.30 on the week-end, but the attendant has had no offers.

**Berman Alone, Leon Out**

Jack Berman will take over the bookings of the 14 independent houses now the books of the Walter Plimner Agency when Walter Plimner returns to K-A-O Family Department as booker next month.

Reports that Plimner was taking his houses over to K-A-O was denied last week by both Plimner and Berman. The latter will also take over Plimner's former suite in the Strand Theatre Building.

Plimner's return to K-A-O will also wind up the former partnership arrangement with Plimner and Lawrence Leon, latter operator of the Consolidated Booking Exchange, through Berman's decision to run his own agency individually.

**TEARLE AND PIANO**

Los Angeles, May 1.

Conway Tearle opens a tour of the Loew houses in Cleveland May 5.

Tearle is doing a musical act, carrying a piano accompanist.

**PANTAGES BOOKS MARATHON**

Los Angeles, May 1.

Evelyn Torrance and Norris Scott and Violet Pompey and Horace Dunn, the two winning couples of the Marathon dance contest held at Ocean Park, are appearing at the Pantages here this week.

**N. A. S. Moves**

National Artist Service, Inc., has taken over the office formerly conducted by Jimmy Ashley on 44th street.

William and Eleanor O'Reilly are in charge.

**Miller Back to Acts**

Chicago, May 1.

The Miller, Milwaukee, for the past 25 weeks playing a stage band policy, and previous to that using five acts of vaude, reverts to the vaude policy with seven acts booked by Johnny Jones.

**CHARLIE HART, AGENT**

Detroit, May 1.

Charlie Hart (Hart's Krazy Kate) is playing his last date, at the Grand Riviera, theatre this week.

Hart has been granted an Orpheum (Chicago) agency and producing franchise. He will be affiliated with John Billsbury.

One of Fanchon and Marco's Good "Ideas"

**BABE**

**MORRIS**

Tap Dancer Supreme

**BETTY**

**SILBERMAN**

ORGANIST

7th Consecutive Year with Pantages Theatre, Los Angeles

Youth, Pep and Personality

**HARRY**

**SPEAR**

M. of C. with "De Sylvia's Night Club," New Touring Pantages Circuit

**HARRY Q.**

**MILLS**

ORGANIST

Warner Bros. Theatre, Hollywood

THE MUSICAL COMEDY GIRL

**CLARA HOWARD**

"SUNNY SMILES AND SONGS"

"What an Assignment—Oh, What a Fix  
To Follow Rogers' Girl Show  
And Tony and Tom Mix!"

THERE MUST BE A REASON!

WHAT A COMEDIENNE!

WHAT A WOW!

**CLARA HOWARD**

STATE LAKE THEATRE, CHICAGO—NOW.

Week May 6—Hennepin-Orpheum, Minneapolis



## Inside Stuff—Vaudeville

C. M. Hinton and wife, formerly in vaudeville, were engaged by the Herbert Davies Realty Co. on a unique basis. Hinton contracted to sell real estate for eight weeks and in addition give concerts with his wife twice a week for the sales staff and also for prospective customers who had been hauled out to the suburbs to look over property. Besides salary and commission on real estate sales, Hinton received \$75 per concert.

Jack Conway reached New York Sunday after 12 days of auto travel from Los Angeles, covering 3,620 miles. His top for one day was 315 and his low 276. Jack did all of the driving, accompanied by his mother. Taking the long route via Dallas accounted for the superfluous mileage. Most serious incident of the trip, other than the loss of a stolen trunk of clothes off the rear of the car, was the Conways being obliged to remain all night in the auto after going into a ditch in a pouring rain just outside of Memphis. Despite that, Mrs. Conway stated she would take the trip back any time, but prefers the Santa Fe route, while Jack points to an inch off his waistline as what the ride did for him.

Ruth Elder's 25-week contract with Loew's runs out in three weeks, and the aviatrix is planning a vacation in Europe this summer. She will sail on the "Ile de France" on June 9 with Mr. and Mrs. Harry Reichenbach, the former being her personal representative. On her return in August, Miss Elder will go to Hollywood to appear for Famous in "Glorifying the American Girl," providing that much-tossed-about film play script is ready for shooting.

An odd matter came up in Variety's Los Angeles office the other day, when an insurance company investigator called with a photostat copy of Variety's story of a couple of weeks ago about the Duncan Sisters and the Crisp Sisters becoming involved in a controversy in the Pacific coast section where both were playing. The investigator was the same one who had called at Variety's L. A. office some weeks before, inquiring about the Duncans as an insurance risk. The girls were highly recommended, which caused the investigator to again call in connection with

(Continued on page 42)

### AGENT BOOKS WHOLE BILL

Charles Morrison agented the entire bill at the Palace, New York, last week. It is a K-A-O record, one agency booking everything from openers to headliner.

### Santley-Sawyer's Route

Joseph Santley and Ivy Sawyer return to vaudeville at the termination of their present run in "Just Fancy." The couple will head a production act that will include several principals and dancers from the musical.

### Kellers Quite English

Kelly Sisters and Lynch are back from London and open May 7 in Houston for the Interstate Circuit in Texas. The girls were observed in Times Square sporting English walking sticks.

### MORE HOLLYWOOD SKETCHES

Los Angeles, May 1. Two new recruits to vaudeville from the screen are Crediton Hale and Fritz Ridgeway. Both are trying out sketches.

Harry Shaw is staging produrs at the new Lincoln theatre, Trenton N. J.

### JUDGMENTS

Harry Carey, Friend, Inc.; \$385.  
Dorothy's Music Shop, Inc.; Carl Fischer, Inc.; \$234.  
Anderson T. Herd; I. Parschelsky; \$124.158.  
B'klyn Manor Amus. Co.; City of N. Y.; \$47.  
Bob Burns; J. Mendlovitz; \$2,787.  
Murray Phillips; Eleanor Boardman; costs; \$147.  
Belmont Theatre Corp. and Rich'd Thornton; R. C. Maxwell Co.; \$2,046.  
Leon Erdody; Dr. A. G. Stance; \$210.  
Frances White, known as Mrs. Frances Donnelly; Blackstone Shop; \$1,284.

In Appreciation and

Grateful

Acknowledgment to

Fanchon and Marco

For the Lovely Act

They Produced for Me

# Sally Rand



Thanks Also to

Those Two Wonderful

Dancing Boys

## THE CROSBY BROTHERS

JACK and BOB

### ILL AND INJURED

Emily Oppa, danseuse, is confined to her home by illness.

Wally Hunt, Cadette Saxtette, has been in the Beth-El General Hospital, Colorado Springs, Col., for six weeks with pleurisy and pneumonia.

Sylvia Hawkes, McCall-Bridge players, Tower, Chicago, painfully injured in falling against a nail in her dressing room.

George Brown, business manager of the I. A. T. S. E., Chicago, has been in the University hospital, that city, two weeks with stomach trouble.

Mrs. Victor Moore (Emma Littlefield) has returned to her home in Freeport, L. I., after a couple of weeks in Bermuda.

Fred Kelly, electrician at the Capitol, Ansonia, Conn., was injured when the automobile he was driving collided with another car and turned over.

Rita Ramsay, vaudeville, submitted to another operation at the Women's Hospital, New York, and is somewhat improved.

George Meeker, contract player to Fox, has recovered from a minor operation following the completion of his work in "Mr. Romeo," directed by Henry Lehrman.

William E. Browning is convalescing at the French Hospital, New York.

Hank "Athens, Georgia" Smith, company manager of "Wings" company, playing Columbia, San Francisco, confined to hotel with influenza.

### NEW ACTS

Carle and Inez have dissolved, with Carl going with Jean Doyle (Doyle and Jerome).

Tommy (Buzo) Snyder, burlesque, returns in act with Sam Green, Beatrice Tracy and Jack Molloy.

Joe Besser and Alexander Oleson, after three years' partnership, have split. Besser is framing a new turn with a feminine partner.

Carlos and Figaro have reunited as a vaude team.

Henry Davis and Gang, 13' people band and revue.

Bessie Gross and Ruth Hayward, sister act.

Les Bandits, musical sketch with six people.

Mildred Anderson, single.

Bert Lewis in new act with his wife, her initial appearance.

Buckley, Calvert and Hurd, new trio.

Powers and Wallace in skit produced by Rosalie Stewart.

Tab with 10 people, including Johnnie Fields, Vera Culhoun, Arline Culhoun, L. Coffey, Earl Hild.

Willie Mae (Mac and Lee) dancers, with Al St. Clair.

### Harvey-Cornell Reunite

Frank Harvey and Guyce Cornell have reunited for vaude after a 14-year separation of several years.

The team dissolved upon Miss Cornell's decision to enter the dramatic field.

HAL  
**SIDARE**

DANCER EXTRAORDINARY  
Featured by FANCHON and MARCO  
Personal Direction ARTHUR SPIZZI

**ALTON** AND HIS

ORIGINAL NOVELTIES  
AT THE WURLITZER

Orpheum Theatre, Los Angeles

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 Poodles"  
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SONGS AND DANCES

**PEARL**  
TWIN

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With Thanks to Fanchon and Marco



## Houses Opening

Woodrow, Brooklyn, N. Y., will make another try at a five-act bill last half.

Salvatore Adorono has taken the Grand, Middletown, Conn. It has been dark since Jan. 1 and will be reopened with a straight picture policy.

Italian theatre, Danbury, Conn., opened April 25 with straight pictures.

The new Empress, Montreal, opens Saturday May 5 with vaudeville policy. Five acts, split week.

A New Haven theatrical company has purchased the Garde theatre, New London, Conn. House was sold at auction a few weeks ago and the second sale completed Saturday.

## MARRIAGES

Bonnie Murray, "Rio Rita," to Saul H. Bornstein, executive and vice-president of Berlin, Inc., secretly, April 13 in New York.

Leonette Ball, Chicago cafe and picture house singer, jumped from Pittsburgh to Portland, Ore., to be married to Robert Blair, manager of the Portland theatre.

Mona Ray, film actress to Hugh Cummings, screen writer and gag man, at Tia Juana, April 7.

Ben Cohn, screen writer and director, to Palla Gay, actress, in Los Angeles, April 25.

Billy Stoneham, Chicago manager of Shapero-Bernstein Music Co., to Nondas Slosser, pianist for Ager Yellen & Bornstein, April 21 in Evanston, Ill.

Margaret "Bunny" Moore to Gene Roberts, at Chicago, April 24. Both of "Artists and Models."

An application for a marriage license has been filed at Stamford, Conn., by Nicholas Briganti, builder, and Florence N. Mosher, actress, both of New York City.

Helene Austin, who has made several stage appearances as Miss New London, was married last week at New London, Conn., to Lieut. E. E. Yeomans, U. S. N.

Mlle. Renee Bonquin to Henry George Walton, in Paris, March 27. Groom is cornetist with the International Five (vaude).

Katherine McDonald, former screen star, to Christian R. Holmes (non-professional) at San Luis Obispo, Cal., April 26. Groom is a nephew of Max Fleischmann, yeast manufacturer.

Tula Angelus, of the Angelus Sisters, vaudeville, is engaged to marry Harry Ring (non-professional). The wedding is to take place in June.

## RICHMAN ASKING \$2,500

Harry Richman may play in vaudeville before rehearsing with White's new "Scandals."

Richman has been submitted with a band at \$2,500 weekly.

## Balto. to Rochester in 3:45

Major W. D. Tipton piloted Van and Schenck on a three-hour and 45-minute hop from Baltimore to Rochester. The jump was to make the team's opening in time for the matinee.

## Inside Stuff—Vaudeville

(Continued from page 41)

the story. He was informed in L. A. no more was known than the story stated.

Asked about the photostat from Variety, the investigator said his company follows Variety religiously weekly, photostating every story considered informative upon any person of the show business they have issued a policy to or anyone deemed a prospect. That was new stuff to the L. A. office, which mentioned it in a letter to the New York office.

Last week when Vivian Duncan was in New York just before sailing, she was asked by a Variety reporter what there had been to the story mentioning the Duncans with the Crisps. Vivian said she didn't know what it was all about; that if she and Rosetta had met the two boys of the Crisp act, they didn't mention it and Vivian couldn't recall their names. Vivian said that as she read the story it sounded all wrong.

Writing to Variety from Salt Lake City April 12, Dora Crisp, of the Crisp Sisters, said the story was partially correct. Miss Crisp's letter appeared to indicate she thought the Duncans wanted the Crisps' two singing boys to go in the Duncan act. That is altogether unlikely since the Duncans appear only as a sister team and could not afford to have any one appear with them other than possibly a piano player.

W. A. S. Douglas, in the Washington Bureau of the Baltimore "Sun," has a story on a turkey tab in Texas in the May issue of "The American Mercury." Point about it is that he has one of the characters in the story bragging about what a great showman he is, the sort of fellow who says, "Ask George Cohan about me." The guy winds up with a wowie:

"Ask the Halperin boys in Chicago about me."

It's the first time the Halperin boys have allowed the use of their name in such a swell magazine. Heretofore they were afraid it would get in to Ernest Booth's articles.

The Happy-Go-Lucky Boys, who have just completed a year with Meyer Davis and are now piloting their own canoe, were chorus boys with "Louis XIV" less than two years ago. They are Hubert Hilton, Dave Mowen and Cliff Daly, and broke in their act cold at a try-out in Proctor's 125th Street.

Hilton halls from Madison, Me., where he played the piano in a grand picture house for \$15 a week. That was less than three years ago.

A vaude act playing hereabouts was using an N. V. A. gag that was ordered out when it became noised about Times Square. The letters, the act's comic said, stood for "Never York Actor."

## THEATRES PROPOSED

Ashland, Pa.—Owner, E. S. Powers. 1520 Locust street, Philadelphia. Architect, W. H. Lee, 1505 Race street, Philadelphia. Policy not given. Brooklyn, N. Y.—\$300,000. Owner, Peter S. Levaytel, 1975 83rd street. Brooklyn. Architect, C. A. Sanblon, 145 W. 45th street, N. Y. C. Policy, pictures.

Cleveland.—(Majestic alterations). Owner Majestic theatre; C. L. Nyerges, manager, 1783 W. 25th street. Architect, Henry Hradilek, 902 Park building. Policy, pictures.

Dodge City, Kan.—\$100,000. Owners, Otto Thels and Geo. S. Howell. Architect, not selected. Contemplated. Policy not given.

Elizabeth, N. J.—(Also stores and offices). \$1,200,000. Owner, withheld. Architect, Hector O. Hamilton, 369 Lexington avenue, N. Y. C. Policy not given.

Johnstown, N. Y.—(Fire-rebuilding). \$75,000. Owner, William Smalley, Cooperstown, N. Y. Architect, T. H. Williams, Devedaux Building, Utica, N. Y.

Hamilton, O.—(Fire-rebuilding). Owner, Jewel Photoplay Co., J. A. Schwalm, president, Rialto theatre building. Architect, not selected. Policy, pictures.

Kenosha, Wis.—(Also hotel and 5 stores). \$500,000. Owner, North Shore Development Co., Louis Hammond, president. Architects, Augustine and Klinger. Policy not given.

Newark, O.—\$100,000. Owner, Midland Theatre Co., G. E. Hayward, president, Marietta, O. Architect, Harry C. Holbrook, Columbus, O. Policy not given.

Philadelphia.—(Also stores). Owner, syndicate, care of Heyman and brother, 213 So. Broad street, Philadelphia. Architects, Hoffman Henon Co. Policy not given.

Pittsburgh.—(Also offices). Owner, Wm. Lando, care of Lando Realty Co., 331 4th avenue. Architect withheld. Policy not given.

Allentown, Pa.—(Also stores and apartments) \$75,000. Owner, John G. Reiff, Architect, F. B. Bunting. Policy, pictures.

Bayonne, N. J.—(Also offices) \$150,000. Owners, Walcott, Holding & Co., Jersey City, N. J. Architect, Harry Adelman, Bayonne, N. J. Policy not given.

Belmar, N. J.—(Also dance hall, swimming pool and bath houses). Owner withheld. Architect, C. B. Cook, Asbury Park, N. J. Policy not given.

Collingdale, Pa.—Owner, Marcus A. Bonn, Philadelphia. Architects, Hoffman Henson Company, Philadelphia. Policy, pictures.

Catonville, Md.—\$100,000. Owner, Catonsville Theatre Corp., H. S. Ashman, secretary. Architect, John J. Zink, Baltimore. Policy, pictures.

Junction City, Kan.—(Also stores) \$70,000. Owner, Glenn W. Dickinson, Lawrence, Kan. Architects, Boller Brothers, Kansas City, Mo.

Jackson, Mich.—\$100,000. Owner, W. S. Butterfield Theatres. Architect, John Ebersson.

Madison, Wis.—(Also stores and offices) \$75,000. Owner, Frank Marino. Architect, J. Hauder Merton. Policy not given.

Rome, N. Y.—(Also stores) Owners, Kallett Theatres. Architects, Leon H. Lempert & Son, Rochester, N. Y. Policy, pictures.

## Burke's Brother in Films

Los Angeles, May 1

Warren Burke, younger brother of Johnny Burke, vaudeville and film comedian, will play the male lead opposite Marjorie Beebe in "The Farmer's Daughter."

The Official Theatrical World of Colored Artists, 96 pages and cover, has made its first appearance. It is published by Irving C. Miller, colored revue producer. It is a complete guide to things theatrical pertaining to Negroes.

## Houses Closing

Dramatic stock has supplanted vaude and pictures at the Boulevard, Jackson Heights, L. I.

The stock went in this week with Russell Mack operating.

Vaude is out at the Plaza, Englewood, N. J., with dramatic stock in as a summer policy.

Vaude, booked via TOBA in the Pike theatre, Mobile, has been discontinued with the house running through the summer with straight pictures.

Seven acts will hereafter play Saturdays and Sundays at the Vendome, Chicago.

Strand, Lakewood, N. J., ends its vaude April 21, and will run straight pictures until November.

Paramount, Miami, closed for the season April 14, its first run policy switching to the Fotosho, in the same city. Both are small houses.

## Sherman Activities WEEK OF MAY 7

## Loew Circuit

Leo Bill—State, New York  
L'il Esther and Band—State, Newark  
Capes Capers—Lincoln Sq., N. Y.  
Bernice and Pansy—Hillside and Orpheum, New York  
Ethel Dallon Co.—American and Grand, New York  
Norman and Norman—Commodore, New York  
Raymond Eisman—Palace, Indianapolis, Ind.

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# News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

## NEW YORK

Surprising amount of special called matter printed in New York about the French film quota dispute. New York "Times" has handled the subject by whole columns of type, keeping abreast of the situation almost daily. A. P. has covered the developments only in its routine way. Dailies have treated the subject as an important commercial matter. It used to be that anything concerning "the movies" was material for factitious comment.

What would the tals do without theatrical divorces. Some of their flashiest rewrite pipes are blown out of the divorce court records. A sample was the suit of Dr. Jules Naylack, dentist, against his wife, Emily Nord, dancer, whom he accuses of misconduct with her dancing partner, Don Sebastian. Arthur Gordon testified for the defense that terms like "dear" or "sweetheart" didn't mean a thing in show business. On that text the rewrite man framed a breezy item without mentioning that Al Woods calls everybody in the world "sweetheart," including the cop on beat.

Harry Kohn and Max Kolmer, involved in the financing of Mae West in "Sex," withdrew their suit, based on contention everybody in the enterprise agreed to draw no money in salary but to share according to division of stock. They said Miss West drew \$500 a week salary.

"Marching Along," the autobiography of John Philip Sousa, was published a few days ago, on the anniversary of his composition of "The Stars and Stripes Forever." Volume extensively commented upon. Especially Sousa's prediction that the popularity of jazz will wane soon.

Murdock Pemberton sailed for Europe on the "Berenaria," which suggested to some of the drama writers that he would frame a foreign presentation of "The Ladder" on behalf of Edgar B. Davis, millionaire backer of that hand-out play. The "Times" relayed the re-

port that admission price would be resumed for the play still at the Cort theatre in about a month.

Richard Bennett has been engaged for "The People," sponsored by Albert Lewis in association with Sam H. Harris. He recently dropped out of the Guild piece, "Playing at Love." "The People" starts in Chicago late in May.

Otis Skinner was awarded this year's gold medal by the American Academy of Arts and Letters for good diction on the stage.

Report that Jack Dempsey would appear in a play about the prize ring, to be produced by David Belasco, got into type. Belasco said publication was "premature."

Shuberts paid no attention to the protest of Greenwich Village residents and business men over the use of the village name on certain advertising matter, and they talked of going into court for relief. One of the details of the objection is a map of the Village with half nude girls on it and on display in the Winter Garden lobby.

## CHICAGO

Harry Stetzborg, owner of the Harvey theatre here, was held up by three bandits and robbed of jewelry valued at \$2,000 and \$75 in cash.

Harold F. McCormick, Chicago millionaire, announces that he has completed plans to build a theatre in the Laguna beach (Cal.) artists' colony, to be known as the Studio Playhouse.

John A. Brown, an assistant manager of the Frolics cafe, was held up by a bandit as he left the cafe and robbed of \$50 in cash. The yegg then drove away in the cafe man's car.

A motion picture tracing the progress of the Swedish emigrant in America, was given its world premiere in Chicago this week. It is to be shipped to Sweden for screen-

ing before royalty prior to release to the public.

Rev. Clinton Wunder, D. D., pastor of the Baptist Temple at Rochester, New York, speaking to members of the Executive Club at the Hotel Sherman this week on Hollywood said that the movie colony was a "clean, home loving community where the film stars live in contentment, raise children, go to church and strive for cleaner and more moral pictures."

## LOS ANGELES

James H. Bradbury, Jr., actor, must pay his wife, Adelaide Wilson, actress, \$30 a week alimony pending their divorce trial. Superior court Judge Bowron set the figure for Bradbury after listening to his plea of being without means. Mrs. Bradbury is the daughter of the late Francis Wilson, former president of Equity.

Carter De Haven, stage and screen actor, is scheduled to appear in superior Judge Bowron's court this week on temporary alimony proceedings. De Haven is to show cause why he shouldn't pay alimony to Flora Parker De Haven, formerly his vaudeville partner, pending her suit for divorce.

Police are looking for Hutch O'Neil, brother of Sally O'Neil and Molly O'Day, screen actresses, charged with battery by Howard Lane, hotel clerk. Municipal Judge Wilson signed a warrant for O'Neil's arrest when he failed to show up in court. Lane claims O'Neil, an amateur boxer, broke his nose when he called at the latter's room to ask him to be more quiet.

Alleen Pringle, motion picture actress, has been to see a lawyer about filing a suit for divorce claiming she has not seen Charles Pringle, her husband, for seven years. He is at his plantation in Jamaica, while she is working in pictures. She doesn't like the picture business, so Miss Pringle says she has grounds of incompatibility.

Arthur S. Evans, husband of the late Helen St. Clair Evans, screen actress, was found guilty of a charge of vagrancy in connection with his recent marriage to Iris Ashton Badger, his third wife. Evans was arrested several weeks ago on suspicion of murder of his wife. These charges were later dropped and the one of vagrancy

substituted when it was found Evans had been living for some months with Miss Badger illegally.

Robert Chetwinn, vaudeville dancer, was arrested on suspicion of forgery after he is said to have passed checks totalling \$15,000. Chetwinn is accused of representing himself as the son of J. W. Rixby, Long Beach oil man and multimillionaire. Chetwinn admits forging Rixby's name, but declares he did it only to buy some clothes.

Dollie Larkin, 23, and her sister, Rinee, 22, motion picture extras, were held for trial by Municipal Judge Stafford on four counts of forgery and one of conspiracy to commit forgery. According to police, the girls passed several fictitious checks on drug stores. When arraigned for preliminary hearing they offered no defense. Pending trial in superior court the sisters are being held in county jail, unable to raise bail of \$1,000 each.

Edward J. McCourt, said to be a former motion picture director, was arrested by police on the Hollywood division on a charge of issuing bad checks. S. Redfield, auto rental agent, made the complaint against McCourt.

Mae Murray, screen star, is going from one round of legal battles to another. Sylvia Ullbeck, beauty specialist and Swedish masseuse, has instituted a suit in superior court against Miss Murray, claiming she "made" the latter's hair what it is. The complaint winds up with a demand of \$250 a week on a contract Miss Ullbeck held with the actress and which expired April 2 last. The contract was for a period of six months, but Miss Murray did not go through with it that long, according to the complaint.

After District Attorney Asa Keyes refused to probe the death of Helen St. Clair Evans, film actress, the criminal committee of the county grand jury has begun an investigation of the case on demand of City Prosecutor Lickley. In connection with the woman's death last year, her husband, Arthur S. Evans, was arrested on suspicion of murder and two other charges.

Petition in federal court of Paramount-Famous-Lasky Corp. to be exonerated of liability in the fatal explosion of the ship "Deweyn Morse" used in filming "Old Ironsides" was denied by presiding

Judge Neterer. There are nearly \$300,000 in suits against Paramount as a result of the explosion in which one man was killed.

Jack Noonan, 24, brother of Sally O'Neil and Molly O'Day, is charged with wallowing a waiter at the Pom Pom cafe over the head with a bottle during a free-for-all scrap. Later, when picked up on a warrant, Noonan attempted to elude the cops. Several bullets, one hitting him in the back, halted young Noonan's flight. He is now in the jug.

Arthur St. Clair Evans, Hollywood photographer, was sentenced to 60 days in city jail by Municipal Judge Gray on a charge of vagrancy. Evans has been in a constant jam with the police since investigation was started some time ago into the death of his second wife, Helen St. Clair Evans, screen actress. Upon receiving his sentence, Evans filed oral notice of appeal and bond was fixed at \$1,000. Riverview Park opens May 9.

Paul Ash, in his last week at the Oriental, is getting special newspaper and billboard advertising announcing his departure.

Pearl Eggleston, 18, usheret at the Ritz, was killed by bandits Sunday evening when she screamed as they held up the cashier and removed \$1,400 from the box office.

Murray Bloom has booked Vernon Lytle and Barbara Mundlock, winners of the national eccentric dance contest held at the Trianon ballroom here recently. The team is being used as a part of this week's stage show at the Granada.

## SAN FRANCISCO

Mona Marie Parlette, dancer, with "The Desert Song" at the Curran, filed suit for divorce in superior court against Laurence Parlette, charging cruelty. They were married in May, 1925, and separated a few days ago, following the girl's receipt of a black eye from her spouse, it is alleged.

Darley Mae Lee Honore, stage dancer, was granted an annulment of her marriage to Hal Honore, manager of the U. of C. theatre, Berkeley (West Coast Theatre), on grounds that she was forced, under threats, to enter the married state. She is 19.

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[illegible]







**"MADAME POMPADOUR"**

Farce Afterpiece  
10 Mins.; Full Stage (Special)  
Palace (St. V)

This farce, which Fannie Brice did with Bobby Clark in one of the Music Box editions, has been resurrected at the Palace this week. It makes a vaudeville bill.

Compared to the ordinary act aimed in this direction, it sparkles and should be the tip-off to the bookers that the public hasn't lost its taste for this type of delicious buffoonery, as the picture producers discovered with "Helen of Troy."

Frank Fay plays Louis the 15th and makes the Frog as funny as Clark did. Miss Brice as Madame Pompadour convulsed the peasants, when she lapsed into dialect, which was every time Louis talked turkey. Roger Davis in drag, as the lady in waiting, made a bit stand out, and Henry Santrey as the captain of the guards also contributed to the hilarity.

Fay was booked into the house especially to showcase this Louis to the afterpiece and it was a wise choice. He played it with an exquisite sense of farce. Ned Joyce Jeanevy is the author.

If the talking pictures don't grab this one, there is no justice. *Jon.*

**HARTFORD and NORDSTROM.**

Talking.  
12 Mins.;  
Full Stage (Special)  
5th Ave. (V-P).

Dave Hartford and Frances Nordstrom have a capital sketch arrangement for a couple who do not sing or dance, act being planned for just that. Stage is set with fence-like border down front and back drop is lake with landscape design. Center of stage is a small rowboat in which couple are fishing at rise of curtain.

Wife keeps interrupting silent husband intent upon fishing and out of the situation arises a dialogue based on the good old family wrangle. Here it is made funny in lines, but the drawback is that that situation keeps the couple stationary and lacking in business. Twelve minutes of talk exchange is a pretty severe test in a vaudeville bill, and act has to be properly spotted so that it does not slow up the show.

No. 3 on this bill it was not well placed, for there had been too much comedy ahead. Following a good low comedy turn it should serve nicely for change of pace. *Rush.*

**LARRY'S ENTERTAINERS (8)**

Band  
16 Mins.; One and Full (Special)  
Academy (V-P)

Vaude band depending upon a series of illuminated backdrops to get across. The jazz stuff is monotonous, of little color and strictly subordinate to the scenery. The production effects drew applause here and unquestionably give the turn a definite commercial value for more or less general vaudeville use.

But, considered critically, it is not a good act. The scenic thing was done to death several years ago by Vincent Lopez and others. Leader is a hoover but mechanical and undistinguished. *Land.*

**CHALMERS and MARINO**

Comedy Talk  
8 Mins.; One  
Windsor (V-P) Chicago

Another of the numerous wop comic acts which get along easily in small time vaude. They have been drawing laughs in independent picture houses locally.

The comic starts selling balloons in the audience as his girl partner comes out for a song, and after the customary argument, the comic comes on stage for gagging. He panicked 'em here with one about how he got on street cars for nothing by eating garlic and dazing the conductor. That kind of stuff.

Best for the neighborhoods and such. *Loop.*

**WALKER and SHELBY**

Songs  
13 Mins.; One  
American (V-P)

Girl and boy in straight songs from the jazz songs. Girl is hot-tempered type, cute and a worker, although neither she nor her partner has much of the cut or nothing quality. They depend upon steamy vocal numbers over.

Good personalities, so-so material, fast moving, and net result is Brown dog. Man should tone down his make-up around the eyes. *Land.*

**COURTNEY SISTERS (2)**

Dance and Talk  
15 Mins.; One  
Broadway (V-P)

Fay Courtney, with Florence recalled, has a new "sister" in Rita, a charming blonde youngster, in striking contrast to Fay's brunet personality.

After they've made an impression, Fay recalls her past performances with Florence and introduces Rita. She also does a few negro stories and tops off with "Dinah" in English and German, singing with the announcement of a recent world tour.

Miss Courtney, on splitting with her sister, did a single for a time. The double frame-up is a better bet. *Abel.*

**LOLA MENZILLA and Co. (2)**

Dancing  
13 Mins.; Full Stage (Drapes)  
American (V-P)

Well rounded, rather chunky girl of considerable dark beauty of Spanish type, does a series of three dance numbers, accompanied by a man partner, identified on the billing as S. Solomonoff. Carries her own leader who functions in the act, and does a violin solo as an interlude.

Pair open with Spanish dance working into too work and bits of adagio. Both are trained steppers and work energetically at a style of turn that is getting to be pretty much overdone. Girl follows with rather formal ballet too work with acrobatic incidents, clean cut work here. For finish man makes up as burlesque Russian "boob" girl, as straight Russian dancer and they do a flirtation number with very good comedy business and excellent routine.

Prettily dressed and lively number, but, with the woods full of elaborate flash acts of the kind, it doesn't impress as an act to stand out in fast company. Here No. 3 which is a spot where it finds its right level on merit. *Rush.*

**JOE CODY and Bro.**

Jugglers  
11 Mins.; One, Full and One  
Academy (V-P)

In a tough spot, closing the show and following a musical flash Joe Cody and Brother put on all steam to keep the crowd in and were noticeably successful. Judging from the clever, deft juggling of the tall boy he must be Joe Cody, as he specializes in work with tennis balls and is wherein straight, fast work is concerned.

For what comedy the brother gets through hat juggling, seen before. Joe Cody's five-tennis ball manipulation, on both slow and fast passing from hand-to-hand was both perfection and smoothness itself. The brothers get considerable from their hat tossing, and for the finish come in "one" for some pretty Indian club exchanging. Not a miss here and team work that counted.

A good act of its kind with Joe a graceful worker all the way. *Mark.*

**COLLINS and REID**

Comedy Skit  
16 Mins.; Street and Two (spec)  
American (V-P)

Boy and girl in a high school calf love affair. Depends on business rather than material. Girl, spiffy blonde and a looker, has a vivid, energetic style of working.

She has rather a husky voice, which adds something to her unusualness in dialogue but is unfortunate when the singing begins. The young man is capable and has personality but is overshadowed by the more dominant personality of the girl. If that voice of hers can be fixed or allayed the girl would be production talent.

As a two-act the present line-up is neat and agreeable entertainment and should have no serious troubles. *Land.*

**BURNS and FORAN.**

Comedy.  
13 Mins.; One.  
American (V-P)

Two men, mostly with songs but also some skitting. Shy of the top-notch they are nevertheless good vaudeville, semi-topical in material, unstrained in delivery, and make nice appearances. A sandwich man number with comedy signs is a novelty and a footbal dance is okay.

Team is not new but they have not been covered under this department for many seasons. Present routine may be new. *Land.*

**NOREE and CO. (3).**

Dance Spectacle.  
13 Mins.;  
5th Ave. (V-P).

Noree is the former Alberting Ravel, a dance girl who has appeared in several flash turns with backing of a dancing girl group. Here she has a sketch surrounding her striking dance routines, "The Cobra," credited to Edith Meister, Tom McKnight and Harry Sullivan.

Two girls and a young man who sings are the company. Man appears in one for a rhythmic introduction. He is in dress of romantic vagabond of the East and explains in song and recitation that he is bound for a Hindu temple where there is a famous jewel, in the effort to steal which a score of adventurers have lost their lives.

Edith is up dressing the temple with two girls in futuristic oriental costume doing perfunctory temple dance. Noree appears from shrine high up; t back and coming down goes into her remarkable legmania and contortion. Girl has an astonishing front and back kick and first routine exploits this.

Solo dancer is off as adventurer enters, and throwing aside the tennis girls seizes the jewel from the Buddha image. Girl returns and in pantomic dance invokes the cobra to strike and kill the intruder for his sacrilege. Sketch is merely a frame upon which to hang the girl's quite the most striking imaginable, and she is one of the few who are graceful in extreme contortion. Act would be valuable number without sketch, for presentation purposes. Man singer of the company has a splendid baritone. An agreeable departure from the familiar type of flash dance revue type. *Rush.*

**MILLER and RAINEY**

Comedy Musical  
12 Mins.; One  
American (V-P)

Man and woman look like experienced small timers. Original specialty probably was singing and instrumental music. Then they began to act. Result is an indifferent sketch, man playing character of rude editor and woman impersonating several characters who intrude into his sanctum.

In between talking bits man plays miniature telephone and later telephone while woman does a comic song in unmusical voice. On a guess pair come from the minor time of the hinterland and have nothing to carry the metropolis by storm, and give small promise of developing anything distinctive. *Rush.*

**"GOING SOME" (4)**

Dancing  
13 Mins.; Full (Special)  
Windsor (V-P) Chicago

Two men and two girls, all young, with unusual sort of revue. Most of the burden falls on the boys.

They start as a foursome with a unity routine of mild merit, then the boys go into some enthusiastic acrobatic tap work. The girls follow with a ditty about Ireland and swing into a jig that spells dancing school plainly. The boys have another fast routine and the regular finale follows.

Minor stuff as is for either vaude or picture houses. *Loop.*

**PASSERIS ROMANTIC REVUE**

Adagio, Singing,  
20 Mins.; One and Full (Special)  
American (V-P)

Heavy and apparently foreign old time in construction but containing meritorious talent. Amelo Passeris directs from the pit. A soprano, Cosmo Vulla, a tenor, Medina, and an adagio team bearing the simple name of Shardskava and Kuderer speak for the act.

Opens with Venice as the background and the inevitable gondola. Several costume and scenic changes with the Italian opera stuff sound very seriously. Voices are strong and well developed. Fair vaudeville material. *Land.*

**PARKER and MAGK**

Acrobatic  
10 Mins.; One  
Broadway (V-P)

This unusual two-man hand-to-hand team merited its body-of-the-bill spotting. Their lifts and lowerages are extraordinary even among some pretty unusual acts of this type.

The feature trick is a blind high over an upright plane to a hand catch. It's a little and was seen. *Abel.*

**TOMMY "BOZO" SNYDER (3)**

Comedy  
15 Mins.; One and Three  
Broadway (V-P)

Tommy "Bozo" Snyder, pantomimic burlesque comedian, is taking a comedy after offering two of his wheel bits. In "guy," with a male straight, they harass a cop on the beat. This leads into the plastered scene, the mistress of the household engaging them to do a love act.

The usual goopy comedy makes for the laughs. Snyder throughout works "dumb," his extraordinary pantomime registering effectively.

Some day, of course, the \$5 trade will "discover" Snyder like they have others from burlesque. For the time being, the team is a sure laugh cure for hot or cold vaudeville, children, father, arches, strabismus or you say it. *Abel.*

**BOND and TRENT**

Comedy Skit  
10 Mins.; Skit (Cabinet Effect)  
American (V-P)

Two firm looking girls neddling, smart lip chatter, comedy arising out of the hard headed attitude toward each other and toward things in general.

Curtains part only half way, disclosing ladies' rest room at one sort of society dance function. One of girls staggers in and slumps down upon a couch nursing feet bruised in a dance. Other girl enters and without looking at first girl, starts to ritz her. They recognize each other as humble stenographers and get down to tasks.

Swap cross talk about the phil friend, leading to such worldly philosophy as "the old man give you what the young men only promise." One has something on the lip; they tinkle and presently both get fuzzy for a ladylike stew bit. Do a comedy song, notable more for its snappy lyrics than musical quality. Act needs playing and shaping up in business. Girls don't dance and almost unbroken talk gives effect of slowness. Well contrived business might pep up the action. The basis of a dandy specialty for the "wise" crowd is there. *Rush.*

**O'ROURKE and KREGS**

Songs and Talk  
15 Mins.; One  
Audubon (V-P)

Youthful pair with comedy gagging and songs. Both do considerable nuddling. The young man in particular playing up strong. Their talk isn't anything unusual in the way of extracting laughs, but on their barber shop harmony they draw big returns.

The boy has a strong pair of pipes, handles the voice advantageously so much so that the pair could have used another number or two without losing interest. At least that was the verdict of the Audubon crowd who liked the singing Irish.

Act has possibilities especially on the vocal thing which is unquestionably their stock in trade. *Mark.*

**NEGROES BARRED**

(Continued from page 1)

Upon entering they found white girls, made dancing or sitting with the colored men. The women were arrested as vagrants and released under bail. None of the negroes was arrested.

The duties went after the story with large front page headlines, followed by storms of protests from religious bodies.

**Different in Milwaukee**

Milwaukee, May 1.  
Milwaukee's color line on colored actors stopping at its hotels has evidently been lifted.

When Paul Robinson, negro singer, appeared here some 18 months ago, he was refused in each of the larger hotels in town. A white friend offered his apartment. As a result a suit was started by the landlord to evict the tenant for permitting a negro to occupy the premises.

Last week Ethel Waters here told her that the theatrical folk wondered what Ethel would do for accommodation, for there are no high class negro hotels here.

Neighborhood broke their pre-arranged program of colored folk and Ethel booked into the dramatic hotel. The next day they appeared in the quartet at the "Barbican" in "Carmen" and got there. Nothing was said about the matter.

**HENRY SANTREY, Harry and Anna SEYMOUR (10)**

Singing, Dancing, Orchestra Revue  
20 Mins.; Full Stage (Special)  
Palace (St. V)

Henry Santrey, Harry and Anna Seymour and their excellent 10 musicians are back after an Australian engagement. The combination have assembled a tight, compact, fast entertaining act, back-grounded by the orchestra.

Opening with a corkscrew comedy song line, Harry and Anna, as an old-fashioned couple on a tandem bicycle, get returns but not enough. The corkscrew doesn't measure up to the opportunities the reinvented costumes and Siamese bike offer.

Santrey's successor to the "Three Trees" is a recitation which works in every instrument in the unit. The Hawaiian handling the steel guitar and the harpist both drew individual acclaim in another musical number. The latter had a solo that stood out and then accompanied a Santrey vocal effort.

A double song by Santrey and Seymour also landed, due to its wholesome theme and the sympathies of the mob for the girl who wanted to be naughty but nice. Another solo song delivered in the Santrey manner with a fine knowledge of values and a showmanship that will always place this artist apart, was another high light.

Harry contributed his usual available foiling and his dancing specialty. Miss Seymour thawed them with her comely, following a sophisticated line up. The material is a bit obvious in spots but the deliveries are almost material proof.

They took one of the hits following some heavy show. *Con.*

**KATHERINE ROSE and Girls (4)**

Songs and Dances  
13 Mins.; One and Four  
Academy (V-P)

At the start one of the girls, apparently Miss Rose, essays a vocal flight that was reactionary, as few words of the lyrics could be heard. That hindered the effect to start with, but on general deportment the entire turn at best relies on dancing.

While girls are flashed on the cards there are also two boys with Miss Rose who work hard in hoofing routines. Perhaps the outstanding feature is the acrobatic or contortionistic work of two of the girls. One in particular is a corkscrew dancer insofar as she uses her arms, legs and body; she uses them as though they were made of rubber.

Pleasant turn with its feminine dancing contortions. *Mark.*

**COAST NOTES**

(Continued from page 1)

alone in "The Farmer's Daughter" for the same company.

PBO is preparing "The Lariat Kid" with a score of seven subjects featuring Buzz Barton, kid cowboy. Louis Klug will direct.

Title of Johnny Hines' picture for P. N. changed from "Black Magic" to "Big Business."

U is going to make a serial of Jacques Futrelle's "Diamond Master," to be directed by Nick Nelson.

Louise Barrymore and Kenneth Thompson in "The Midnight Tux," W. B. John Adolf directing.

Helene Costello opposite Antonio Moreno in "The Midnight Tux," W. B. John Adolf directing.

"Revenge" started at the Tee-Act studios with John Del Rio, Ed Roy Mason, Jose Crespo and Eda Carrawe in cast. Edwin Carrawe directing for U. A.

Carmel Meyers in "War in the Dark," M-G.

Fox has purchased an obtained from Fox in "Ed Clifton," Fox Irving Cummings directing.

Lejos Bles, now writing continuity for "The Night Watch," E. N. Fox, changed to "The Road House."

Cyril Chowick and Jack Williams added to Fox's "Ragtime," M-G.

Allard Allen, added to Fox's "Neat" Fox.

Carl J. Smith, in Fox's "The Night Watch," Fox Irving Cummings directing.

Lawrence Grant, in Fox's "The Night Watch," Fox Irving Cummings directing.



**THIS WEEK (April 30)**  
**NEXT WEEK (May 7)**

## PARIS

**Rialto (7)**  
Pepper Shakers  
Caples & Page  
The Four Seasons  
**"Jazz Town"** Unit  
Sally Brown  
Tosca Novello  
Frankland & Morley  
Lydia Dixon  
Stealey & Clifford  
Artie Brown  
**"The Circus"**  
Henry Busch Bud  
Runaway 4  
The Four Seasons  
**C. Stratford**  
Lynn Brown (2)  
M. Hillmild Bud  
Cliff Wann  
**DENVER COL.**  
Dorothy Brent  
Denota 2  
The Four Seasons  
Allyce's Fane U't  
"The Four Seasons"  
The Four Seasons  
Melvin & Betty  
Bernie & Merville

**Dance Shop**  
Trip to Holland  
**Jazz Singer**  
Ward & Raymond  
Cord & Raymond  
Marrella  
**"The Circus"**  
**COLUMBIA, O.**  
Ohio (5)  
Hula Bues "U"  
"the Dove"  
**DANCE TEX.**  
Palace (5)  
"High Lights" U'  
Shirley Louise  
Hurley McFarland  
Patricia  
Helen  
Gladys Girls  
**DENVER, COLO.**  
Denver (5)  
"Mike's Place"  
Frank Licks  
The Four Seasons  
Arah Cannon  
The Four Seasons  
Evelyn Vee  
Willard Andolin

**T W N T**

**AL T. WILTON**  
BOOKS ARTISTS FOR  
MARCUS LOEW  
WILLIAM FOX  
and Independent Circuits  
PICTURE THEATRES  
PRODUCTIONS  
NIGHT CLUBS, HOTELS,

RECORDS, RADIO, Etc.					
1560 Broadway		Bryant 3027-8			
Sole Source					
<b>Kaufman Co.</b>					
"The Circus"					
Dagmar Gaidos					
"Gem" Unit					
Dennis Krueger Bd					
Dagmar Gaidos					
Bennie Biss					
Roy Schuster					
Dagmar Gaidos					
Burrn & Kiesen "T"					
<b>ATLANTA, GA.</b>					
Howard (4)					
"The Circus" U'					
Walter Medford					
Rudy Crails					
Lomas Tr					
Ct Eagle Feather					
Ct Eagle Feather					
<b>BALTIMORE, MD.</b>					
(30)					
Ted & Mary					
Johnny Perkins					
Md College Bd					
Chas Leaders (4)					
Al Gale					
Louise Lee					
Joy Keith's Co					
"Rose-Mare"					
"Swanee Moon" U'					
"The Circus" U'					
New (30)					
Eldredge					
"Woman Wise"					
Stanley (30)					
New (30)					
3 Co-Eds					
8 Mikado Girls					
Kimwira Tr					
2nd PRINCES					
Capitol (4)					
"Russian Rivers"					
"The Circus" U'					
L & F Berkoff					
"The Circus" U'					
Berkoff Girls					
Emerson & B'ld					
M.C. Capitol					
"Blue River"					
Al MacDonal					
Joy Jenkins					
Cuba (30)					
4 Symphonies					
Freddie Martin					
Bennett Bros					
"High Crown L"					
"Jazz Bouquet"					
Capitolins Id					
"The Circus" U'					
Artello Bros					
Ratto Webb					
Philips 2					
Smith & Hadley					
"The Circus" U'					
Grand Riviera (4)					
"Krazy Cats" U'					
"The Circus" U'					
Keystone Ser					
"The Circus" U'					
(4)					
Keystone Ser					
"The Circus" U'					
Michigan (2)					
"The Circus" U'					
Del Debridge (2)					

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and FORDYCE  
as  
LOEW'S STATE  
**THIS WEEK**  
Direction  
**Joe LEDDY, SMITH**  
226 West 47th St.      Salt

6 Original Browns  
"Tenderloin"  
N. GRUBBANS, L.A.  
Baesinger (4)  
1/P  
Lewis & Moore  
Earl La Vere  
Tumbling Clowns  
Louise Fonger  
Gould Co.  
OMAHA, NEB.  
Rivers (4)  
"Hands Up" Unit  
Gould Synco Cops  
Frank Jenks  
Jimmie Duff  
Margritte Rickard  
J & K Sangler  
Deine Reel

Cesar Neal  
Maryon Voad  
"The Kiss"  
Fox (2)  
Fred Keesee  
Muriel La Vere  
Plesson & P.  
Clark's Hax  
Helen Hargro  
Joel Turin  
S J Stibbing  
Oumanky  
Manning Chas  
Meyer David  
Leon Tash  
"Sole Living"  
Palace  
Joel Turin  
Wesley Edie

**JACK L.**  
**TAILOR, 908**

**PHILADELPHIA**  
Phay's (30)  
Paul Morris  
C & L Girard  
Swartz & Clifford  
Christopher & Col  
"Love Hungry"  
Duff (30)  
Dave Harmon's En.  
Pauline Alpert  
Blennie & Brown

Cy Landry  
Jack North  
Swanson  
Kathryn Lee  
"The Kiss"  
12 Poster Co.  
"Eye Cme"  
"CRYSTAL"  
"Smart Set"

**Loew**

**N. J. CITY**  
American  
Int. Hall (7-9)  
Ethel Ballou Co.  
Reynolds, P & P  
Leff & Demarests  
Al T. White  
Edith from  
(Two to 10)

2d half  
Louise & M  
Frank Har  
Chrysis & L  
"The Kiss"  
Kuma & L  
Lew Whit  
Hall & E  
(One to 10)

# LYONS & LEON

## Intimate Chats

### Productions

Our Mr. Arthur Lyons is daily contracting talent for productions. See us for that. Musical comedy, farce, and you're after. We place no rent and we always need best advantages.

**LYONS & LEON**  
 PARAMOUNT BLDG.-NEWYORK

<p><b>Greely Sq.</b>          1st half (7-9)  <b>Franklyn &amp; Royce</b>          Green &amp; Parker          Goss &amp; Harrow          Penny Road &amp; Gold          1 London          2nd half (10-13)  <b>Page &amp; Klass</b>          Billie Richmond          Symz P. &amp; B          Lloyd &amp; Denn          Burns &amp; Kane          Riggs &amp; Witchele  <b>Lincoln Sq.</b>          1st half (7-9)  <b>Wooden Bros</b>          Billie Richmond          Lew Hyde Co          Foreythe &amp; Kelly          Caines &amp; Kane          2nd half (10-13)  <b>Ziegler</b>          Bartol          Ideals          Sweet &amp; Malley  <b>Ntg's Club Girls</b>          National          1st half (7-9)  <b>Ziegler</b>          Bartol          Nelson on Sis &amp; F          Sual Brillant Co          Isis Alceva Co          2nd half (10-13)  <b>Nelson's Catland</b>          Joe Hunt          Renard &amp; West          Nelson &amp; L. Elaine</p>	<p><b>ATLANTA.</b>          Grand (7)  <b>Ponzi's Co</b>          Carr &amp; Campbell          Otto Grette          L. &amp; J. G. Grette          Paddy Clift of  <b>BAY RIDGE</b>          1st half (7-9)  <b>Marshall &amp; Ellis</b>          Bryson          Vile Plant Co          Carney &amp; J. C.          (One to fill)          2nd half (10-13)  <b>Kate &amp; Wile T.</b>          T. &amp; E. Thomas          1st half (7-9)  <b>Saul Brillant</b>          2nd half (10-13)  <b>BIRMINGHAM.</b>  <b>Loew's Co</b>          1st half (7-9)  <b>William Smith</b>          Will J. Ward          2nd half (10-13)  <b>Smith &amp; Althea</b>          Fretzka L. A. H.  <b>St. Louis.</b>  <b>Orpheum</b>          Baby &amp; Mas          Konoan  <b>Mack &amp; Long</b>          1st half (7-9)  <b>Corbett &amp; B.</b>          2nd half (10-13)  <b>BUFFALO.</b>  <b>State</b>          1st half (7-9)  <b>Vandora Co</b>          Stanton &amp; G.</p>
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**NORFOLK, VA.**  
(Two to five)  
Cahill & Maybelle  
Frank Whitman  
Dorothy & Yule  
Eddie Lambert Co  
Perry Mandelhof Co

**NEWARK, N. J.**  
Slemons  
Wood & Gregory  
Some Girl  
Edna & White  
Roy La Pearl  
**NIAGARA FALLS**  
Jas. Hoff (7-9)  
Mabel Force  
Shannon Coleman  
Gene & Austin  
(One to five)

**NEW YORK, CAN.**  
Fantages (7)  
Hanson Bros  
Jeddo & Bodwell  
Caranans & Barker  
Adams & Co  
Forbes Prout Rev  
**HAMILTON, CAN.**  
Fantages (7)  
Weiss (3)  
Jack & J. Waller  
Family Album  
Exposition 4  
Marro & Beth  
**DETROIT, MICH.**  
Fantages (7)  
Wonder Girl  
Graham & Crtney  
Sullivan & Ruth  
Werner & Mary A  
Rev. J. J. Jones

**TOLEDO, O.**  
Rev. J. J. Wallace  
Radiology  
Mabel & Dixon Rev  
Billy Chicago  
(One to five)  
Loyrie (7)  
Los Angeles  
Maack & Tivoli  
Ballot Caprice  
Loyrie & Joyce  
Loyrie & Joyce

**WINONA, MINN.**  
Alexander Winter  
T. H. W. Snydes  
Bud Fantages (7)  
Frosting & Chan  
Raymond Bond  
Jubal  
Children's Children  
**PORTLAND, O.**  
Fantages (7)  
Cody 5  
Alice McVellie  
Eleanor C. Judge  
Helen & Edna  
Haven's "The  
**SAN FRANCISCO**  
Fantages (7)  
Brown & Lullier  
Mabel & Tallier  
Burt & Rose  
Maggie & Lullier  
**LOS ANGELES**  
Fantages (7)  
Herbert Bolt (7)  
Lilly Small  
Bill Hill  
Royal Hing's Rev  
Ray Hughes  
Judy Valley  
**SAN DIEGO, CALIF.**  
Fantages (7)  
Juggling McE  
Fantages (7)  
Nancy Fair  
Mayo & Bobb  
Fantages (7)  
Noodles Pagan  
Fantages (7)  
L/G BEACH  
Fantages (7)  
Fantages (7)  
Dolores Lopez  
Lester Lopez  
Roger & West  
Kerr & West  
Fantages (7)  
Fantages (7)

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**JACK L. LIPSHUTZ**  
TAILOR, 908 Walnut St., Phila

## Association







## On the Square

### Prop Bottles for Comedy

Prop bottles of bootleg firewater made their appearance in the windows of many ticket agencies last week for the first time since prohibition was supposed to go into effect. The stuff looks like the McCoy hooch bottled in bond behind Mulberry Bend, where they also print those nifty labels.

Just a publicity gag for "Bottled," a comedy current on Broadway.

### Sherwood's Clown Complex

The dailies recently carried special stories about a kids party held in the yard of the Brooklyn home of Robert E. Sherwood claiming to be a former clown with the big show. It seems that "Uncle Bob" as he likes to be called, stuck a lot of lollypops in a tree and invited the neighborhood children. Mine white-haired host was dolled up in spangles for the occasion.

The party was okay but not Sherwood's claim to be the "last of Barnum's great clowns." Sherwood declares he was with the Barnum and Bailey circus some 35 years ago. That outfit has long been merged with the Ringling show, now at the Garden. There those longest with the big top said they never heard of Sherwood as a clown. Among those who fail to remember Uncle Bob is a clown of 70, the same age credited to Sherwood. Another was with the Sells-Floto outfit and on the tank for 40 years had the same idea about Sherwood, the matter coming up for discussion because of the publicity.

Sherwood wrote books on circuses. In one he purported to have traveled abroad with the Barnum show to England and Ireland. Circus people declare the B. & B. show never appeared in Ireland. Sherwood, in the latest book, makes mention of having stood in front of the English royal box and kissed Queen Victoria's hand. Around the Ringling show, they believe such an incident during a performance to be preposterous.

It appears that the "Herald Tribune" asked Ed Norwood, then of the Ringling press department, to review Sherwood's book. Norwood demurred saying he could not give it favorable mention after reading it. The paper insisted and after holding the notice over finally printed it. Norwood said the author's use of circus terms was not authentic.

Sherwood first appeared around the old Madison Square Garden during circus times about 14 years ago. In clown dress he was found to be selling rag dolls among the audience. He claimed John Ringling had given him permission but Ringling denied that. Around the big show they think Sherwood is a nut with a clown complex. He is said to conduct a book store near city hall, his present occupation being regarded an unlikely development from that of former clown.

Of the speeches, all short, Jack Lait made the smartest crack: "I can hardly see where Kingsley is getting a better break. He is leaving a man addicted to writing letters to work for one whose habit is to send long telegrams."

### Talking It Over

Golden days in the night clubs along Broadway were recalled over a cup of coffee the other day by a former headwaiter, now proprietor of a roadhouse. Among the high spots were:

The board of directors meeting called at Reisenweber's to decide upon raising the price of drinks. After hours of discussion it was voted that thereafter Manhattan cocktails would be 15 cents straight instead of two for a quarter.

The spot where during a period of two years the take for wine alone was never less than \$1,000 a night. Where the headwaiter and manager averaged \$30,000 a year each in tips and salary and the boys went to Saratoga and made whoopee during the summer.

The big spender who gave the headwaiter \$500 for a colored team of hoofers to do an encore. The dancers got \$50, half of which they slipped the stage of the review. Then the proprietor of the club stepped in and demanded and got half of the headwaiter's bit.

### A Morning and a Corkscrew

Competition for guests in the various hotels rapidly springing up around the Square was never keener. With the summer approaching and people planning to establish residences at the beaches, all sorts of inducements are offered permanent guests. Low summer rates are in effect and in many places conspicuously posted.

Free morning papers are provided and a corkscrew is standard equipment.

### Square's Tower Bare

The Times Square Tower, atop the Subway Central Building, seems to have missed out as an advertising medium. The structure has blank walls facing north, east and west on the Square but to date it's just a lot of stone and steel as far as revenue bringing advertising is concerned.

### Too Many "Ties" in BB Pool

The Broadway bunch allege that the Albany baseball pool has too many "professional ties" to make it worth while. An agent who copied the low honors for the opening week of the season found there were 78 "ties" with him, and when calling for his approximate \$30 per rata with the other tying gamblers, the office was jammed with pugnacious individuals who doubted the agent's claim to even the \$30 and the agent collected nothing.

### Kingsley's Dinner

Walter Kingsley, who used to write sonnets to glorified "Pollies" girls for nothing and is now Ziegfeld's official press agent, was dined by the boys at Keen's Chop House Friday night. John Pollock, Orpheus' press agent and the perennial mayor of Leonia, N. J., and Harry Hirschfeld were the toastmasters.

Pollock disclosed the fact that the late Reinhold Wolf invented the idea of panning the guest of honor. Such clever despoils of that art as Arthur Caesar, Jack Lait and Harry Reichenbach soaked it in, Walter laughing it all off. Plain and fancy press agents, newspaper men, advertising mugs and other members of the alleged defunct Cheese Club attended in full force.

A gift was made to Kingsley but it seemed to be a secret.

### Outside Uses for Dance Hostesses

One of the best known dance halls in the theatrical district has adopted a policy which enables it to use sounds of its attractive hostesses in places other than just on the dance floor. According to a statement made by a comely brunette, it is the custom of this particular pavilion to ship entertainers to conventions, "inland" or "out-of-town" who are not quickly adapted to Broadway's customs. At other times this dance hall sends its employees to smokers and other places where lonely males are in need of the feminine voice and manner.

### Sandwich Woman Dressed Up—Fired!

A few weeks ago Variety printed a story of the first woman sandwich sign seen in New York. It barely mentioned the fact. An aftermath happened, to be preceded by the story.

A beauty shop in the Times Square section somehow ran across a poverty stricken elderly woman of 75 in Central Park. It suggested the sandwich idea. The woman was draped with the sandwich sign and they were significant. On the first night: "The you want to look

(Continued on page 51)

## The Nosey Reporter

Every Day He Pesters People  
With Questions—Anybody  
—Any Question

### The Question

Is Big Time Vaudeville coming or going?

Allen Griffin, Astoria (plumber): Yes. I've often heard my dear old grandpa speak of it.

Victor Harrington, Weehawken (bookkeeper): I don't know. What's the best picture in town this week?

Anthony Crowley, Washington Heights (soda dispenser): They say it stands high somewhere.

Louise Fales, Brooklyn (saleswoman): Yes, I guess so. Good sketch there last week.

Alvin Greenwood, Times Square Hotel (porter): If they don't know, how should I?

## Lost Her Press Book Dancer Accuses Schwartz

Charlotte Gilchrist, dancer of 36 W. 76th street, formerly of the Everglades Club, obtained a summons in West Side Court from Magistrate Corrigan for Max Schwartz, a theatrical booking agent of 1558 Broadway.

Miss Gilchrist told the Court that she went to Schwartz's office seeking an engagement. She displayed hundreds of clippings from newspapers recounting her terpsichorean ability. She stated that she left the articles in the custody of Schwartz.

Revealing no engagement she asked for her clippings. She said that Schwartz told her that he mislaid them. He said he would try to find them. When she returned, she said, that he told her that someone had stolen them. "How am I to get work without my writings," she told reporters. Schwartz was given further time to locate the articles.

## OPIUM PIPE GIRL FREED

Denies Addiction—Brother Also Released After Hearing

Rose Torissi, 24, dancing hostess, 104 West 49th street, and her brother Salvatore, 21, dancer, Bloomfield, N. J., who were arrested last week by Detectives Maskell, Mullee and Walsh, West 47th street station, were discharged when they were arraigned before Magistrate Corrigan in West Side Court.

Rose was accused of possessing an opium pipe, while her brother was accused of robbery. The arrest of the couple followed the robbery of Prof. J. G. Scott, 1658 Broadway, who conducts a dancing studio. Scott was bound and gagged and robbed of jewelry and money valued at \$2,500 by two men who posed as students.

Following the arrest of the actual robbers in Newark, the police realized that Salvatore had nothing to do with the crime, except that he had been asked to bring some clothing to one of the men and was unaware they had been implicated in the crime.

The opium pipe was found in a closet of the room occupied by Rose. She said she had been in the room only two days and did not know the pipe was there until found by the officers. She also denied being an addict. After the magistrate heard the statements of the officers, he dismissed both cases.

Meantime, Ralph Barnes and George Greene, Newark, N. J., who were arrested as the actual thieves, are in jail in Jersey, and indictments have been returned against them in this state and they are awaiting extradition.

## Ex-Cop Hotel Deadbeat

Magistrate Corrigan in West Side Court found James Madlock, 23 years old, of 301 Magnolia street, Newark, N. J., an ex-con of Newark, \$25 or five days for beating the Hotel Lincoln out of \$25.80. He was unable to pay the fine and started for West Side jail to do his "bit."

Madlock quit the Jersey Police several years ago. He occupied a room at the Lincoln, April 10, under the name of J. Arnold, 174 North 15th street, Jersey City, and departed after a bill had been submitted to him, leaving behind some worthless luggage.

## Looping the Loop

### Lois Retires Young

Lois Delander, title-holder for 1927, is back in Joliet, Illinois, going to school and being a very staid little home girl. All the old boy friends are pulling the rush act.

### Featured Indians Not

Standing in front of the Olympic theatre every night before the evening's performance of "The Love Call" is a gayly bedecked group of real Indians, supers for the show. "Ain't it Hell, cracked one of the plainsmen to a stocky chieftain in war paint, 'the featured Indians in the show aren't real Indians at all, and here we are, at least half-breeds, acting as supers."

### Chi's Personality House

The Cupid theatre at 4200 Madison Avenue has been torn down, but in its day it was a darb in individuality. The manager of this little picture gallery, not long from the Old Country, was noted for his own ideas in theatre operation and also for his slight difficulty with the English language.

Booked an unusually hot western for one day, this manager leaped out the paint and brush and concocted an enticing sign which he draped across the front of the theatre. It read: "Special! Don't Fail to Miss It!"

Rather proud of his former career as a military officer in the Old Country, the manager reminded his customers of it after every performance by flashing a slide photo of himself in full uniform captioned: "Your Manager!"

### Boxes Gone in Ball Park

The State-Lake and Woods building boys are without their two boxes at Cubs park this season. Indifference shown to the fans by Bill Veek's ticket manipulators is highly resented by all of the Loop fraternity.

Last year the boys were moved from the third-base line to the sun field but stood for it without a squawk. This season when they started to handout their dough for the two boxes they found that both had been turned over to curb brokers.

Veek's club isn't so popular with show people these days.

### Walter Wilson's Advance

Stepping out of his regular daily into radio Walter Wilson has worked himself into the \$1,000 weekly class and has proven a local sensation.

Wilson formerly was Chicago manager of the Morris Music Co. Joining the staff of KYW, "Chicago American" station, he originated the "Curb is the Limit Club," under the character name of "Uncle Bob," and now has hordes of juvenile members tuning in on his program daily.

Because of his radio rep, Wilson is making personal appearances in B. & K. picture houses for a juicy salary.

### Ford Hanford's Correction

In a general denial by Ford Hanford of Meyers and Hanford of a report upon him in this department recently, Hanford says he was not out of the unit show in Chicago for 10 days as reported. That was an error; it should have been one performance instead.

## That Devil, Bugs Baer

"Cas" Baer, who is Bugs Baer's wife, is abed with a broken ankle sustained when a rug in her apartment slipped on a polished floor.

"I soaped the underneath part of the rug," explained Bugs, "but nobody knows it."

## Script of Indecent Films Insufficient Evidence

George Tizard, 48, an actor, of 21 Suydam street, Brooklyn, and Victor Slater, 24, theatrical agent, of 407 Pearl street, Jersey City, were acquitted in Special Sessions following their trial on a charge of exhibiting indecent picture films.

The two men had been arrested on January 9 by officers of the Second Division during a raid on a smoker held in a restaurant at 407 Pearl street. About 150 men were present when the police entered. The officers testified that Tizard was about to put on a screen two films which the cops claimed were obscene. The officers admitted they did not view the pictures but came to their decision after reading a "manuscript" which one of the defendants showed to the audience prior to reading the films.

The Justices decided the evidence was insufficient.

## Suckers Getting Break

### Frisco Bookies Squawk

San Francisco, May 1. With the ponies running pretty true to form at both Havre de Grace and Lexington, local bookies have been taking it freely on the chin the last couple of weeks. There has been a big increase in the local betting market, with the books being consistently taken by favorite players.

Most of the play hereabouts is of the dollar or two-dollar bet variety, with not a few of the bookies content to accept 50-cent wagers. There is plenty "big money" in evidence, but the rank and file are the ones who have been doing the "cleaning up" mostly. Though running rices are taboo in California, interest in the sport continues at high heat, especially in San Francisco and Oakland.

## METHODISTS— SALOONERS

## Continual Scrapping Over Prohibition

Further discussion in the ranks of the prohibitionists is expected to materialize this month when the Methodist Board of Temperance, Prohibition and Public Morals meets in Kansas City. It is expected that Clarence True Wilson, boss of the Methodist Board, will take a sock at the Anti-Saloon League, which recently accepted \$250,000 from Sebastian Kresge, a Baptist, who figured in a marital scandal.

Wilson and the Methodist Board have held the whip hand in prohibition enforcement for some time relegating the Anti-Saloon League to a subordinate position. The Methodist Board is generally accepted as running the works and being the power behind prohibition appointments.

The quarrel between the Anti-Saloon League and the Methodist Board seems a continuous scrap between the big guys of both organizations to obtain the political plums. The convention of the Anti-Saloon League some time ago at Winona, Wis., developed lots of headaches. Money, it seems, is not flowing so plentifully from the coffers of wealthy philanthropists these days and the League has found difficulty matching dollar for dollar, the \$250,000 which Kresge donated conditionally upon a like sum being raised by the League. The Anti-Saloon League is understood to be in hook to Dr. Cherrington, the business manager, who officiates at headquarters in Westerville, Ohio, and does all the pamphlet printing, etc. With the League getting hit from all sides the Methodist Board has been able to climb into the saddle and resume practical control. The whole rebuke of the League to show the Kresge matter will probably precipitate an open fight.

The Baptists, almost as strong numerically as the Methodists, are expected to side with the Anti-Salooners.



# Joys and Glooms of Broadway

By N. T. G.

## A Sequel

About a year ago the following appeared in our column in "Variety":

A pretty little girl, of exquisite, ethereal beauty, came into our radio studio. She sang in a soft, pleasing voice. Studying her we noticed that she seemed infinitely sad, and rather shabbily dressed. Timidly she asked us if we could get her work anywhere. She told her story, a sordid one. Left an orphan at four, she has made her own living, since she was 12. Waitress, usher, factory worker. Lived in a \$4 a week room on the fourth floor in the 70s. Remember, she was very pretty. We told her we'd try to get her into the chorus of a night club. The next day she showed up at a rehearsal. The manager told her to put on a bathing suit or something so he could see her figure. Then the tears came. She turned around and showed a small hump on her back. It wasn't noticed before. But it kept her out of work. The manager told her, very gently. She understood, and asked if she might sit in a corner and watch the rehearsal. And there she sat, a pathetic little figure, blessed with the face of an angel and cursed with a crooked back, watching the other girls, lightly clad, with strong, perfect bodies, laughing and joking as they sang and danced through the rehearsal. And none of them noticed or suspected the stark, grim tragedy behind that baby face. And here's the sequel:

Same girl came into our studio few days ago. Just came from a hospital. Six months in a plaster cast and braces following an operation to straighten her spine. For several months she had earned a bare living playing road houses, as a singer and pianiste, at a supposed salary of \$35 a week. Never got a full week's salary, because she never lasted that long. Refused to "entertain" as the road house owners wanted her to. Of course, she plays none of the better class places but roadside speakeasies, where very little food was sold. Amazing part of it is that she told us of three agents, one well known, who make a living booking girls into such places.

## Nite Club's Snake

The girl who dances with a nine foot snake at the Guinain club is the source of plenty of hysterics and gags.

A few nights ago, when it was threatening to bite the customers, Texas Guinain said: "I wish my first husband were here."

## Goin' Thru

A revenue agent, who, however, was on the dope squad, was for several years a great friend of every cafe owner in the Broadway district. He was of service to them in various ways. Often he was offered money, but always refused.

He's out of the department now. No job and a wife and baby to take care of. Several cafe owners found out about it and got together to take care of him. And they know he can't be of any use to them whatever.

## Harry Carey's Start

We presented Harry Carey on radio a few days ago. Said he has been in New York six weeks and has had no trouble playing benefits. Incidentally, Carey loves horses. He got his first experience with the animals in the Bronx, taking his father's delivery horses to the stable every night; 25 cents for four trips.

## Williams Sisters' Stage Debut

Williams Sisters, among the best of their type on the stage, dropped into a night spot after their opening at the Little Club. They reminded us of an incident we had almost forgotten, their first appearance on any stage.

It was the week Harry Richman and ourselves were playing the State. They were in a floor show at the Strand, came back stage to see us, and we put them on. What a riot.

## Mother Ignores Daughter

Strange how Broadway finds out secrets. Some weeks ago we mentioned in this column that a famous concert pianist had married a young society debutante, had been married for three years and the couple had a son. Just recently the dailies played up the story for plenty of space. Pianist is Joseph Hoffman.

A few nights ago, at dawn, while sitting in a joy parlor, a famous Broadwayite, whooped the arrival in America of a girl, 18, who is the daughter of a famous American movie star and the premier of one of Britain's greatest colonies overseas.

Drama of the story is that the mother refused to talk to the daughter upon her arrival here.

Henry Chesterfield made the address for E. F. Albee at the annual V. M. P. A. dinner. He said among other things that the N. V. A. tubercular sanitarium in Saranac will cost over \$600,000 when completed and will care for 79 patients.

So again, after a year, may we express our opinion, in which scores of actors concur, that the depending of one tenth of this for actors' farm, for summer and winter use costing one twentieth as much to maintain, would give a splendid vacation, a refuge and home, at a price of \$10 a week each, 10 five times as many as the tubercular hospital will care for.

With summer coming on, theatres closing, work scarcer than ever, the "little fellow" among the vaudevillians is facing his annual problem—how to get along over the summer months.

For \$60,000 the V. M. P. A., or N. V. A., could buy and equip a farm, with a lake in front, woods and a mountain in back, 70 acres of land with little cabins set among the trees, a big central dining room and dormitory, and the "big house" for special guests. An actor could stay there 10 weeks for \$100.

This would build up general health and prevent the tuberculosis the Saranac hospital is designed to cure.

# Amee's Disciple Not Bigoted After Hours

Los Angeles, May 1.

Amee Semple MacPherson in conjunction with her house of worship operates a publication called the "Four Square Crusader," which does not encourage drinking, smoking and theatre going, but has an advertising section. For this department of the paper she employed Robert A. Simpson.

While working Simpson tells of the type of advertising they take and condemns the use of liquor and tobacco. However, in his spare time his views are different. The other night Simpson with a lady friend, Vivian Scott, a beauty contest entry

In Atlantic City, indulged in liquid libation. They became boisterous and as early morning came they were making a lot of noise in a residential district.

The police were summoned and threw Simpson and his girl friend into the bastille on a charge of disturbing the peace while in an intoxicated condition.

## Square's Padlocks

The Old Keg, one of those sandwich bars like the Brass Rail at 140 West 44th street, next door to the Hotel Claridge, is charged with liquor violation in a padlock suit.

The F. & P. Lunch Room and the Kenwood Club, both at 135-60 West 45th street, another w. k. Square spot, is similarly charged.

## NEW CRYING CURB

The crying curb for musicians has moved from the southwest corner of 48th street two blocks north in front of the Strand theatre today for the summer. The sidewalk there is wider and the cops fewer.

## Politics and Peanuts

Peanut vendors on the outside of Madison Square Garden during the three weeks of the circus had a miserable time. At least one hundred vendors were rounded up during the stay of the circus.

The arrests were made by a special detail assigned by Captain Edward Lennon of the West 47th street station. The defendants claimed that their arrests were the results of the peanut concessionaire inside the Garden. They were chased from 48th street by special cops of the Garden and waiting for them on 8th avenue were Lennon's bluecoats.

Every afternoon at least a dozen would be hauled to West Side Court. The charge was peddling on a restricted street. The Court displayed sympathy for the men and those that had license received a suspended sentence.

They held protest meetings outside of the court after they had been arraigned and promised to go to Police Commissioner Warren. They denounced the bluecoats for acting in cahoots with the Garden officials in arresting them.

## Police Raid Office of Baseball Pool Racket

Recently John McGeehan, district attorney of the Bronx, issued a ukase against a "baseball pool ring" that has been operating in the Bronx. The Police Inspector of the Bronx with a staff of his men became so hot on the trail of this crowd that they fled. They wanted no part of District Attorney McGeehan.

Word reached Deputy Chief Inspector James S. Bolan that the canvassers and solicitors had made their headquarters in Times Square. The inspector assigned some of his best men to rid Broadway of this gang, whose victims are youths making small salaries and who are gullible enough to believe that they might win thousands on a 25 cent chance.

Inspector Bolan learned that an office of the Albany and New York Baseball outfit was operating in room 202 at 1576 Broadway. The legend across the glass panel of the door bore the name "John O'Brien." The detectives entered the place.

In the room sat Peter Reilly, 19, clerk, 423 Tenth Avenue. While the squad of detectives were in the room John O'Brien, 27, clerk of 428 West 35th street, entered. Both were immediately arrested and charged with violation of 574 of the penal law, which deals with gambling.

While detectives were searching the place six men walked in separately. They were arrested and charged with the same offense. They had chance books on them bearing the initials of "Albany and N. Y. Baseball Pool." Also combination sheets were found. The chance book shows that there are 999,999 chances for the week of the various American and National Leagues baseball teams.

The book showed that the highest winning was \$14,000 and the lowest \$2,250. It is said that almost a million dollars is taken in weekly. The sleuths seized the chance books, combination forms and other paraphernalia.

Detective Tom Weppeler testified. Reilly and O'Brien were discharged because of lack of evidence. The others arrested gave their names as Henry Meyer, 40, clerk, 1631 8th Ave., Brooklyn; Harry Vesey, 28, clerk, 47 Java St., Brooklyn; John Deloherty, 40, clerk, 125 West 47th St.; James Malone, 32, delegate, 350 Hudson St.; Morris Palm, 38, insurance agent, 3453 85th St., Brooklyn; and John Goldberg, 33, salesman, of 1911 University Ave., Bronx.

They were all charged with the same offense. Goldberg, the cops said, had nine books on him. He said he had an agent. He was given a hearing and held in \$100 bail for trial in the Court of Special Sessions. The others asked for a further adjournment, which was granted.

# Geo. Smith's List of No-Speaks

George David Smith, the sports promoter, has sent out a circular form of letter, herewith reproduced, mentioning the people he is not on speaking terms with at present.

Smith is known as the fastest count up man in the country for big athletic or other events, although he does not specialize at it. He demanded \$3,000 from Gene Tunney to count up the Tunney-Dempsey fight in Chicago. Tunney offered \$1,500. Even so it may be seen Tunney is not on his prescribed list.

This is not a gag, but strictly on the up.

My dear Friend:

The undersigned wishes to call your attention to the fact that he is not on speaking terms with the names represented in the list below, and in the future while you are speaking to him and any one of these persons happen to approach please act accordingly. Would advise you to always carry this list with you as you may forget yourself and wish to refer to same.

"X" in front of name indicates that these people have never existed in my life.

X Lou Beck	Lou Dix
X John O'Brien	Sammy Goldman
X Sammy Golden	X Lizzy the Painter
X Jay Jacobs	X Goldie
Puddy Mullins	Dr. Schiff
Benny Jacobs	Tony Polozola (N. O.)
Tony Polozola (Boston)	Tony Kelly
Jimmy Kelly	X Arthur Yende
X Tommy Fay	Andy Neiderreitter
Dave Brown	Kelly Epstein
Murray Stand	X Jim Bugley
Harry Jackson	Marty Berg
Doc Morris	Chick Wergells
Walter Friedman	Francis Albertani
X Charley Rose	Dan Morgan
Bill Miller	Frank Churchill
Eddie Harvey	X Lizzy Kaplan

Harry Alberts

If I have omitted any names of persons that I do not speak to will be very thankful if you call my attention to same that I may correct the above list.

Thanking you, I remain

Sincerely yours,

GEORGE DAVID SMITH.

# On the Square

(Continued from page 50)

like me when you grow old?" and the rear sign was as depressing, with the name and address of the beauty parlor.

The woman stood up to the signs, shriveled, bent and poorly groomed. She was a sight that girls turned away from, that suggestion-of-looking-like her.

Working for a beauty parlor may be an inspiration in itself to a woman, and when you are 75 any new idea is good. So the sandwich bearer toiled the Times Square highways, earned her salary, saved it, and when a little ahead, decided to go ritzy. She bought such a meagre outfit as her new savings permitted. Included were a new gown and a shawl, sending out a semi-air of prosperity.

When she appeared in the new scenery for her week's work, the sandwich enveloper somehow didn't seem to belong, and the beauty parlor man fired her.

## Peggy Gray Saved and Invested

Four years ago Peggy Gray quit hostessing around the night clubs of Atlantic City and went into business in Philly. Today she is the proprietor of a flourishing gown shop in Easton, Pa., and owns the arcade, containing 11 stores, where she has her establishment. The building, in the heart of the business district of Easton, cost Peggy \$60,000 about a year ago. Recently she turned down an offer of \$100,000 for the property and instead acquired an adjoining building which might in the future give way to required expansion of the arcade.

Peggy acquired her nest egg during six summers glad-handing A. C. night clubbers and laid aside the greater part of her income, meanwhile keeping an eye open for a promising business venture.

An ironical parallel to Peggy's success is the fact that the dancer who was the featured attraction at the night club where Peggy worked was recently reported broke in Miami, following the closing of one of the night clubs there.

## Mordkin as Reducer

Mordkin, former dancing partner of Pavlova and famous in the Ballet Russe, having retired from the stage, has opened a class with Mme. Helene Rubenstein. Obese ladies will be aided in losing their superfluous avoirdupois. Mordkin, in a dance recital, was the chief attraction at an entertainment given Sunday by Mme. Rubenstein. A fashionable gathering and chicken salad was in evidence.

## Earl Carroll Soothing

Thomas V. Rooney's secretary, Miss Gilman, was assaulted on the stairway of the Carroll theatre building on the afternoon of April 25 (Wednesday). Miss Gilman was walking from the Carroll offices on the fourth floor to Rooney's office on the sixth floor, carrying a vase of flowers. A man lurking in the passageway humped against her. Miss Gilman was thrown down a flight of stairs and shrieked loudly for assistance. The man fled before any one reached the scene.

The girl suffered from fright and shock and several doctors were unable to bring her out of hysterics until Earl Carroll laughed and joked her out of the fright.

# Panhandlers Warned to End Times Sq. Nuisance

Magistrate Corrigan, in West Side Court issued a warning to panhandlers in the Times Square district that unless they ceased annoying pedestrians and automobilists they would be sentenced to six months in the Workhouse when apprehended.

The occasion of the warning was when Detective Kirk, Mendicant squad, arraigned Leo McAndrews, 45, 1722 Holland avenue, and George Rowen, 43, 151 Blocker street. The officer said he observed them stop several pedestrians in the district of the district, particularly men and women seated in automobiles and solicit alms.

Both men admitted they had been arrested before and pleaded

given another chance to get a job and cease. It was then the warning was given and both men were given suspended sentences. Police said many complaints had been received, particularly by women, of being annoyed.

## Alcoholics Multiply

San Francisco, May 1. Prohibition is taking a heavy toll of the California mortality records. During the last year 130 residents of this state died of acute alcoholism, as compared with 37 in 1926, when prohibition went into effect. Department of health reports that the death-toll rose from 10 in the state from 1926 to 1927 inclusive, to 1,065. At the same time, a case of more drinkable or inferior booze that has been sold in the state has been



## DETROIT POLICE AFTER STOCK

### Clean Up Warning Issued —2 Girls Arrested

Detroit, May 1.—Two girls were arrested Saturday at the National, charged with giving an indecent performance in the stock burlesque at that house. Their case has been adjourned until May 7. The girls, Doreen Farmer and Rosemary Detonnencourt, were released under bail after detained. Lieut. Lester Potter, local police censor, has issued an order that the coach stuff and undressing must be stopped on Detroit stages. Stock burlesque has run riot in this town for four months, with the National pinch the first step toward making the racket ease up. Any number of stock burlesque shows in town, and all having gone the limit along the same wide-open lines.

### Schenectady Stock House Week Stand for Mutual

Hudson theatre, this city, for the past two years the home of the Richie Russell Players and for two years previous to that the scene of stock activities of the late Harold Bond, has passed to the Farash Theatres Corporation of this city, giving that organization control of the city's three legitimate theatres. According to the dope, Farash plans to put burlesque for week stands in the Hudson, the old stock house. Vaudeville and legitimate shows will go into the Wedgeway, and a stock company will be housed in the old Van Curler, dark since last fall. It is understood that first plans called for burlesque at the Van Curler, but that J. H. Herk declined that house.

### More Mutual Closings

More Mutual show notices have gone up to close for the present season.

"The Night Hawks" close in Union City, May 5.

Five shows wind up May 12: "Follies of Pleasure" at the Star, Brooklyn; "Girls from the Follies" Academy, Pittsburgh; "Merry Whirl" Mutual theatre, Indianapolis; "The Record Breakers," Lyceum, Canton, Ohio; and "Pretty Babies," Gayety, Milwaukee.

Two new closing dates for Mutual theatres are May 2 for the Garlick, Des Moines, and May 12 for the Mutual in Indianapolis.

The Des Moines has been a Sunday closing, but "Dimpled Darlings" will play an additional day there.

"Laffin' Thru," which closed its Mutual season April 28, has received an extension of time and after laying off this week in New York will resume at the Empire, Brooklyn, next week, splitting the following week in Niagara Falls and Erie, Pa., with three subsequent weeks in Canton, Toledo and Cleveland.

### B'klyn Houses Line-Up

All three Mutual burlesque houses in Brooklyn are scheduled to close their present season May 19.

It is now certain the Star and Gayety across the big bridge will be Mutual spokes next season and also very likely the Empire will again house Mutual shows.

As previously reported the Casino passed out of the Mutual picture, with its last Mutual there March 24.

### STAMFORD'S FIRST STOCK CO.

Danbury, Conn., May 2.—The Alhambra opened burlesque stock Monday with two changes weekly through the summer. This is Stamford's first attempt at stock burlesque. Louis Goldfarb is house manager.

"Chuckles" Harrington, Harry Sidney and Harry Evans are principals.

### CIRCUIT SHEET SUSPENDS

"The Mutual Burlesquer," a home organ for the Mutual Circuit, edited by Fred M. McCloy, has suspended publication for the summer.

The Mutual press bureau will operate throughout the heated months with "The Burlesquer" resuming publication next August.

### Mutual's Figures

The publicity department of the Mutual Burlesque Association has sent out a statement carrying data concerning burlesque. Fred H. McCloy, Mutual's publicist, tacked on a note to the d.e. stating that every item in the story can be verified. Statement is that 15,262,020 paid admissions had been received in the country theatres throughout the month during the 36 weeks' season; 45 companies have played constantly during that period, that the companies employed 1,920 persons and that in the regularly established theatres there were 1,728 on the payroll. This totals 3,648 Mutual salary recipients.

Computation is made that the 45 companies in transportation paid the railroads \$345,600 and the same amount was paid for the hauling of baggage and scenery. During that same period, Mutual paid the daily newspapers an aggregate of \$422,000 for display advertising and \$283,500 for other advertising, such as posters, lithos, photos, etc.

Further figures list that it bare living expenses of the 1,920 comprising the 45 traveling outfits were placed at \$4 a day (board and room) it would reach a weekly total of \$53,760, or \$1,935,360 on the season.

### Combination Wheel and Stock Policy for Harlem

Hurtig and Seamon's in Harlem closes for the season May 7 to reopen in August operated by Minsky Bros with a combination Minsky stock and Columbia-Mutual burlesque policy.

The Columbia-Mutual shows will play one half of the bill with Minsky's stock burlesques playing the second half. The stock players will remain permanently at the house with the wheel shows changing weekly.

Minsky's Apollo, operated in opposition to the Big and Seamon's, with stock burlesque, switch to a Spanish stock company, operated by the Minskys.

The H. & S. house will be renamed the Apollo, while the present Apollo will adopt a new name when its Spanish policy is determined.

It is understood that their interests in their 125th Street property.

### Burlesque Routes

#### Week of May 7

Bare Facts—Caddell, Detroit.  
Laffing Routes—Empire, Brooklyn.  
Bowery Burlesquer—Empire, Toledo.  
Big Revue—Haymarket, Chicago, Volos.  
Diamond Building—Chicago.  
Follies of Pleasure—Star, Brooklyn.  
Jewels—Empire, Chicago.  
Girls from Happyland—Columbia, Cleveland.  
Girls from the Polles—Academy, Pittsburgh.  
Girls of the U. S. A.—T-8, Geneva; 9-10, Oswego; 11-12, Schenectady.  
High Flyers—Empire, Providence.  
Merry Whirl—Mutual, Indianapolis.  
Naughty Nineties—Gayety, Brooklyn.  
Nite in Paris—Farash, New York.  
Parisian Flappers—Howard, Boston.  
Pretty Babies—Gayety, Milwaukee.  
Push—Laffing, Chicago.  
Record Breakers—Lyceum, Canton.  
R. H. Jones—Laffing, Chicago.  
Social Mads—Columbia, N. Y. C.  
Stolen Swags—Grand, Akron.  
Sugar Babies—T-8, Maletic, Albany; 10-12, Columbia, Utica.  
Sweet Sweeties—Hudson, Union City.

### The Dullas Here

George Dulla, one of England's crack steeplechase riders, is over here. He is under engagement to ride for Victor Emanuel. Besides a professional jockey, Mr. Dulla is a recognized speed auto racing driver.

Mrs. Dulla, nee Bessie Hyams, daughter of England's horseman and its greatest trainer, is with her husband. Mrs. Dulla holds a medal won in competition as the champion woman racing (auto) driver of the world.

### ARCHERY CHAMP DIVORCED

St. Louis, May 1.—Arthur W. Lambert, nationally known archer and operator of a local archery shop, may know all about that sort of arrows but he's impervious to the Cupid brand of darts, says his wife, Mrs. Lamira Brockbridge Lambert. Latter was granted a divorce from the champion here and the custody of their two small children.

Mrs. Lambert told the court that her husband so cluttered up his home with raw materials for making archery paraphernalia that it was impossible to live in the house. She also testified that Lambert had a violent temper and beat her and their small son. Lambert entered a general denial but did not contest the suit.

## READE'S LEASE ON COLUMBIA

### Buys Stock Control of Burlesque House

The Columbia theatre, 47th and Seventh avenue, New York, the home of Columbia burlesque, since its construction, passed into the complete control, April 28, of Walter Reade.

Reade took over the Columbia, which includes the office building as well, when he purchased 1,400 shares of stock held by the Sam Scribner and J. Herbert Mack interests.

The Mutual shows, playing there under the booking direction of I. H. Herk through a recent agreement with Scribner and Mack, who combined their Columbia shows with the Mutual list, will continue indefinitely at the Columbia.

In the Reade announcement it was stated that he would continue the operation of the Columbia for about two years, at which time the house would be turned into a legitimate house available for musical shows as well. Further, Reade would continue to play Mutual shows under the same terms and conditions until such time Reade decides to make other booking plans.

Confirmation of the deal was made by Herk, but he declined to make any statement as to the consideration.

The Columbia property stands on a plot 100x100 feet, has 10 stories of offices, and in addition to the theatre on the street floor there is basement room for a restaurant.

It is owned by the Stephen C. Millett Estate. Under the new Reade control the existing leasehold is for a further term of 44 years.

Some weeks ago the first indication that Reade sought the Columbia lease became apparent when he started buying Columbia Theatre Building Co. stock. It is understood that the first shares obtained were from Gus Hill, which were in the name of Gus' brother, William Metz (Hill's real name is Metz). Hill held 75 shares, reported bought at \$50 and sold to Reade at \$125.

When Reade had finally bought the 815 shares offered to buy the remaining 1,400 by the Scribner-Mack-Herk interests. A conference was held Saturday, with the Reade's purchase price accepted.

The Reade office took immediate possession.

Mr. Coyce, who recently succeeded William Garon as house manager, was retained by the Reade interests.

In Reade's statement was a paragraph that said the Reade control eliminated Mr. Scribner, Mr. Herk and Mr. Mack from any voice in the operation of the Columbia property.

Reade also announced that Frank V. Storrs was his associate partner in the new Columbia deal.

Storrs' name was formerly Frank V. Strauss. He was the theatre program publisher.

The old Columbia quarters in the Columbia building, sixth floor, will be occupied for the present by Scribner, Mack and Herk.

Went Into Court  
With the improvement on 7th avenue north of 47th street, taking in the Roxy and Manger hotel, the Broadway and 47th street corner is now one of the biggest transit thoroughfares anywhere, especially at night.

One report is that Reade expects eventually to dispose of the Columbia or its site for a picture theatre, or lease the Columbia for a special picture should the opportunity present itself.

Reade dug into the Columbia deal through going into court, asking for an injunction as a minority Columbia stockholder, to prevent any transfer of the Columbia lease or assets.

### EICHEN'S AFTER PENNANT

Val Eichen, former vaudevillian, but now a baseball magnate, is at Easthampton, L. I., is readying a team for competition in the 10-team league which flourishes on Long Island each summer.

Eichen is associated with Jim Hildreth, game warden in those parts, behind the Easthampton ball club, his team copping the bunting last year.

### "Certificate Wagers" Not Really Gambling in Mo.

St. Louis, May 1.—With three greyhound racing tracks in the St. Louis territory straining at the leashes and anxious to open up their gates, the Supreme Court of Missouri has got no further with the quo warranto proceedings against operation of the dog tracks than it had when cold weather closed up the whippet ovals last fall. The Wellston, Ramona, and Madison tracks are being put in preparation for the spring season and may pop open their gates at any moment, but the owners and managers would like to know just "where they're at."

The most recent statement from the attorney-general of Missouri, North T. Gentry, is that no date has as yet been set for the hearing of first case, that against the Wellston dog track. Ouster of the Wellston Kennel Club from operation in Missouri is asked because of alleged violation of the gambling statute—their Surety Bonds, which they ruled last year that "certificate wagers" were not gambling, and the dog track owners and racing fans hope the judges haven't changed their minds.

## MECHANICAL THEATRE

(Continued from page 1)

business with their affiliations, resources, connections and unquestionable commercial acumen.

### All Types of Canned Music

The RCA Photophone, Inc., through its improved film talker, is but one angle concerning the theatre. The Radio Corp., through G. E. Schenectady, has already perfected Television under Dr. E. F. W. Alexanderson's supervision, which branch of public amusement will be an important forthcoming undertaking.

The musical end will also embrace any and all types of "canned" music. A demonstration of a new phonograph is said to put the best of the gramophone to shame, playing a narrow film record capable of holding a three-hour program on the celluloid strip and completely discarding the wax method of recording. An electric pickup is said to reproduce the sound in the most faithful and most satisfactory manner scientifically developed thus far. The electric and telephonic corporations, with their incomparable background of scientific research in the transmission and reproduction of sound, are in a position to dominate the theatre, and they are frankly going after that, in what degree or measure depends solely on themselves.

They are in position to "can" the cream of the world's talent for transmission and reproduction in any number of ways to fill every demand.

They can, via the screen, present the world's greatest in every field of endeavor, through the movie talker. They can take the same talker, which is nothing but a strip of film with a sound track thereon, and run it on a talking machine. They can also broadcast the sound reproduction via the ether for radio reception. The Television phase can either transmit the broadcasting artist, if he is personally on the air, or reproduce from a film the sound and likeness of the artist or artists.

The interlocking interests are in position to consummate scientific miracle that exceeds the wildest stretch of imagination.

A more detailed phase of the RCA Photophone, Inc., may be found on page 10 of this issue.

## NEW FILM CENTER

(Continued from page 1)

the town, 20 miles away, is the new Fox Hills site, so near the beach that there's a salt air tang. This leaves Hollywood proper with the largest number of studios, but with most of them small plants.

There can be no doubt that 35 per cent of the Coast's picture output coming from this well known picture center that up until a few years ago contributed 90 per cent. Opening up of new studio centers like San Fernando Valley and Burbank will gradually further lessen Hollywood percentage.

## DELANEY KNOCKED OUT IN MINUTE BY SHARKEY

### Sensational Upset Changes Status of Contenders— Sharkey Wobbly

By JACK PULASKI

Boxing activities were resumed at Madison Square Garden following the run of the circus by a startling heavyweight upset. Jack Delaney was knocked out by Jack Sharkey in the first round Monday night. Just a minute and 13 seconds after the men squared off, they were carrying the Bridgeporter to his corner.

It was the sensational finale to an ordinary card and witnessed by a large gathering, many fair fronts and evening gowns being grouped around the ringside at \$16.50 per.

Just before the main bout started Mayor Walker entered, accompanied by Fitzmaurice, Koehl and Von Huenefeld, the Irish-German trans-Atlantic fliers. The trio were utilised to witness the "Greenwich Village Follies" at the Winter Garden, but apparently walked out on the Shubert show. The foreigners must have been bewildered at the suddenness with which the slated 16-round bout ended. So was the host of the fans. Sharkey started shooting both hands almost at once. Delaney seemed taken a bit by surprise but countered. Suddenly in a flurry of blows the former light-heavyweight champ went down. Foolishly he hopped up again, apparently staggered. Sharkey backed him up to the ropes and a right sock felled Delaney, who then took the full count, in fact, was just about rising from one knee when Magnolia, the referee, was calling 10. But Delaney could not withstand the rush of the big litch from Boston. True, he did shoot his own right, but a similar blow to the wind knocked him cold.

### Sharkey's Condition

A curious situation was then noticed. Sharkey was actually out on his feet, too. He gripped the rope in a neutral corner, sliding and rolling toward his own corner and past it. He was knocked out, but Sharkey attempted to aid pinking Delaney up but it was a gesture.

Sharkey's handlers sat him in his corner and rubbed his dome, one purring a message of triumph into his ear. The man probably just wanted to get his feet back on his feet. There were cheers for him as he left the ring and boos for Delaney. It was just the opposite when the men were introduced. The odds were better than two to one, with Sharkey the favorite, but nobody figured on him winning the way he did.

Both men had retrograded as contenders during the winter, putting up slovenly exhibitions in the elimination bouts. Against Tom Heeneey and Risko, Sharkey looked quite second rate. Delaney looked the same against Heeneey, and that broke Sharkey's favorite. The figures Delaney the best drawing card in the country outside of Dempsey and the champ, Gene Tunney.

### The Frame

They will—probably—throw Sharkey against Risko again, and if he can make good, they can smoke up autumn match between the former and the winner of the Tunney-Heeneey fight. That is, provided Dempsey does suddenly decide to come out and get some more ring coin.

Sharkey's fight that Delaney is out of the heavyweight class and looks like he will have to return to the 175-pounders, although fans would like to see the two Jacks rematched because of Delaney's reversal in defence tactics. He weighed three pounds more Monday, as against Sharkey's 182. The latter's weight made him the favorite because Delaney never has looked good against heavier poundage than his own. Sharkey fought the way he did in the first round against Dempsey last summer, but if he was in as groggy condition as he looked, his "downs" figure to be much of a contender.

### FRANCESCO UP AGAIN

Jockey Tony Francesco leaves Benny Davis' Gang in Fox vaudeville picture houses to return to Belmont track as a professional rider later in the month.

Francesco will free-lance as a mount, having a string of favorable past performances to his credit.



# Gray Matter

By Mollie Gray  
(TOMMY GRAY'S SISTER)

## Plenty Warm

There is still use for moving pictures that hasn't been touched. If "Drums of Love" had been projected ahead of the ice-breaker sent to rescue the fliers, the boat would have made faster time than an airplane. Why doesn't the film men when Don Alvarado looks at Mary Philbin? Mary is almost a stranger in her blond waves and curls, but she knew how to dress a princess. Lace and fur, lace and velvet, all lace and one black gown with a floral pattern in jet beads just around the middle of the skirt. At times she was too much the sinner for the saint she was at other times, but the story is based on an "historical incident." It mustn't be doubted. Certainly the production was all a child's heart could desire.

## When an Orchestra Orchs

The way the Academy orchestra played the selections from "Show Boat" should send a lot of people uptown to see it. That's the opposite impression given by most vaudeville musicians.

Spanish shawls, high white poles, clever balancing by an attractive lady, impressions of France and La Pelli. The man was probably necessary but didn't obtrude, and so puts himself in a class alone. The next time Don Alvarado want "their drop with a house on it" they had better avoid a bachelor painter. This one had the valance of the curtains next the window. But only a married one would have put a heart on the outside to show where it had been left, so maybe he was just a poor benedict. The boy and girl know some good dance steps but are not very intimate with them yet. Girl wore striped sweater and white skirt. Bob Larry's Entertainers are assisted by several scenic effects including five hard-working stars and a moon.

Violet McKee (McKee and O'Connor Revue) contents herself with only two gowns, one of flame color crepe and ostrich and the other of pale pink ruffles and silver spangles with a blue velvet bow on the shoulder and the ends caught at the waist in the back. Two girls appeared first in pink made agreeably different by green net on skirt and bodice. In orange they wore trousers and white high heels and finally in tricky arrangements of black and white satin.

Douglas Charles Co. disguise their acrobatics first as burlesque apaches and again as gypsies. The feminine member wore a plain silk shawl in a pretty shade of red and made too connections with a tambourine.

## Guessing on Comedy

"Turn Back the Hours" orders the title, and the one spent viewing the picture and the two and a half minutes it was included some would have been better satisfied. Walter Pidgeon must be careless with black cats, ladders and mirrors, he has such poor luck with his stories. Of course, he may be developing a new type of comedy, but just now it's hard to know whether to laugh with or at him. Myrna Loy wore her antique jewelry just as gracefully as the ultra modern athletic union suit she played life-saver in and the black riding suit and tri-cornered hat.

## At the Hip

When the aviation seessaw works after a fier comes down and sends six million New Yorkers into the air, there is always a choice of seats in all theatres, including Hippodrome, but the people who are not enticed by "Laugh Who" (should have an "a" instead of that second "e") won't miss anything at all. If Trilxie Friganza weren't on the bill the laugh would have been entirely on the public. As big as the Hip is, Trilxie is big enough to fill it with laughs.

The Six Dauntless Shaws, four of them girls in scarlet silk and gold shoes, played with likes, showing skill and grace the mainwille.

The girl with Joe Marks looked nice in a beaded blue crepe frock whose hem was entirely of ostrich plumes the same color, and later in one of red with narrow gold fringe edging the many points that overlapped to make the skirt.

"Amateur Nite in London" must be almost as bad as professional matinee at the Hip. Scotch cos-

umes were worn for the finish.

Theatre organists will lose their reputations as composers if the same verses are used after appearing in another theatre. The Fifth Ave. had the same slides last week as the Hip this, but probably few 28th street natives reach as far north as 43d and 6th.

## At the Paramount

Most of the time the "no censure" plan of the picture theatres is a considerable part of their popularity, but with the Florentine Singers at the Paramount it is a decided loss. With the more artistic lighting, staging and better acoustics the singing sounded better, and certainly they appeared to better advantage. And the whole audience showed their appreciation.

Mrs. Jesse Crawford had the organ to herself and nobody missed the Mr. She played a rose melody and had the courage to omit "Yankee Doodle," knowing she didn't need any drummed-up applause. Satin and velvet in blue composed her costume.

The Foster Girls supplied most of the beauty in "Cameos," whether in "as you like it" frocks—one side long and the other missing—of green net over taffeta and large hats to match, or in glittering silver, or again giving an exhibition of what to do with a web of rope until the doctor comes; Three girls sang a little in costumes similar to the opening ones of the Fosters. A good finish, of course, tableaux being rather an art these days.

## Applause for Mix

If the Republicans want somebody to beat Al Smith their only hope is Tom Mix. Who else gets a hand the minute his name appears on the screen? Lindbergh and Dempsey are passing but Tom and Tony have been, and are apparently always will be heroes. Mix made a poor start as a rescuer in "Horseman of the Plains," this time, by saving a Lizzie from one train only to lose her to another, saved Sally Blaine when she didn't need it and failed to when she did. Probably if he even lost the big race that would win the farm, the fans wouldn't mind.

Sally was cute in her riding suit and in her crepe dress, too. The way its deep collar was caught on the shoulder with a flower, leaving long ends to float in the breeze, was effective. Short black coat over a white silk frock worn with close-fitting black hat was a simple and attractive costume.

## Bill's Hard Day

"The Valley of Hunted Men" wasn't the refuge of bachelors, though Buffalo Bill, Jr., had a hard time avoiding bigamy. Junior displayed his craftsmanship in tearing paper and with a pen. Smart boy, Bill. Usual fine scenery around with bent heads listening to the villain's directions. They do the hardest work in any western, if they really have to hear the plot.

Kathleen Collins was sweet in black net and lace, and Alma Rayford fought to a failure in black movie. Not bad for a flying mane movie.

## Betty Baker's Semi-Nudes Art to "Liberal" Jury

Los Angeles, May 1. Betty Baker, seven actress, lost her suit for \$100,000 brought against Carol De la Rey before Superior Court Judge Schauer. Miss Baker's complaint was that Carney had used a scantily attired pose of herself on a Christmas card to his friends without her permission.

After one week of trial, defense attorney, the jury found in favor of the defendant.

Carney, she said, put her photo on a Christmas card. No matter how much Yuletide joy it might have brought his friends, it was decidedly distasteful to her, she said. Miss Baker accused the photographer of injuring her reputation as an actress by the pictures of her in a semi-nude pose.

Carney maintained she has no cause to complain and contended that intimation marks the line of

Two of the most picturesque members of a certain strata of the "American colony" recently in Paris are Peggy Joyce and Mabel Boll, and the former dazzled the French capital with her new 300-karat diamond ring, valued at \$450,000.

La Belle Paris sits up and takes notice even though accustomed to the lavish display of other speculative Americans, such as the Dolly Sisters, Florence Walton, Mme. Dubonnet (better known as Jean Nash), Mrs. William Earl Dodge (erstwhile Ella Lynch), Mrs. Albert Gould Jennings, Jr. (Helen Rueping) and Mrs. Julian Allen (formerly Mrs. Charles Dillingham).

Peggy Joyce, who began life as the daughter of a humble barbershop on the outskirts of Norfolk, Va., and has gone through a long series of marriages and divorces, in the matter of huge diamonds is the nearest rival to Mabel Boll.

Oddly enough, these two slender blondes, who look enough alike to be sisters, are close friends. Mabel, said to have been a cigarette girl in a hotel up to New York State and was known in New York as "Nibby" Book, wears diamonds almost as large as Joyce's new stone. Many of them are in rings, bracelets, pins, necklaces, pendants and earrings. Furthermore, she has a solid gold sweater composed of gold mesh links such as costly handbags are made of, adorned with diamond buttons! Becoming friendly with Charles Levine, the junkman-aviator, when he first arrived in Paris, she has since made flights with him and they now plane climb flying across the Atlantic together.

## The Reichenbachs

Recently the society columns of the daily papers announced that Mrs. Frank Vance Storrs gave a luncheon party at the Ritz in honor of Ruth Elder, the aviator and that the guests included Mrs. Harry Reichenbach, William Rhineland Stewart, Jr., and others. Mr. Stewart is the fashionable millionaire who has paid attention during recent years to various actresses, including Constance Talmadge. Mrs. Reichenbach is the wife of the press agent who has exploited Miss Elder, and who recently resigned as promoter of the Green Room Club. Formerly Mrs. Lucinda Bacon, a divorcee from Detroit, she married Reichenbach after he, too, had been divorced. His first wife, Edna R. Reichenbach, later married a widower, George R. Parks, owner of a hotel at Tarrytown, N. Y. The white-haired publicity man has been associated with many spectacular stunts, and was much criticized by fellow press agents for the tales he told in a weekly magazine. He was with the ill-fated Boca Raton development in Florida.

Variety has told of Reichenbach being rejected as a member of the Theatrical Press Representatives of America, a group of recognized publicists united to raise the standard of press-agency.

Mrs. Frank Vance Storrs, who gave the Ritz party for Miss Elder, is the wife of the millionaire formerly known as Frank V. Strauss. His wealth came from publishing playhouse programs, and for several seasons past he has had a box at the opera, where his wife's diamonds and emeralds have caused a sensation.

## Rankin's Antecedents

When Paramount releases "Three Sinners," Arthur Rankin will be in one of the roles, having worked his way up in pictures during the last few years. A grandson of two well-known stars of a former generation, Mr. and Mrs. McKee Rankin, he is of a theatrical family rating second only to the Barrymores.

Indeed, the Rankins and Barrymores have intermarried. His mother, Phyllis Rankin, shared honors with Edna May in the original production of "The Belle of New York." As Fifi Fricot she sang a song about "Ze American Girl." She married Harry Davenport, brother of the late Fanny and Edgar Davenport. One of her steps was the first wife of the late Sidney Dyer, and mother of the late Rankin Drew. Another sister was the first wife of Lionel Barrymore. Lionel later married Irene Fenwick.

distinction between art and vulgarity.

Miss Baker had for her trunk guards a set of photographs, 52 in all, of herself in different poses, covered only by gauzy bits of silk. She said she had no idea they were to be used for public consumption.

# Among the Women

By the Skirt

## The Best Dressed Woman of the Week

ANNA SEYMOUR  
(Palace Theatre)

## At the Palace

If Fannie Brice commits murder at the Palace this week she will be perfectly justified. She should take every man in the orchestra and slay him. What they did to Miss Brice's music Monday matinee was awful. To be sure Miss Brice had a hand in her own but he was helpless. She spoke of getting \$3,500 for her act. Any management paying that amount to a single woman artist should at least give her every requirement.

In a white chiffon frock made with a long straight bodice and even hem line Miss Brice did her opening number. The hips were confined in a three-row girdle of rhinestones with emerald clasps. Emerald earrings and slippers of green velvet with gold vamps. Miss Brice's other numbers were all in character.

Anna Seymour (with Henry Santrey), was a ray of sunshine. Miss Seymour appeared first in a bustle dress of black and white taffeta. A black velvet dress followed. The long bodice ended in tiers of velvet

## The Best Dressed Man of the Week

HENRY SANTREY  
(Palace Theatre)

and meline gathered in points. White flowers decorated the hip and shoulder. A white crystal bodice ending in a meline luffante skirt was the third change of costume. Miss Seymour introduced a cute miss by name Estelle Frats, who did a buck dance in red velvet pants and coat and a silver vest. Miss Seymour also showed for a minute an ermine wrap.

Peggy Page, dancing (with Lou Lockett), appeared first in a pink feathered skirt and crystal bodice. "Varsity Drag" was done in a simple pink taffeta made with a double row of pleating edged with white. Ivory satin encrusted with diamonds was another dress with a shoulder decoration of colored ribbons and flowers. Very short was a costume made of flowered rosettes in the yellow and orange shades. Miss Page wore no stockings. An afternoon in which Fannie Brice, Frank Fay, Roger Davis and Henry Santrey took part was called Madame Pompadour. It will be most amusing when properly rehearsed.

Miss Brice as the Pompadour was lovely in a white wig and pink hooped skirts.

## Pretty But Similar

"Present Arms," at the Fields theatre, is prettily costumed, though all the gowns are similar, an enormous amount of pleating and nail head trimming being used.

Flora LeBreton wore a canary yellow crepe bound in pale blue with pleated flounce and a blue hat and later a tomato red in practically the same model bound in white with the bodice embroidered in white also. A white evening gown studded in brilliants would be improved by almost any color than orange flowers, and nude hose might be worn. A very pale green ensemble trimmed in gold nail heads was shown in the final scene.

Joyce Barbour, likable young comedienne, was very chic in a white frock with pleated flounce bound in blue and a decidedly attractive hat with blue flowers on each ear. It would be easily to her advantage to replace a green evening gown with pleated flounce with a blue skirt for a more prominent scene than the finale. It is the most striking costume in the show. Call Brever showed a ruffled evening thing of many pastel shades and a sailor dress of Irish green that clashed most dreadfully with her orange color hair.

The ensemble, that energetic and deserving faction in the entertainment, appeared first in tomato frocks with pleated flounces with the waists embroidered in nailheads and another group in yellow skirts topped by flowered blouses carrying a black velvet bow. In another spot for their ravishing sapphire blue chiffon ensemble cannot be worn for a more prominent scene than the finale. It is the most striking costume in the show. Call Brever showed a ruffled evening thing of many pastel shades and a sailor dress of Irish green that clashed most dreadfully with her orange color hair.

Evening was also notable for the number of soiled ermine wraps in the audience, witness to many opening nights this season.

## Mary Ellis' Advancement

Mary Ellis affords an evening of pure delight in the play "Twelve Thousand" at the Garrick. Since "Rose Marie" days this young woman has become a poised actress of no mean ability and even more beautiful.

She chooses her period gowns with an unerring instinct for color blending and effect. In the first act a silk green taffeta had a huge wide skirt with a light bodice carrying an orange taffeta jabot effect. The sleeves are edged with soft lace ruffles, with a large leghorn hat. An orange band of some kind was worn high around the neck and set off beautifully the superb white wig. Miss Ellis wisely affects an extreme pallor in makeup, vastly becoming.

In the second act she wears a similar gown of white satin with a touch of color and exposes a pair of admirable shoulders. The effect is heightened by some exquisite jewelry.

In the last scene Miss Ellis wore what was probably a traveling gown in those days. It is navy blue dull material, perfectly plain wired skirt and tight bodice, the only trimming of which was a white ruffled ruffing at neck and sleeves.

Miss Ellis is surrounded by a faultless company and the uniforms are extremely effective.

## At the Capitol

Capitol entertainment at the Capitol this week "Arrives to Singapore" is the picture starring Ramon Novarro. With Novarro is Joan Crawford, one of the beauties of screenland.

The picture is placed in the late 60s and 70s. Miss Crawford is in the clothes of that period, really becoming.

A wedding number in the presentation is well worth regard. Janet Winters, as the bride, ascended a flight of stairs after having been carried up attached to her shoulders. As she ascended the veil was off and diamonds unfolded, giving a most effective effect. Her hair was in a top row of crystal beads. Her dress was white and navy.

Ten girls in one number were panned off in couples in navy and blue. The colors were pink mauve, blue yellow and green. Red as of old were gold. Small hats and neckerchiefs seemed to be of patterned materials.

Mona Lee did an acrobatic dance in silver pants with a short half skirt of yellow. The headress was a sort of hat of silver.



# VARIETY

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## 15 YEARS AGO

(From "Variety" and "Clipper")

The Edison-Biograph film "trust" seemed to be in command of the field again when it bought out the Kinetograph, a renting rival created by an inside faction and destined to whip the producing group into line. General Film Co., "trust" renting branch promptly raised prices 25 per cent.

"The Merry Widow" was set for early New York production by Henry W. Savage under the K. & E. banner. This was one of a large group of foreign pictures scheduled for American production. Donald Brian and Ethel Jackson subsequently were an enormous hit in the "Widow."

All the Keith vaudeville agents moved from the Putnam building to the Palace theatre, becoming tenants of the Keith interests. The Putnam stood on the site of the new Paramount building. The Loew people took over most of the room vacated by the Keith office and its associated agents.

A. H. Woods was running the first straight film theatre Berlin ever had and he planned to extend his operations on the Continent into a chain of at least 15 houses.

Harry Franze opened the Long-acre theatre in New York, with Marguerite Clark in a new musical piece, Miss Clark having lately leaped to stardom on her success with De Wolf Hopper.

Vaudeville prospects were good for the following season. Mid-western managers showed a disposition to bid for material which was getting scarce. Jos. M. Schenck, general manager for Loew talked of putting a "barring clause" in contracts, the circuit now having 27 weeks to offer, including Sullivan-Conslidine time.

## 50 YEARS AGO

(From "Clipper")

Second public exhibition of a mortal combat between a lion and a bull in San Antonio, this time preceded by a series of bull fights by Mexican professionals. A lion was pitted against the same bull that had several days before almost killed a lioness. Bull again was a victor. The bull fights were a flop, the animals, native bred, refusing to take the affair seriously.

Game cock fanciers of Georgia and North Carolina gathered in Charlotte, N. C. for an interstate match of fighting birds. Stakes were \$500 on each battle and \$5,000 on the odd. Cocking men lasted from 2 o'clock one morning till noon the following day without any intermission. Georgia birds won and enormous sums of money changed hands in private bets.

The five-story Tilden scandal, which rocked church and society in Brooklyn, N. Y., and in the retirement from the night of Henry Ward Tilden was brought up again by a confession of guilt by Mrs. Tilden. She continued his denials.

William Tweed, former political boss of New York and head of a corrupt ring that was the scandal of the nation, died in a London hospital. He had been awaiting a trial. He had been captured in Spain and brought back to face charges of sensational grafting operations.

Edith Tildon was contemplating passage of a law prohibiting stage actors from jeopardized life of persons. Action followed killing of Mrs. A. J. Clark by Mrs. Franklin, Mrs. A. J. Clark was assistant who was killed. Mrs. Clark was target for marks.

## Shuberts Hollering Copper

Hearing the Shuberts hollering copper over another producer's "Strange Interlude" suggests more than one object. First thought is that the Shuberts wanted to see the Theatre Guild close its successful attraction at the golden theatre by a threat of padlocking for that house under the Wales bill for New York State.

To lose the Guild's real bookings may have been a big reason for the Shuberts' wrath but to yell for the cops on account of that only is accepting the fact that the Shuberts would chance their standing among men for it alone. The District Attorney and complaining against the show, appealing to the public, that might helter the Guild, if not to actually weaken the increasingly influential Theatre Guild of New York.

Not only to weaken the Guild in the general estimation of the public but with its thousands of subscribers, those many subscribers the Shuberts would dearly love to have for themselves.

Or perhaps even Lee Shubert, with a limited mentality that this move, more than all else he has done clearly brought out, sees the Guild as a future leader of what will then be left of the legit show business. So if we can't, according to Lee, have the Guild as the foremost figure in the \$3 show field, then we will have Lee! How's real estate today?

It's horrible enough to see one producer fly to the police against another, for what ever purpose, but to see a Shubert do it is to see a lot, if you can see it. And J. J. Shubert can thank heavens or his judgment that he didn't mix in with that one.

"Hollering copper" is slang expression. If not understanding it a definition might be asked, of the cops or of those who use it mostly, for it takes in everything covering the Shubert complaint against the Theatre Guild. Whoever thought up that thing should prove a capable leader, possible for the KKK.

Lee was quoted in a daily's story last week during the excitement along Broadway when so many refused to believe Lee, himself, had done it, along with the fact that he expressed surprise District Attorney Banton had given out the story. Naturally cop callers don't make it public. But Lee ordered. Mr. Banton didn't squeal. It happened disaway, leeway. Variety heard that Lee and his shadow or adviser had gone to the D. A. It called up its reporter in the criminal court downtown and asked that he procure verification, if possible. He asked Mr. Banton and the Variety. Attorney merely answered his questions. Thereafter he phoned Variety, and the Variety dumbbell on this end forgot to tell the reporter the story was an exclusive for Variety. Without that knowledge the reporter gave the facts to the City News man in the Criminal Courts crowd and it went out on the news agency ticker.

Another slight slip made by Lee in the same interview was when he stated that he had no interest in the "New York Review," the weekly press sheet of the Shuberts. If he so much have disposed of his weekly "Review" as a daily. The only thing which prevented that was \$100,000 in cash and in the bank. It had to be in the bank. Lee wanted to know if that was necessary, and, being Lee, he was informed it would have to be and in the bank. Lee wanted to make it less, about \$90,000 less, so that flopped, too. But incidentally at that time Lee mentioned that the reason he was running the paper at all was because he could make \$350 a week out of it. All of the independent producers playing in the Shubert theatres are obliged under their contract to contribute \$50 weekly of the advertising for the independent show to the Shuberts' organ.

A lay impression, as gotten by an editorial writer on the New York morning "World," tersely and neatly got under the skin of the whole thing in this comment in "The World" of April 27:

### The Shubert Complaint

The Messrs. Shubert have filed charges with the District Attorney against Ben Jonson's "Volpone" and Eugene O'Neill's "Strange Interlude," productions of the Theatre Guild, alleging that these plays are more immoral than "Mama," which was suppressed after occupying one of their theatres. Since they sponsor such shows as appear at the Winter Garden, their complaint is open to suspicion on its face. It becomes completely disingenuous when it is recalled that they tried to book the productions they now complain of for a road tour in their theatres, and tried unsuccessfully.

The District Attorney's office cannot lend itself to the satisfaction of private grudges. And in this case, if it acts on the complaint submitted, it sets up a dangerous precedent. It can be said, and it will be said, that those who do not deal with the Shuberts can expect to have the District Attorney to deal with anything that savors of a monopoly backed by the powers of government is sinister. The only sensible course for the District Attorney is to ignore the complaint.

## Inside Stuff—Legit

Ruth Gordon has played in "Saturday's Children" for a year and a half, only missing one performance. Completing her run in the New York return engagement, Miss Gordon will start rehearsals in "Man's Estate," in which she has been teamed up by Jed Harris with Roger Pryor, now in "The Royal Family," originally with Miss Gordon in "Saturday's Children."

One of the standard size morning dailies has been giving the other papers fits. The big hit has been shutting its eyes to the minimum line these advertising publishers' agreement, six lines per legit attraction is the ruling, but violations are being permitted, also dramatic section plugs guaranteed.

Advertisers expecting and demanding similar tender treatment are making it tough for solicitors on all the other sheets.

Mrs. Lillian Maclean, wife of Louis C. Maclean, who now directs production activities for the family on the coast, is reported to have lost around \$100,000 on "Barbecue." Show folded up after a few weeks of flop business in San Francisco.

It's understood that \$15,000 was paid in advance royalties alone, and it is likely that Mrs. Maclean may revive the piece for Los Angeles in the fall.

A New York producer, long known for staging shows that displayed feminine forms in almost nothing and permitted skirts to flare up with dialog as usually as could be, threatened to ring down the curtain of a theatre in which he had the controls because one of the principals taking part in a benefit recently was telling a few stories which he considered an affront.

This same man has been tendered an invitation by a New York theatrical organization to attend a meeting and make known the same kind of a protest he did at the benefit. The letter was mailed in March, but to date no answer has been received.

## Remarks at Random

By Nellie Revell

As this column is being compiled the sky is dotted with airplanes and the roofs of their motors paying homage to the German and Irish transatlantic fliers. In 1910 when I was director of public relations, or press agent, or what have you, at Palisades Amusement Park, it was a front page story whenever Frank Goodale in his dirigible sailed across the Hudson and over Manhattan to circle the Times building. Roof gardens in Times Square trained their searchlights on the cigar-shaped balloon and there was great excitement.

At the park at the time of Goodale's departure there was always the same nervous commotion. The roar of the engine was the signal that caused the shout to spread about the lot, "Frank's up!", and everyone waited with bated breath until the ship returned and was stowed away in the hangar. But that was 18 years ago. Today a squadron of aeroplanes performs maneuvers in the sky and New York hurries along about its business with scarcely a glance Heavenwards. Now, everybody talks aviation—it's in the air. And to prove what a great age this is, An Irishman and two Dutchmen fly together.

"Truth crushed to earth shall rise again." My anonymous conferee "Ritz" chides me for having stated that only two actresses have been included in the social register and names several more who made the grade. That's what I get for fussing around with that Fifth Avenue bunch. I'll confess I know more about the ancestry of circus fanboys or who were in the corners when Bob Fitzsimmons defeated Jim Corbett than I do about "Whose Through" in society.

Maurie Paul, whose own name is in the social register and who is society editor of a New York daily under the nom de plume "Cholly Knickerbocker," is my authority for the statement. And credulous soul that I am, I believed him. But I'll never again believe anything any man tells me—especially a newspaperman.

Equity or no Equity, Jeanne Eagels is going to work. The recent star of "Her Cardboard Lover," whose conduct with that play met with the stern disapproval of her fellow unionists as represented by Equity council—and first page newspaper stories for a few days—is resuming her histrionic activities via vaudeville. She will shortly appear at the Palace in a sketch by William Mack. Thus Miss Eagles snaps her fingers at the suspension and makes good her boast that Equity could not keep her out of work.

A young lady of "The Golden Dawn" company has something to be down in the mouth about. She nearly became a movie player. Mack Sennett called several times at the theatre where "The Golden Dawn" is playing, especially to study this young lady. He was enthusiastic and persuaded her to have a test made. But the cruel camera revealed a slight defect—her lower jaw didn't quite come up to its exacting specifications!

The question arises: Since when did a jaw become so important in a Mack Sennett girl?

Percy Waxman, who has made vital the virtues of the Vitaphone, has hit upon a happy idea in sending out first night seats to the press for Warner Brothers' openings. The tickets are accompanied by a souvenir program giving not only the casts but complete information about the plots, personality of the artists, etc. The digest by the critics at their leisure in advance of the presentation is of great service when it comes time for them to write their reviews.

Mrs. John Pollock, before her marriage to the ex-Mayor of Leonia and the man who has made thousands of vaudevillians famous, illuminated the stage under the name of Minnie Church. Mrs. Pollock prefers a life of domesticity but occasionally succumbs to the entreaties of former associates to return to the boards for a charity matinee. Last Monday afternoon she read Romeo to Thais Lawton's Juliet at Jane Manner's studio.

Jack Laft in a restaurant last Sunday night while discussing the creator of this column with a mutual friend was overheard to say, "Nellie was the Jack Laft of her time." Now what I'm trying to figure out is whether I should thank him or sue him.

"Sidewalks of New York" company returned from Chicago with several of its members missing. Vaudeville and motor cars were responsible for the defections. Will and Gladys Ahern joined the Tom Mix act in Chicago. Calm and Gene also went into vaudeville and Charles Davis' Harlem Red Hot was engaged for the Balaban and Katz houses. Dick Keene, Winifred Harris, Carl Francis and John Sinnott, Jr., made the trip east in cars purchased in Chicago during the engagement.

An out-of-town newspaper man had been sent to New York to cover the story of a great man's demise. On arriving he went straight from the train to the office of an evening paper, where he had a good friend. From him he expected to get the salient features of the famous person's life and death.

"Oh, don't ask me," sighed the New York reporter, "I'm off him. Here I have been doing sympathetic stories about him for 15 years—and now he goes and dies for the morning papers."

Pathe has purchased "Listen, Baby," the story by Elsie Janis and Gene Markey, which appeared in the May "Red Hook."

### Did You Hear That

Herman Schnittger, of the J. P. Muller staff, accompanied by his wife and daughter, is going abroad in June for a three months' vacation, his first in 10 years.

Thomas Gorman, manager of the Hippodrome, and Frank Geraty, manager of the Tavern, are confined to their respective hotels with the flu. Charles B. Dillingham, accompanied by Captain Jack Potter, manager of the Beatrice Lillie company, sails for Europe May 12.

A. L. Erlanger plans a trip to Germany in June to take the baths. Mike Cavanaugh, former manager of the Astor theatre, is now manager of the Long general manager for C. B. Dillingham, is confined to his home with a severe attack of the grippe.

Elizabeth Murray did not return to New York with "Sidewalks of New York" company but had to remain in Chicago because of tonsillitis. The Orpheum circuit switchboard in the Palace theatre building has been discontinued and now all calls go through the Keith-Albee house.

"The Trial of Mary Dugan" opens in Chicago, Sept. 27. In the Keith-Albee press department, Carol Pierce has succeeded Walter Kingsley, who according to one columnist has gone from A to Z.

Ann Maudock, who came over to visit and pay her income tax, has returned to Paris, where she owns a home.

Don Gross, radio editor of the "Daily News," has written another play, which goes into rehearsal this week.

Homer Drake is back from a tour with Fritz Leiber and will summer in California until rejoining Leiber next season.

Arthur Aylesworth and Leila Bennett left this week for the city where they will appear under the management of Henry Duffy.

"Chicken Food" the company manager, now retired and living with George Bixby in the South of France, sails for Paris shortly after.

Visit with relatives in California and a week's stay at the Lambs' Club.



# Dramatists Going After Slipshod and Cagey Agents Who Hold Out or Worse

The Dramatists' Guild and the Authors' League of America, of which the latter is a branch, have started cleaning house with stock and play brokers, accused of sharp practices in dealings with authors. Trick contracts and double percentages are alleged, with unacquainted authors the victims.

It is claimed that certain brokers, specializing in stock releases, issue contracts which purport to be the same as used by the Dramatists' Guild since the inauguration of the minimum basic agreement. The phoney are exact copies of the standard forms, except that one clause pertaining to stock is changed. They are printed on the same sort of special paper and some authors have signed believing they are genuine. The result has been that they were gyped out of a rightful share of the stock money. The Guild, in countering that such contracts are counterfeit, has already corrected that phase of the abuse.

Another cause for complaint has been the withholding of accounting in the matter of stock releases and even failure to settle. An author is entitled to 50 per cent. of the sale in stock and picture rights. Usually such matters are handled by the manager producing their plays but that does not always happen.

**Stock Revenue's Importance**  
The importance of stock revenue may be seen from the fact that one author who wrote a hit while at college has been living in Europe for the past 10 years, upon stock revenue said to be about \$10,000 a year. That particular writer never clicked again. Any number of plays are put on deliberately with stock usage in mind. One set shows doing moderate business on Broadway, a loss are generally established for stock, and the earnings from that source has frequently ended in a handy profit. One show, after sticking for six months on Broadway, this season, withdrew \$37,000 behind, but is figured to get that back with plenty to spare through stock.

Play brokers are under the scrutiny of the Guild because of alleged doubled percentages. Ordinarily a broker receives 10 per cent. of the author's royalty for placing a show, and the same share when it is sold for pictures. It is charged that some brokers are exacting 20 per cent. under one guise or other. Generally that happens when an author needs cash. A loan is made and an agreement for the increased percentage insisted on. The Guild contends that is unfair and any loans should require payment plus interest, but that the royalty percentage remain at 10 per cent.

## MRS. MACLOON SLIPS "SEX" INTO LOS ANGELES

Los Angeles, May 1. Lillian Albertson Macloon, brilliant Mae West's play, "Sex" into Los Angeles under cover this week. The preliminary advertising did not carry any reference to the New York sensation which was closed by authorities after the conviction of Miss West and her associates, James Timoney and Charles W. Morganstein, neither did the advertising mention that Mrs. Macloon had presented the play.

Three-fourths of the space in the dailies was devoted to the name "Sex," white or black, the bottom of the copy read that it opened at the Majestic April 30. It also mentioned it was "The play with an appeal company of 25, Marie Wells, Regis Tooney, Allen Connors, vaudeville specialists."

As a rule when a show is announced for a theatre there is bill-board and newspaper advertising at least one week before the opening. Mrs. Macloon did not do her spurning until four days before the opening. Chester, of "The Captive" at the Mayan recently is still fresh in the public mind.

## A Phoney Bruce Noble

A phoney Bruce Noble, pinched for slipping through a hoard bill of \$37 in a St. Paul hotel, caused Bruce Noble, theatrical passenger agent in New York for the Canadian Pacific, quite some annoyance. Twin Cities dailies mentioned the arrested man as a "traveling theatrical agent."

His proper name is believed to be P. H. Dawson. In St. Paul he impersonated Bruce after having gotten hold of some of the C. P. man's cards. They had been stolen from Bruce's room when he was at the Dyckman hotel, St. Paul, a few weeks ago.

## Mayor Jimmy and Fliers Save Lambs' Met Show

With Mayor Jimmy Walker, the Cullie, accompanied by the Irish-German fliers, the first to traverse the Atlantic from east to west, the Lambs' show at the Metropolitan Sunday night was transmuted from a quite ordinary performance.

There was a kick at the start, when the nervy birdmen arrived, and a punch at the finish when His Honor introduced the distinguished guests. The interim was not so good, save for a few spots.

In the midst of double breasted tuxes Mayor Jimmy made a neat opening speech. It was a message of appreciation, not unlike club members but to the entire profession for its generosity in aiding and appearing in charitable benefits. Later when he brought Koehl, Fitzmaurice and Von Huenfeld out on the stage just before the curtains were drawn, the capacity house again rose to its feet and acclaimed the aviators.

During a round of applause, Mayor Jimmy buzzed with the fliers, then spoke in this wise: "It seems there is a percentage of the Irish in every community, and whenever there is any talking to do it. I have the honor and proud privilege to introduce Major Fitzmaurice."

**The Mayor's Wow**  
The head of the Irish Free State air forces stepped forward one pace and spoke briefly but well. With an Oxford accent, he said, wittily: "Up at Greenly Island we heard a lot about your Mayor Walker, but I was surprised to find him here in an Irishman's skin." That referred to a line of Old Sod accent and it was a wow. The ready smile of Fitzmaurice, too, won him a most friendly greeting.

The show was spotty. There seemed a wealth of talent wasted. Eddie Cantor and George Olsen, while Ed Wynn, as master of ceremonies, pulled his comic stunt of changing from one nutty costume to another and holding odd signs denoting the act to come, with nary a word. Otherwise little comedy and without the fortunate entrance of the aviators the event would have been black.

It appears the Lambs will persist in using skits and numbers calling for women players, but as the club has a custom never to use actresses, members are dolled up in skirts. No matter how clever ordinarily, the attempts to impersonate the girls seemed amateurish on the stage.

## John Cromwell With Par.

Los Angeles, May 1. John Cromwell, the New York stage director and actor now playing the police captain in "The Racket" at the Belasco, has been engaged by Paramount to act and direct for the next season.

Cromwell will spend three months on the lot doing bits. He will then be given a megaphone with E. P. Schubert figuring that Cromwell will eventually make a production supervisor.



NORMAN HACKETT

Season of '26-'27 broke house records as co-star with Charlotte Walker in "The Green Hat." Just closed successful tour in "The Constant Wife," co-starring with Lou Tellegen, Charlotte Walker and Emma Bunting.

## BANKRUPT THEATRE MAY PLAY TO S.R.O.

Because "Abie" Is There and the Seat Man Wants His Seats or \$9,000

Chicago, May 1. Although it has already gone into the hands of receivers, the Admiral, west side house, may yet hang a sign over the box office reading "Standing Room Only."

A road company of "Abie's Irish Rose" is now occupying the house. Before the Admiral went bankrupt and was taken over for operation by the Chicago Title & Trust Co., a picture and Ass'n vaude policy was in effect.

Last week the Andreas Theatre Seat Co., with a claim of \$9,000 standing against the Admiral Theatre Corp., gave notice that it would jerk all seats out of the house if \$9,000 wasn't handed over by Saturday night. The dough didn't make its appearance, and the Andreas company ordered their attorneys to have the seats taken out. The Chicago Title & Trust Co. had this order vacated in court, and the case will be tried tomorrow (Wednesday) morning.

If Andreas gets his seats back the Admiral will be the only bankrupt theatre in the country with standing room only.

## Inland Youth Stranger To the Spoken Drama

Minneapolis, May 1. The reason that "Broadway" was so poorly patronized at the Metropolitan here is because "the drama has been so little represented in Minneapolis for the last few years that no special interest in its has been cultivated among the younger generation."

At least, this is the explanation vouchsafed by the Minneapolis "Star" in an editorial on the subject.

It was pointed out in the explanatory editorial that "Broadway" necessarily had to make its appeal to the younger generation. If the theatre is to be revived here, the editorial declares, it will be necessary to cultivate an interest in it among the younger generation.

## MAT. IDOL DIVORCED

Mrs. Robert Reed Couldn't Stand Naggings—Suit Uncontested

St. Louis, May 1. Robert J. Reed, not many months ago one of the most popular actors who shone before the matinee girls at the Empress theatre, went just exactly that in the eyes of his wife who has just obtained a divorce here.

Circuit Judge Taylor granted Mrs. Donna M. Reed her decree after she had pleaded that she possessed of a violent and unmanageable temper. She testified that he nagged and nagged until, finally, on the morning of Jan. 5, he swore at her because she wouldn't prepare a meal for him.

Reed, who did not contest the suit, has recently been engaged in conducting a local dramatic school.

## Banton's Statement

"The complaints against 'Strange Interlude' and 'Volpone' have been investigated by Assistant District Attorneys James Garrett Wallace and Albert Hodge Under. Messrs. Wallace and Under report to me, after visiting both plays and reading the manuscript, that neither of these plays 'should tend to the corruption of the morals of youth or others.' That is the best of the penal law relating to an immoral play."

"Mr. Wallace and Mr. Under report that neither of the plays follow the printed book in its entirety and many of the lines in the manuscript and the plays which might offend good taste are not read by the actors. They report that there are some lines in each play which are coarse and which offend good taste. But the District Attorney, as an official, is not concerned with matters affecting good taste."

"Complaints regarding the theatre are the most difficult complaints for the District Attorney to handle. Whether a given play would tend to the corruption of the morals of youth or others is frequently a matter of opinion. Some persons think that the two plays mentioned fall within the condemnation of the penal law. Mr. Wallace and Mr. Under think otherwise, and I concur with them. My concurrence is not based upon having seen either of the plays but is based upon the manuscript of the plays; and, of necessity, before a prosecution can be commenced by the District Attorney, the play in his judgment must offend the law."

"The judgment of the District Attorney is not final. Any person may become a complainant in the Magistrate's Court against the producer, the actors and others who are responsible for a play which violates the penal law. Those persons who were of the opinion that the two plays mentioned, or any other play, violated the law, are free to go to the Magistrate's Court and file a complaint. That court the complainant may have a lawyer of his own selection and is not limited to the assistance rendered by the District Attorney."

"It would be a splendid idea if great dramatists like Mr. O'Neill and producers who wish to revive a classic play would have regard for the taste of the public and not try to offend good taste. More than eighty per cent of the people of New York, in my opinion, prefer clean plays. Just why playwrights and producers should cater to the small percentage who like filth, profane or coarse language or scenes, I cannot imagine."

"There is a difference of opinion as to how to proceed in which to proceed against a play. I have made it a rule not to proceed against a play until I have received a complaint. My idea has been that those persons who have attended the performance of a given play are better qualified to advise the District Attorney as to the character of a play. It has been suggested that every play should be visited by the District Attorney and the police and they should not wait for a complaint. This may be the better proceeding, but I hate to be a snapper."

"Heretofore, producers and those who own theatres have been glad to receive suggestions from the District Attorney as to his opinion regarding plays. It seems to me that this was a common sense way of treating the theatre. This common sense viewpoint has not been limited to the theatre, however. It seemed to me that it is better to warn a person than to prosecute him for committing a wrongful act. This courteous act on my part has been misconstrued. Careless editorial writers and columnists have referred to it as censorship. There is no censorship in New York. Any person may produce a play that he chooses and his responsibility is defined by the penal law. No one can prevent a person from producing any play that he chooses. A suggestion by the District Attorney that a given play violates the provisions of the penal law does not prevent a producer from continuing to produce the play."

"Heretofore, that courtesy will not be extended. A producer who gives a play which offends the penal law and a theatre owner who permits such a play to be given in his theatre will do so in the future at their own peril and without any suggestions from the District Attorney."

## "INTERLUDE" PRIZE

(Continued from page 1)

being Sidney Howard's "They Knew What They Wanted."

This report comes as the highlight of a quiet week in the Shubert-Guild affair. Lee Shubert has given several interviews denouncing the Guild; he has put the Shubert ad back in the "Daily Mirror" and received, on the day they went back, an editorial in the "Mirror" saying that his stand against dirt shows was an assurance that a dirty play would never show in a Shubert house.

In an interview with "The Herald Tribune," Lee said that there were in "Strange Interlude" which he wouldn't want a younger sister or younger brother to hear.

Lee has a younger brother—Jack. The gaz of the week on Broadway has been Lee's sudden interest in Jack.

Both of the Guild productions as called by Shubert were inspected by Assistant District Attorney James Wallace last week. He visited "Strange Interlude" Friday night, and "Volpone" Saturday matinee. In an editorial Thursday, "The World" laid the Shuberts low for making the complaint against the Guild's shows, saying that when this complaint came from the producers of Winter Garden entertainments, especially after they had lost the Guild's road bookings, it should be ignored by the district attorney.

## Guild Silent

So far the Guild has had nothing to say on the Shubert attacks, while Lee has let it be known that he is out to get the organization. The only statement of any kind from the Guild directors was that they considered the motive for the attacks (no apparent to deserve much attention).

Lawrence Langner, one of the Guild's directors, was in Detroit last week. When questioned by newspaper men there he mentioned the road books and said he figured it all as an incentive to mirth.

Broadway comment is that Lee Shubert's anger at having been revealed as one of the complainants against the Guild was revealed in his interview with "The Herald Tribune" when he said that Banton shouldn't have revealed his name and that of Klein. "They didn't reveal the names of the complainants against 'Maya,' Lee said.

## Lee's Opposition

Lee Shubert will continue backing the Censored Players next season, it is understood, having started this group with an idea to getting a subscription list for it, something on the order of the Theatre Guild.

Mary Ellis and Basil Sydney, who headed the troupe this year, are not expected to be in the company next season, having recently quarreled with the Shuberts over production.

Their production of "The Taming of the Shrew" and "Twelve Thunders," whether they turned big profits or not, are at least credited with having kept the house open to profitable returns during the season. Without a permanent company of this sort, headed by name players, the Garvick is figured a hard house to fill, being on 35th street and off Broadway, below the edge of the theatrical district.

## Milton, Bachman's Ass't

Los Angeles, May 1. The Shuberts' squawk about the Theatre Guild shows got a laugh here, coming as it did after advertising for "Gay Paree" was subjected to severe criticism. "Theatre" posters were deemed lewd here and ordered destroyed.

One local daily, "The Times" (evening), carried a full account of the Guild affair, mentioning the Erlanger angle and printing in full the statement by Lawrence Langner on behalf of the Censored Players. "Gay Paree" will fold up next week at Atlantic City. Revue doing one-nighters this week after completing two here.

## MACLOON'S "DECK" CLOSED

Los Angeles, May 1. "Hit the Deck" operated by Mrs. Louis Macloon closed in Phoenix, Arizona, April 25, after a disastrous one-night tour.



## 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 (27th week) (M-882-\$5.50). Business for a few weeks better in this week, but the downward trend is still apparent. "Yankee" closed through summer; last week, again \$2,000.

**"Bettled,"** Booth (4th week) (C-704-\$3.00). Couple of weeks probably seen this drama finished; unless taking real jump; rated around \$4,000; succeeding attraction "Grand Street Follies."

**"Bessie,"** Lusk (3d week) (C-530-\$3.30). House weak on strength, but has week with string along with show for time; approximated \$4,500 last week.

**"Bellesque,"** Plymouth (36th week) (C-1,041-\$3.35). Using same cut rates with grosses materially improved of late; last week went to \$16,000.

**"Cigarette,"** Maxine Elliott (26th week) (D-942-\$3.85). One of the best money-makers this season; trade so consistently good to date drama may have a long summer; averaging over \$17,000.

**"Diamond Lil,"** Royale (4th week) (C-1,117-\$3.30). Most performance close to capacity; pace went upward again last week, bettering \$17,000; exceptionally profitable.

**"Draquila,"** Fulton (31st week) (D-914-\$3.30). Still making money and will last into warm weather; business around \$9,000 lately, aided by cut rates.

**"E-s-s-Banana,"** Ritz (19th week) (C-915-\$3.30). Never in big money, but shows profit; pace last week around \$11,000, cut rates.

**"F's o'Clock King,"** Shubert (30th week) (M-1,395-\$5.50). Hooked up on summer operating basis and making money; last week, added estimated at \$24,000 last week.

**"Fanny Face,"** Alvin (24th week) (M-1,400-\$5.50). Off like most of run musicals, still commands profitable trade; however, date indefinite; rated around \$9,000.

**"G. A. News,"** Chanin's 46th St. (35th week) (M-1,412-\$5.50). Length of time running, business holds to excellent figures; approximated \$34,000 again last week.

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## Minneapolis Full of Grief at Box Office

Minneapolis, May 1. Business at the legitimate houses is terrible beyond belief. Within memory it never before has been in such a depressed state at this time of year. The blizzard is blamed on generally bad things, the new 4,100-seat Minnesota competition, a flu epidemic and unfavorable weather. Several of the houses are preparing to quit for the season much earlier than usual.

With the critics praising the acting of Lillian Foster, guest star, and favorable word-of-mouth comment, the Shubert (Bainbridge dramatic stock) nevertheless had one of the worst weeks in its history, doing less than \$3,500 at \$1.25 top. It was the second of her three weeks here and the offering was "Bless You, Sister." The Metropolitan has been doing badly since its opening. Perhaps luck, and this is the only spoken drama in town, but it doesn't draw a corporate's guard.

Several of the houses also was the portion of "In the Dark," presented by the McCall-Bridge Players (musical comedy tab) at the Palace. During the previous week which included a holiday matinee. "Hit the Deck" which has had a gradual drop from the starting figure of \$34,000 for the opening week was down to \$16,000, low for the run. "Here's Howe," at the Shubert in the second and last week held its figure at \$21,000. "Hit the Deck" is now in the last week to be followed May 7 at the Tremont by "Fast Company," the George M. Cohan-Ring Lardner show first announced at the Palace.

"The Madcap" took over the Shubert stage Monday after the departure of "Here's Howe."

"The Merry Wives of Windsor," with Olla Skinner and Mrs. Fluke had only an average week for the opener at \$14,000. "The Silver Cord" opened in the Palace last week with the same business as the first week, \$10,000. The first week of "The Squal" at the Plymouth opened at \$10,000. "The Play's the Thing" opened Monday for a one week stand at the Wilbur to be followed by "Paris."

"The King of Kings" picture at the Colonial picked up another grand for \$10,000 last week.

**Estimates for Last Week**  
"The Madcap," Shubert (1st week)—"Here's Howe," musical comedy, opened in Philadelphia as "And Howe," played two weeks for total of \$42,000, had good reception for new show, last week's gross, \$21,000.

"The Play's the Thing," Wilbur (1st week)—"The Silver Cord," \$10,000; dropped slightly to \$16,000.

"Good News," Majestic (7th week). This musical can't be stopped. Last week \$27,000. "The Squal," Plymouth, (2d week) Not going so good. Opened at \$9,000.

"Hit the Deck," Tremont (3d and last week). Started off at \$34,000; dropped slightly to \$16,000.

"King of Kings," Colonial (picture) third week did \$10,000.

"The Merry Wives of Windsor," Holli (2d week). Advance sales continues in town, but no record at \$14,000.

**Ascher's \$500 Verdict**  
Anton Ascher, actor, formerly of "The Spider" Co., was awarded \$500 damages April 20 by Judge Murray in the Third District municipal court, New York, for injuries received in an accident July 4 in New York.

The suit was filed by Attorney Henry J. Farrell. Ascher left the Music Box theatre after a rehearsal last July and fell through an open manhole, landing on top of a workman below. His face and nose were severely injured.

**Cook's Montreal Stock**  
Montreal, May 1. Starting May 21 His Majesty's is to try out a 15-week run of musical comedies on the subscription seat plan.

Charles Emerson Cook is backing the scheme.

**STOCK DIRECTOR'S PLAY**  
Stark Arnold, stock director, will shortly make his bow as a legitimate author-producer with "Jim Comes to Town," written in collaboration with James R. Brown and with reputation as a playwright.

Piece will be given a tryout in June and then shelved until September.

**"Baggage" Leaving L. A.**  
Los Angeles, May 1. "Excess Baggage" closes at the Los Angeles Playhouse May 6. A musical sketch written by Robert Wolsky, so far untitled, opens May 12.

"Excess Baggage" will probably go to the Geary, San Francisco, upon closing.

**ANNA ORR'S RETURN**  
Anna Orr, with Dillingham prior to her marriage to Archie McNeill, prominent in Connecticut and Palm Beach social circles, will return to the stage next season having signed with the Shuberts to appear in a farce comedy, "Our Husbands."

Miss Orr was last in "She's a Good Fellow," Dillingham musical of a half dozen seasons back.

## MET'S \$60,000

Opera Company's Share From Lyric Engagement in Baltimore

Baltimore, May 1. The Metropolitan Opera Company got \$30,000 of the receipts here at the Lyric last week, the business chalking up a new record for opera returns here. It was the second season of this Met in Baltimore and the gross eclipsed that of last year. The Met's share was based on \$15,000 a performance. Receipts for "La Forza del Destino" (Ponselle-Martini) topped the season, running over \$17,000. Met donated \$500 to the fund to enlarge the Lyric.

## 7 Legits in Boston

Boston, May 1. With the exception of "Good News" at the Majestic which does not seem to be affected by any of the slumps, legit houses did not run up any big box office figures last week. "Good News" was down a little but had a final gross of \$27,000 which was only three grand under the previous week which included a holiday matinee.

"Hit the Deck" which has had a gradual drop from the starting figure of \$34,000 for the opening week was down to \$16,000, low for the run. "Here's Howe," at the Shubert in the second and last week held its figure at \$21,000. "Hit the Deck" is now in the last week to be followed May 7 at the Tremont by "Fast Company," the George M. Cohan-Ring Lardner show first announced at the Palace.

"The Madcap" took over the Shubert stage Monday after the departure of "Here's Howe."

"The Merry Wives of Windsor," with Olla Skinner and Mrs. Fluke had only an average week for the opener at \$14,000. "The Silver Cord" opened in the Palace last week with the same business as the first week, \$10,000. The first week of "The Squal" at the Plymouth opened at \$10,000. "The Play's the Thing" opened Monday for a one week stand at the Wilbur to be followed by "Paris."

"The King of Kings" picture at the Colonial picked up another grand for \$10,000 last week.

**Estimates for Last Week**  
"The Madcap," Shubert (1st week)—"Here's Howe," musical comedy, opened in Philadelphia as "And Howe," played two weeks for total of \$42,000, had good reception for new show, last week's gross, \$21,000.

"The Play's the Thing," Wilbur (1st week)—"The Silver Cord," \$10,000; dropped slightly to \$16,000.

"Good News," Majestic (7th week). This musical can't be stopped. Last week \$27,000. "The Squal," Plymouth, (2d week) Not going so good. Opened at \$9,000.

"Hit the Deck," Tremont (3d and last week). Started off at \$34,000; dropped slightly to \$16,000.

"King of Kings," Colonial (picture) third week did \$10,000.

"The Merry Wives of Windsor," Holli (2d week). Advance sales continues in town, but no record at \$14,000.

## Musical Stock at Woods

Chicago, May 1. Musical comedy stock with pictures will be the summer policy of the Woods, legit, from May 21 to September.

McCall-Bridge's Minneapolis company will present musical comedies and farces with music on a weekly change.

Top is to be 75c, with three shows daily and four Sunday, from one unit. Top in "Sally, Irene and Mary" will be 75c.

Previous to starting the musical policy, the Woods will run "Port of Missing Girls," picture, for two weeks on a 50c grind.

**RACKET'S \$13,000**  
Six of Eleven L. A. Houses Open—  
"New Brooms" \$6,000

Los Angeles, May 1. Legit trade is near the evaporation point hereabouts with only six houses open and very so-so grosses in them.

"The Racket" at the Belasco, is the sole exception showing some real class when running in its second week to an estimated \$13,000.

"New Brooms" at the El Capitan reported around \$6,000 on its third week and "Excess Baggage" at the downtown Playhouse in its next to closing week, earned about \$5,500.

Hollywood Playhouse, with "From Beach to Broadway," had reported near \$7,000 for its second week. The Street's first week with "Gossipy Sex" probably copied \$6,500.

Marion Mason, President (former Morosco) Orange Grove and Regan are dark. President reports May 3 with a Henry Duffy stock.

## 7 CHI HOUSES

## GOING DARK

Chicago, May 1. With the announcement that the Woods theatre would go into a summer policy of stock musical comedy and feature pictures, using the McCall-Bridge Players, beginning May 21, it looks as though Jones-Linick & Schaeffer anticipated a tough summer in legit.

If a house like the Woods, large enough to play the largest musical comedies, and intimate enough to play the spoken drama, ideally situated in the heart of the Loop finds it necessary to change to the new policy, things legitimate must look tough indeed.

Houses which will be dark within the next 30 days, with nothing in sight to fill them, include the Stockdale, the Holli, the Princess, the Cort, the Four Colons, the Adelphi and the Harris. The Great Northern will be occupied with "The Love Call" which it is announced that "My Maryland" will go into the Olympic. There seems to be no end in sight for "Excess Baggage" at the Garrick, which is a question of time for the "19th Hole" at the Erlanger.

"Baby Cyclone" is picking up at the Blackstone weekly. But the only show set until the middle of the summer, as things look now, is "Good News."

"Baby Cyclone" at the Blackstone is paving the way for what looks like a nice healthy run. This is considered the grove that should continue for some time. "Good News" had a slight drop-off on Monday and Tuesday, although still making full speed ahead.

Two surprises of the town are "The Merry Wives of Windsor" at the Great Northern and "Excess Baggage" at the Garrick. The latter production has been one of the most cleverly handled musicals, playing Chicago on a long time. More of performers and management has kept this show traveling at a nice speed.

**Estimates for Last Week**  
"Honeymoon Lane" (Erlanger, 6th week). An admitted fluke hereabouts, still in the \$10,000 range. Only redeeming feature is establishment of a Dowling following in Chi for future shows. Moves out 5th.

"Four Walls" (Adelphi, 4th week). Another still in the \$10,000 range. Suffered a severe drop from last week's \$15,000, pulling only around \$10,000 this week.

"Mikado" (Studebaker, 2nd week). Looking forward to a more or less steady state in the \$10,000 range. Reasonable enough, this week's \$15,000 approximate gross bettering expectations.

"Straight Thru the Door" (Princess, 7th week). Still hanging around the \$5,000 mark, with not much hopes of turn.

"Excess Baggage" (Garrick, 10th week). Following in the footsteps of "Desert Song," this layout on the Holli (2d week) has had a dramatic run into mid-summer or better. Climbed over last week's \$14,000. Bettered \$15,000.

"Sidewalks of New York" (Woods, 4th week). Took a slight slump from last week's \$17,000, doing around \$14,000 as gross for the week. Ray Dooley a light all over town from standpoint of publicity and chatter. Each week has tied Chicago to her airport strings.

"Good News" (Solwyn, 11th week). Still a magnet and will continue so for a long, long time. Trifle below \$30,000, striking \$27,000 with little effort. Advance sales continues brisk—and Col.—Williams worries about nothing except the Harris. He could put "The Ladder" in there at New York prices and with "Good News" would get along.

"Fly-By-Night" (Cort, 3rd week). Still in the \$7,000 groove and not so promising. House needs a real winner to re-establish following.

"She's a Baby" (Illinois, 6th week). Each week falling off a bit. This week found it at \$18,500, a grand below last week.

"The Love Call" (Olympic, 2nd week). Doing excellent biz hereabouts, around \$29,000, and with reputation established at the Olympic should draw good trade to the Great Northern when it moves in there around May.

"Baby Cyclone" (Blackstone, 3rd week). Developing strong following due to patrons' plugging. Getting a play from the hotels, and bettering each week with expected to ride on name and reputation. It has proven that Chicagoans pick their shows.

"Desert Song" (Great Northern, 35th week). Still at \$20,000, and the stand-out of the town.







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# CHANNING POLLOCK'S \$2.50 TOP FOR B'WAY AND ROAD SHOW

Channing Pollock's routing contract with Belonger is reported for five years. It is understood that Mr. Pollock, the playwright and producer of Channing Pollock Productions, Inc., has decided that no play produced by his newly organized concern will be priced at over \$2.50, and with an effort to be made to have all seats sold through the box-office.

This \$2.50 top scale is to be maintained by Pollock on Broadway and also the road. Another innovation with the Pollock shows will be that the original cast is to be advertised, with a guarantee that the show is as represented or money will be refunded. To establish that policy Pollock will only engage actors for a run of the play, in or out of New York.

## Pollock's Theory

Pollock's first production under this money policy is to be his "Mr. Moneybags," due to open late in September and now listed for the Liberty, New York, about Oct. 15. It will cost \$75,000 before the curtain goes up. Mr. Pollock's theory seems to be that at \$2.50 and with an established clientele for good shows that much below the prevailing legit box office scales, that if he barely breaks even with one, another of smaller production cost and overhead will come along to replace him.

The Pollock Company is reported well backed with a substantial cash reserve already in hand. His backers have not been disclosed.

There was a report some time ago that Pollock intended placing his legit productions with the Shuberts for routine, as he intends sending all to the road. It is not reported what happened but Pollock appears to be following the trend toward the Erlanger office, as lately taken by the Theatrical Guild. The Guild walked in to Erlanger's after having negotiated with the Shuberts for some time. Guild made the demand for the same terms in both places.

Pollock's concern, it is said, will exploit and promote offices of considerable magnitude.

Richard Ford, who has been engaged as the director for "Moneybags," a Larry Anhalt is at present acting as Pollock's business manager. So far selected for the cast are Donald Meek, Margaret Wycherly and Frank Sylvestre.

## Sailing Critics

Three of the town's critics are Italy-bound for the summer. Alexander Woolcott, leaving "The World," goes May 17; Eugene Kelly Allen and Mrs. Allen leave about the same time, and John Anderson and wife go a week later.

Mr. Woolcott has a villa for the summer there and three bedrooms—sensation in Italy—in the place. It will be Allen's first trip and his wife says it's ok with her, for at least he can't tell her how to drive the car. As for the Andersons, it's their annual trip.

Another critic, usually Europe-bound about this time of the year, is Gilbert W. Gabriel, but he is going to spend the summer, along with Mrs. Gabriel, in Connecticut, slightly over 45 minutes from Broadway.

## Strauss-Guilty Work

Paris, April 23.

Oscar Strauss is here to spend the spring and part of the summer touring in France.

Strauss is in Paris to collaborate with Sacha Guitry in an opera to be produced probably at the Theatre Edouard VII next October, in which Sacha himself and his wife, Yvonne Prietemps, will play as usual.

## DON'T BUMP LAWYERS

Danbury, Conn., May 1.

Arch Selwyn will oppose Percival S. Jones, attorney of Danbury, in the Fairfield Circuit Court on May 22. Jones-New York lawyer, asks \$5,000 damages as the result of an automobile collision on the Boston Post road last autumn.

## "Spider" on Coast, N. Y. Cast

Los Angeles, May 1.

Al Lewis, who produced "The Spider" in New York, is due May 15 for the production of the play, with the entire New York cast, at the Bohemian.

## Casualty Co.'s Defense

### Point Didn't Stand Up

But for a technicality, which Frank Gilmore, as treasurer of the Actors' Equity Association can overcome, he would have been given summary judgment for \$5,500 against the N. Y. Casualty Co., whom he is suing on a bond for Robert V. Newman Productions' production of the flop "Fardon Mc." The Casualty Co. averred that Equity erred in not advising that Newman twice before had defaulted on paying off on the Geraldine Farrar show and the flop "Off Key's" dramatic production, of Arthur Caesar's play.

Gilmore, acting for the cast members of "Fardon Mc." refuted this with the statement that is the bonding company's own affair. The technicality on which Gilmore lost his plea for an immediate judgment was that the necessary papers of assignment by the players to Gilmore were not appended.

The cast had \$6,382 due them, but a \$1,500 cash bond posted by Newman offset part of the loss. Besides the \$50 a week choristers, the following had one week's salary due them: Clarence Nordstrom, Nellie Green, Sacha Beaumont, Ruth Warren, Joan Adaire, Bobby Watson, Harry Kelly, Anita Span, Florence Patti.

The Equity transferor has the privilege of amending his motion by including the necessary papers.

## Report Tax Bill Back

Washington, May 1.

Senator Reed, Smoot, chairman of the finance committee, yesterday reported the tax bill back to the Senate. It contains a committee amendment raising the exemption from the admission tax from the present 75 cents to \$3. The House bill raises it only to \$1.

The \$3 exemption was written into the bill as a direct endeavor to assist the spoken drama with no intent to have the higher priced attractions benefited.

Consensus of opinion, following the report that President Coolidge had been won over to approving the House repeal of the automobile tax, is that but little relief will come for amusements should the auto levy be omitted.

## Actress Auto Victim

Ellena Pettkin Maris, venerable character actress, crossing a New York street on her way to Calvary Mission, was knocked down by a heavy auto truck. Picked up unconscious, the actress was taken to Bellevue Hospital where she died April 25 without regaining consciousness.

The Actors' Fund of America took charge of the body and burial was in the family plot in Baltimore.

The actress, since retiring from the stage, had been employed by the Association of Army and Navy Stores.

She had played in "Cumberland" at the Great Diamond Robbery, "Puddin' Head Wilson," "Whose Baby Are You?" "Volunteer Organist" and The Empire stock.

## Erlanger in Control

Washington, May 1.

A. L. Erlanger, long booking the National here, has bought control in the theatre. Harry Rapley, formerly in control of this Washington landmark, is continuing to run the house with S. E. Cochran as manager.

Theatre is the one legit money maker of the town.

## "RACKET" IN FRISCO MAY 27

Los Angeles, May 1.

"The Racket" closes five weeks on Broadway at the Mayan May 19, and after splitting a week in San Diego and Santa Barbara opens at the Geary, San Francisco, for four weeks, starting May 27.

## MOROSCO'S SALESMEN

Los Angeles, May 1.

Oliver Morosco, who is becoming a partner of Rudolph Dan in the operation of the Belmont neighborhood stock house, has salesmen out visiting former friends asking that they purchase stock in the enterprise.

## In on "10 Nights"

Rubín Adler, an uncle of Adolf Orin Adler of the New York "Times," is the owner of "Ten Nights in a Bar Room" Wallack's, New York. The revival is a freak novelty for Broadway trade. Phil Gilmore is out, Kathleen Kirwood, whose Triangle Players at their tiny, Greenwich Village Triangle Playhouse originally produced "Ten Nights," associated with Adler in the management. Capt. George H. Maines, doing special exploitation, is also in for a piece. Milton Myers, Adler's brother-in-law, is acting for the backer in the financial administration. "The novelty of the revival has prompted several others being similarly planned.

## FUTURE PLAYS

Arthur and Morton Havel of vaude are to be featured in a new show, "Just a Minute," to be produced early in July by the Phil Morris and Harry Clay Greene offices. Book and lyrics by H. C. Green.

"Drifting Flames" by Clifford Pember and Ralph Cullinan will shortly reach production, with the authors also figuring as producers. Now casting.

"By Royal Command" will be the first of several productions which Herman Shumlin will do as an individual producer. Shumlin is at present casting for a later summer tryout.

"The Front Page," the new play Jed Harris will produce from the joint pen of Charles MacArthur and Ben Hecht, is now scheduled for its initial performance May 14 at the Apollo Theatre. Atlantic City, Lee Tracey and Osgood Perkins will head cast.

"The Shot Gun Wedding," in rehearsal, with William Harris, Jr., sponsoring. Opens at the Windsor, Bronx, May 14. Cast includes Malcolm Douglas, Florence Shirley, Helen Flint and others.

"Hurry, Kane," recaptured "Fast Company," will open at the Tremont, Boston, May 7, with George M. Cohan producing. Walter Huston and Nan Sunderland head the cast.

"Get Out of Me!" produced by Laura D. Wilk, is in rehearsal. Sterling Holloway featured. "High-lo," musical, produced several months ago by Murray Phillips, has been completely revised and is being reshaped for revival with Phillips again as producer. Now casting and due for rehearsal shortly.

"Collegiate," musical by Vincent Valentini, will shortly reach production via Beaux Arts Productions. The piece is now being cast and due for rehearsal in two weeks.

"Talked About" the first play to be written by Martin Mooney, official play reader for John Golden, in collaboration with Thomas Burtis, is scheduled for fall production.

"Nine Months Later," melodrama by Mark Linden, is set as the second production for Jack Linden.

"Young Truth," sponsored by Samuel Wallach, opens at Great Neck, L. I., May 9, and comes to the Lyceum, New York, May 15. Cast headed by Lou Tellegen and Judith Anderson includes Harold Vermilyea, Ben Johnson, J. Malcolm Dunn, Jean Dixon, Diane Brook and Charles Ashley. Edgar MacGregor is staging.

"My Mammy," produced by Bert Jonas, the New York vaude agent is a new all-colored show, headed by Sam Wooding and band, Edith Wilson. Hightower Trio, and a company of 30. The show opens at the Lafayette, New York, week May 7, and plays Philadelphia the following week. May try for a downtown N. Y. house.

Words and music by Wooding and Edith Wilson.

## FLORENCE REED SAILING

Florence Reed will sail May 5 for the other side, accompanied by Virginia Hammond.

Under treatment for an affection of the eyes, Miss Hammond, who has appeared in many Broadway plays, has been off the stage this season.

## Hilda Burke With Chicago Opera

Baltimore, May 1.

Hilda Burke, Baltimore opera diva, has signed with the Chicago Opera Company. Miss Burke makes her debut with that organization in November in the title role of "Aida."

## Summer Stocks Gain Headway for Many Towns

With the summer stock season close at hand, activities throughout the country are becoming pronounced.

Sherman Brown will reopen in Milwaukee indef; Olga Worth's stock, now at the Kemper theatre, Little Rock, is set for summer in Milwaukee; Steve Cochran, National Players, Washington, plans a "guest star" season in Baltimore; Frank Wilcox goes into Syracuse at the end of the month.

F. James Carroll has everything set for two stocks, one with William David and Viola Frayne leads, opened in the Bijou, Bangor, Me., April 30, the other, headed by Lyons Wickland and Mabel Grainger, in the Music Hall, May 14, in Lewiston, Me.

Melville Burke, now in New York, will direct at the Elmhurst Gardens, Denver, opening June 9, 12 weeks. The Hartman stock will again be in operation in Columbus, O., during the summer.

Summer stocks are now being lined up for the Stanley James theatre in Malden, Mass., and the Opera House, Lowell, Mass.

A new stock, management Sam Taylor and Gus Pitou, directed by Roland G. Edwards, opened at the Plaza, Englewood, N. J., last week and the first bills including "Rain," "The Cradle Snatchers" and "The Baby Cyclone." Taylor and Pitou also are operating stock at the Riviera, Brooklyn, and will endeavor to keep it running through the summer.

Charles S. Wagner is to operate in both Buffalo and Rochester, trying out new plays.

Early in June the Lakewood Park theatre, Skowhegan, Me., will launch its annual season of stock. Last summer Howard Lindsay had charge.

## COAST CASTS

Los Angeles, May 1.

In the cast of "Tell Me Again," opening at the Figueroa Playhouse May 14, are Robert Woolsey, the author, who retired from the cast of "Excess Baggage" last week and was succeeded by George Trapp; Phil Teed, Eva Olivieri, Jerry Jarrett, Doris McMahon, Howard Lorenz and Guy Kibbey.

Other changes in "Baggage" when it leaves for San Francisco Saturday are Harlan Tucker, replacing William Hanley, and James Donlin, replacing Guy Kibbey.

## YOUNG AND CAESAR

Vincent Youmans will first do the score to a libretto by Irving Caesar, which Philip Goodman will produce, prior to writing his own production. Youmans, now an established Guibbey musical composer since his "Hit the Deck" clicked, will mount a musicalization of "East Is West" after the Goodman production is out of the way.

It will mark Caesar's first attempt at a complete libretto. He has been identified as a lyricist in the main.

## Wentz Hurt in Crash

London, Ont., May 1.

George E. Wentz, on the road with the edition of the "Follies," was badly injured near here Sunday in an auto smashup while en route from Toronto to Detroit.

His car collided with a large milk truck. Wentz suffered fractured ribs and abrasion over the eye. His chauffeur was cut about the face. Showman was brought here for X-ray examination.

## EARLY SAILING DATES

Clifton Webb, who closes with Dillingham's "She's My Baby" in Chicago next week, will spend the summer abroad sailing with his mother on May 12.

Basil Sydney and Mary Ellis of the Garrick Players will also sail for England following the closing of their current play, "Twelve Thousand."

## BOB WOOLSEY'S PLAY

Los Angeles, May 1.

A play by Robert Woolsey, actor, opens May 14 at the Figueroa Playhouse. It is called, "Tell Me Again" and Woolsey will be in the cast.

## "TOMAZA" OFF FOR SUMMER

"Cafe Tomaza," produced by Ben Bernie and Phil Baker, will be taken off after this week at the Windsor, in the Bronx.

Toward the end of the summer it will reopen for the chance of a Broadway placement.

## Plenty of Stock And Opposition For Guest-Stars

Opposition among stock companies at several points looks sure to be imminent.

It is expected to bring during the spring and summer a strong demand for guest stars for the permanently located stocks.

With this is the outlook that the competing stock impresarios will start bidding against one another for the Broadway guest stars. They may not bid above the market for the rights for plays in stock.

None of the legit will be surprised if one stock company, in order to secure the town for itself, forcing the opposition to suspend, would go into the red through bidding for that very objective. In the latter instance the bank roll would have to be much weightier than the usual stock company starts with or accumulates.

## Tyler's Rival Series

### To Include "Macbeth"

George C. Tyler's first play for next season will be Shakespeare's "Macbeth" with Margaret Anglin and Lynn Harding. Tyler claims he will never again produce a new play, at least not while all-star revivals are profitable.

Tyler, "She Stoops to Conquer" opens at the Knickerbocker May 14, with "Diplomacy" at the Erlanger May 28. Both attractions are in for two weeks only and at \$3 top.

## "Porgy" Back at Republic

"Porgy," the Theatre Guild's successful negro cast play, will return to the Republic, New York, May 28, summer continuance expected. The attraction in its final week at that house before going to the road played to nearly \$16,000. Business had dropped to about \$11,000, attendance jumping when the concluding performances were announced.

The attraction drew excellent trade in Boston, an extra matinee being inserted there the final week. It is said the Guild figures a moral obligation to the Republic through the calling off of "Playing with Fire," which has to have opened there two weeks ago. That is one reason why "Porgy" is being brought back.

## Coast Shows

Los Angeles, May 1.

"Trial of Mary Dugan" opens at the Mason May 20, with 17 weeks playing. Time allotted the production. Cast being brought from New York. It will include Phoebe Foster, Raymond Hackett, Paul Harvey, Myra Hampton and Ray Collins.

May Robson is due here May 29 for one week at the Windsor Square. Cast includes nobobs, which will reopen the house for commercial theatricals.

## Thomashefsky's L. A. Rep

Los Angeles, May 1.

Boris Thomashefsky, veteran Yiddish actor-manager, is negotiating for a downtown theatre to permanently establish himself in this town. Thomashefsky has in mind a repertoire company of Yiddish players which he will head. It is understood that he is being financially backed by his brother who is here with him.

## HENRY HULL NOT IN STOCK

Rochester, N. Y., May 1.

Wallace Ford has replaced Henry Hull as leading man with the Lyceum Players (stock). Hull was announced for the season.

Katherine Willard and Edward Wood are additions to the Lyceum troupe. Current week "Quarantine" with Claiborne Foster as guest star.

## DIFFERENT "LILIES"

Los Angeles, May 1.

"Lilies of the Field," the first of a repertoire group of plays presented by the Moroni Olson Players at the Mason this week, is not the play of the same title produced in New York last season.

This one is an English comedy by John Hastings Thorne.



# Plays on Broadway

## PRESENT ARMS

Musical comedy produced by Lew Fields, book by Herbert Brown and lyrics by Richard Rogers and Lorenz Hart, staged by Alexander Tietjhus, and dance numbers by Busby Berkeley. In two acts and nine scenes. At the Fields (Mansfield), opening April 20. \$5.50 top.

Jack McGraw  
Frank Derbyberry  
Frank Woods  
Chick Evans  
Alma Ross  
Robert Spencer  
Toglia  
Wiegman  
Joyce Barbour  
Ada Dohline  
Olive Witherspoon  
Sydney Smith  
Lew Ludwig  
Richter  
Anthony Scullion  
Douglas  
Alma Ross

First of the summer musicals to come in and apt to fetch a fair share of Manhattan's summer residents and visitors. Show doesn't indicate smash potentialities, but figures to get away to a fast start, because of the quality of the premieres at this time, and then settle down to comfortable figures.

The book revealed some wide open spaces, meaning in which will have to be attended to for maximum efficiency, with the punch of this hot weather opera in a dancing chorus of 30 boys and 24 girls plus a scenic novelty in the second act. Rodgers and Hart, the well known scribbling duo, have contributed their faithful share, although an attentive ear may discern more of interest in the lyrics than melodies. Of comedy there is no abundance, the show starting out with a series of gags which have long since passed the reviewing stand. But there is another of those dancing choruses, enough giggles and sufficient tinkle to the tunes to soothe the entertainment seeker seeking to forget a moist brow.

Moderately costumed and nicely staged, the main overhead of "Present Arms" is now in the rollicking chorus of 34. Charlie King is the cast luminary and opposite him is Flora Le Breton. Other principal women are Joyce Barbour and Gaila Beverly, while the male contingent is restricted to Frank Woods, Busby Berkeley, Fuller Melish, Jr., Sydney Smith and Anthony Knilling. Latter two have but small bits. Melish has been assigned most of the wheezes, Berkeley carries the secondary love interest with Miss Barbour, and Woods is forced to fight dubious material for recognition, which he obtains.

A corking scenic effect, accomplished by wires, starts in the second scene of the second act when King, Miss Le Breton and Woods are shipwrecked on a raft. They sight a tropical shore line creeping in from the distance, and the raft slowly drifts toward the right side of the stage. A two or three-foot screen in the trough masks the under part of the raft. Meanwhile, the shore line has broadened into a wooded water front plus a small native hut which come out of the left wings as the raft is about to disappear on the right, whereupon the principals presumably step from

their float to shore. Novel piece of work, functioning perfectly opening night, and well worth the effort it must have entailed.

Story is laid in Hawaii at an army post and centers around a detachment of Marines in which is hardboiled Private Evans (King) who falls in love with Lord Oliver's daughter, Miss Le Bruton. Plot revolves around Evans' posing as a captain, his exposure before the girl and his ultimate reinstatement in the affections.

Perhaps due to first night nervousness King way overplayed his ungrammatical soldier to the extent he'd have been audible anywhere in the Garden. He never quieted down except when singing and consequently was always at his best when vocalizing. Miss Le Breton also sang and looked well. She has "boy number" to cover whatever dance limitations there may have been. Miss Beverly is the only dance soloist, and is given an air of a cool, man-of-the-girl with a southern dialect which she plays in mediocre fashion. Miss Barbour helps the general appearance of the cast and works well with Berkeley who, it is understood, was commandeered for the part at the last minute. His main credit, however, is for the staging of the chorography, which demands a demanding terrific physical exertion.

Eleven musical numbers are programmed, exclusive of the usual reprises. "I'll Be Home Again" (advantage of "Do I Hear You?") impress as the noteworthy assets. "Crazy Elbows" is the show's hot item, led by Demaris Dore, which has more structure than dance floor appeal because of the energetic staging that is its background. Lyrically, "Tell It to the Marines," "I Kissed a Girl," and "Down by the Sea" need no apology from anyone.

## PLAYS ABROAD

### Thunder in the Air

London, April 20.  
It is long since any play created so much controversy as Robbins Millar's "Thunder in the Air." With the exception of Sydney Carroll, most of the critics hail it as a masterpiece. Sydney Carroll has praised it and asked the author to meet him; it has been compared, not unfavorably, with "Mary Rose," "The Sign of the Cross," and "Pierrot dello's" "Six Characters in Search of an Author." Unlike the two former—and perhaps there is not yet a Mar vogue in the air—this is a Barrie score—"Thunder in the Air" is scarcely a commercial play. It is a fine first effort; it has thought behind it but the author never appears to me to know what that thought really is, nor to have been able to decide what his final opinion is on so complex and even abstract a problem.

Sometimes he seems to be trying to convey the theory that the dead live just so long as one remembers them; that they live, as it were, statically, in the form in which each individual who does remember them has reacted to them in life. But, having apparently put that idea forward, he cuts across it thematically until the confusion becomes so great it is impossible to grasp just what he is driving at.

For example, in the first incarnation, visualization, or whatever it may be, the author is emphatic that it is not a ghost—the dead soldier is aware of all that is going on and has gone on since he was killed. But when he is re-created by his former sweetheart in the form in which she carries him in her heart, he seems no difference in her, though 10 years have elapsed since his death. Again, he comes back to his father, not in the evil and hated form in which the old man remembers him, but apparently as he was at the moment when he died. At times there seems to be a suggestion all the visualizations except the final one, by his mother, who remembers him only as an impish and lovable eight-year-old are projections of evil induced by the thought of the father and the presence of a vicious devil-mask on the wall where the boy's portrait had once hung. Yet that again is contradicted by one of the characters—to whom the dead soldier had already appeared—telling the rest of the characters that whatever they saw was not a manifestation from the other side, but a projection of themselves and of what was in themselves.

It seems the subject has proven too much for the author, who concedes it may be for his experience of expressing himself in play form. He has lost his threads, taken them up again in other places, tangled them, and finally ended by confusing himself utterly.

Yet it is a fine effort to create something; it is a cry from a bewildered soul, precluding for some solution of a problem which terrifies him personally. From the note, or perhaps the atmosphere, of the play as a whole, and particularly

## 4 Shows Out

Two of Broadway's new show entrants passed out of the picture Saturday, and an additional pair will and must this week, and at which time the Civic Repertory and the American Laboratory, also offering play, will end their seasons.

"Kidding Kidders," presented independently at the Bijou, stopped Saturday, playing one week.

### "KIDDING KIDDERS"

Opened April 23. Kiddled by second stringers.

"The Golden Age," offered by John Tuerk, was taken off at the Longacre at the same time. Played five days.

### "THE GOLDEN AGE"

Opened April 22. Anderson ("Journal") voted: "the season's most stupefying bore." Littell ("Post") said: "so incredible it's almost worth seeing."

"Sunny Days," presented by the Shuberts at the Imperial, will leave for the road: It is in its 13th week. As a musical scaled at \$5.50 top it never got real money. For a time around \$20,000, dropping steadily in the last month or so.

### "SUNNY DAYS"

Opened Feb. 8. Woolcott ("World") opined: "routine French farce, done over into an equally routine musical." Mantle ("News") figured: "musical success." Variety (Sid) wrote: "among those musicals which run along and peter out quietly within 12 weeks."

"The Golden Dawn," presented by Arthur Hammerstein, closes at Hammerstein's in its 24th week. The operaetta caused a difference of

### "GOLDEN DAWN"

Opened Nov. 30. Hammond ("Herald Tribune") declared: "a stately and interesting semi-comic opera." Most of the boys fancied it. Winchell ("Graphic") headed a favorable review with the confusing slogan "golden yawn," not much of a pun, either. And it got Winchell some more grief. Variety (Abel) wrote: "a show that makes a mockery of a critic's box score...merits support and boosting."

opinion here, but after a tepid start set up a rated average of well over \$30,000. Lately down under \$20,000 and no better than an even break.

## Guild's Acting Co. Tour

The repertoire for the Theatre Guild Acting Company on tour next season has been selected.

One section of the company will play "The Guardsman" and "Arms and the Man," while another will play "Marco Millions" and "R. U. R.," the latter a revival of one of the earlier Guild successes.

The tour of the acting company will embrace eight weeks each in Chicago, Boston and Philadelphia, and four weeks in Baltimore, Washington, Pittsburgh, Cincinnati and Cleveland.

## 'Helena' First in Germany

Vienna, April 23.—After a back kitchen dispute between Dresden and Vienna, each city claiming the premiere of Richard Strauss' latest opera, "The Egyptian Helena," has been arranged this musical work is to be created in Saxony (Dresden) with Elizabeth Rethberg in the lead. It will afterwards be given in Austria (at Vienna) with Mme. Jeritza. Strauss explains he had promised the governors of the Dresden Opera that his next composition should be premiered at that theatre. As it has been written in view of its creation by Jeritza, this artist is officially attached to the Vienna Opera, it was expected "Helena" would be created there.

From certain lines, it is possible Robbins Millar himself is ridden by the "fear" that he will die—and no one will remember him. It is very human expression of the passionate desire for immortality, which has created most religions. And, in "Thunder in the Air," it has been a splendid play, at least a worthwhile play and a contribution that should persist after many more successful plays have been forgotten.

## "Companionate" Play Set

Chicago, May 1.  
Clyde Elliott, manager of the New Evanston theatre, has returned from New York with a company and started rehearsals on "Companionate Marriage," for opening at the Cort May 13 or the week following.

Elliott tried the play with a stock cast at his New Evanston and, following good notices and publicity attendant to claim of the title by Judge Ben Lindsey, headed east and selected a cast for Loop showing.

Betty Lindley—not Lindsey—and William Holden are featured. Elliott has posted bond with Equity.

## G-S Coast Season Off

Los Angeles, May 1.  
Gilbert and Sullivan operas, playing the Coast every summer and scheduled for the Biltmore early in July, has been canceled on account of the heavy cost of transportation from the east.

Would be a gamble as to whether expenses could be cleared this summer.

## Merry Merry, Films and Drama All in One Bill

Up in Harlem animated rivalry is on between the colored theatres to present legitimate features in conjunction with the house's permanent musical shows and pictures.

In order to get the three in one features in one show the presentation of a regular dramatic play is cut in two to conform the time limit.

At the Lafayette last week "With-in the Law" was the dramatic item and the first two acts were presented. This week the last acts are offered.

## Jeanne Eagels Cancels

Milwaukee, May 1.  
Jeanne Eagels has canceled her billed engagement here as the guest-star of the Worth stock.

This is one of the towns where Miss Eagels missed performances which finally lead to her suspension by Equity.

## NEW YORK THEATRES

### The David Belasco presents BACHELOR FATHER

By Edward Childs Carpenter  
JUNE WALKER, C. ARTHUR SMITH, FRANK KERR  
Thea. W. 44th St. Evs. 8:30  
Mats. Thurs. & Sat. 2:30

### HUDSON THEA. 44 St. E. of R. Evs. 8:30 THE FUNNIEST PLAY IN TOWN!

### WHISPERING FRIENDS

Best Farce Cohan Has Ever Written  
"Bilthely blood-curdling."  
—Herald Tribune.  
HORACE LIVERIGHT Presents  
New York's Newest Shadder

### DRACULA

FULTON THEA. West 46th St. Evs. 8:30  
Mats. Wed. and Sat. 2:30

### VANDERBILT THEA. W. 48th St. Evs. 8:30 Mts. Wed. & Sat. 2:30

### THE MUSICAL COMEDY THAT WILL LIVE FOREVER! MARK TWAIN'S "A Connecticut Yankee"

Adapted by  
FELDS, ROGERS and HART  
Jed Harris Production  
THE  
ROYAL FAMILY

SELWYN W. 42d St. Evs. 8:30  
Mts. Wed. & Sat. 2:30

### JOE COOK

"RAIN OR SHINE"  
COHAN THEA. E. 43d St. Evs. 8:30  
Mats. Wednesdays and Saturdays.

### STRANGE INTERLUDE

John Golden Theatre, 68th St. E. of 5<sup>th</sup> Ave.  
MARCO MILLIONS  
GUILD THEA. West 52d St. Evs. 8:30  
Mats. Thurs. & Sat. 2:30  
Week May 7: "VOLCANO"

### LEW FIELDS' THEA. Evs. at 8:30 MANHATTAN—W. 47th St. Thurs. & Sat. LEW FIELDS Presents The New Musical Comedy Hit

### 'PRESENT ARMS'

By FELDS, ROGERS and HART  
"The funniest, the danciest, the fastest and the most colorful show of many a day."  
—E. W. Osborn, Eve. World.

### 10 NIGHTS IN A BARROOM

200 Reserved Seats at 50c.  
WALLACK'S THEA. W. 52d St. Evs. 8:30  
Mats. Wed. & Sat.

### ARTHUR HOPKINS Presents MADGE KENNEDY in "PARIS BOUND"

By Philip Barry  
MUSIC BOX THEA. W. 45th St. Evs. 8:30  
Mats. Wed. and Sat. 2:30

### "BURLESQUE"

A Comedy  
8th MONTH  
PLYMOUTH THEA. W. 45th St. Evs. 8:30  
Mats. Thursday and Saturday 2:30

### THE SHANNONS OF BROADWAY

MARTIN BECK Theatre 15 St. at Ave. Eves. 8:30  
Mats. Wed. and Sat. 2:30

### INA CLAIRE

in "OUR BETTERS," with  
CONSTANCE COLLIER  
HENRY MILLER'S THEA. 121 W. 48 St. Mats. Thurs. & Sat.

### STRAND

B'way at 47th St.  
LEATRICE JOY  
and JOSEPH SCHILDKRAUT in  
"The Blue Danube"  
and Spectacular Program  
LEON NAVARA "Song and Dance"  
STAGE REVUE WITH BAND

### ROXY

Honor Bound  
with GEORGE O'BRIEN and  
ESTELLE TAYLOR  
"11 Trovatore," "Ella-Rella"  
ORCHESTRA—ENSEMBLE  
32 ROXYETTES—BALLET CORPS

### RAMON NOVARRO

in "ACROSS TO SINGAPORE"  
with Joan Crawford and Ernest Torrence  
A Metro-Goldwyn-Mayer Picture  
"UP IN THE PINKIES"  
Featuring WALT ROESNER  
"THE CAPITOLIANS"  
and Other Excellent Entertainers  
CAPITOL  
BROADWAY at 51st St.

### ROMANCE RUN RIOT!

See and Hear  
DOLORES COSTELLO  
in  
"GLORIOUS BETSY"  
with Conrad Nagel  
and  
VIVIANE  
Warner Thea. Broadway at 32d St.  
Twice Daily—2:45 and 8:45

### Paramount's Greatest Film Triumph

ANNE NICHOLS  
ABIE'S IRISH ROSE  
44th STREET  
Twice Daily 2:45 & 8:45  
Sunday Mat. at 3

## Players in Legitimate Directory

### JACK FORESTER

Featured at  
CASINO DE PARIS  
PARIS

### JEANETTE MACDONALD

STARRING IN  
"SUNNY DAYS"  
IMPERIAL, NEW YORK

### MARIE SAXON

CARE VARIETY, NEW YORK

### BUDDY WATTLES

LEADING ROLE IN  
"HIT THE DECK"  
MAJESTIC THEATRE, LOS ANGELES  
INDEFINITELY

### HASOUTRA

Sends Greetings from  
Java



## Radio Rambles

By Abel

From Pittsburgh, where the Lions Club was in midst of a dinner, WEAF and a network picked up the entertainment, of which Mr. Gross was caught. The "Nite Baby" orator did his "Night in Front of Xmas" dialect recitation, proving that Mr. Gross can write his unique chatter better than he can deliver it orally. Plenty of laughs to the recitation on the sheer strength of the lines dealing with Santa Claus Feitelbaum.

The Diplomats from "Merry Malones" made their debut on WAHC Sunday afternoon on behalf of an industrial banking corporation of Newark, which impressed on The Wise Man's compelling thrift counsel. Whoever the radio speaker is, he has a compelling voice and a sincere delivery that defies tuning out. Through clever continuity, he does not disclose the advertising sponsor until the end, and the straightforwardness of it all compels attention.

The Diplomats, an intimate vocal-dance combination, are ideally adapted for broadcasting, knowing their values for general interest. A unique number was the trick piano solo, "Sullogu," which now has a novelty title set to it.

**Cut Off Restricted Song**  
WAAT cut off a recording of "Let's Upbehave" short when discovering the tune was from the Borden show. "Paris," and restricted from Radio. It was Irvine Aaronson's Commanding Victor version thereof, although the Jersey station made no mention thereof.

One of the strongest Chi stations coming through is WOK of the Trianon ballroom, where Herb Carlin's orchestra seem to raise the roof with their audience-inspired enthusiasm. The manner in which they "suck out" jazz, and the vociferous manner in which the applause by the audience indicates it was received.

leave little doubt as to Carlin's popularity with the dance-hounds. Their version of "St. Louis Blues" was just too bad to be true.

The station switches intermittently from ballroom to studio, interpolating the Trianon Ensemble (concert), vocalists, etc., to alternate with the dance stuff.

The two Johnstons (Johnny and Arnold, not related), holding forth at the Pennsy and Park Central hotels, both on the NBC stations, are among the outstanders for class disparagement. Johnny Johnson with his Sister Pennsylvanians are particularly in popular favor, according to reports on their brisk Victor record sales.

**Midnight Broadcast**  
Paul Whiteman's after-midnight broadcast of a special program dedicated to the musicians of America (since the late hour to make possible tuning-in by the professional musicians) featured the new Perdie Grofe's "Blue Fantasy," which Jack Robbins, the publisher, has since re-titled "Metropolis," an apt appellation. Whiteman must have kept the nation up for his nocturnal broadcast, for the supporting program building up into the indigo fantasy, which is just as futuristic right now as George Gershwin's "Rhapsody in Blue" was when Whiteman first introduced that work at an Aeolian Hall concert.

Grofe has two excellent themes in his "Metropolis," being the "Blue Fantasy," contributed by Harry Barris of the Paul Whiteman Rhythm Boys and Matt Mahnick, a Whiteman band violinist and arranger. These two themes have been cannily orchestrated by the proficient Grofe, including voices. To the vocalists and instrumentalists will command the most attention ultimately. Whiteman's Rhythm Boys were featured in a specialty of two numbers, the same as the ones on their latest Victor release.

**NBC's Party**  
The National Broadcasting Co. took advantage of the Whiteman occasion for a special studio party, the NBC staff featuring itself in a n.g. routine. Paul Elwood's unfunny introductory and announcements put a damper on it from the start.

Max Dolin, of the Pacific Slope orange network, who is New York on a visit, was impressive with his conducting of his own composition, "Dreamy Madrid," but the big wow of the studio staff was G. W. (Johnny) Johnstone, the public relations manager of the NBC, who vo-do-do-ed himself to a big score with a pop specialty. Johnstone's self-accompanied himself.

Hugo Mariani, directing his Mediterranean orchestra, featured an unusual symphonic transcription of "Did You Mean It?"

New York's East Side now has its nite club, according to WMCA's "New York on a visit," being the Stage's jazzization from the Rainbow Inn. The cafe is situated on Second avenue and Fourth street and caters to the natives.

**Several Ad Accounts**  
WMSG used a concert ensemble and an other diva as the come-alongs for plugging its string of advertiser and ad spiel, the announcer ballyhooed about the charms of Wurtsboro reality, then introduces a musical number, followed again by a plug for some feminine apparel shop, etc.

It is a dinner session, and with the family tuning in on the station the likelihood is that they remain seated and suffer the sales talks in alternation with the musical entertainment.

Louis Katzmann heading his Whittall Anglo-Persians were to the fore again Friday night with a first-rate musical program. Earlier in the evening, the same combination off-

ciated for a savings bank institution, also on WEAF.

Right after the Anglo-Persians, Anna M. Byrne's La France Orchestra with a dance music program, punctuated by vocal interludes, clicked pretty.

**Too Much Talk**  
Walter C. Haenschel at the helm of the Palmolive Hour on the WEAF network opened with "Freshie," slogan intended to coincide with the familiar "schoolgirl" complexion, obivious of soap manufacturing concern. Olive Palmer was the soprano star of the evening.

The program did not inspire die stick-to-itiveness, having too much verbal ad nent the merits of the sponsoring product, nor was the program of brightly light texture to intrigue the popular mind.

**Broadcasting "Wings"**  
From nine to 11 Wednesday night (April 18) WGBZ broadcasted the Paramount picture "Wings," from the Criterion, New York. The stunt is similar to Metro-Goldwyn-Mayer having etched a running description of "Love" as it unwound at the Embassy a few weeks ago.

Announcer seemed to handle the picture well with the orchestra, committing and sound effects coming through nicely. Especially the "effects" of the motors and machine guns. These were so strong as to inter the "mike" was back-stage.

What the public's reaction to a broadcast of a picture has not been fully ascertained, but the Paramount picture ever to be so sent out.

**WMCA's Commercial Music Slant**  
Characteristic music is the new keynote of the commercial broadcast. To plug their enterprise, Herbert's jewelry store appropriately enough has "Rings on My Fingers" as its theme song for an opener and closer. This WMCA commercial regular, like the others, has toned down on its plugging, becoming more content to better advantage in its sales talks, since Donald Flamm or some other executive at the station was probably convinced that if he put the act on too strong it only inspires prompt tuning-out.

Immediately preceding was the Finkenberg furniture store program, with the Radio Franks and others on the air, similarly conservative. The boys got a plug as to the theater dates for the current week where they were making personal appearances.

**9XF Strong on Power**  
One of the most powerful mid-west stations is the experimental station 9XF at Downer's Point, 24 miles southwest of Chicago. It suggests itself as a cordless station for national reception, that probably being the ultimate purpose of the current experimental tests to gauge the radius of reception. As far as the metropolitan sector is concerned, it comes through as clean and clear as the best of the local radio-casters.

When not elabering recordings, 9XF has indifferent vocalists like Steve Jones and Little Eva and Uncle Dudley on the air, the latter being a dancing, well-known English Uncle Dudley interpreting some terrible titular perversions on pop songs for pseudo-comedy, such as "My Baby's Spinal Column," alias "My Baby's Back" and "Amidst My Mementos" in lieu of "Among My Souvenirs." That's enough of an idon.

They also used the one about the "Refrain from Spitting," very questionable for the radio, when the original phrase, "Refrain from Smoking," if they had to use it, would have been more judicious.

### ARCHER-O'KEEFE WRITING

Harry Archer and Walter O'Keefe are a new production writing team signed this week by DeSylva, Brown & Henderson, Inc.

O'Keefe authored "Since Henry Made A Lady Out of Lizzie," which DeS-B-H are publishing and is also entertaining at Barney Gallant's Village cafe. Archer's past record as a successful musical comedy composer is well known. Although never signed exclusively to Leo Feist, Inc., that firm published all of the Harlan Thompson-Archer shows.

### CORNWELL GOES PUBLIX

Gus Good is taking over the Frank Cornwell orchestra and engagement at the downtown Hofbrau-Haus. Cornwell going Publix as m. c.

Good was Cornwell's assistant and pianist and will head the band hereafter.

### Huber Sticks

Baltimore, May 1.  
Frederick R. Huber has decided not to retire from the Baltimore Municipal Directorship of Music.

Huber was set to quit the department after 14 years' connection, but reconsidered following a conference with Mayor Broening.

## Flamm Unaware Lauder Shut Off at Dinner

Donald Flamm, president of stations WMCA (Hotel McAlpin) and WPCB, who personally handled the "mike" for the broadcasting of the Friars' testimonial dinner to Moses Koenigsberg last Sunday, states that he was totally unaware of Sir Harry Lauder's song being cut off the ether until after it was all over. Flamm states that a routine studio operator, strictly following instructions, cut off the Lauder song in compliance with an announcement by the American Society of Composers, Authors and Publishers, which restricts certain music from the ether, Lauder music included.

Flamm insists that had he thought of it or known about it, he would have affirmatively instructed his studio operator not to cut off Lauder and chance the litigation for copyright infringement which such action usually incurs. Flamm said he wouldn't have minded it even if he had been assessed the \$250 minimum damages and costs, generally following such lawsuit with the A. S. C. A. P., invariably sustained in their copyright privileges.

Flamm, himself a Friar, and popular in the profession, broadcast several of the Friars' previous dinners and also the Jewish Theatrical Guild's affairs. He hopes to make these dinners a regular feature of the station.

Flamm further explains that the reason he announced at the conclusion of Lauder's session that "you have been listening to 21 minutes of uninterrupted entertainment," etc., was because he knew nothing of the microphonic cut-off.

Flamm also explains that the wheeze by Lauder, "don't spoil the atmosphere," did not refer to the comedian's knowledge he was not broadcasting, but a plea to those present not to applaud after each chorus. The "atmosphere" references followed the completion of song in each case, which was when the radio operator switched the comedian back onto the air, the radio audience misconstruing that Lauder had full knowledge he was not being etherized.

## Chatfield Leaves N. B. C.; With Thompson Agency

Gerard Chatfield, supervisor of programs of the National Broadcasting Co., who came to the NBC as assistant general manager in 1923, and who has been an important factor in the company, resigned this week to align with the J. Walter Thompson Advertising Agency. Chatfield will work with William H. Epstein, the account man of the agency, in supervising commercial radio programs.

Mrs. Annette Bushman, also a former NBC program executive, has been with Barton, Durstine & Osborne, the large advertising agency, similarly arranging the commercial broadcasts of General Motors, Atwater Kent and Socony, among others.

The Thompson agency has only the Maxwell Coffee House hour in the air at present, but the Chatfield affiliation with the agency indicates an ambitious commercial radio schedule for next season.

The advertisers are recognizing more and more that specialized attention to their amusement adjunct on the radio is essential for best returns.

Chatfield has been a notable figure with the NBC, having installed the Pacific Coast "orange network," as distinguished from the red (WEAF) and blue (WJZ) networks east of the Rockies. Chatfield is also the originator of radio continuity for broadcasting, to insure a showmanly sequence for ether transmission.

## BENEFIT FOR LEW FARRIS

Detroit, May 1.  
A midnight show is set for the Grand Riviera May 9 for the benefit of Lew Farris, radio entertainer, who is ill.

Farris, on his way west, is being cared for by local friends.

## Loud Speaker Complaint Says They Are Unhealthy

Milwaukee, May 1.  
Radio loud speakers which some of the stores have installed in their transoms and which can be heard on the street are unhealthy, according to a petition filed with the commissioner of health by a body of citizens urging that they be removed.

According to the petition, the loud speakers cause crowds to gather on the sidewalk, bringing many ill persons next to healthy and endangering their health. It is claimed that the spread of communicable diseases is intensified by this contact and that aside from all this, the hazard of increasing accidents is presented because persons, in passing the crowds, must step from the sidewalks.

## Too Much Temper

St. Louis, May 1.  
Using him as a target when his temper blazed was one of the reasons Glenn R. Meneley, local radio entertainer, used in his argument to obtain a divorce. Meneley also claimed his wife engaged in a fake marriage at Cedar Rapids last January, much to his chagrin.

The court granted the divorce. The Meneleys were married in 1924.



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A CHOP HOUSE  
OF EXCEPTIONAL MERIT  
156-B WEST 48TH STREET  
East of Broadway

**Song Writers**  
"The Greatest Book of Its Kind"  
Inside Stuff on  
**How to Write**  
**Popular Songs**  
By ABEL GREEN  
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With an Introduction by  
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**HARL SMITH'S**  
**Lido Venice Orchestra**  
A PAUL SPECHT UNIT  
Nothing "sweeter" in Dance Music  
Now at BLOSSOM HEATH  
St. Claire Shores, Detroit, Mich.

**SONG PLUGGER**  
**WANTED**  
For Part Time Radio Work  
Write to  
**ELLIOT FINN**  
16 E. 38th St., New York City

**Earl Hoffman**  
AND HIS  
**ORCHESTRA**  
MAY 3-10, 1928  
FOUR CONSECUTIVE  
YEARS RUN AT THE  
**CHEZ PIERRE**  
CHICAGO  
ESTABLISHING THE  
LONGEST ORCHESTRA  
CAFE  
ENGAGEMENT  
IN CHICAGO HISTORY

EXCLUSIVE MANAGEMENT  
MUSIC CORPORATION OF AMERICA

**CARL COLEMAN**  
**ORGANIST**  
Great Lakes Theatre, Buffalo, writes: "One of the best numbers for organ solo I have ever played"

**"JUST ACROSS THE STREET FROM HEAVEN"**

FOX-TROT BALLAD HIT

**FORSTER MUSIC PUBLISHER, Inc.**  
505 Woods Building CHICAGO 745 Seventh Avenue NEW YORK  
ABER OLMAN, Prof. Mgr.

**GUS ARNHEIM** AND HIS  
**ORCHESTRA**  
TWO SOLID YEARS AND STILL GOING AT THE  
FAMOUS COCONUT GROVE, LOS ANGELES



# SOL BLOOM WILL REPRESENT U. S. AT COPYRIGHT CONVENTION

**Opens in Rome May 8—America Has No Voting Rights—Congress May Vote Power**

Washington, May 1. Sol Bloom, known hereabouts as the "Theatre's Congressman," has been appointed, along with Thorvald Solberg, register of copyrights, to represent the U. S. at the Rome conference under the auspices of the Berne Copyright Convention. Convention opens May 8. Announcement came from the State Department. Although not an official representative, Congressman Bloom and Mr. Solberg will actually be only observers as the U. S. is not a member of the Berne association. Bills aiming to correct this are pending in Congress.

## Waterson's Latest Cuts \$250,000 Off Overhead

Henry Waterson has reorganized his music publishing business, with a curtailment of about \$250,000 annually on the overhead. His music retail stores are again functioning, having straightened out accounts with the other publishers from whom they purchased merchandise. Harry Link is back in the organization, assuming as prof. mgr. Joe Hiller, who bought out the Waterson store in Pittsburgh, which is his home town. Link also handles the mechanicals. Frank Waterson is doing Walter Douglas's work, and Ted Snyder, after a tiff with Waterson, has resigned to free-hance as a popular composer.

A new head of the Chicago office, temporarily shut down, hasn't as yet been appointed, although Waterson will reopen the branch soon.

Willie Horowitz, in charge of Waterson, Berlin & Snyder's Chicago office until recently, will stay in Chl. Horowitz intends to agent acts and leave the music business.

## W. C. Handy's Concert

W. C. Handy composer and dean of the "blues" school of American syncopation, was the center of attraction Friday evening at the Carnegie Hall concert by his orchestra and Jubilee Singers. An interesting program, featuring Handy's "blues" was unfortunately unshowmanly routine, the overplus of spiritual and similarly characteristic music in the forepart precipitating some exodus.

The second part was replete with the wealth of the program material, including James P. Johnson's composition, "Yamecrav," a negro rhapsody, for which Thomas (Rats) Waller played the piano solos.

Soloists included J. Rosamond Johnson and Taylor Gordon in the spiritual group, the former solving two compositions of his own. Katherine Handy and W. C. Handy, Jr., respectively mezzo-soprano and xylophone soloists, were others, along with George E. Jackson and Russell Smith tenors; Tom Fletcher, Josephine Hall, Minnie Brown and Clarence Williams and a mixed choir of voices for the plantation, spiritual and other groups.

Handy's "blues" seemed to edify the attendance more than any other individual number. Waller's torrid interpolations at the ivory stopped everything, as did Miss Handy in soloing her eminent sire's "St. Louis Blues."

Handy has, besides St. Louis, the Memphis, Yellow Dog and Beale St. "blues" to his credit. What he didn't create and compose he arranged for public performance.

The concert was a thorough compilation of Negro music by an ultra native organization, which can be ballyhooed into a sizeable concert attraction with proper exploitation and management. Robert Clement managed the Carnegie presentation.

### 18-Year-Old M. C.

Paul Arnold, an 18-year-old American boy, has been in Berlin and London for the last year, acting as master of ceremonies in cafes. He is a hooding clarinetist.

## SAUL BORNSTEIN WEDS

Secretly Married Bonnie Murray, Sister-in-Law of Sammy Lee

Saul H. Bornstein's marriage, April 12, to Bonnie Murray, sister-in-law of Sammy Lee, was a complete surprise to the trade. Bornstein, vice-president and general manager of Irving Berlin, Inc., was believed to be a confirmed bachelor, although his known attachment to his mother, who died a year ago, had much to do with it. The pair eloped, marrying secretly.

Thursday night the music men staged a post-bachelor surprise dinner for Bornstein, secretly dropping him off that a few specially invited guests were to be there and it was to be very formal. The finish found the guest of honor the only one formally invited.

## Disk Reviews

By Abel

### Sophie Tucker

Masculine themes are the musical haberdash of Soph on Okeh No. 4100, dealing with "The Man I Love" and "My Pet." Later is more rollicking in contrast to the tregler-amorals theme of "The Man I Love," which Soph does in typical Tuckerian style.

**Shilkret's Rhythm-Melodists**  
New Nat Shilkret novelty instrumental combination offering "Chloe" and "When You're With Somebody Else" on Victor No. 21228. The organ and piano are the basic background for both records for dance purposes, producing a warm rhythmic effect.

In "Chloe" the violin and traps are combined with the organ, and in the second trombone-harp instrumentation is an odd making with the organ and piano. The most daring instrumental balances yet attempted on the disks, the results are surprisingly pleasant.

### Jack Little

Little Jack Little, of radio fame, is on Columbia records with "More Light" and "Wonder." Synthetic vocals to self-piano accompaniment that impress as the "whispering-est" type of confidence song delivery is truly unique and with proper leeway he should put out a big seller.

### Gene Austin

The Victor's vocal best seller in the popular field is back again with "Ramona" and "Girl of My Dreams." The latter is a great coupling giving the latter a little more break with the picture song hit. "Ramona" is the better of the two songs, but the theme hook-up is a natural manner, and like all Austins this one should sell well.

### Paul Whiteman

A waltz and fox-trot coupling of distinctive dance calibre are "Little Log Cabin of Dreams" and "When You're in Love," the latter a mid-western hit. "Log Cabin of Dreams" is another "Cottage Small by a Waterfall" from indications.

Bob Fulton contributes vocally. In the waltz Bing Crosby does the cooling.

### Dorsey Bros.

Dorsey Brothers and their orchestra are okay on the new records, "Coquette" and "The Vale Blues" on No. 41007 evidences that, the latter number despite the American collegiate title being a British importation.

"Vale Blues" is an instrumental outlander in England.

## Cafe Piano in Theatre

Seattle, May 1. Mike Newman, general manager for Universal theatres in this district, has secured a stage idea which seemed to click when tried at U's Winter Garden here. Stunt calls for a moveable piano controlled by pulleys. The piano, together with the player, can be carried up and down the aisles for intimate playing to the audience.

## Christian at Palisades

The choice Palisades Amusement Park berth is now Tommy Christian's with his orchestra. Charles F. Strickland, long a feature there, is current at the May flower, Chinese-American restaurant in Washington Heights.

Shiloh Enterprises, is being succeeded at Loew's Melba, Brooklyn, by Howard Emerson, from the Rivoli, Baltimore. That house is also continuing its hand policy and presentations after this week. The line in for straight pictures over the screen.

## Inside Stuff—Music

### Film Producers' Value on Songs

The recognition accorded a motion picture theme song by a head company in the case of "Ramona" is of great interest to the music industry. United Artists' ad in Variety last week claims that the picture "Ramona" has been the subject of a detailed attention in the picture people now deem their theme songs as constant advance agents. It's a great form of free advertising to be had, considering the universal appeal of popular music. The "Ramona" and the "Ramona" maestros gave and are giving "Ramona" as a song with a cover "Ramona" the picture.

### Digging Up the Old Boys

The continued revival of many of the old songs lists is dictated by the industry but at the same time, it is a manifestation of the present-day songwriters' inability to turn out satisfactory hits. That is why the re-recordings of "Melancholy Baby," "Whispering," "Love Nest," "Parade of the Wooden Soldiers," "Sam," "St. Louis Blues," "Memphis Blues," "I Wish I Could Shimmy Like My Sister Kate," et al. continue again. This practice may be a windfall for the copyright owners of these compositions but actually creates a division of royalty interest, while the new versions do not turn up much on their repetitions.

### Perspective on Songs

There is a good thought to the opinion of popular song experts that music publishers estimate less their perspective in going after certain songs just because they are not worthy "set material." It's just as often that the frothier ditties, because of their very simplicity, click with the dance mob and the radio fans, even though they don't mean anything to the professional staff. And just as often, the tricked-up songs with special material pattern, sell best mostly the acts featuring the numbers but do not react favorably with the sheet music or record buyers.

### Paul Dresser's Songs in Book

The songs of the late Paul Dresser, who wrote "The Banks of the Wabash," "My Girl Sam," "The Letter That Never Came," and other old-timers that have recently won renewed popularity, have been issued in book form by Boni and Liveright. Each of the 48 songs in the volume is illustrated with a song-slide of the period. There is also an introduction by Theodore Dreiser, novelist and brother of the foremost popular songwriter of his day.

### Returning For Degree

Martin Fried, songwriter and musician with Jerry Friedman's orchestra at the Chez Helen Morgan, is returning to the Institute of Musical Art for his D. M. (Doctor of Music) degree. Fried will study two more years under Frank Damrosch, brother of Walter Damrosch, who heads the Institute.

### New Publishing Combo

A long pending music publishing organization is nearing consummation. Negotiations will probably be closed by the end of this week. The combination includes a famous songwriter, popular professional manager and a business executive, shaping up as an ideal alliance for practical functioning. The deal, which has been on and off for some time, seems closed just for the formal signing of the papers.

### Accounting Suit in Sight

Along with other long-rumored reports, the music business anticipates somewhat of a bombshell in the industry should a resigned songwriter-publisher with one of the leading firms takes his cause to the courts for redress in the three countries during the carelessness with accountings, statements, dividends, etc., will be the basis of suit.

### Manlius School Band as Guests

Dr. Sven V. Knudsen, commissioner of education in Denmark, has invited the Manlius (N. Y.) school band to Denmark, Norway and Sweden, along with 400 American youths, as guests of the Scandinavian peoples. Dr. Knudsen stated he found American musical culture truly represented by the school musicians. Manlius band will be presented in concerts in the three countries during the summer stay this summer, and is the only school permitted to send more than five students on the trip.

## Maurie Sherman III, Quits

Chicago, May 1. Maurie Sherman's All-Star orchestra will leave the College Inn (Sherman House) June 3, to be replaced by Bill Donahue and his orchestra, a former University of Illinois aggregation.

The Inn is cutting expenses considerably for the summer in this replacement. Maurie Sherman has been ill lately and will leave for Biloxi, Md., before his contract expires. His orchestra probably will abandon June 3, but Maurie will return to handle the afternoon tea dances with a new orchestra, while taking a semi-rest.

## Photophone's \$100,000 To Am. Soc. for Music Use

RCA Photophone and the American Society of Composers, Authors and Publishers will sign a contract this week guaranteeing the music men the cash value of \$100,000 minimum income for the use of its music on the new Photophone talker.

It's the same arrangement as with Warner Brothers' Vitaphone, calling for a 2 1/2 cents royalty-per-cent per theatre where Photophone is exhibited. This tax is to be paid by the Radio Corporation of America enterprise, and not the exhibitor, since the latter already pays a 10-cent tax per seat per annum for the general use of copyrighted music for profit.

RCA Photophone expects its income to the music men will exceed Vitaphone's before long. The 2 1/2 cents royalty computation advances to three and four cents with succeeding years.

The A. S. C. A. P. in turn distributes this income on a unit dividend basis. The number of royalties per publisher indicate the rate of division to the publishers, the latter in turn making their own arrangements with the owners and composers thereof.

## Roesner in 7th Month

Walt Roesner, master of ceremonies at the Capitol, New York, is in the 7th month of his pregnancy.

He is usually out of the city six months, but is now staying here, according to the latest word from the hospital.

## Gerald Marks With Columbia

Detroit, May 1. Gerald Marks' orchestra is being heard at the Tuller, La. grand opera house, recording on Columbia.



## Kit Cat Nucleus of Chain of Cabarets

London, April 23. Kit-Cat Restaurants, Ltd., has registered to take over the Kit-Cat and the Café Anglaises Restaurants, London, and the Hotel de Paris, Bray. Share capital is \$650,000, in \$100,000 of 7 1/2 per cent cumulative participating preferred ordinary stock, par value \$5, and \$250,000 in one million 25 cent deferred common. There are also \$250,000 in debentures.

Directors are: C. H. M. Jacobs, member of the London County Council; H. W. Cook, chairman of the Hotels de Paris, Ltd.; E. H. Harvey, member of Lloyds' Exchange, and Martinus Paulsen.

The new company purchases the Haymarket, Kit-Cat, for \$255,000; \$125,000 cash, \$40,000 deferred common stock and \$100,000 debentures for the Hotel de Paris, Bray, and the Café Anglaises is paying \$665,000; \$190,000 cash, \$150,000 deferred common stock and \$60,000 debentures. Latter in both cases carry 6 or 8 per cent interest.

The six directors of the Kit-Cat will retire get \$2,500 each compensation for loss of office and for relinquishing any interest they held in profits.

Martinus Paulsen becomes managing director of the new company for five years, salary \$500 a week, and a commission of 10 per cent on profits after interest is paid on debentures and preference common stock and 25 per cent has been paid on the deferred common.

## Making Road Hustle

Vincent Lopez's big business on the Pelham Parkway road is forcing the Crying Goldmans to spend some dough for attractions. Al Goldman is willing to invest \$4,500 for attractions, booking through Lyons & Lyons, with Blossom Seelye and Benny Fields and others being considered.

The Goldmans operate the Castilian Royal on Pelham Parkway in opposition to Vincent Lopez and Gene Geiger's Woodmanstein Inn on the Westbridge road, just off the Parkway. The Goldmans also have the Castilian Gardens on Long Island's Merrick road, which Billy Duffy and the Frivoli Management is operating for them on a 50-50 split.

Lopez and Frank Libuse at Woodmanstein are doing the business of the road.

## Joe Lewis Coast-Bound

Chicago, May 1. Joe Lewis is to go to Los Angeles with Al Johnson, for a three months' vacation, sometime next week. When Lewis returns from California he will be installed in the bootlegging business on Randolph street.

## BANDS LEAVING FLA.

Miami, May 1. Local bandmen will start a general exodus for other parts after May 3, the conclusion of the Shrine convention here, which kept some in Miami, although things panned out badly.

Dan Gregory, at the Cinderella ballroom, and Huntley's Isle of Blues Orchestra at the Coral Gables Country Club, are the only two traveling units left in Miami.

## 3 MORE M. C.'S

Chicago, May 1. Publix has signed three new masters of ceremonies and stage band leaders.

Teddy Dixon, formerly of New Bedford, Mass., is to alternate between Rock Island, Ill., and Waterloo, Ia. Jay Mills and Casey Jones have been respectively signed for the Capital, Des Moines, Ia., and the Fort Armstrong, Rock Island, Ill. Men will be changed around from time to time.

Frank Montgomery has staged a new revue in the Gypsy Garden, 1487 First Ave., N. Y., with the principals, Connie Warren, Billy Chalmers and Charlotte LeMay. The music is supplied by Alex Aranyosi and Hungarian orchestra.

## Ballroom Dancers' Personalities

Ballroom dancers, particularly class exponents in the smarter clubs, should be careful about accepting bookings in the picture houses. The mammoth capacities of the cinema auditoriums dwarf the individuals. Where class dancers depend on their personality, as well if not more than their general impression, they are handicapped at least 50 per cent in the picture houses because of the huge size of the theatres. In most cases, the percentage of handicap might be even greater, considering that it is more personality than terp technique that distinguishes the modern ballroom dancer.

In the intimacy of a fair-sized room of even 250 capacity, the caterer and the fully judged dancer personalities where in a house at least 10 times that size

they are like pygmies in the general presentation.

Ballroom dancers of any standing or calibre may be lured by the ready money of the picture houses. They may rightfully figure a showing in a Broadway picture theatre is an opportunity for production purposes. Whether a matter of economic or prestige, the theory is wrong both ways, since all the previously favorable impression of any dancers on a supper club floor would be nullified in the large cinema auditorium.

This is prompted by the case of Rosita and Ramon at the Paramount, New York, last week who, at the Club Lido, are prime favorites. Their impression on the Paramount stage was nil and the fault of the mammoth surroundings, if applied in a measure to Fowler and Tamara's three weeks at the Rxyx some months ago, where the Rxyx's 5,000 capacity dwarfed the dancers' personalities.

## LITTLE CLUB

(New York, April 26.)

Highly touted prior and after their advent onto Broadway, the Little Club has filled every favorable opinion. The 10 men produce the most danceable sensation extant in the midtown mite life.

Pollock hits for Chicago, where he was a favorite with his brand of dance music and that he cannot repeat in New York will be solely the fault of an unappreciative metropolitan quota of nocturnal rounders, although there is every indication that Pollock is eluding.

Like everything else the spot has a good deal to do with it. Sam Weiss's Little Club is one of the coziest rooms on the street, but like all of its contemporaries, business has been spotty.

A good show is headed by the Williams Sisters, just out of the "Swordfish." The Williamses are the originators of the hotsy-totsy and stomp style of "blues" song and dance. At their opening Thursday, they were an unquestionable hit. In strong support are a pair of dancers who have been at the Little for a number of years, George Clifford and Lishbeth Higgins. The latter formerly Lishbeth and Romero, is the daughter of Higgins, the millionaire Brooklyn racket manufacturer. Clifford she has a far better partner than Romero, the team impressing on their class and appearance.

Joey Ray is the master of ceremonies, with Sammy Stept as a team-mate, the latter doing vocal interludes between dances. Their music also is for Sunday night bohemian nights, the usual assemblage of voluntary talent as a business booster.

Mary Lucas, switching from the Chicago Little, is a new starter at the Little with her dance specialty. The rest of the show includes Nina Stewart, blues warbler; Smith, a Holtenorgian songstress; and Bernie Jannet, Oriental danceuse, also Dolly Edwards, relaid of the hostessing staff.

Between Hannah and Dorothy Williams, the crack Pollock orchestra and the Jencors, Clifford and Higgins, the Little Club should have a look-in for some trade for the balance of the season. Abel.

## New in Clubs

Marion Dobbs, singer and dancer, 54th St. Club.

Astrid Lagier, singer, Texas Guinan Club.

Hannul Sisters, and Marie Wells, Jardin Royal.

Eddie Joyce, piano and songs, Everglades Club.

Mildred Miller, Hilda Allison, Renee Beeton, Golden Inn, Atlantic City.

Lois Reese, Worthy Hills, Hartford, Conn.

Vern Baldwin, dancer; Alice Semous, Annette Rian, Colonial Inn, Singlet, N. J.

Marion and Marcelous, dancers; Clara Stone and Etta Reid, Rainbow Inn, New York City.

## Spizzi-Lyman Suit

Chicago, May 1. Arthur Spizzi Agency, Inc., New York, has filed suit here through Attorney Phil T. Davis against Abe Lyman for \$3,000. This is claimed due to Lyman's engagement in the Chicago company of "Good News" since Dec. 26.

Spizzi also demands agency percentage on Lyman's date at the Oriole Terra, Detroit, during the stay of "Good News."

Jack Bonnell, formerly associated with Lew Weiss, is now with the Samuels Music Bureau.

## Drake, Chi's Nifty Inn, Slightly Hotsy-Totsy

Chicago, May 1. The Drake hotel will cast aside its aloof reserve this summer and go after the dine and dance trade with democratic enthusiasm.

So refined has this hostelry been, it prohibited a brass department in Bobbie Meeker's orchestra, confining the boys to an old-fashioned lineup of strings and reeds. This restriction has been discarded, however, and the Benson agency is organizing a hot 12-piece band for the Drake, to be headed by Whittie Berquist, former pianist and arranger for Isham Jones. The new aggregation will open June 2.

Bobbie Meeker and his orchestra will open at the Antlers hotel, Colorado, June 16, for the summer.

## Cabaret Agents Show No Zeal for Ass'n

The proposed resuscitation of the Artists Representatives and Agents Association seems to have flopped so far as this season is concerned. Several meetings were held, but with none drawing a representative attendance.

The plan for reviving the former organization of cabaret agents or, launching a new one was promising on original canvass at one of the early meetings, but several subsequent attempts to get the agents together flopped.

## Cabaret Bills

### NEW YORK

<b>Castilian Royal</b> Harold Leonard Buddy Trudy Al Schenk Fawn & Jordan Berman & Keddin	<b>64th St. Club</b> Don Healy Rev Fuzzy Knight Frances Shelley Joe Kidman Edith South Orch	<b>Leverich Towers</b> Brooklyn Mel Craig Orch Little Club Williams Sis Ellie Higgins Jack Clifford Beryl Pollock Orch	<b>Salon Royal</b> Texas Guinan Tommy Lyman Charles Green Or Silver Slipper N T G Rev Barbara Lake Mollie O'Doherty Evelyn Martin Patricia Graves
<b>Sneeze &amp; Palmer</b> Florence's Orch Jack Barney Alice Weaver Walter O'Keefe Eleanor Kern Halo Weaver's Orch	<b>Club Frivoly</b> N T G Rev Vernice Sims Mary Adams Mayron Dale Evelyn Solter Eleanor Gail Jean Murray John Mulcahy Jack White Tom Timothy Bd	<b>Montmartre</b> Emall Coleman Bd McAlpine Hotel McAlpine's Orch Oakland's Terrace Will Oakland Landscape Bd	<b>Smell's Paradise</b> L'Arr Harper's R Atta Blais Jazbo Hillard Dewey Brown Sherman & White Lorraine Or Alto Oates Bee Footes Bronze Chorus Charles Jones Bd Squad Roof Jack Connor's Rev Ten East 60th
<b>Club Lido</b> Rosita & Ramon Meyer Davis Club Monterey Jack Irving Ruth Dix Jerry Osborn Myra Adams Helen Flynn Evelyn Johnson Jack Linton Orch	<b>Club Ebony</b> Colored Show Ebony Bd Helen Morgan's Liane Sis Arturo Gordon Dorothy Croyle Almae Revere J Friedman Bd Gus Good Gus Good Orch Helen Adams Fred Carpenter Van der Zanden Or	<b>Parody Club</b> Arnold Johnson Or Parody Club Lily de Lye Frankie Morris Helen Gray Thelma Carleton Myrtle Holland Annette Ryan Jean Rolland Dorante's Orch Pennsylvania Hotel Johnny Johnson Or	<b>Reinbo Garden</b> John Reed Alice Coyner Adams Sis W Wadsworth Id Samovar Olive O'Neil Carroll & Gorman Fred Waite Bd Terrace Garden Sophie Kamin Gertrude Claus Joe Sullivan Marylin Hoffman Splice Hamilton Bd Vanity Fair Vierra Hawaiian Karola Betty Hughes Betty Brown Leo Wolf Id

### CHICAGO

<b>Albano</b> Dale Dyer Low King Ralph Bart Mearns Eddie South Bd	<b>Celestinos</b> Bobby Danders Maude Hanton Joffre Sis Mearns Sis Teddy Martin Norma Lentz Art Williams	<b>Keltie Stables</b> King Jones Charley Alexander Johnny Dodd's Bd Lantern Cafe Al Wagner Bd	<b>Harry Harris</b> Virginia Shestall Flossie Stargis Betty & Gurney Fred Janis Bd
<b>Alamo</b> Frank the Mule Tex Morrissey Bonnie Adair Dantes & Tanea Vivian West Evelyn Hoffman Al Handler Bd	<b>Frolics</b> Dorn & Lawrence Nellie Nelson Hal Nixon Lillian Barnes De Carlos & Louise Ellen & Meleida Charles Straight	<b>Freddy De Spretto</b> George Taylor Betty Tascot Norma Lenze Gladys Kidday Harriet Smith	<b>John Reed</b> Alice Coyner Adams Sis W Wadsworth Id Samovar Olive O'Neil Carroll & Gorman Fred Waite Bd
<b>Ansonia</b> Bill Foster Hilly Snyder Mary & Bobby Jane Decker Bill Krantz Bd	<b>Golden Pumpkin</b> Ranks Sisters Russell & Durkin Gene Gill Joan Grace Austin Mack Bd	<b>Lido</b> Inez Gambel Kaitha & Keena Charles Schultz Barry Clay Bd	<b>Terrace Garden</b> Sophie Kamin Gertrude Claus Joe Sullivan Marylin Hoffman Splice Hamilton Bd
<b>Blackhawk</b> Conn-Sanders Bd Ches-Pierre Pierret Nuyten Rev Earl Dwyer's Or	<b>Katinka Club</b> Joe Allen Vic Joiner Radin Jacks Tricie Rose Grace Russell Lee Gunning McGuire Sis Fred White Id	<b>Lindo Inn</b> Rose Taylor Roy Mack Rev Josephine Bruce Rose Page Babe Fisher Fred Burke Club Parody Club Marilyn Ryan Phil Murphy	<b>Dougherty Orch</b> Paul Dougherty Meyer Davis Orch Lotus E Dougherty Orch Club Mayflower Sidney Sileman Sidney's Orch

### WASHINGTON

<b>Carlton</b> Harry Albert Meyer Davis Or Chantecor Paul Fideiman Meyer Davis Or	<b>Club Madrilon</b> Tommy Monahan J O'Donnell Or Club Madrilon M Harmon Or Le Paradis Harry Albert	<b>Rome Gardens</b> Clara Wright Or Swanee Al Kamons Meyer Davis Or Mary Edwards Park Sidney Harris Meyer Davis Or
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### PHILADELPHIA

<b>Club Lido</b> Broadway Polies Club Madrid Club Barrymore Velox Younde	<b>Joan Wallin</b> Jocely Lyle Marjorie Gardie Pauline Zenos Buddy Truly Joe Candullo Orch	<b>Preadity</b> Al Whisman Marjorie Gardie Joan Gaynor Isabella Dwan Mattie Wynne	<b>Al White</b> Avenida Charlotte Marjorie's Rev Walton Roof Lefty Smith Orch Clara Croft
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# AUTO RACERS PUSHING TROTS OUT OF FAIRS—PAID BIG MONEY

Frank Lockhart, the auto racer, killed last week at Daytona, Fla., as he was attempting to break the world's automobile speed record, had been booked for fairs at big money this summer. Last season he won \$50,000 in race purses, but his earning capacity on the fairs would have netted him several times that sum.

Lockhart was under contract with Wirth & Hamid, who had booked him 56 days at various fairs. Under his contract he could have gotten as high as \$4,200 daily. For his appearance on a half-mile dirt track with a Miller Special he was to get \$1,600. A similar amount was to have been paid each time he appeared in the Black Hawk, a Stutz especially built for the trials. The latter car was to have been exhibited otherwise in a tent at 50 cents, and it was figured Lockhart's hit for the side show trick would have been \$1,200 daily. It was the same car that skidded into the sea upon his first trial.

That kind of money for auto drivers has heretofore been unknown in the outdoor racket, but indicates the growing danger of dirt track auto races, now under A. A. sanction.

Motor racing appears to be replacing trotting events to quite some measure. Publicity given the champ drivers has been such that the agency firm booked them in a percentage basis with the fair people. Wirth & Hamid are also booking Ralph De Palma and Ray Keech for the fairs. The latter broke the speed record last week at Daytona, hurtling his car over a measured mile course at the gait of 207 miles per hour.

Lockhart is said to have put \$30,000 of his own money in the Black Hawk, while it is reported the Stutz people placed the total cost of its making at \$100,000 additional. A special Black Hawk roadster is being readied for the market by Stutz.

Lockhart is survived by a wife and two children.

A few weeks ago Lockhart was in New York conferring with Frank Wirth. He had not recovered from the accident that landed him and his racing car in the ocean. The speed racer's left hand was still badly swollen and he was exercising it by continually squeezing a rubber sponge. At the time he stated he would again attempt to capture the record.

## New Trick With Lions

Berlin, April 23.

The frauleins are squealing over the Indian fakir, Blacaman, at the Circus Busch, who works a new trick. The fakir, after the usual boring of his arms with spikes and lying on glass splinters, brings on a cage of lions, aroused to fury by iron rods poked through the bars. Naked, without a handkerchief in his hands, Blacaman enters the cage and tames the enraged cats with his eyes.

## Jones Fights Carnival Ban; Blames Film Men

Washington, May 1.

Johnny J. Jones has entered into the local fight of the citizens' associations to bar all carnivals.

Here, last week, for a ten-day stay, Jones visited the District commissioners and several members of the District Committee in Congress, protesting, what he termed, an inspired move backed by the motion picture people here.

## Lapp Shows' Road Mishap

Danbury, Conn., May 1.

The M. J. Lapp shows, making their first jump of the season, from this city to Bridgeport, suffered considerable damage when a truck skidded across the road and broke a wheel.

The show is moving on 15 new trucks this season.

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## Real Opposites

W. J. Lester and his son, Allen J., father and son, are not communicating with each other this season.

Lester senior is local contractor for the John Robinson Circus. Young Lester is contracting press agent for Miller Bros. "101 Ranch Wild West" Show. These outfits are opposition. And so neither of them will be responsible for "Inside Information" about routes and dates of their respective shows reaching the other fellow's camp. The Lester senior not exchanging correspondence and neither will they recognize each other if their paths cross.

## CLUBS STAGING CIRCUS TO AID YOUNG GIRLS

A charity circus is to be staged at Iceland, starting May 5 and continuing for 17 days, under the auspices of the New York City Federation of Women's Clubs. Mrs. Harry Harvey Thomas is president of the organization, with Lillian R. Sire chairman.

Proceeds are to be turned over to the Division of Penology and Prevention of Delinquency, under the Social Service Bureau. The special cause is in aid of women prisoners, who, when given definite sentences, do not come within the jurisdiction of the city's parole or probation departments. Many such cases are young girls who are first offenders, and the Social Service Bureau aims to aid such girls in keeping away from the police courts.

The plan has the support of the Commissioner of Corrections. In addition to circus type of show, there will be various concessions native to the outdoor type of entertainment. The committee has suggested the exhibition at Iceland of the Bremen, German plane. In return, a portion of the proceeds is offered charities in Germany and Ireland devoted to dependent women and children.

## Barnes' Circus

San Francisco, April 26.

Al G. Barnes' circus made its annual visit to San Francisco, pitching tents for four days at 16th and Bryant streets and coping plenty of sack on the engagement.

The Barnes show stacks up in the main as a first-rate outfit, with stress laid on the animal performance, though still supplying plenty of the real old time circus atmosphere.

Five rings are in almost constant action during the two-hour performance, with the center ring to exhibitions by lions, tigers, bears and other animals. An exceptionally fine lot of horses is an outstanding feature of the Barnes outfit, together with some 15 to 20 aerial acts, the usual retinue of clowns, jugglers, etc.

Opening spectacle is the Parade of Gold and "Aladdin and His Lamp," with a military spectacle, "America," for the grand finale. Charles Redrick leads the 15-piece band.

Main gate is 75 cents (children, 50 cents), with an additional six bits for the reserved section. Greens are located at the two extreme ends so that the reserved seats get a strong view.

The sideshow has a variety of attractions, including a tattooed man, midjets, sword swallower, colored jazz band, snake charmer, Punch and Judy, tall man, armless wonder, mental telepathist and others. There are the usual side gyms, such as the extra time to see chamber, photographs and souvenirs. A 10-cent tariff is assessed on all passes to the reserved section, with programs retelling at two bits.

## Big Show Under Canvas

Washington, May 1.

Ringling Bros. B-B outfit opened here Monday night as the first stand under canvas.

Main top is entirely new and went up for the first time in 48 hours.

Hagenbeck-Wallace  
May 2, Charleston, W. Va.; 3, Athens, O.; 4, Parkersburg, W. Va.; 5, Clarksburg, W. Va.

## Robinson's Get Bad Start; Loses 4 of 1st 7 Shows

Cincinnati, May 1.

Losing four out of its first seven performances away from the American Circus Corporation's winter quarters, leaving April 21, the John Robinson Circus' initial date was at Louisville April 24.

Leaving Louisville one of the show cars developed a hot box, causing some wagon on the baggage flat cars to be hurled from the train. That brought about cancellation of Lexington, but the circus showed at Maysville and Newport, Ky., the following two days.

The opening stand had to be passed up through muddy locations.

## Chi White City Opens Off Its Winter Nut

Chicago, May 1.

After a reasonably successful winter season both in the ballroom and bowling alleys, the White City Amusement Company will open the gates of the outdoor park on May 16.

Included among the new devices is a skyscraper ride, called "The Flash," and a new Hey Dey. Through skillful exploitation and special novelty nights the winter season more than covered operating and payroll expenses. Vaudeville is being featured at the ballroom on Saturday nights.

## ONEIDA FAIR FINANCES

Utica, N. Y., May 1.

Time of the 88th annual fair of the Oneida County Agricultural Society may be advanced from the last week in August to the week of Sept. 10. Directors have decided to leave the date open and vote on the subject at the next meeting.

Financial difficulties are being straightened out. Treasurer Harold Burke reports 65 of 74 bondholders approached have signified a willingness to waive coupon interest for 1928 and 1929 and 13 have offered to donate association bonds with face value of \$3,900. The organization is considering paying 50 cents on the dollar, hoping to find 100 persons who would donate \$50 each, with which to settle the "honest debts."

## Horse Poisoner Confesses

Aurora, Ill., April 24.

Earl Clarke, sought two years for complicity in the poisoning of horses entered at the Central States Exposition race meet here two years ago, entered a plea of guilty in circuit court last week and was ordered under \$7,000. Physicians testified that Clarke was suffering from a disease which would limit his life to less than five years. He was practically carried into the courtroom.

Four others were taken into custody immediately after the poisoning. Y. G. Young, wealthy charlatan, W. V. Lauder, was one of the four arrested, but evidence indicated that he had been a dupe of the gang.

## Circus Man Vanishes

Detroit, May 1.

Mrs. Nettie Dill has asked the police to search for her husband, Sam B. Dill, 42, circus man, of Peru, Ind., who disappeared last week while waiting for his wife to emerge from a doctor's office in a downtown building.

Dill is said to be connected with the American Circus Corp.

## CIRCUS ACROBAT FALLS

Washington, D. C., May 1.

Fannie Johnson, a trapeze artist, fell 40 feet this afternoon during the performance of the Ringling circus. Her lip was lacerated but internal injuries were feared and she was removed to casualty hospital.

## Palisades on Air

With the annual reopening of the Palisades Park, New Jersey, last Saturday, Perry Charles has again been assigned the publicity. Charles will also handle the radio program the park to take care of its own, starting this week. Park broadcasting will be done via WFAP, which is WHN when the latter is off the air.

## MARK LAWSON

Mark Lawson, 62, for 14 years chief scenic artist of the New York Hippodrome during its early days of spectacles, died recently in New York. Lawson, at the time of his death, was employed at the Oden Waller studios and prior to that had worked at both the John Young and Ernest Grau studios.

He was a native of Stockholm, Sweden, coming to this country with his parents when he was six months old. The Lawsons settled in Chicago, later moved to St. Paul and then to Minneapolis where Lawson never publicly claimed the distinction.

## IN MEMORY OF A GREAT POP

JOHNNY DUNN'S FATHER  
MONK WATSON

learned scenic painting under Prof. Peter Clauson, at that time the foremost scenic artist in that section.

Lawson's first big stage connection was with William Voegtlin, with headquarters at Stetson's Globe, Boston. Then he came to New York and was employed by Arthur Voegtlin, art director for Thompson & Dundy at the New York Hipp. He was a member of the United Scenic Artists.

His widow survives.

## JOSEPH HOLLANDER

Joseph Hollander, 49, for many years of Fay and Hollander, comedian team with "The Majestics" and other burlesque organizations, died in his home, 29 West 47th street, New York, the result of a fall in which he suffered a fractured skull.

Hollander was born in Cincinnati. He quit the stage several years ago and for the last year was on the staff of the Joe Morris music publishing company in New York.

He returned from business April 14 and was at his own door when, seized by an attack of vertigo, he toppled and fell down a flight of stairs. He was picked up unconscious and died 12 hours later without regaining his consciousness. He leaves a wife, Edith Hollander, who appeared as a sobriety in the "Majestics" when her husband was with that company, and his mother, Magdalene Hollander, resident of Cincinnati.

## ARTHUR LAMAR

Arthur Lamar, 52 years in show business 43 years and manager of several stars, died at his home in

## Marcus Loew

Portland, Me., April 28 of pneumonia.

Mr. Lamar was born in Mobile, Ala. He was manager of "Perk's Bad Boy" Co. for many years. He was manager of Margaret Mather's Co. and was with Neil Burgess three seasons, Hanlon Bros., and with Augustus Pictou handling productions headed by May Robson and other stars.

His widow, Alice Johnson Lamar, formerly an actress, has been head of publicity for the Berkeley Players in Plainfield, N. J. Mr. Lamar was a charter member of the T. P. R. A., New York.

## MOLLIE R. WILLIS

Mollie R. Willis, 78, actress, died April 15 in the Sarah Daft Home for the Aged in Seattle. Her stage name was Miss Reynolds, famous during the seventies.

Miss Reynolds was the widow of Guy Willis, author and actor, who was known professionally as Harry Vernon.

Vernon collaborated with Stephen P. Foster in writing sketches and songs. It was stated that Vernon wrote the words of the negro melody, "Old Black Joe," but that he

## LICENSE CUT BRINGS TOPS

Waterbury, Conn., May 1.

This city has cut its license fee from \$300 to \$100 and as a result two circuses will exhibit here during the current month. The Sells-Floto is expected to be the first show in with the Ringling outfit following a week later.

## Obituary

never publicly claimed the distinction.

Miss Reynolds is survived by two sisters, living in Salt Lake, and a nephew, Edwin L. Henderson, New York.

## GERTRUDE CLAIRE

Gertrude Claire, 76, prominent on stage and screen for 60 years, died in Los Angeles April 28.

Miss Claire made her stage debut in Chicago when 16, and later played in New York with John Drew, Edwin Booth and Richard Mansfield. At one time Miss Claire managed her own stock in Boston. Later she toured the country, and about 20 years ago went to the Coast, where she engaged in picture work with one of the first companies formed in California. Her last picture was "Red Hair" (Par). Interment in Hollywood Cemetery.

## JESSIE BELL

Jessie Bell, 63, forced to leave show business in 1925 because of illness, died April 21 at the home of her daughter, Peggy Houlton, in Providence, R. I. Interment there in St. Anne's Cemetery.

Miss Bell's last engagement was with the Duncan Sisters in "Topsy and Eva." Previously to that she had played in stock since she was 15. The daughter survives.

## MARJORIE T. BARRETT

Marjorie Talcott Barrett, chorus girl with the Chicago company of "The Desert Girl," died recently at the Hematrit hospital, Chicago, of pneumonia.

The remains were sent to Lowell, Mass., for interment.

## IN LOVING MEMORY OF MY FATHER JOHN, SR. AND BROTHER VINCENT

who died April 25, 1919  
JOHN SULLY, JR.

## OLLIE POWERS

Ollie Powers, colored vaudeville, died in the Cook County Hospital, Chicago, following an operation. She had been playing vaudeville with Shelton Brooks.

Deceased was born in Louisville, Ky., his early stage work being with minstrel shows. Widow and one child survive.

## ELLEN PETERKIN MARIS

Ellen Peterkin Maris, actress, died of injuries received in an auto accident, April 25. A news story of

her demise appears elsewhere in this issue.

## LAWRENCE WHITE

Lawrence White, 35, free-lance scenario writer, died of convulsions at the Hollywood police station, Hollywood, Cal., April 28. A detailed story appears in the Picture Section in this issue.

The mother, 70, of Harry Harris, professional manager for Milton Weil, died April 16 of bronchitis in Mt. Sinai hospital, Chicago.

James W. Fleming, Troy sportsman and politician, member of the Erlans, N. Y., died in Troy April 27 of pneumonia. Fleming was once State comptroller.

Mrs. Katherine Carmony, widow of George W. Carmony, one time mayor of Atlantic City, died at Wernersville, Pa., April 24. Mrs. Carmony conducted the Fredonia hotel, a stopping place for professionals at the seashore.

The father of Johnny Dunn, picture house single, died last week in Binghamton, N. Y.

## DEATHS ABROAD

Paris, April 23.

James Graham, journalist, Riviera correspondent of New York "Times," died at Nice. Deceased was married to Betty Carter, former picture actress in Ireland.

Maurice Schweb, 69, French journalist and critic, died at Nantes, France.



# VARIETY'S CHICAGO OFFICE

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# CHICAGO

Professionals have the free use of Variety's Chicago Office for information. Mail may be addressed care Variety, Woods Bldg., Chicago. It will be held subject to call, forwarded or advertised in Variety's Letter List.

## Palace

Lenore Ulric and Will Fyfe, sharing headline honors at the Palace this week, are supported by a consistently good vaudeville lineup. Despite this, only a half a million Sunday afternoon, caused by swell spring weather.

The Michael Arlen sketch, "A Legend of London," gave Miss Ulric more opportunity to do her stuff than is afforded most legit queens slumming it in vaude halls. As the wife of a handsome hubby who tricked her into believing he was dead, so that she could see what a cad her friend would be in the face of such a handsome and patriotic citizen of Glasgow. It was heavy appreciation here. There were earlier moments in the sketch, though, when Lenore Ulric, who made her seem like a Woolworth shopgirl as she reclined on a couch and reeled off Arlen witticisms. The other does convince as a drawing-room lady.

Fyfe was a knockout in two character studies, first as a daffy village boy and then as an inebriated and patriotic citizen of Glasgow. It was his second and last week in Chicago, and he has made an unforgettable impression. Marjorie Moss and Georges Fountouy, the new ballroom dancers who go at their stuff slowly for the sake of art and grace, were a disappointment to the customers just because of it. Their routines seemed a bit too drawn out to open intermission. Ernie Holst and his Club Mirador orchestra accompanied them.

An early laugh interval was furnished by Frank Hurst and Eddie Vogt in some clever dialog written by Eugene Conrad. The boys have a great finish in the familiar bit wherein one gent acts behind the other and does hand gesticulations while the other does the talking. The act is strong enough for next-to-closing on most bills. Stepping into the Palace from "Sidewalks of New York," the new duo, Lenore Woods, Will and Gladys Ahern, with their kid brother, unpacked their old vaude act of roping and dancing, with rag intermissions. Held strong in third spot.

Reed and Duthers, hoofers, were on second with taps and a clever ice-skating routine. For an encore they have a dance interpretation of the Dempsey-Tunney fight which is very good. These boys are even better for picture houses than vaude. The Hudson Wonders, two girls seemingly about 10 years old, opened and scored an immediate hit with acrobatic dances. The most talented juvenile dancers seen here in years. K. T. Yuma, illusionist, closed. Not seen. Loop.

## Majestic

Fine entertainment here this week. Every offering from "Patent Leather Kid" (picture) to the last act created laughs and entertainment. Opening with the Six Varsity Girls, attired in colorful spring gowns and bonnets, singing before a yellow silk drop. Top rises, revealing band instruments. Girls take five French horns; one goes to the piano. Then come five violins.

## When in Chicago Visit These Hits

**BLACKSTONE** Wednesday and Saturday Mats.  
A. L. Erlanger & Harry J. Powers, Mgrs.  
GEO. M. COHAN offers

**Grant Mitchell**  
IN THE LAUGH SENSATION

**The Baby Cyclone**

A. H. WOODS CLARK  
ADELPHI at MADISON  
Mats. Wed. and Sat.  
JOHN GOLDEN PRESENTS  
The Sensational Musical Smash  
**4 WALLS**  
with  
Muni Wisenfriend  
and ORIGINAL N. Y. CAST

**SELWYN** Mats. Thurs. and Sat.  
SCHWAB and MANDEL Bring You  
THE NEW COLLEGIATE  
MUSICAL COMEDY

**"GOOD NEWS"**  
with an  
ALL-AMERICAN TROUPE OF PLAYERS  
FORTY-FLATTER PRESHIES  
ADE LYMAN (Himself) & HIS ORCH.

**ERLANGER** MATINEE WEDNESDAY ONLY  
A. L. ERLANGER Presents  
**Eddie Dowling**  
in the Season's Musical Smash Hit  
**"Honeymoon Lane"**  
With the Original Broadway Cast of 100  
Reunited Chorus and Production

followed by six saxophones. Pianiste leaves the ivories to play bass sax. All girls then go into their respective places for band formation. They put over some nice ensemble numbers. Change dresses for ballet togs and fast tapping for the finale of the best girl band ensembles lamped to date.

Next up is Walter Vernon, that listless comedian who is so fortunately afflicted with adenoids. Gags, impersonations of children, tap dancing and mimicry excellent. As a stand-out he does a Gilda Gray snake dance.

Havana Bound (5) has to do with the tragedy of lost, stolen and strayed false teeth on board ship. Act has improved since last caught and is now an all-heckle side-splitter. Work is all done before a marine drop illustrating the deck of the ocean liner. Smart comedy is injected from start to finish. Dance and vocal interludes, featuring fair voices and nice stepping, lend color and flash to the action.

Sully and Mack, comics, are there with "She's not a lady; she's my wife" stuff, and getting over despite the antique liner. Smart comedy depends largely on delivery and make the grade in next-to-closing spot.

Closing the show are the Parisian Pour. Fair steppers, offering some good vocal material. As their major feature they have a stunt in which the antique liner is brought to center stage. The man balances a huge davenport on his head, endwise, and walks up and down the antique liner. Smart comedy is injected from start to finish. Dance and vocal interludes, featuring fair voices and nice stepping, lend color and flash to the action.

Business capacity during the first matinee, picture being mainly responsible. Loop.

## Windsor

Every Friday night the Windsor plays seven or eight acts booked for showing by the William Morris office. The rest of the time, with the exception of a weekly "discovery" night, this veteran L. & T. house plays straight picture houses, showing and "discovery" nights are great big ropers, drawing lines of standees.

Friday seven acts were showing the big picture houses and vaudeville, with the accent on pictures. Devoe and England, carting a special drop and props for their instrumental music, are continued on Friday. Devoe and England, carting a special drop and props for their instrumental music, are continued on Friday. Devoe and England, carting a special drop and props for their instrumental music, are continued on Friday.

The Peggy Richie dance revue, containing besides the featured girl a male tap team and an eccentric hoofing boy, is minor but satisfying for both picture and vaude houses. Miss Richie sings in so many words, and establishes herself with pretty god tap stuff. The Sexton and Cabot comedy duo and singing act is oldtime and familiar, although Miss Cable may be new to the turn. Sexton plays a white-haired Union soldier who can't forget the war and still has a weakness for women. The talk is just what is expected, and it will bring laughs in small time vaudeville houses. The chance for other than unpretentious picture houses.

Cowan and Weber, Hebe comic and a straight who also effects the dial, brought belly laughs in this unsophisticated house, and can do the same wherever audiences are not show wise. Most of their humor is built on misunderstood words, such as the comic trying to explain for several minutes that he was "dyeing" for a living, and while this irks an intelligent audience, it is a sure bet that it is proved to be the cream of humor here.

"Going Some" (New Acts) two girls and two boys in a dance revue, has pretty new scenery and some talent. The closing act, Sylvester and Worth, hand to hand balancers, are okay for vaude and are a fair gamble for a light spot in presentation. "Stand and Deliver" (P. D. C.) feature. Loop.

## American

George Jessel, a Nathan once wrote a book, titled the "Popular Theatre." In that chapter which is sub-titled "It's Small Time Vaudeville" he writes of the importance of the small time vaudeville, around the ages of seventeen to twenty-five, inclusive, to grow up to be the august personage of the blue evening clothes and yellow chamois gloves, who stands with modish disdain in the footlight trough of the big-time Broadway vaudeville theatre.

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changed since the versatile G. J. N. published his book back in 1918, and yet, not so radically. Instead of cherishing the hopes for some dates with the two remaining "two-a-day" theatres, the small timers are working for a reasonable amount of time with the picture house presentation units.

Small time still has its proving grounds in Chicago, and one of these is the American theatre. Since this house was last reviewed they have employed a master of ceremonies to handle the amateurs who are almost human.

This week they had a seven act amateur program featuring a girl who whistles, and a boy who plays a clarinet. This duo had more, they were on the edge of professional class. The rest of the talent was pitiful, all slap-stick yokum. The balcony crowd boomed them.

Opening the professional bill were the Paul brothers, doing some good tail-to-head balancing on a pole, with one of the boys doing some trapeze work at the top of the pole, from a horizontal bar in their finale. O'Neill and Porter, two blonde

Clyde Hood as producer for the National theatres, Harold Murphy, publicity director, has been let out. Hood is handling publicity and exploitation.

Charlie Hogan, booking manager for the West Englewood theatre as a Sunday showing house for picture house acts.

Radio station WHFC has hired a studio orchestra in compliance with Chicago Federation of Musicians' ruling governing remote control. The station held out two months, consequently unable to broadcast music from any place other than the studio.

The Goodrich Silvertown Cord orchestra has signed to play the Finkelstein & Rubin houses in Minneapolis and St. Paul starting May 13.

In taking over the Varsity theatre at Evanston, Balaban and Katz are catering to the North Shore suburban by installing an orchestra.

scenic artist and director with California motion picture producers, has opened his second Chicago bookstone. It will be held subject to call, forwarded or advertised in Variety's Letter List.

Harry Minturn is presenting "Tommy" as the first stock production at the new Ambassador theatre here.

Cecile Elliott, stock leading lady, has joined the Horace Sistrup players at the National theatre.

Sheridan theatre, former Ascher brothers house, has changed from a Monday to Sunday opening.

Edith Amier's stock players closed their season at the Crawford theatre last week and will open their act rep season at Farmington, Ill., this week.

Don Dixon, stock players will open the summer season at the Warrington theatre, Oak Park.

Kate Smith, of the Honeymoon Lane company, goes into the College Inn when that show closes here on May 6.

Author's changes in "Fly-by-Night," current at the Cort, go into effect this week. The changes made were all in the last act.

Management of the Riviera, vaudeville, has announced a major change in policy. Hereafter the house will change program only once each week.

Harry C. Swan, for eight years house manager for Ascher Bros. and National Theatres Co., has associated himself with Jack Tebo of the Hewitt agency.

For the fourth consecutive year Elena Monsek, director, has booked her 16-piece women's symphony orchestra into the Women's World Fair at the Coliseum starting May 19.

Lolita Sloan of the Elida Dancers, vaude, is engaged to marry Sid Rose, non-professional, in June.

Ralph Burke has opened the New White House, road club, at Irving Park boulevard and River road. Jack Franzen and orchestra.

Chicago office of Leo Feist, Inc., will be moved May 7 to 7 West Randolph street.

Boyce Combe is the m. c. at the College Inn, following Ted Healy.

Navy Pier, formerly Municipal Pier, opens May 28.

Fred Hagel, formerly manager of the Briggs theatrical hotel here, now is in charge of the Elms, Excelsior Springs, Mo. Hagel is attracting quite a few show people to his new spot.

Abbe Meyer has incorporated himself to engage in the booking business. Meyer, for 10 years personal representative for Hugo Rosenfeld, will continue as the United Artists theatre director's eastern representative.

Justine Gray says that her pet dog, "Kisses," died March 25 and was buried in the Hartdale, N. Y. dog cemetery. "Kisses," added Mrs. Gray, was a mascot for 12 years and known to the show people all over the country.

# CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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LOS ANGELES	69	SYRACUSE	69
MILWAUKEE	67	VANCOUVER	69
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mamas, O'Neill staunchly built, and Porter of the clanging vine variety, are a sister team. O'Neill is a blues singer. She goes to Porter. Just another of those sister teams.

Mack and Argo, city chap and rube girl, are reasonably funny with their gags, songs and comedy novelties. Little Jim, a bear, carries a company of four. He wrestles with two "plants" from the audience, tears the skirt off of a nurse and does the black bottom and Charleston. The act, recently caught elsewhere, has been improved considerably and is good for average time houses. A very fair Hawaiian musical act, untried, was thrown in to fill the plant. Business capacity. Picture, "Quality Street" (M-G-M).

Jesse Crawford is to be at the Adelphi as featured organist during week starting May 5. This will be the first week without Paul Ash. No m. c. will be utilized.

"The Unknown God," drama by L. O. Bell, is to be staged at the Goodman May 6 as a benefit for disabled American veterans of the world war.

Ushers at the Marks Brothers' Granada and Marbro theatres have been instructed to help patrons with their coats as they leave the theatre.

Movietone is being installed at the Granada and Marbro theatres.

Shapiro and O'Malley have discontinued their vaudeville agency. Abe Shapiro will go into the business with his brother, Seymour Shapiro. Jack O'Malley has joined the Frank Gladden agency.

"Tons of Money" is the current attraction of the North Shore Theatre Guild at Glencoe. David Owen is stage director for the players.

Roberson-Smith attractions are to open a new stock company on May 6 at the Hippodrome, Terre Haute, Ind.

Horace Sistrup has closed his stock company at the Majestic, Waukegan.

F. G. Gullette is making a picture to be titled "The American Girl in Waukegan," for use in Great States theatres. The story will be built around the North Shore town, and will be photographed there for use in the local Great States house.

Jay Mills, master of ceremonies at the Green Mill cafe, is engaged to Ruth Gillville, featured sax player, late of a Public Unit. They will be married at Des Moines, Ia., on May 7, at the Capitol theatre.

William Dilgen has replaced

tra capable of artistic performances. Among the musicians comprising the 10-piece aggregation are Philip Vinokuroff, violinist from the Chicago Civic Opera; Howard Hough, bass horn, from the Chicago Symphony; Bernard Slinger, cellist with the Philadelphia Symphony; and Josef Lichter, director, formerly conductor at the Central Park theatre.

Jack McCluskey's "Stars in Stripes" revue, on the shelf two years, is being used again on W. V. F. A time as "The Bootlegger's Paradise."

"The People," by William S. Carson, is to go into the Harris, featuring Richard Bennett and Sydney Shields. "Four Walls" leaves the Adelphi on May 5 and will be replaced by "A Man's Man." "The Love Call" will move into the Great Northern when "Desert Song" goes out.

A. Herbert Hoffman, formerly employed by H. T. Frankham, head of the National Booking Office, has secured a judgment of \$62 against his former employer for commissions due.

Jimmy Ellard, m. c. at the Capitol, Des Moines, Ia., is taking a two weeks' vacation here. Subbing for Ellard the first week Casey Jones, m. c. at the Blank-Public house, Rock Island, Ill., and for the second week, Jay Mills, regular m. c. at the Riviera, Waterloo, Ia. Teddy Dixon is substituting for Jones and Mills.

Local judgments: Illinois Publishing & Printing Co. vs. Gregory Bernate, Peoria, Ill., \$179.90; Williamsport Co. vs. Logan Square theatre, \$310.38.

"Hank, the Mule" and Tex Morrisey, have been booked into the Alamo for an indefinite run.

Phillip Augustus Stephens, formerly

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### SAN FRANCISCO

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#### Wigwam

Nat Holt is presenting the only so-called "girl show" in town, at his Wigwam, in the Mission district. For several years Holt has had a musical tab policy at the Wigwam, later changing it to a dramatic stock-pictures policy, and while that fared well, the response did not equal that drawn to the straight musicals. Some 12 weeks ago the producer returned to his former policy, and since then business has been good.

Holt gives them a twice-weekly change—Tuesday to Friday and Saturday to Monday. He is now negotiating for a circuit through Northern California, with indications of a deal being closed soon whereby his shows will move intact from the Wigwam after a short run and play several towns in the San Joaquin valley, with the company then returning to the Wigwam to open in a new bill.

Holt's production titled "Love Germ," just concluded, stood out as exceptional entertainment. Principals and chorus are clean looking and with ability. Girls taboo the

bare legs entirely. Scenically there are no flaws to find and, barring a few weak voices, the tab and stock picture policy, Bobby Fitzsimmons is responsible for the staging and direction, with the ensembles and numbers put on by Blanche Ensign. Principals, besides Fitzsimmons, include Jimmie Edwards, Will Hayes, Ted Ullmark, Florence Priddy, Bee Montague and Jane Kernitt, with several others in reserve. There are 12 line girls, divided 50-50 into show girls and ponies. A glass runway extending out over the orchestra pit is used several times during each bill, giving spectators a close-up view of the gals and those who lead numbers. Current bill revealed some classy toe-stepping and probably as fine a bit of burlesque as ever seen hereabouts in the "kissing bit" between Hayes, as a dame, and Fitzsimmons, as a fellow. It drew howls from the mob out front.

Al Beatty's band is in the pit for the overture and for the musical numbers and dances. Show runs an hour and thirty minutes, with a feature picture, comedy and news reel.

For Chaplin's "Circus," current, the St. Francis is giving 10 complete shows daily, starting at 3 a. m., two hours before the usual house opening. The entire show runs about an hour and 50 minutes. Besides the Chaplin feature, program consists of a two-reeler and a Fox news reel.

Embassy, owned and operated by W. B. Wagoner, which has had a monopoly of Vitaphone for the past four or five months, and which recently has been sharing Movietone with the Warfield, is shortly to have further "talkies" opposition. Equipment is now being installed in the St. Francis, almost directly across the street from the Warfield, for showing "talkies" on Vitaphone. The new policy to go into effect with the showing of "Sunrise," St. Francis will show "Vitaphone" specials, using Movietone both for the Fox News reel and the specials.

H. Meyers, for the past year in the Warfield staff, has been sent to Stockton, as assistant to manager Nick Turner. He will be assigned to the California (West Coast).

Imperial has reverted to a third second run policy, after having an unacceptably first run picture with stage show.

Furber and Morgan have closed policy of carrying wardrobe women with their traveling units and from now on each house playing the P. &

M. stage shows will be assigned a local wardrobe mistress.

Dale Winter (Mrs. Henry Duffy) is returning to the stage after six months, making her reappearance in Duffy's production of "The Lady Next Door," scheduled as the next attraction at the Alcazar. Opening date not definitely set.

Phil "Dutch" Lampkin, late m. c. at the Dome (West Coast), Ocean Park, was brought here to bat for Owen Sweeten during the latter's enforced week layoff, due to stringent union regulations.

Will King and his musical comedy company opened at the California, San Jose, April 28, and will alternate twice weekly between there and the Wilson, Fresno, with musical productions.

"Wings" will remain at the Columbia two additional weeks, for a total of six, then to Seattle for a week, and then east, with season scheduled to close June 23. The Los Angeles, or Southern California company of "Wings," will play the Oakland and the Pacific Coast dates originally allotted to the San Francisco company.

Henry Duffy announces "Chicken Feed" as his next attraction at the President, following the current "Baby Cyclone."

Drene Grizell, trapeze performer with Al C. Barnes circus, missed her hold while doing an aerial stunt and fell 20 feet into the grandstand, she escaped injury.

### MILWAUKEE

By HERB M. ISRAEL

Garrick—"If I Was Rich" (Worth Players).  
Alhambra—"Privet Privates."  
Davidson—"Girl in Every Port."  
Garden—"Jazz Singer" (Vita).  
Majestic—"Dark."  
Merrill—"Speedy," second week.  
Miller—"Three is a Crowd."  
Palace—Vaude and pictures.  
Strand—"Gay Retiree."  
Wisconsin—"Girl in Every Port."  
Riverside—Vaude and pictures.

With the German stock closing season last Sunday night, the market is dark for the time being and will reopen soon with pictures in a grand policy.

Bob Lertell, appearing at the P. & M. last week, covered the picture houses for the "News" (P. & M. for the week). The week worked well for Lertell, as

him plenty of publicity and also for the sheet. He didn't rap a single picture. While Bert wrote reviews, Billy and Eddie Gorman, "singing reporters" at the Alhambra, wrote a column a day for the "News," putting daily events in rhyme.

Although Midwestern outlying houses were to open with Vitaphone and Movietone on April 29, installations have not been completed and the date shifted to May 13. The town was plastered with paper announcing the April opening.

Frank Miller, who left the Davidson publicity office after fifteen years, is handling the press work for the new Riverside.

Suit for \$5,000 for injuries suffered when an iron rod from a concession stand, owning hit her on the head has been started by Mrs. Jennie Traul against operators of the carnival held in conjunction with the Eagles' national convention here last summer. Otto C. Henke had the concessions.

Building of a new legitimate house to replace the old Davidson was announced by Sherman Brown. The site was not disclosed.

The Orpheum circuit opened new Riverside theatre April 29. No plans for the tenancy of the old Majestic have been announced. The old house is owned by the Schlitz Brewery interests, who also own the Alhambra and Garden properties.

University's new Racine house opened.

Art Krueger's orchestra, for six years at the Hotel Wisconsin ballroom, has been moved to the Golden Pheasant roadhouse. Art Chapman's band succeeds Krueger. Another band switch is Billy Adams' band to the Plinkinton hotel sky room, replacing Jean Hammond's Tune Tinklers who are at the Elks club.

### PITTSBURGH

A slakp in its Pittsburgh organization has come within 60 days of the opening of the 4,000 seater by the Stanley Company of America, Inc. (Charles C. Stevenson, president) a general manager of the Pittsburgh unit. His successor has not yet been announced. Mr. Stevenson is a stockholder in the company and his New York date is expected to be paid \$25,000 yearly. He plans to go with the company to a convention at Phoenix, Arizona, in August. He is expected to be succeeded by H. B. Rogers, a former manager of the Elks, who occupied the place of Stevenson.

staff in the State building is discontinued, with the transfer of operations to the Philadelphia headquarters.

"Old Ironsides," brought into the Grand at second-run prices after its road-show presentation in the Nixon, panicked so flat that the next day the Grand went to Milton Sills in "Burning Daylight."

"Wings" is still a box office draw in the Nixon, scheduled to continue another fortnight to round out six weeks, when the Nixon Players start their summer stock May 21.

After "Chaunce Souris" finishes at the Alvin, week of April 30, the house will get "King of Kings." Pathe film, which was in the Nixon earlier in the season.

More than a hundred sales and district managers from New York, Chicago, Washington, Buffalo, Indianapolis and Charlotte, N. C., attended the Metro-Goldwyn-Mayer regional convention at the William Penn Hotel. In the discussion of the year's picture output and release of star films for 1928-29, President Nicholas Schenck, Loew's, Inc., Felix Felst, William Rogers, Howard Dietz and William R. Ferguson took part.

George Sharp's Players are filling the Pitt with Anne Forrest and Ralph Morgan in "Young Blood." "Tommy" next.

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### By HARDIE MEAKIN

National (Exchange-Rapley) —  
Steve Cochran stock in "Baby Cy-  
lone"; next, "The Moose" (Fox).  
Pol's (Shubert) — "Simba" (2d  
week); next, "Road to Rome".  
Cayety (burlesque) — "Sarotoga  
Chips".

### Pictures

Band Box — "Last Moment" and  
"Smokin'" (2d week double bill).  
Columbia — "Drums of Love" (2d  
week); next, "Laugh, Clown,  
Laugh".  
Fox — "Soft Living"; next, "Why  
Sailors Go Wrong".  
Keith's — "The Treasure"; next,  
"Trial of Donald W. Scott".  
Met — "The Moose" (for a run).  
Palace — "Easy Come, Easy Go";  
next, "Smart Set".  
Rialto — "Blue Danube"; next,  
"Omni Hanger".  
Belasco (Shubert) — "Walter Hamp-  
den"; next, "Escape" (Ames).

Gaiety (burlesque) finishes this  
week. Up and down season marked  
by the closing of the Strand and the  
return to but one burlesque house.

Steve Cochran's stock started yester-  
day (Monday) with prospects of another  
big summer ahead. Stanley  
Kiddies is the new leading man.  
Lenita Lane continues in the  
feminine lead, while others to come  
back include Billy Phelps, Charles  
Hampton, Adelaide Hibbard and  
Dorothy Tierney. Clifford Brooke is  
again directing, while Charles  
Squires is doing the sets.

### BROOKLYN, N. Y.

By JO ABRAMSON

Majestic — "The Command to  
Love".  
Werba's Brooklyn — "King of  
Kings".  
Cort Jamaica — "Blossom Time".  
Werba's Rivera — "Broadway".  
Strand — "Ladies Night in Turkish  
Bath", with stage show.  
Loew's Met — "The Big City", with  
vaude.  
Albee — "Three Sinners" and  
vaude.  
Fulton (stock) — "Mismates."

Orpheum — "Thanks for Buggy  
Ride" and "Czar Ivan the Terrible".  
Mormat — "Double features".  
Boro Park Universal — "Good  
Time Charlie" and vaude.

Teller's dark this week. May re-  
open next week.

"Saturday's Children" at the Ma-  
jestic next week with return en-  
gagement of "Hit the Deck" at  
Werba's Brooklyn; "Her Unborn  
Child" scheduled for the Cort, Ja-  
maica.

Advertising copy of the Kingsway,  
Coney Island vaude and movie  
house, brings to your attention that  
"vodvil" is also on the program.

The New Brighton theatre—the  
only house in the borough of Brook-  
lyn and Queens to play all vaude  
twice daily at la Palace, will reopen  
for the summer at Coney Island  
under the management of George  
Robinson, who has been behind the  
helm there for many years. All  
seats at the New Brighton will be  
reserved with two performances  
daily. Top price will be \$1.

Met Craig and his Lovership Tow-  
ers orchestra at Loew's Melba.

First stock releases of "Broad-  
way" at pop prices playing this  
week at Werba's Livorno.

Borough of Brooklyn has been  
getting a good break in the Ring-  
ling-Barnum circus ads appearing  
in the New York dailies the past  
few days. The ads have mentioned  
that the circus will arrive here  
about—probably May 14, and will  
give the show under canvas.

The circus seems to be having  
difficulty in securing a decent plot  
on which to drop the tents. A few  
years ago they used to stay on 5th  
avenue near 3d street, but buildings  
came along. Then they hied them-  
selves off to Flatbush, and now they  
will appear on Dekalb avenue be-  
tween Cypress and Seneca avenues.  
Transportation is not so hot at the  
present site.

The plot facing the Coney Island  
boardwalk between West 23d and  
24th street has been sold to Morris  
Goldberg, who has dabbled in real  
estate extensively in Coney Island,  
and now the rumors have started  
that Goldberg will take a syndicate  
with the idea of putting up a hotel.  
If this thing is true the Half Moon  
Hotel is going to be in for some  
stiff opposition.

### SEATTLE

Variety's Seattle Office  
Waldorf Hotel

By SAM COHEN

Duffy Players — "Magnolia" (Henry  
Columbia) — "We Americans".  
Blue Mouse — "The Jazz Singer"  
(Vitaphone and Movietone).  
United Artists — "Patent Leather  
Kicks".  
Seattle — "The Patsy" with Public  
unit.

Fifth Avenue — "Circus Rookies"  
under the management of Steve  
Perutz, who has been behind the  
helm there for many years. All  
seats at the New Brighton will be  
reserved with two performances  
daily. Top price will be \$1.

Winter Garden — "Grandma's  
Boy".  
Palace Hip — Al Franks musical  
stock.

The local United Artists house,  
under the management of Steve  
Perutz, has landed in the prize  
column again, this time for best  
showing of West Coast Theatres  
script. Robert Murray of the house  
staff won top award for most in-  
dividual sales.

Jules Buffano, m. c. at the Seattle  
(Public), has been shifted to the  
Portland Public house for one week,  
while Alex Hyde, band leader and  
m. c. at that house, succeeds Buf-  
fano here. It is understood that  
should this change prove satisfac-  
tory, Public will make the new jobs  
permanent.

Edward J. Fisher, local booker,  
is placing presentations weekly at  
University's Winter Garden, with  
plans for vaude at the leading U.  
houses in other northwest U.  
houses.

Henry Duffy has sent here as his  
new stage director George Cleve-  
land, succeeding Clarence H. Wil-  
son, who has been shifted with the  
new Duffy company at Vancouver.  
B. C. A. F. Maas, treasurer, has  
also been shifted to Vancouver.  
Bill McCurdy is manager.

Following rumors that the May-  
flower, now under construction and  
scheduled to open in June, would  
be sold, Casper Fischer, president  
of Washington Theatre Enterprises,  
has announced that the company  
would operate the house and also  
intends building in Portland, Van-

couver, Salt Lake City, and Denver.  
This organization is independent  
and has the backing of Creigh Nel-  
son, Seattle millionaire. According  
to Fischer options on large sites  
have already been secured in Port-  
land and Vancouver.  
The Mayflower is one of the  
largest houses in the city with a  
seating capacity of 3,000, represent-  
ing a total cost of \$1,500,000. Ex-  
pansion program will provide for  
an outlay of \$5,000,000.

The Liberty is still dark. West  
Coast Theatres sub-leased the  
house recently to Joe Danz, owner  
of the Embassy, but union trouble,  
together with a controversy with  
the Fire Department, kept Danz  
out of the house. A legal  
suit is rumored.

Leona Weber has come to Seattle  
from Spokane to join Toby's play-  
ing at leading lady. This company  
plays at the Third Avenue theatre,  
in the red for plenty.

Arthur Frahm, late of the Music  
Box, Portland (Henry Duffy), has  
succeeded Bill McCurdy as man-  
ager of the President. McCurdy is  
in Vancouver, B. C., to organize a  
new company for Duffy. The com-  
pany will play at the old Orpheum,  
known as the Vancouver.

Bob Davis, for a few months act-  
ing manager of the Seattle First  
National exchange, has been shift-  
ed back to Portland as branch man-  
ager.

Vitaphone is going over big in  
this territory, with the result that  
Ed Dolan, who controls houses in  
Chehalis, Centralia and Aberdeen,  
Wn., has installed Vitaphone and  
Movietone to run four nights a  
week, with two changes. Walla  
Walla is another small town that  
has joined the Vita ranks.

In Seattle, Portland and Tacoma,  
Movietone has been installed or is  
ready to install, but deadlock pre-  
vails at leading U. houses. The 2-3-  
men at \$75 weekly, while the pre-  
sent cost is \$258. West Coast The-  
atres want Movietone for eight  
minutes on Fox News, each per-  
formance, and figures that other  
demands are unreasonable, with the  
result Herschel Stuart, West Coast  
division manager, has been hav-  
ing a tough time on his hands. The  
Fifth Avenue theatre (W. C.) is al-  
ready wired for Movietone, having  
been done under a great expense,  
when the dead-lock came.

### MONTREAL

Majesty's — Dark.  
Orpheum — "Murray Hill" (stock).  
Capitol — "A Night of Mystery"  
(Par.).  
Palace — "Hunchback of Notre  
Dame" (re-issue).  
Loew's — "That's My Daddy" (U).  
Imperial — "Finders Keepers" (U).  
Strand — "The Sharp Shooter"  
(Fox).  
Fox — "Fools of Fashion" (Vitaphone).  
"A Little Snob" (Warner), and  
"Casey Jones" (Col.).  
Gayety — "Parisian Flappers"  
(Mutual).  
Princess — "Roses of Picardy"  
(British made).

Two bad weeks in succession for  
the Capitol show as firm business  
is going in this town after heavy  
takes for a fortnight previous. Weak  
pictures. Harry Dahn has engaged  
C. Jones as stage manager, as-  
sembling ten principals and a chorus  
of twenty to give 45 minutes tab-  
loid light opera in between pictures.  
He started his revival of "The  
Firefly." House picking up.

Empress, 1,200-seater in Notre  
Dame de Grace, west end of city,  
in the latest picture house to open  
here. House is operated by the  
Confederation Amusement Theatre,  
Ltd.

### ATLANTA

By ERNIE ROGERS

Erlanger — "Crime," stock.  
Howard — "The Showdown" and  
Public unit.  
Capitol — "We Americans" and  
vaude.  
Keith's Georgia — "Skyscraper"  
and vaude.  
Metropolitan — "Mad Four" and  
Vitaphone.  
Rialto — Dark.

Jack Stanley succeeds Ray Teal  
as master of ceremonies at the  
Howard.

Rialto is to open May 7 instead  
of April 30 with Vitaphone and  
Movietone.

Grand opera crowds way off this  
year from last, although programs  
presented by Metropolitan Opera  
company received high praise.

Lee Morse, doing badly during  
radio show in Municipal Auditor-  
ium, wowed 'em last week at  
Keith's Georgia. Auditorium was  
too big for her voice.

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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.

Last week the Orpheum closed forth with a "Civic Pride Week." The inauguration was to celebrate the opening of the new Los Angeles Civic Hall. The event was a special week in this town, including "National Eat-an-Apple Week." The Orpheum was well filled with pride in honor of the occasion. Yet a little better than a half-filled house. Sunday night seemed to indicate that something had slipped. Maybe it was that the "Civic" thing was played up so big that the show was left behind. Possibly the show was unintentionally passed up. Whatever it was, the bill didn't come out as well as it should.

Full layout of eight acts, including an organ specialty by Newell R. Alton following intermission, gave the customers a well rounded show in entertainment. Alton's novelty at the newly installed Wuritzer was a pleasant interlude and relief. Using the scenery and pictures. Alton gave a far and wide break to the city fathers and their new abode, also remembering to entertain his audience.

Among the acts, Venita Gode (holover), Rosita, Winnie Lightner and Smith and Barker formed the nucleus of the show. Miss Lightner in next to closing act did not click as was probably expected. Her song-a-minute routine was standard and delivered in her usual good style, yet the reaction of the audience was chilly. Miss Lightner's aggressiveness might have been the reason. On the other hand, Rosita, returning to vaudeville with a solid and conclusive bit. Even if she didn't do a thing but show herself, she still would be. With Rosita are her father and mother, Fido and Peco Moreno, and a six-piece string orchestra. Latter is musically excellent. Closed the first half.

Though Venita Gode was pushed down to the fourth spot, she came on and whammed 'em from all sides. Position means little to the impressionist. Evidence of her change in changed her routines around something from the previous week, retaining "Lulu Belle" for a sure-fire bit.

Howard Smith and Mildred Barker were right behind in a comedy sketch by Edwin Burke. Smith, on the side lines, is a funny and experienced while explaining the evolution of an ordinary marriage as presented in blackout form by Miss Barker and Jules Cerny. Novelty and good for a laugh.

John T. Murray and Vivien Oakland, screen couple who deserted the studios for the stage, presented a series of songs and satires. But recently at this house, their return was a little premature, inasmuch as the routine was about the same as last time.

Torino, a master juggler, opened. He carries an exceptionally well-equipped full-stage layout, and Doris Whitely, blonde baby, who attracts considerable attention to herself. John and Mabley, mixed comedy team, in the deuce with a series of songs in the days of vaude 'way back when.

The Musical Play at San Gabriel will close its present season on May 13. This is the 17th year of the play's existence.

Donald Kerr and Edie Weston rightfully headlined the bill at Pantages last week. They didn't on paper or anywhere else though. Their intimate revue of five

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people, comprising everything in the way of a fun festival, went over bigger with the Monday afternoon audience than anything seen here for a long stretch.

Kerr is very much the same duffy and riotous performer, as of yore, while Miss Weston can take bows without any apologies. A piano is nothing to what the couple started in this house.

Joe Fanton and Co., closing the show, another strong member. Fanton, assisted by man and woman, does gymnastic stunts totally different from the rest. For a thriller Fanton can do a somersault in the air from a teeter board catching the rings at least 20 feet above by his ankles. They sat tight for this one.

Feature of program was vaudeville entertainment. Opened with the Berries, man-woman, doing talk songs and instrumental routines. The man carries the act; with the girl's specialty a cornet solo. Dolores Lopez, an old standby for Pantages, worked in No. 2, delivering a cycle of classic and non-ballads. Pleasant voice but inclined to ring false sometimes.

McDevitt, Kelly and Quinn, two men, started off with a hoke piano moving bit that can easily be dispensed with considering that both boys are excellent hoofers in their own right. Preliminary business slows things.

Roger Williams, imitator, had a tough time following Kerr and Weston, but he showed his business, however, and worked himself into a hit nonetheless.

Victor McLaglen in "A Girl in Evening Dress" had a feature billing. Biz normal at first show Monday.

Instead of starting off with the director of "The Girl on the Barge" when Universal studios reopen, Edward Sloman will handle the megaphone on "Grease Paint," starring Conrad Veidt. Mary Nolan will play the feminine lead. Paul Kohner supervising.

A fire, said to have originated from internal combustion, destroyed a planing mill and lumber yard at the Universal studios, causing a loss estimated to be around \$20,000. The fire started shortly after the employees had left the plant for the day and was kept from spreading by volunteer fire fighters and firemen from Lankershim, a nearby town.

Will Rogers will be back in town to talk to his neighbors at \$3.30 a throw May 10. He will do his stuff from the rostrum of the Philharmonic Auditorium one night only.

Budger Keaton, Marceline Day, Ed Sestwick and staff returned here after several weeks in New York City, to appear in "Shipshape." This is Keaton's latest comedy for M-G.

Oliver Morosco will produce "Hell Cat," new play by Guy Bragdon and Tom Burroughs, as his initial offering at the Belmont, under his arrangement with Archibald, lessees of the house. Jennie Naville will play the title role.

Ken Dailey, local manager for the Bert Levey Circuit, is now booking four acts, Thursdays and Sundays, at the Van Nuys Theatre, Van Nuys, near here. The house, independent, formerly operated with straight pictures.

Pyror Moore's concert orchestra (10) has been engaged as a regular musical feature at Schab's new cafeteria downtown. They will give daily programs.

Principals in "The Command to Love," coming to the Belasco, May 4, are Maxine Sullivan, Kathbone, Violet Kemble Cooper and Henry Stephenson. In support are Ferdinand Gottschalk, T. Wigney Percival, Antonio Hernandez, E. J. Forster, and Perry Henus. Entire cast is from New York company.

Marie Wells is playing the lead in "Sex" at the Majestic. Others in cast are Allan Connor, Virginia Crawford, Nannette Vallon, Katherine Clark, Helen Forster, Sue Sturges and Doc Crabtree.

Opening of the new Filmarte theatre, Hollywood, under direction of Reggie Doran, scheduled for May 9.

Second dramatic production of the Orpheum and Dramatic Guild will be "The Soul of Rafael," by Marah Ellis Ryan, at Trinity auditorium starting May 3. In the cast are Olga Zaewek, Howard Kimball, Boris Karloff, William Stack, Jeffrey Will-

iams, Margaret Swope, Dorothy Matthews, Placide Fairbanks, Minna Perry and Marion Burns.

"Interference," which recently closed a local engagement to fill one in San Francisco, will play a return engagement of 12 days at the Mayan starting May 9.

Bandits held up Billie Hughes, cashier of the Laidlaw movie house, Sunday night and escaped with \$500 cash.

United Artists theatre will have a \$5 opening for "Drums of Love" May 8. It will be a testimonial night to D. W. Griffith. United Artists house does not ordinarily have high priced first nights.

Leonard Goldstein, local, recently returned from the east to embark in an agency/business, changed his mind. He returned to New York to rejoin Arthur Spiziz's offices.

During the absence of Douglas Fairbanks on his vacation to Europe, Fred Niblo, first vice-president of the Academy of Motion Picture Arts and Sciences, will act as president.

Al Green, Fox director, has left for Indiana to confer with George Ade, writer and humorist, who will supply Green with his next picture story. Green took Harry Brand, gag writer, with him on the trip.

Figueron (W-C), neighborhood, is running weekly revivals of old-time films every Monday night. The idea is clicking with the patrons, who are solicited to file requests for their favorite pictures of the past with the management.

"Sex," Mae West opus, is slated for production at a gangster in Los Angeles. Victor McLaglen without any word from officials to the producer as to whether they will allow it to go on in the same form as presented in New York.

Eddie Kane (Kane and Herman) playing a part of a gangster in "The City Sleeps," M-G.

Following a survey of production conditions in Hollywood Dr. F. W. Petersen, technical director of Agfa Film Company, left for Germany.

## VANCOUVER

Orpheum—"Chicago" and vaude. Pantages—"Square Crooks" and vaude.

Castel—"Legion of the Condemned."

Strand—"Burning Daylight," Fanchon and Marco, with Cliff Edwards, "Ukulele Be," "Empress"—Common Clay (stock), Allen Players.

Vancouver—April 24-25, Walker Whiteside in "The Hindu" and "Sakura."

Stock war is getting away to a spiteful fact the "Grid-Cross" will occupy the Wieting here, closing the road season. The Wietoxians will play the Quirk theatre on Monday and the palaces of the Ihana on Tuesday and Wednesday.

Ibsen's "Hedda Gabler" will be staged by Boar's Head Dramatic Society of Syracuse University at the Temple May 14. The Temples resting on that date.

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## DETROIT

Variety's Detroit Office  
Tuller Hotel

Cass (Shubert-Stair)—"The Great Nocker" (2d week).  
Lafayette (Shubert-Stair)—Thurs-ton (3d week).  
Masonic Auditorium—"Porgy." Shubert—Detroit (Nederlander-Shubert)—"Night in Spain."  
Bonstelle Playhouse—"Cock Robin" (stock).  
Majestic—"Is Zat So?" (Woodward Players).  
Adams (Kunsky)—"Speedy" (3d week).  
Capitol (Kunsky)—"Laugh, Clown, Laugh." "Blue Revue." unit.  
Fox Washington (Fox)—"Mother Machree." Movietone (4th week).  
Madison (Kunsky)—"Legion of Condemned" (1st week).  
Michigan (Kunsky-Publix)—"Mad Hour." "Gallop On." unit.  
New Detroit (Whitney)—"Wings" (1st week).  
State (Kunsky)—"Powder My Back," stage band presentation.

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United Artists (U. A.)—"Dressed to Kill" (1st week).  
Oriental (Miles)—"Skinner's Big Idea." Pan vaude.  
Temple (K-A-Y)—"Stand and Deliver." K-A vaude.  
Cadillac—"Bewery Burlesquers" (Mutual).  
Stage burlesque downtown at Broadway Strand, Loop, Palace, National and Avenue theatres.

Grand Riviera has returned to formal stage band presentation after floundering with a new idea credited to Ray Midgely. Fred Ireland will produce at this neighborhood picture house in the future.  
Revised version of the Midgely policy an edge in predicting it would stand for two weeks, though no longer. It lasted a week.

"Dressed to Kill" (Fox), at the United Artists this week, is the first alien production to play the U. A. house since it opened.

Walter Wojcik, 18, is under arrest on charge of malicious destruction of property for releasing a stench bomb in the Granada neighborhood picture house. Wojcik was arrested when he returned for two other bombs he had secreted in the men's room.

Annual Bob McLaughlin's summer stock opens at the Ohio (K. & E.), Cleveland, next week. The permanent McLaughlin stock at the Alhambra will continue.

Three legit houses will have new occupants on May 13: "A. Man's Man," Cass, Africans, Lafayette, "The Scarlet Letter," Carriere. That last named is trouping direct to Detroit from L. A. "Night in Spain," at the Shubert Detroit this week, will be by Artists and Models. Meanwhile, Whitney's New Detroit, the remaining local legit stand, sticks, to two-day alms, with "Wings."  
With "Man's Man" in the Cass, "Desert Song" will probably open around June 1. Definite booking of the operetta into the Cass seems to clear the reported scrap between Schwab and Mandel, producers, and the Shuberts over the proper location for "Desert Song." The Shuberts are said to have originally insisted that the operetta should go into the Shubert Detroit.

S. & M. are said to have objected to that location, preferring the newer Cass, and were reported backed in their argument by E. D. Stair, the Shuberts' partner in the Cass and two other houses here. With the Shuberts squashed in their tiff with Stair, as usual, and Nederlander's barn without a show of the strength to keep it open during the hot months, the Shubert Detroit may go into a stock policy.

## Oriental

Miles' Oriental, local stand for Pantages vaudeville, has a name this week in Kitty Doner. Otherwise the bill is typically Pan, and the feature picture is typically Oriental. Any extra bill will be through Kitty and accompanying exploitation, and not through "Skinner's Big Idea."  
Kitty Doner, on without Ted, has a new act, though nothing in it is new to vaude or to Kitty. It's the usual routine of Doner male impersonator in black gowns by exterior apartment drop and pepped up in one instance by Kitty's costume change before the audience. She gets down to negligee but clowns it to make it nice and shows enough to prove that her figure wasn't the reason for her becoming a male impersonator.

Opening were Redford and Wallace, two-man juggling team, working full stage with countless props and attempting comedy with each trick. No untidiness in the turn and the comedy is lightweight. Fair opener but below the Oriental's usual standard. Somehow the Pan shows coming in generally get off to an excellent start, no matter what follows.

"Radiology," deucing, has been a steady worker for the past two or three years. No novelty after the first showing. The turn is recalled to have clicked in front of stage hands in Chicago, and there are plenty of similar houses it has played. The gent now doing the spicing is not equal to his predecessor.

Joe Deller and Co., an out and out disciple of Phil Baker, doing the Baker accordion and talk routine and having a wisecracking plant in the turn. A lady Stair, said Stairs in this instance, and the lady isn't very good, either singing or talking. Not a laugh for Deller or the lady with the present material, and the need of a change. And no reason for Deller doing a Baker and doing in the attempt, unless sponsored by the creator.

Wyatt's Scotch Lads and Lassies, great for Scotchmen but too native and interesting to more liberal nationalities.

The first beautiful day of the year

held attendance to minimum Sunday.

Deal whereby Ben and Lou Cohen will take over the Lincoln Square, straight pictures, from Kunsky is reported.

The Lincoln is near the Hollywood, Cohen's large neighborhood presentation house. Both are first run houses in Zone P under the Detroit zoning plan. Under Kunsky ownership the Lincoln has title to initial neighborhood run of the major portion of the better class of films, while the Hollywood is compelled to build up its stage show. With the Cohens also operating the Lincoln, the Hollywood would thus have the cream of Zone P presentation transferred to its screen, with the Lincoln occupying a position opposite to its present one.

Baldwin theatre, Royal Oak (suburb), will play seven-act bills Sunday, beginning April 29. Sun of office (So Berns) booking.

Road show policy will close in about five weeks at the Cadillac (Mutual), with the house installing the usual summer stock.

## BRONX, N. Y. C.

The Tuxedo, 1,500-seat picture house at 216th Street and Jerome Avenue, will open about May 15.

Bim's West End, which has played practically every type of attraction since Loew gave it up some years ago, may go in dramatic stock shortly. Negotiations are on.

Ground has been broken for the 4,000-seat picture and presentation house which Loew, in association with Publix, will erect at 188th Street and the Grand Concourse. Work has been delayed for many months because of objections of residents in the community to having the theatre back on a residential street.

Loew's Grand is presenting an amateur revue this week with all-Bronx talent, called "Loew's Grand-Home News Frolics." The theatre tied up with "The Home News" to put on the show. Victor Hyde staged it.

Daily theatre has announced "Daliphone," a synchronization of sound with "The Jazz Singer."

## INDIANAPOLIS

By EDWIN V. O'NEEL

English's—Berkell stock 1st week, "Mary's Other Husband."  
Murray—"Cases in the Air," (Purdue show Monday).  
Ohio—"Speedy."  
Circle—"Love and Learn."  
Indiana—"The Shirt Set."  
Palace—"Laugh, Clown, Laugh."  
Apollo—"Tenderloin" (2d week).  
Colonial—"Fittalls of Passion."  
Mutual—"Burlesque."  
Keith's—Dark.

Stuart Walker will open 10th section May 7 with "Why Marry?" George Gaul, here last year, will play lead.

"Vanities" had a big week at English's, closing the legit season here. Season as a whole better than in recent years.

Associated Theatre Owners of Indiana, Inc., protested the proposed daylight saving time before city council. The association represents 50 local houses and 500 state theatres.

"Tenderloin" and Vita at Apollo held for second week.

Hooster Theatre Co. plans new neighborhood house at Michigan street and Holmes avenue. About 1,800 capacity.

Granada, south side house, opened Sunday. It's a 1,500-seat operated by U. I. Chain Theatres, Inc., W. W. Grist, Jr., manager.

Apollo reopened with Vitaphone and Movietone, after remodeling. "Tenderloin," opening picture.

Oscar Hermann will appear in Indiana state shows starting Saturday. Hermann is one of team of Adler, Weil and Hermann.

Circle has reopened after remodeling under new stage band policy. "Palade" and "directing" stage productions. Good opening week.

The new \$850,000 Fountain square theatre about to open. The house has 1,800 capacity.

R. R. Rair obtained control of Ritz Uptown and Dream, neighborhood houses, last week, for an estimated price of \$350,000.

Anderson, Ind., is to have a new 2,000-seat theatre. Keith-Albee building.

Jeffersonville's new Le Rose theatre opened. John Gilooley house manager.

Granada, residential theatre, opened with W. W. Grist, Jr., manager, and Miss Laura Prentiss. The structure cost the U. I. theatre circuit around \$750,000.

## ROCHESTER, N. Y.

Lycium—"Broadway" (stock).  
Temple—"Quarantine" (stock).  
Rochester—"Drums of Love" and Pan vaude.  
Eastman—"The Last Command." Regent—"Princess Father."  
Piccadilly—"Rose-Marie."  
Fay's—"Why Sailors Go Wrong."

A bit of inspired if unofficial censorship on the part of Harry Morse, manager of the Elmwood theatre, Penn Yan Schine house, failed to impress patrons of the house favorably. Showing "The Sharpshooters" last week, the manager had cut out the scene showing George O'Brien as a "gob" placing on the legs of his lady love a pair of garters he had just bought her. Somebody who occasionally gets out in the world to such big cities as Rochester and Syracuse, wised up the youngsters and cries of "Naughty, naughty!" were heard the second night of the feature's run as the deleted scene approached. The deletion was entirely voluntary, according to the manager, and he said he did not wish to offend civic virtue.

Disciplinary measures may be taken by the Adios Advertising Club, against showing of Sunday movies, begun in the Schine theatre in the thriving hamlet of Addison two weeks ago. Just what the entertaining hostess plan, doing is undetermined, but a member of the club recently spoke vigorously in open meeting denouncing Sunday movies, and voted to take the matter up at the next meeting May 2.

Irwin "Sam" Wiedrick, portly former fight, baseball, oil stock and amusement promoter here, was dragged off last week to begin serving three to six years in Auburn prison for a charge of fraud in connection with his alleged defrauding of a wealthy widow of \$110,000 in Eastman Kodak stock. An appeal is being prepared.

Charles L. Wagner's new stock company opened at the Temple in "March Hares." This week the Lycium Players opened at the Lycium in "Broadway." Both outfits are offering attractions at prices lower than available here since pre-war days.

Six months' retirement here proved too long for Ernest Stebbing, circus clown, who has joined up the John Robinson shows. Stebbing says it's his farewell tour and he'll return here to settle down in the fall.

## CLEVELAND

Hanna—"The Spider" (Shubert).  
Little A. Man's Man" (Manheim-Shea).  
Ohio—"The Barker" (McLaughlin stock).  
Alhambra—"What's Your Wife Doing" (McLaughlin stock).  
Playhouse—"On Approval" (2d week).  
Small Theatre—"Fashion" (2d week).  
Columbia—"Record Breakers" (United Burlesque).  
Stollman—"Wings" (4th week).  
Stollman—"Ramona" (4th week).  
Palace—"Something Always Happens." K-A vaude.  
State—"Lady Be Good," vaude.  
Allen—"The Actress."

The four weeks' engagement of "Broadway" here was not too hot. First two weeks better than fair; after that more or less indifferent. The show should have done at least eight or ten weeks if played when "Broadway" was fresh and by a company equal, or nearly equal, in ability to the New York cast.

Vacant chairs were also noticeable at Tyler's all-star revival, "Diplomacy," at the Ohio. Engagement of the Met Opera here this week will not help the theatres much. "Porgy" was originally booked for this week, but withdrawn, probably due to the threat of Met competition.

Meanwhile, business continues good at the two theatres under the roof of the old building. The fifth bill to classify this house. About twenty members of the staff are paid. They have little real stage experience and are non-equity. The two theatres are steadily filled night after night, drawing class patronage. They advertise regularly in the newspapers, consider themselves a professional theatre, and are treated as such.

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## AL REEVES

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## NEWARK

Jacob Flick, recently with Stun-ter Fabian, has left to become manager of the Columbia (Low's) Washington. Michael Cullen, formerly house manager of the mosque has become house manager of a Loew house in Pitts-burgh.

May Broadcasting Company, station WGPC, is being sued in Trenton Supreme Court for \$1,875 by the Society of Composers, Authors and Publishers. It is alleged that the broadcasters agreed to pay \$2,500 annually for permission to broadcast compositions by the composers society and that they failed to pay \$1,875 of this due for broadcasting between August 1, 1927, and May 1, 1928. James Shearer, of WGPC, was served with the papers.

Bernie Green opened as the new master of ceremonies at the Branford, succeeding Junior Nazario. Jim Thomas has returned as organist at the Branford. Received an ovation when he opened Saturday.

### Public Sale for Cash of Indiana Theatre Property at Terre Haute, Indiana

By Order of Court in Bankruptcy, the undersigned Trustee will sell on the premises of public auction on May 10, 1928, at 10:00 A. M., the following property:

Real Estate, 180 x 140 feet, with the building, seating more than 2,000, including Wurlitzer Organ, seats and equipment of a 6000 capacity and picture house. Also six front offices and five front store-rooms in building.

Property is appraised at \$300,667.00 and cannot be sold for less than three-fourths of such appraisement. The sale will make subject to bond issue of \$250,000 principal, with interest from January 1, 1928, at 7% per annum, and subject to lease having 27 years to run in favor of Wabash Theatres Corp. and free and clear of all other liens or claims except the November installment 1927 taxes and taxes assessed in 1928.

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Delvey Sie  
Claire Lorraine  
(Three to fill)  
2d half (10-13)  
Frank Wills  
Alexandria & Olsen  
(Two to fill)  
PITTSBURGH  
Davis (30)  
Clifford & Marion  
Foster Tagn Co  
Bess & DeWann  
Chisholm & Breen  
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(7)  
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Boyle & Della  
Davis & Darnell  
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Orest Lester  
Nelson's Elph  
Jim Rooney  
W D Holland  
L B Totten Co  
Sheridan Sq.  
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White Bros  
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2d half (3-6)  
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Keller Mack  
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2d half (3-6)  
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(Two to fill)  
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Hadi Ali  
(One to fill)  
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Romer Romaine  
Fred Hughes  
Rose & Thorne  
Belton & Thomas  
1st half (7-9)  
Allen & Marjorie  
Joe Darcey  
Jermann & Breen  
Elak & Dean  
Miley McN & R  
Tex Murdoch  
Nick Huffers  
Harris & Pepper  
Niles & Mandell  
Claude & Marion  
W Whitney Rev  
PORTSMOUTH  
Bardavan  
2d half (3-6)  
Caplans & Wells  
Jack Merlin Co  
Maude Earle Co  
Trip to Hollywood  
(One to fill)  
POUGHKEEPSIE  
Bardavan  
2d half (3-6)  
Mile Velma Co  
Clarkford  
Barnett & Hurlin  
Dance Variations  
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**Portland, Me.**  
By HAL CRAM  
Jefferson—"Motherhood."  
Strand—"Speedy."  
Empire—"Dressed to Kill."  
Maine—Pictures.  
Portland—"Chang."  
Keith's—Vaudeville.  
The Strand is now using Movie-  
tone and Vitaphone, both systems  
having been installed and creating  
much interest here.  
The Jefferson Players closed Sat-  
urday night for ten weeks, reopen-  
ing early in July.  
The Turner Electric Railway,  
which ceased operations on April 1  
by vote of the citizens of the town  
of Turner, has been leased by the  
Northeastern Pictures Corporation and  
will be put into operation again  
on or before May 15. The North-  
eastern Corporation recently leased  
3,000 acres of land on the shores of  
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NEW YORK, WEDNESDAY, MAY 9, 1928

88 PAGES

## CLOSING UP FLIP CHICAGO

### \$45,000 FUND FOR DESERVING ACTORS

**Gene Handlan, St. Louis,  
Leaves Bequest—Home  
City's Best 1st Nighter**

St. Louis, May 8.  
One of the greatest tributes to theatrical folk ever paid in this part of the country by a man of prominence and one of the leading citizens of his city and state has been disclosed here with the filing of the will of Eugene W. Handlan, vice-president of the Handlan-Buck Manufacturing Company of St. Louis, who died a few days ago suddenly at Miami, Fla., while there in quest of health.

"Gene," as Mr. Handlan was affectionately known to the stage folk of America, great and small, who have come to St. Louis during the last quarter of a century, was 59 and a bachelor—a bachelor by choice because he might have chosen for his bride many years ago any one of several beautiful stage stars of that day or any one of many social debutantes whose manas and papas vainly "set their caps" for Gene. In his will Handlan directed that \$45,000 of his estate, estimated at something over \$200,000, be set aside in trust with the National Bank of Commerce here for "distribution as the trustee sees fit in its best judgment to actors and actresses for the aid, comfort and support of struggling members of the profession, and to help in a small way to remove some of the hardships of the profession." Gifts to individual actors at any one time must not exceed \$50, according to the provisions of the will.

Nor was this magnanimous provision of the will the only one of its kind. Eight women friends receive a total of \$120,000; a girl's home, \$15,000; Catholic charities, \$60,000, including "the four poorest" (Continued on page 80)

### Vancouver Change

Vancouver, May 8.  
Rumors here say that the local Orpheum Circuit's Orpheum may cut down its vaude playing dates to three days weekly, if not going to another policy.

Following the transfer of the Orpheum's bills from the old house to the present new theatre leased on a long term from the Langer interests, business has been reported slippy off.

### "No Fix" Contests

"The Graphic" (New York) bathing beauty contests in connection with the Loew houses for a free trip to Galveston finds it necessary to run a trailer in the houses reading:

Don't Let Anybody Tell You This Contest Is "Fixed." Let us assure you it's on the level.

No reference to Atlantic City's similar scheme, which has been the object of the "fixing" stories.

### Guitry as Napoleon

London, May 8.

Bertie Meyer has secured the British and American rights for a new musical comedy libretto by Sacha Guitry, with the score by Oscar Strauss.

Piece will be produced in Paris by Guitry with himself and Yvonne Printemps in the leading roles. Guitry's part is that of Napoleon III.

### Prof. Calls "Variety" Terrible, but Interesting

The privileges and pains of press-agents—but mostly the pains—were the subject of a general discussion May 3 in the Columbia University class on short story writing. Dr. Brenecke, who conducts the class, and realizes that writers have to live, brought up the matter of press-agency as an aid to three meals a day while striving to be a short story writer on the side.

Warren Nolan, press-agent for United Artists, was exhibit A, and led the discussion. The class was further honored by the presence of an uninvited Variety reporter.

The short story course, according to Dr. Brenecke, is good chiefly because it's so discouraging. Many would-be authors might otherwise waste years of their lives before finding they were not adapted for yarn spinning. The drop-outs as the course progresses are numerous, and by May those surviving (Continued on page 80)

### Chorus Girls' Speakeasy

Detroit, May 8.

One of the town's new and flourishing whisper lows is owned and operated by two ex-chorus girls. They have a style all their own and declare they are cleaning up. While one of the ladies tends bar, the other is on the outside promoting biz.

Both girls claim their new occupation has the pony racket trimmed by several miles. They also have it down as a par with marrying heavy dough. Less grief and more fun.

### 42nd Going Harlem

Forty-second street is going Harlem in more than one way. This week there are two colored shows next door to each other, "Keep Shuffin'" at the Eltinge, and "Blackbirds of 1928" at the Liberty.

In two weeks the all colored "Fergy" will return to the Republic, across the street.

### OBSERVATION LAW KILLED NITE LIFE

**Rainbow Gardens Padlocked  
for One Year—12 Others  
to Go—Nite Life in the  
"Whisper Lows"—as in  
New York**

### MORE IDLE TALENT

Chicago, May 8.  
The long-expected axe has finally socked Chicago cabarets. Rainbow Gardens, largest cafe in the city, and the Parody Cafe, owned by David Polintsky, have been ordered padlocked for one year on observation evidence by Federal Judge Walter C. Lindley.

Rainbow Gardens case was a test, and the decision makes it practically certain that all 13 cafes with observation charges lodged against them will be ordered padlocked within the month. Chicago night life will then be a memory.

Edgar B. Elder, assistant United States Attorney, prosecuting the Rainbow case, made no attempt to prove that liquor had been sold in the place. He secured the padlock solely on evidence that patrons had been seen pouring liquor into shot-ups of ginger ale and cracked ice.

Fred Mann, owner of Rainbow, is prominently associated with civic officials, and the 12 other cafes, about to receive decisions, had centered their hopes in Mann, pooling money to defray expenses of legal defense for him. Padlocking of the (Continued on page 80)

### New Pocket Camera

**For Tourists at \$120**

Los Angeles, May 8.  
Beli & Howell will be prepared to deliver, June 15, the new small amateur motion picture camera. Where the prices of two cameras now made by the firm are \$180 and \$190, the new one will be sold at \$120.

It is designed for tourists to carry in a pocket and will weigh 3 1/4 pounds. It will have but one speed, 16 frames to the second.

Like its predecessors, it will take 16 mm. film.

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**PAUL ASH**

Opening at the **PARAMOUNT THEATRE**, New York City, May 12



**By Hannen Swaffer**

**By C. Hooper Trask**

**POI AND**

## Left Yacht Club Boys Flat

## SAILINGS

May 9 (New York to Paris): Evelyn Hoey (Mauretania).

**By David Sturgis**

month. He will live out his interrupted bachelor days in Montpar.

Mrs. J. H. Kunsy, Mr. and Mrs. Bob Albright (Empress of Australia).

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# SHOW PEOPLE LONG LIVED

## "Show Boat" Called Mild in London

London, May 8. Sir Alfred Butt's version of "Show Boat" is the big opening at the Drury Lane. Enthusiastically welcomed and apparently liked by a majority of the audience, the inside mob is again to the front with a 100 per cent. prediction that this big musical will only enjoy a limited run.

Libraries (ticket agencies) evidently share this belief as despite their 10 weeks buy on "Show Boat," it is not so heavy as for "The Desert Song," besides which the ticket men have little confidence in the outcome.

Those who saw the Ziegfeld production in New York say the local presentation is on a larger scale, press sheet mentions over 160 in the cast but there is little doubt the local line up lacks personalities. The sole and outstanding individual hit was registered by Paul Robeson, colored actor and basso, singing "Old Man River." Edith Day is miscast as Magnolia. This is the cause of the general opinion as to a limited run to profitable business.

Felix Edwards produced the piece here. Irregularities in the costumes and the orchestra is directed by Herman Finck. Cast principals include, besides Miss Day and Paul Robeson, Jack Martin, Viola Compton, Cedric Hardwicke, Howett Worster, Marie Burke, Leslee Sarony, Dorothy Lena, Albert Hunter, Percy Parsons, Margaret Yarde, Kathleen Thomas, Michael Cole, and Will Stuart. This show marks the beginning of the fourth year for Miss Day as feminine lead of the Drury Lane.

Within a few hours after Oscar Hammerstein II called Saturday (May 5), drastic alterations were made on "Show Boat." Opening performance dragged, for which, it is said, Sir Alfred Butt and Hammerstein blamed each other.

The two most criticized scenes, that of the convent and lobby of the Sherman Hotel, were deleted the matinee following Hammerstein's departure, and "Hey, Feller," sung by Alberta Hunter, was also cut. Cedric Hardwicke, playing "Captain Andy," has been requested to find new humor to brighten his role and the performance has been reduced 20 minutes.

Another opening was that of "Who's Who," at the Vaudeville, Wednesday, and called it a season Saturday. A terrible bore as an old-fashioned farce. It will be succeeded this Thursday (May 10) by the House of the Arrow," designed as a stage comeback for Oscar Asche.

## Laurillard's Subscription

London, May 8. The \$2,350,000 stock flotation in Laurillard's New Piccadilly theatre, guaranteed by underwriters, has been fully subscribed for by the public.

## MURATORE WINS SUIT

Paris, May 8. Lucien Muratore won a suit brought by "The Musical Courier" to collect an advertising bill of \$300. The singer's defense was that he paid his account upon leaving America, and any subsequent advertising was unauthorized. If agents placed the copy, it was without his authority.

## BRIEUX HEADS AUTHORS

Paris, May 8. Eugene Brieux, author of a number of daring plays, was chosen president of the French Society of Authors at its annual meeting. Vice-presidents are Andre Messager, Charles Mère, Lucien Gleize and Rene Eaters.

## The Tiller Dancing Schools of America, Inc.

225 West 72d Street, NEW YORK  
MARY READ, President  
Phone EDcott 3215-4  
New Classes Now Forming

## Paris' Drinking

Paris, April 29. Paris, while perhaps not drinking less than usual, seems to be drinking less at a time. The number of persons arrested for being drunk has steadily decreased since 1912, when 23,053 persons were hauled to court until last year when only 17,997 were charged with being tipplers.

Many reasons for the decrease are suggested, but the two most plausible ones are the suppression of absinthe and the greatly increased prices. Authorities have found so little need for continuing the asylum for inveterate drunkards at Ville Evard that they have closed the place.

## That Tucker Dame Running Wild Again

London, May 8. Soph is at it again, skipping about town to double here and there. She even went on in a Greek playlet. Anyway, Miss Tucker opened at the Alhambra (vaudeville) yesterday, doing three shows and then going back to the Kit Cat at night for two more. Scheduled for two weeks at the Alhambra, the management will retain her for a month as the result of yesterday's reception.

Soph played to capacity at the Kit Cat last week, turning people away. Saturday night she appeared at the Press Club dinner and early Sunday evening did a Jewish charity concert, following that with the role of "Xantippe" in a Greek playlet produced by the Sunday Play Society under direction of Andre Chariot.

## London's Legit Decline

London, May 8. General slump in the legit houses the past week, seemingly due to the warm weather and the opening of the opera season. Opera is only doing well with the Wagner cycle. Other performances being off on attendance.

The few houses withstanding the decline are the Adelphi, Ambassadors, Palace, Queen's and Savoy.

"So This Is Love," at the Winter Garden, is proving a disappointment despite its splendid reception.

## JANNEY'S "MARJOLAINE"

London, May 8. Russell Janney's "Marjolaine" is to be produced out of town May 14 with the following cast: Lillian Davies, Robert Geddes (Australian), Colin Campbell, Babs Farren, Gus Sharland, Ethel Hook, Maude Cole, Barrington Hooper, Lionel Victor. Dr. Felix, who wrote the music, is writing additional numbers.

"Janney's 'Vagabond King' is being adapted by Noziere, under personal supervision of Justin Huntly McCarthy, and will be produced by Janney personally at the Madeleine theatre, Paris, in June.

## GREY'S NEW NUMBERS

London, May 8. Clifford Grey is writing new comedy numbers into "Blue Eyes" for William Bert.

It is an endeavor to strengthen the latter's role.

## "ROME" AT STRAND MAY 16

London, May 8. C. B. Cochran and Bill Brady, Jr., will present "Road to Rome" at the Strand May 16.

## Laddie Cliff's Operation

London, May 8. Laddie Cliff has retired from the cast of "So This Is Love" to undergo an operation on his throat. He has been replaced by Teddy Fox.

## Argentine Singer for Paris

Paris, May 8. Juan Gardel, Argentine singer, is in negotiations for Paris engagements, starting in October, at the Empire.

## LIFE INSURANCE CO. GATHERS DATA

One Large Company Takes Show Risks Without Hesitation, Excepting Hazardous Professionals—Players Taking Better Care of Themselves as Compared With Past—Dancers Under Heavy Strain

## MANY INELIGIBLES

Actors and show people in general have a mortality rate above the average, on such actuary tables as are available. This, true, is the present practice of most life insurance companies is to rate applicants from the theatre upon the basis of individual selection. The best-grade actors, musicians and theatre proprietors are written virtually without restriction by the Metropolitan Life, one of the largest companies.

Photographers and actors engaged in acrobatic work are not accepted by the Metropolitan, nor are acrobats who perform hazardous feats off the ground. In general, applicants of the show world are considered on the basis of the theatre and surroundings and such factors as are available on personal habits.

Dr. Louis I. Dubin, statistician of the Metropolitan, is authority for the statement that a study of "ordinary" policies up to the year 1910 showed the death rate for actors to be 45 per cent above the average, while proprietors of theatres showed a mortality 26 per cent above normal.

No American data are available on musicians, but in England and Wales, according to the report of the registrar general for the years 1910 to 1912, musicians showed a mortality rate 21 per cent in excess of the average.

The mortality rate for actors and those engaged in allied occupations is undoubtedly higher because of the peculiar conditions existing in the show business. It is said. Hours of work and sleep are often unnatural and meals are eaten at irregular periods. The constant change in diet and sleeping quarters, an inseparable part of the actor's life while on the road, are not conducive to longevity, nor is the lack of real family life. The atmosphere back stage, on stage, in the pit, theatre auditorium and box office is none of the best, regardless of changes in the air by the ventilating system, it is claimed. In this respect conditions are improving with the big new movie theatres, where dressing rooms and sanitary arrangements are most satisfactory.

The constant climbing of stairs, which falls to the lot of many performers, is not a contributing factor to a long life.

## Mental Strain

The artist in any branch of the show world is always under a nervous and mental, if not a physical, strain before and often during the performance. Acting in "big" scenes calls on all the forces of the body and brain and frequently causes overstrain.

Aside from acrobats, there is a large number of performers engaged in the most strenuous kind of physical activity, that of dancing. The speed and bodily contortions it demands places a heavy strain. To make that worse, the report says, it is done by a large number of girls and boys who have not yet attained their full growth and strength.

Another factor is the unsteady employment prevalent in most branches of the show world. This causes constant worry, and worry is recognized as an accelerator of illness. Adherence to the dicta "the

(Continued on page 11)

## Swaffer More Human

A returned New Yorker took occasion the other day in the Hotel Astor to remark:

"Hey, that Swaffer over there is growing more like a human being."

"I've noticed the change while he has been writing for Variety."

"Now, don't tell it to him because he may go back to his old routine."

## American's Satire on Women Is Paris Hit

Paris, May 8. "Eve's Complaint," romantic satire by Hubert Osborne, an American, was successfully produced at the Theatre Albert by a group of English players.

Piece is a cynical treatment of woman's practical viewpoint toward romance and deals with a young wife married to an elderly man, who first seeks consolation with a young lover, but then comes to feel that her middle-aged husband's love is more stable and enduring and in general preferable to the stormy romance of youth.

Joan Atwill plays the young wife and Edward Sterling has the part of the young lover.

## Two Denials

London, May 8. Arthur Gale denies any association with Frank Adams in promoting a new circuit as reported.

Lyons also shakes his head horizontally in saying that no circuit is forming, but with Gale he is building a Golder's Green and lulling.

Another denial is that of Val Parnell, booking manager of General Theatre Corp., who rates Henry Sherak has no authority to book acts for this firm while in America other than being in the position of any other agent.

## Menjou Nuptials

Paris, May 8. The marriage of Adolph Menjou and Katherine Carver has been set for Paris about May 12.

The film star has under consideration a plan to remain in this country for the making of at least one picture production.

Of the other cinema notables on this side, Mary Pickford and Douglas Fairbanks are touring, now in the French Riviera.

## Lottie Venne Dying

London, May 8. Lottie Venne, old time character actress, is dying in a local nursing home from heart disease following a stroke.

For many years Miss Venne was the leading character woman of the West End, but is now in poor circumstances.

## "Barker" in Doubt

London, May 8. "The Barker" opened at the Playhouse last night (Monday) and was favorably received.

Its ultimate success, however, is questionable.

## Albright Sailing

London, May 8. After closing intermission Monday and Tuesday, Bob Albright held the next to closing spot for the balance of last week at the Victoria Palace (vaudeville).

Albright sails for Montreal this Saturday (May 12).

## Ruth Bayton Better

Paris, May 8. Ruth Bayton, the dancer, underwent an operation a few days ago and is reported improving steadily. It will be several weeks before she will appear again.

## Robins Opens at Savoy

London, May 4. Robins, the clown musical mimic, opened nicely at the Savoy Hotel yesterday (Monday). His engagement is for a month.

## Play of May-November Love Flopped in Paris

Paris, May 8. "Le Feu de Paille" ("Fire of Straw"), comedy by Jacques Feydeau, son of Georges Feydeau, famous writer of farce, did poorly at the Theatre Michel on its premiere late last week.

Story is on the theme of May and November love. A widow educates a youth in amorous intrigue and after a liaison lasting three years the young man departs suddenly. The woman grieves for her lost lover for a time but ultimately comes to realize that the youth's flirtation was only a "fire of straw." Prudently accepting the fact of her increasing years, she marries an elderly man of property.

Dorlat plays the widow with sympathetic understanding, Jean Debucourt carries the role of the youth and Signoret is cast as the suitor.

"Siegfried" a Success  
"Siegfried," four-act comedy by Jean Giraudoux, was presented successfully at the Comedie Champs Elysees. It is philosophical piece in which the author makes a comparison between the French and the German mentality.

A wounded French soldier, who had been an author before the war, is taken prisoner by the Germans. He recovers, but has lost all memory. His German nurse, Eva, educates him and he becomes a popular German politician, unaware of his previous nationality. Under his leadership a revolution is quelled, but his political rivals discover his French origin and bring witnesses, including his old French sweetheart, to prove their case.

Under the influence of his former sweetheart he gives up his distinguished career, returning to France and happy obscurity.

Giraudoux adapted the play from his own novel, published six years ago. In the cast are L. Jouvet, J. Renou, Michel Simon, Valentine Tressler and Lucienne Bogaert.

## Vienna Opera in Paris

Paris, May 8. The Vienna Opera Company, paying a week's visit to the French capital at the Paris Opera and singing in German, gave the city a musical treat with Beethoven's "Fidelio."

The splendid chorus brought especially favorable comment and the whole performance was hailed as the best thing musically Paris has had since before the war.

Lothario Wallerstein produces the pieces, with Schalk as conductor-director.

## "FLYING SQUAD" AT LYCEUM

London, May 8. Edgar Wallace's "Flying Squad" will succeed "Lumber Love" at the Lyceum next month, the latter show probably transferring to Prince's.

Wallace went into rehearsal yesterday (Monday) with Hartley Power, Mercia Swinburne and George Relph in the principal roles.

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# DESPITE COMPROMISE, FRENCH FORCING OLD QUOTA PURPOSE

Production on at Full Speed—Way Open for Tightening Rules at Any Time

Paris, May 8. While Franco-American film interests reached a compromise Friday, it is generally conceded that the native trade has gained its original point of forcing the development of French film manufacture by forcing the buying abroad of French product.

French producers are now going ahead with wholesale plans for mass production just as they planned when it seemed as though the first drastic regulations would be enforced. The view is expressed that Minister Herriot agreed to a higher percentage of films allowed in without encumbrance (from 40 to 60 per cent.), and acquiesced to the seven-to-one instead of the four-to-one quota as a sop to the American interests.

The way is still open to a revision of the figures, when the French manufacturers are producing in larger quantity.

The Americans regard the privilege of purchasing entry permits is a gain as compared to plan of actual film purchase as a basis of import, it is pointed out that no price is set on visas and the fixing of the rate could easily be used as a club against foreign film operators.

One thing seems certain. The new regulations insure that film producers of all the world will make part of their production in France, which will be no small advantage to the native industry.

Along this line Charles Burguet, president of the Society of Film Authors of France, said after the new agreement was reached: "It should be understood that there never was any question of the abolition nor the changing of the Herriot decree regulating the import of American film. A system of quotas is a simple thing, permitting much modification. The English and the Germans have modified theirs several times. For example, we could make further change in six months which would not weaken the decree, but give it all the more force."

Hays said the new regulations made the sale of American films in France possible. He realized the French are bound to compete in the field and the compromise was the best that could be obtained.

With the sailing Saturday of Will H. Hays on the "Berenaria" from Cherbourg, France, American film harmony is re-established and trade shows are resumed, after being called off when the controversy was at its height.

The Americans have won important concessions in the amendment of the French film quota restrictions, permitting American production of seven American productions to one French purchase instead of four to one. Besides these changes, foreign purchasers of French pictures are not required to distribute them abroad.

An additional important change in an amendment to Article 10 of the Film Commission's regulations which adds the two words "in future." This means that Americans are able to import 60 per cent of last year's total.

Two commercial articles of the American Embassy, Arthur McLean, were the utmost assistance to Hays and the American delegation in the conferences that led to the revision. Among the trade representatives who took part in the negotiations also were Lawrence of Metro-Goldwyn-Mayer, Oscar of Paramount, and Charles Fox of the Fox organization.

The final party took place over a dinner given by Hays, and the agreement was reached late Friday night. The French content that the original of the new regulations is by unchanged, but the amendment is regarded as a step toward details to accommodate the Americans.

## Extra Flops as Suicide

Pauline Bonheur, French screen extra, attacked suicide by swallowing poison but will recover.

## Earliest Birds

The latest claimant to the early opening and longest day grind film house championship is the Comet theatre, on 3d avenue, below 13th street, New York. The Comet opens to patrons at 6 a. m., with the first picture at 7 o'clock, with a play made for night workers who seek flicker entertainment before retiring.

The hour between the opening of the house and the first screen offering allows the patrons, many of whom come in their working clothes, to grab an hour's relaxation. The house continues open till 11:30 o'clock at night, with the price for all shows a dime.

The Variety theatre, a half block further up 3d avenue, opens at 7 o'clock, with the grind continuing until midnight. A 10c admission also is in effect there.

Both houses claim that the early bird business to date warrants its continuance.

## U's 'Show Boat' Will Have Sound Effects

Los Angeles, May 8. Sound effects will be employed for about one-third of the length of "The Show Boat," which Universal will put into work June 1. Those in front of the screen will hear Magnolia singing.

Also there will be recorded the effects of the steamboat traveling down the Mississippi, the negroes singing, of the band leaving the boat and marching up the town's main street.

Carl Laemmle strongly favors building sound-proof stage on the Universal lot, in spite of the attendant expense, rather than shifting his company to another studio. He suggests the stage will be ready for another subject requiring sound devices and the equipment will be a good thing to have in the yard.

Eddie Montagne, editor-in-chief, estimates the special will be finished in six months.

## Caddo's Special for U. A. Of "Ocean Grafters"

Los Angeles, May 8. With one more picture to be made with Thomas Meighan by Caddo for Paramount release, Howard Hughes, producer, and Lewis Milstone, director, are making preliminary preparations for producing the next United Artists special, to be made from an original story by Wilson Mizner, tentatively called "Ocean Grafters."

Carl Barbaugh and Harry Bohn are assigned to make screen treatment and it is believed Hughes will place all his present contract people in the cast, including Louis Wolheim, Raymond Griffith, Lucien Prival, John Darrow and Ben Lyon. All of these players, with the exception of Griffith, are appearing in "Hell's Angels."

With no definite sign or time set for the completion of "Hell's Angels," Hughes is talking to Sid Grauman about giving the air pipe a world premiere in his Chinese theatre.

It is likely the deal will be set for an early fall opening.

## MONTA BELL FREE

Los Angeles, May 8. Monta Bell's contract as a director for M-G-M, terminating at the completion of "The Bellamy Trial," will not be renewed.

Bell is going to New York. He wants to become an independent producer-director.

Bell will seek finances for a couple of pictures, including "The Birth of the Blues" and "Sing a Song of Broadway."

## Gaumont British Takes In Gainsborough Films

London, May 8. Stock flotation by the Gainsborough Pictures Co. was postponed last week and is now set for tomorrow (Wednesday).

Michael Balcan, of Gainsborough; Charles Woolf, of W. & P.; Reginald and Arthur Bromhead, of Gaumont, and Simon Rowson, of Ideal, as directors.

Rowson sailed on the "Berenaria" Saturday (May 5), to line up American product for Gaumont British, into which Gainsborough now merges.

Flotation is for \$1,280,000.

## STATESMEN AT PARAMOUNT'S CONVENTION

Annual Sales Gathering  
Turned Into Notable  
Event

Washington, May 8.

A salesmen convention took on a new significance here during the Paramount gathering last week when on Wednesday night government officials were guests of honor at a spread in the town's most popular hotel, the Maymont.

Otto Kahn presided as toastmaster. Stretched out on either side of him at the elevated table were the Vice-President, Charles G. Dawes, who smoked his famed pipe and made no speech; Secretary of the Navy, Curtis D. Wilbur, who said the films were great for the boys at sea.

Secretary of Commerce, Herbert Hoover, who got an ovation and made some pertinent remarks; Senator Joseph T. Robinson, there so the Democrats would not feel "out of the picture"; Maj. Gen. T. Q. Asburn, for the sake of the Army, and Oscar B. Luttinger, Assistant U. S. Attorney General.

Flanking these officials were Sir William Wiseman and J. A. Sisto, bankers; Adolph Zukor, Jesse Lasky, Sidney Kent, E. E. Shauer, Sam Katz, Ralph Kohn, Elek John Ludwig, Emanuel Cohen, William de Lingemare ("Able's Irish Rose"), Walter Wagner, George J. Schaefer, John A. Hammell, John D. Clark, and Paramount's local district manager, William E. Smith.

Mr. Kahn's opening reviewed the advance of the industry, stressing that now the bankers sought out the picture makers in contrast to the reverse situation but a few short years ago. He also stated that the industry was the gamble was much reduced, citing the legitimate stage and concert-opera fields as ultra-gambles. He stressed the statement that the legit stage drama is definitely out.

The speaker stated that a new standard is entering the films; that the mushy sentimentality and flamboyant captions have lost much of their vogue with the producers finding that the alleged necessity of playing down to an assumed level on the part of the audience was "a bogey." "A new and truer sense of values is making itself felt among producers," added Mr. Kahn.

Secretary Hoover's speech contained a reference to himself "as one who watchfully observed and occasionally attempted to be of some help."

The keynote of the secretary's talk contained the statement that the pictures had done a great service for every government of the world.

Kahn's Gag

Sidney Kent, following Mr. Hoover, recognized the present foreign agitation against American films when informing the salesmen in the gathering from abroad that it would not be their sales this year that would count, but their department in the field.

Senator Robinson got to talking on government regulation, the Federal Trade Commission, and a few other phases that for a time caused questioning glances, but the Senator relieved the situation, and at the same time received much applause when closing, with the statement that the pictures did not need cen-

## The Paul Ash Record

## GERMAN EXHIBITS WANT LESS FILM

Washington, May 8.

German exhibitors are combining to cut down the number of films produced, due to the present contingent system. At a recent meeting in Berlin, reports Douglas Miller, assistant commercial attaché, Berlin, to the Department of Commerce, the "renters" placed much of their difficulties on this overproduction.

To consume the market practically all houses are showing the double program features, with rental returns to the producers naturally lowered.

Exhibitors are slow in paying also, another matter discussed, it being brought out that in order to get films on the screens the usual down payment required was being omitted.

It is hoped that production will be reduced by 200 features during the current season, adds Miller, who, however, doubts if this will be possible.

## 4,000 People of Chi Greet Ash at Farewell Dinner

Chicago, May 8.

Members of the Chicago Comedy Club, in conjunction with Fred Mann, tendered Paul Ash a huge farewell banquet at Mann's Rainbow Gardens, prior to Ash's departure for New York. It was probably the largest affair of the kind ever attempted in Chicago.

Seating 4,000 people with ease, the cafe was so over-taxed it was necessary to place chairs on the dance floor. The management, surprised at the unexpected attendance, was swept off its feet, and it was only with difficulty that the Ash devotees were taken care of.

Almost every public official in the city was present, including Mayor Thompson, who presented both Paul and Mrs. Ash with gifts, Paul drawing a platinum diamond Masonic ring.

The entire theatrical crowd playing local theatres was present.

## Democrats Will Sell News Reel Privilege

Washington, May 8.

Unless compromise is reached there will be no news-reel pictures of the Democratic National Convention at Houston.

The national committee has decided to install no lights for the cameramen but will sell the picturing concession to any one company.

All of the six news reel makers are standing pat, refusing to bid.

## All British-Made Film Tariff Is Reduced

Washington, May 8.

Great Britain has reduced the tariff on "British Empire" films by admitting negatives under the same rating as raw film.

This is reported to the Department of Commerce here as covered in the Film Act of 1927 with the requirement to meet the lower duty rate held to the definition of "British Empire" films, namely, producer must be a British subject; studio scenes must be made in a studio of the British Empire; that the author is British, and that 75 per cent of the salaries and wages paid go to British subjects.

ship, neither in the commercial nor art end of the industry.

All the speeches were short with the gathering favoring the one exception, Mr. Kahn, due to its stressing those things vital to the industry and his closing remark: "Drawing to the end of my talk, I feel much as did Lady Godiva, wearing the end of her famous ride, when she said, 'I am now nearing my clothes.'"

Chicago, May 8.

Appearing approximately 4,500 times within three years on the stages of two Chicago picture theatres, Paul Ash on that run has played to 14,700,000 paid admissions, equalling about \$6,000,000 at the box office.

Ash, opened at McVickers' May 11, 1925, closing there May 8, 1926, and moving under the same theatre management to the Oriental, then opening, starting May 9, 1926, and leaving the Oriental tonight, May 6, 1928.

It's an unparalleled record in the show business, possible only in the new show business as created by the picture houses.

Paul Ash opened here as single man entertainer, called master of ceremonies. He conducted a stage band, not his own, and introduced artists appearing before the stageband, to the audiences. That style of entertainment became known as the Paul Ash policy.

In no amusement data is there anything touching this one-man record, with a box office as the gate to a theatre.

An Institution

In Chicago Paul Ash became an institution; in the show business he became a freak attraction, although not classified as a freak act.

Ash is set forward as the possibility of the new show business. His reign in the Loop might have been indefinitely extended, but the personal desire combined with that of his Public (Balaban & Katz) management sends him on to Broadway.

In New York Ash opens in a similar capacity at the Paramount, at Broadway, May 12, for another indefinite engagement.

Ash's career in Chicago has been chronicled from time to time in Variety, with the gross receipts he played at these theatres recorded weekly in these columns. Nearly all of the time credit for the draw was given to Ash.

Moving from McVickers' where the weekly gross had been around \$33,000, Ash directly sent the big Oriental over the top and kept it there for the gross running as high as \$49,000, second only to the bigger (B&K) Chicago theatre.

The latter had the choice pictures. With Ash so undeniably personally drawing to the Oriental, the lighter weight pictures played in the Loop by B&K were sent to the Oriental where they received Paul Ash support.

Fan Mail

Ash's fan mail reached as high as 2,000 letters weekly at the Oriental. That is likely another record for him, or for the new show business, as these statistics and memo are to bring out what the new show business did do for Paul Ash and what it might do for anyone else.

There are numberless incidents connected with the long engagement of Ash in this town, the co-operation of the theatre and what that meant at the outset, the nursing of Ash after he had arrived which made him even a stronger force for the townsmen of it from the day he reached here until this night when he leaves.

Paul Ash was the first entertainer to ever conduct a stage band in the Loop, the first also to act as a master of ceremonies on a Loop stage, and of course, to ever achieve a run of three years in theatres seating up to 4,000 (Oriental) people, giving four or five performances daily.

The prevalent question here now and has been for a month or two: What will Paul Ash do in New York?

In this issue of Variety is a special unannounced section greeting Paul Ash on Broadway. It's a unanimous expression toward the redhead, limited to those with whom Ash has been in closest association during his sensational Chicago run.

## Weather Forecast

Washington, May 8.

Questions put the Weather Bureau resulted in the issuance of the following outlook for the country east of the Mississippi:

Mostly fair weather, except for showers about Friday or Saturday (12). Warmer weather will prevail generally by Thursday and it will continue moderately warm over the week end.



1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.



# WARNERS' \$27,800 MUFFLES L. A.; STATE, \$21,000, AND MET, \$19,400

New House Hurts Others—"Speedy" Out—"Eden" Opens to \$16,000—"Sunrise," \$5,700

Los Angeles, May 8.

(Drawing Pot., 1,450,000)

Weather: Clear and Warm

With trade in general off opening of Warner Brothers new Hollywood house has all the boys operating first runs squawking. They claim the new house has graded off all the business. Practically true, as with a \$5 opening and six days of grind this house did a first week of \$27,800 with "Glorious" U. A.

On the stage is a great production put on by Larry Ceballos, with Daphne Pollard and Harry Kelly heading. There is also a big pit orchestra and Vitaphone subjects, the most entertaining the town has had for a 75-cent top. Looks as though initial show here is good for four to six weeks.

With Warners coping all the trade the others took what they could. Chaney, always sure-fire for \$28,000 or better at Loew's State, just hit over \$21,000 with "Laugh, Clown, Laugh." Metroplitan, with Clown, Laugha, and "Wings," a stage and screen show acclaimed the best house has had in many a moon, was unable to hit a \$20,000 mark, only few months ago was playing at \$15.00 top at the Criterion.

Proximity of houses and release dates did picture little in its first week at the United Artists, did not hop to the fore as expected. In for current week and then blows in favor of "Drums of Love." "Wings" in two days less than four weeks. Final five days fell short of \$9,000. As a rule a Lloyd picture is good for eight weeks in this house.

"Street Angel," on third week at Carthay Circle, held up fairly well, getting over \$12,000. "Wings," in 16th and next to final at Baltimore, skidded.

First showing of "Sunrise" with Movietone accompaniment was not such a success for the Criterion. After opening to little over \$7,000 picture just went beyond \$5,700 for its initial week at pop prices. "Sadie Thompson" proved a good bet for the Egyptian. "Thanks for the Buggy Ride" was not so forte at the Boulevard.

Two new run pictures in town this week. "Trail of '98" at Grauman's Chinese, and "The Goodbye Kiss" for the Million Dollar. Both got to good initial day trade.

Estimates for Last Week

Carthay Circle (Miller-W. C.)—"Street Angel" (Fox) (1,500; 60-\$15.00). Trade dropped from second week, with take being \$12,250.

Biltmore (Erlanger)—"Wings" (Par) (1,661; \$1-\$3) (16th week). With mats off, on next to final week \$11,500.

Loew's State (W. C. Loew)—"Laugh, Clown, Laugh" (M-G) (2,200; 25-29). Chaney fell below his regular average here; just over \$21,000.

Metropolitan (F. N. Pub.)—"Patented Leather Kid" (F. N.) (3,595; 25-75). Here too soon after \$150 showing at Criterion; only got \$19,400.

Million Dollar (W. C. Pub.)—"Speedy" (Par) (2,200; 25-29). Did not finish full fourth week; final five days did exactly \$8,600.

United Artists (U. A.)—"Garden of Eden" (U. A.) (2,100; 25-\$11.00). Corinne Griffith nowhere near the returns expected on initial week; little over \$16,000.

Warner Bros. (Warner)—"Glorious Betsy" and Vita (W. B.) (2,756; 25-75). All the trade in town, starting off with \$5 premiere; first seven days almost apiece. \$27,800.

Criterion (W. C.)—"Sunrise" and Movietone (Fox) (1,600; 25-60). Did not click so well; first week \$7,000.

Boulevard (C. W. C.)—"Thanks for the Buggy Ride" (U) (2,164; 25-\$5.00). Took only \$6,300.

Egyptian (U. A. W. C.)—"Sadie Thompson" (U. A.) (1,870; 25-75). Swanson ran close to \$8,000 after long downtown run.

## Rowland Not on Coast

Los Angeles, May 8.

Richard A. Rowland is absent for the first time when a party of First National executives visit Hollywood. He did not accompany C. R. Hawley, president of the company, and other executives, following the Chicago convention.

Gossip in Burbank says Rowland may be through with F. N. in August, when his contract expires.

Those with Hawley include Ned Depinet, Roy Seery, Samuel W. Hatch, Al Rockett and George Landy.

## \$25,000 at New Minn.; Novelty Still Draw

Minneapolis, May 8.

(Drawing Pot., 450,000)

(Weather Warm)

Weakest array of film attractions in some time helped to hold business down to a low level last week. There was not a picture along the entire Rialto that stirred a particle of enthusiasm. Most of them took pinnings from the public as well as the critics.

Despite its own show was far below par, the Minnesota, alone of all the entertainment palaces, enjoyed real prosperity. It benefited from the lack of any real competition. The novelty is still there and it can go along pretty well on its own momentum, although of course the better the picture the bigger the gate.

"Across to Singapore," on the screen, and the Public Unit, "Snapshots," comprised the Minnesota combination that failed to catch on heavily. "The Navarero" is a great card here, and this particular picture met with little favor.

"We Americans," at the State, was another picture that received little praise from the reviewers.

"Tillie's Punctured Romance," at the Strand, fopped miserably. Good enough comedy picture, but at \$80, unsupported by any stage entertainment or outside attractions, passed up almost completely.

Hennepin-Orpheum had, perhaps the worst show in town, but you never could have guessed it from the attendance. Apparently the continuous non-reserved seat policy hasn't gained in favor here. "The Escape" and "The Gaucho" did comparatively well for Pathe and the Grand, respectively, considering all the adverse conditions.

"The Gaucho" and "The Navarero" took a trifle above those of the previous week. Nothing in Pan's advanceville to account for its slight advance. Fairbanks picture met with a loop run, at the Strand a few weeks ago for a fortnight.

"Chinatown Charlie," at the Lyric, was lost in the shuffle. When there's a general trade depression, much unemployment, flu epidemic, new 4,100-seat, \$2,000,000 theatre and over-seating, going is hard to be extremely successful. "The Navarero" real box office magnet. This is being driven home to the managers now.

Estimates for Last Week

Minnesota (F. & R. Pub.) (1,400; 65). "Across to Singapore" (M-G) at the Public Unit, "Snapshots." Mediocre bill. Navarero no card here. Women patrons especially lukewarm over screen entertainment. Only \$25,000. Excellent under circumstances.

State (F. & R. Pub.) (2,500; 50). "We Americans" (U); Vitaphone and stage acts. Fewer men. Men folks also didn't consider it so hot either. Around \$9,000, \$7,000 drop from previous week, when "Diamonds" got 'em. Brade.

Strand (F. & R. Pub.) (1,500; 50). "Tillie's Punctured Romance" (F. N.). Moderately good comedy, but not strong enough to drag in without support. Around \$3,000. Bad.

Lyric (F. & R. Pub.) (1,350; 35). "Chinatown Charlie" (F. N.). Good enough comedy, but no power here. About \$1,400. Not so good.

Grand (F. & R.) (1,100; 25). "The Gaucho" (F. N.). Second loop run for a Fairbanks picture. Around \$1,000. Good.

Hennepin-Orpheum (Orpheum) (2,800; 50). "The Skyscraper" (Pathe) and Vitaphone. Fine show for price. Nick Lucas, headliner, draw, but has been here half dozen times during past two seasons. Business up nearly \$3,000 from previous last week, but still poor at around \$10,000. "Unpopular policy in large part to blame."

Pantages (Pantages) (1,600; 25-50). "The Escape" and Vitaphone. Picture well-liked and lifted gross some. Vaudeville held nothing for box office, although satisfactory. Roscoe Arbuckle, due to city council's prohibition order, hurt. About \$5,000. Fair.

Seventh Street (Orpheum) (1,400; 40). "Walkover" and vaude. Good enough buy for money, but doesn't appeal to public. Around \$3,500. Terrible.

# 'SUNDOWN,' \$13,800, AT STANLEY, WEAK

Circus and Races in Balto Last Week—"Rose-Marie" Was Leader with \$22,000

Baltimore, May 8.

A persistent rumor that Rivoli is to go with Fox and that when it re-opens, Movietone will do the work once done by the orchestra. Fox has been seeking a Baltimore opening for some time.

Weather was favorable last week, but the circus was competition for two days, while the spring race meet at Pimlico was also a factor in b. o. depression.

The Century came through with the best showing, getting a really big draw with the movie version of "Rose-Marie." This house led the procession by a b. o. mile. "Speedy," in its second week at the Valenda, failed to develop any great speed as a patron-getter, although running ahead of the average second week here.

"Rose-Marie" drew receipts well under house average. The New was also among the lows with "Woman Wise" on the screen.

Estimates for Last Week

Stanley (Stanley-Crandall)—"Showdown" (3,400; 25-60). Business off. Circus and races blamed. Film hardly good choice for this house. Not one of manager's necessities for matinee trade. Matinees are problem here. About \$13,800, well under house average.

Century (Loew)—"Rose-Marie" (3,200; 25-60). Got one really good b. o. break. Stage show with Ted Claine m. c. and Maryland Collegiate offering been indie excuse for a series of "college night" publicity tie-ups. Matinees good and stand-out nightly. Even circus didn't cut in to vary picture extent. About \$22,000. Very good.

New (Whitehurst)—"Women Wise" (1,800; 25-50). No special appeal. At b. o. recently. Films and principals not strong enough apparently to overcome opposition. Circus and races undoubtedly helped. Around \$15,000, under prosperous average here.

Valencia (Loew-United Artists)—"Speedy" (2d week) (1,500; 25-60). This one somewhat of disappointment. While receipts better than average second week, not what might have been expected of Lloyd.

Hippodrome (Pearce & Schick)—"Sporting Age" and K-A vaude (3,200; 25-50). Spite of circus, somewhat from previous week. House, with other combinations, feeling economic pinch, condition that affects family trade of combination here.

New Garden (Schanbergers)—"Shield of Honor" and K-A vaude (3,500; 25-60). Prices cut at this combination. "The Escape" and "The Navarero" good for matinees, with night top down to 60c. Business up somewhat last week.

Parkway (Loew-U. A.)—"Divine Woman" (1,000; 15-35). Small uptown house doing most consistent business in town. Garbo film big draw with picture, average for second week. About \$4,000, good at this theatre.

Estimates for Last Week

Portland, Ore. May 8. (Drawing Pot., 400,000)

Big business greeted the move of the Henry Duff Players from the Music Box to the Hollis last week, with Erikson Church as guest star. Churchill remains here for a five week's engagement.

Return of George Stoll as band leader at the Broadway brought a fair gross, somewhat spoiled by a poor film feature. The Portland headed local receipts with "Partners in Crime."

Estimates for Last Week

Portland (Publ. W. C.) (3,500; 35-60). "Partners in Crime" (Par) headed a big bill. Jules Buffalo was musical director as guest conductor; Public and "Navarero" \$15,000.

Broadway (W. C.) (3,000; 35-60). Return of George Stoll as band leader with a strong Fanchon and Marco revue saved business in spite of weak picture. "The Escape" a poor adaptation of Finero's "Trelawny of the Wells" here; \$11,000.

Oriental (Tebbetts) (2,700; 35-50). "The Leopard Lady" (Pathe). Mystery film plus Josef Srodka and Oriental orchestra; Hawaiian Melody Four on stage; big drop to \$5,000.

"The Escape" (Fox). Not a strong film; \$10,000.

Columbia (U) (1,300; 35-50). "Hunchback of Notre Dame" (U). Got \$10,000.

Rivoli (Parker-W. C.) (1,200; 35-60). Week split with "Speedy" (Par) and "Patent Leather Kid" (G. N.). About \$9,000.

Henry Duff Players reopened here in "Alas the Deacon" after moving from the Music Box. Very good. \$10,000.

# Moving Week, Montreal's Annual Opposition

Montreal, May 8.

(Drawing Pot., 600,000)

Weather: Fine

First week in May is moving week in this town when around some 30,000 old citizens make the yearly effort to find a new residence. They need at least the week to settle and the pictures take an annual rap on this account. This explains another very bad week—at least it does partly—the other reason being the quality of the offerings, none of which stood out and some being much below the average.

The congestion scene, but not enough to save the total of grosses for first-run houses from being well within \$10,000. What was the \$10,000 of this went to the Princess, which only runs pictures once in every three months or so, the past week was near the low for the year.

Princess tried with "Roses of Picardy," name being an effort to cash in on a once popular song. Little fact about being in Flanders and not in Picardy, while the roses were the usual climbers on a farm yard wall and almost never in evidence that they had been symbolic, as the local press insisted, but wasn't obvious to the general public, who stayed away enthusiastically after first week of nights. Not one of manager's usual successes and no better than fair at \$10,000.

Harry S. Dahn picked Adolphe Menjou as the opener to start him on the upward road from a series of poor weeks since Lloyd's "Speedy." "A Night of Mystery" did go over, but Dahn's newly started stage tabloid light opera saved his house. Dahn looks to have a life saver in this tabloid at the moment, "Legion" started out pretty well but slumped by Wednesday and continued in that condition the rest of the week. Looks light enough to get out of town, with an opening \$13,500 to forget.

Stutte, handicapped by another featherweight film, "Powder My Back," again had to rely on the Oriental went along in its usual manner, causing little or no excitement with "Skinner's Big Idea" and its Pan bid.

Estimates for Last Week

Adams (Kunsky)—"Speedy" (Par) (3d week) (1,700; 50-75). Wound up run after failing to comply with expectations. "The Navarero" had edge in this spot; \$10,500 for Lloyd in final; "Old Ironsides" (Par) at pops, current.

Capitol (Kunsky)—"Laugh, Clown, Laugh" (M-G) (3,448; 50-75). Chaney name helped to battle heat; \$28,800 not bad under conditions.

Madison (Kunsky)—"Legion of the Condemned" (Par) (1st week) (1,976; 50-75). Running with "Wings" did this one no good; only fair in opening week at \$13,500, but remade.

Michigan (Kunsky-Publix)—"Mad Hour" (F. N.) (4,100; 50-75). Not much for picture; usage trade in for summer attraction. Around \$15,000.

New Detroit (Whitney)—"Wings" (Par) (4th week) (2,140; 50-\$14.65). Mats murderous; location also getting down to stop figure, \$10,000.

Oriental (Miles)—"Skinner's Big Idea" (PBO) and Pan vaude (2,550; 2d week) (1,800; 25-50).

State (Kunsky)—"Powder My Back" (W. B.) (3,000; 25-75). House still getting tough off films; stage drawing but can't hold up both ends; \$12,500.

United Artists (U. A.)—"Dressed to Kill" (Fox) (1st week) (2,000; 50-65). Slow start but picked up toward week end; sticking for second; \$14,900 lowest opening week yet at theatre.

Washington (Fox)—"Mother Macchree" (Fox) (4th week). Could blow now but staying this week and next; house going into light overhead policy for summer after current attraction. "Macchree" not bad, but not good, at \$6,000.

# HEAT HURT DETROIT; "KILL," \$14,900, U. A.

"Mad Hour" Only \$36,400 at Michigan—Chaney, \$23,800, and State, \$12,500

Detroit, May 8.

Weather's sudden jump to 80 and over, from Wednesday on, tapped grosses, forcing the picture to take on a close edge or two off the end of the town total.

"Dressed to Kill" did not come through as expected at the United Artists, gaining only \$500 or so more in its opening week than did "The Doves" second week. It showed signs of going up by Saturday.

The Fox, in its second week, to play the U. A. stand, looks for an improvement. Currently, while obviously due to the heat, "Kill's" initial sum might be attributed to the town's waning interest in crook plays.

"Speedy" made an inauspicious exit from the Avenue after the first week, the final to \$10,500. "Old Ironsides" followed this week and looks okay for a trio of sevens at pops. "Mother Macchree," another runner, appears about ready to blow after four weeks at the Washington. Two more, including the present one, and that's all the picture product for the hot period. It's had a good season.

Michigan, playing "Mad Hour" and the Capitol, with "Laugh, Clown, Laugh," were both slightly under normal. The latter would probably have gone lower without the star. Chaney did certainly here.

"Wings" hit the slides to \$10,000, besides making it bad for "Legion of the Condemned." In its first week, "Legion" started out pretty well but slumped by Wednesday and continued in that condition the rest of the week. Looks light enough to get out of town, with an opening \$13,500 to forget.

Stutte, handicapped by another featherweight film, "Powder My Back," again had to rely on the Oriental went along in its usual manner, causing little or no excitement with "Skinner's Big Idea" and its Pan bid.

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## Roach's Studios Reopen

Los Angeles, May 8.

The Hal Roach studios have reopened after a five weeks' shutdown and have four short comedy units working. Stan Laurel-Oliver Hardy comedy, Charlie Chase, Max Davidson and "Our Gang" units with practically the same lineup in production personnel as in last season's program.

Roach will make 40 subjects for the 28-29 program to be released through M. G. M.

Stand out in whole show the comedy "The Skyscraper" (stare) just what crowds wanted. House hard hit by moving week absences would likely have scored big; \$9,000 normal.

Strand (A.) (800; 30-40). "Sharp Shooter" (Fox); "Fools of Fashion" (Vital); "Little Snob" (Warner); and "Casey" (Col.). All took around \$5,500. Neighborhoods in about normal.



# Too Much Outdoors Weather for B'way Film Palaces Last Week

Broadway had another week to grieve about and did a little sulking, but, at the same time, tried to pry whatever satisfaction there was in the reports that business was across the country. Following the April deluge, May's opening seven days turned on some heat, thereby giving the natives their first chance to frolic.

This didn't help the box offices nor did the scatter about town of the Bremen flyers, His Honor and Whalen. The Yanks and White Sox also cut into the past Sunday's matinee receipts with \$2,000 worth of the uptown stadium. It looks as if the big week ends have come until fall. No use crying "panic," but until the box office comes to loose some strong pictures again it may be quiet along the Stem for some time.

So while the gofers were bewailing last month's heavy rain the house managers were smiling. Now it's simply the b. o.'s turn to carry the torch.

A house poked its head above sea level, to any extent, unless it was the Capitol, where "Across to Singapore" not only was the first week, but it also visited another week. "Partners in Crime" helped the Paramount down hill with a week \$65,100, and "Honor Among Thieves" followed with \$62,000. "Drums of Love" is in its final week at the Rialto after a second week to \$22,500, but it's a long way from slight inasmuch as \$27,200 is just \$3,450 less than its third week.

The Strand's \$24,300 doesn't throw a true light on the picture. Stanley Company units which have been inaugurated here inasmuch as "Blue Danube" had no particular draw as the feature. "The Great Train Robbery" turned over \$7,550 to the Cameo, fair gross for this small theatre which has been rather successful with foreign picture. It holds over.

### The \$2 Boys

Shoppers apparently played no favorites among the \$2 boys. Almost all the big films feeling a certain lack of demand. "Trail of '98" maintained its pace setting niche by getting \$1,000, with "The Great Train Robbery" slipping in as runner-up in claiming \$1,500.

"Man Who Laughs" started out substantially to demonstrate the Victor Hugo name has its own clientele for \$14,100. "Wings" spiraled around to \$14,000 and "Two Lovers" has passed the crest at \$5,900 in the Embassy.

"Able" is still playing to wide open spaces, to everyone's complete surprise. "The Road to Reno" slipped to its middle, losses, giving way slowly, and last week got \$7,900. "Street Angel" shows no sign of a definite lapse although drop enough in total each week and is considered okay at \$14,600.

Picture house bunch, band leaders and music publishers spent a lot of time last week trying to out-guess each other on what Paul Ash is going to do at the Paramount.

### Estimates for Last Week

Astor—"Trail of '98" (M-G) (1-12) (\$12) (3d week). Dipped slightly to \$10,000, off with \$2 of films, of which there are so many around they're undoubtedly hurting each other.

Cameo—"The Raider Bmden" (Col) (58; 50-75) (2d week). Foreign made picture have done pretty well here; this one, however, but house holding it over; \$7,550 not great but all right.

Capitol—"Across to Singapore" (Col) (48; 50-75) (1st week). (2d week). Rough and tumble film, with Navarro, Torrence and Joan Crawford, had its drawing power; \$69,000 holds it over, postpaid revival of "The White Sister" a week.

Central—"Man Who Laughs" (U) (92; 1-12) (2d week). Doing well despite grim the Victor Hugo name; apparently of much help to well-made picture; \$14,100.

Criterion—"Wings" (Par) (53; 1-12) (3d week). All-time new in \$14,000 neighborhood, something like \$2,000 short of capacity; can still drop plenty before approaching red.

Embassy—"The Road to Reno" (U) (58; 50-75) (8th week). Could easily exit at end of current week, but will mark time until "The Tempest" (U. A.) shows; pretty good five weeks and then let its person-ality; last week \$5,800.

44th St—"Able's Irish Rose" (Par) (1-10) (3d week). House still \$2,450, not better than first, just doesn't seem any interest, besides which it's on a side street; \$5,000 again is a very liberal estimate.

Gaiety—"Four Sons" and Movie-tone (Fox) (80; 1-12) (13th week). Making no noise, but plodding along at so-so figure; \$7,900 enough to cover, so nothing to squawk about in third month.

Globe—"Street Angel" and Movie-tone (Fox) (1-11; 1-12) (5th week). Sliding each week but enjoyed counting up \$14,600.

Paramount—"Partners in Crime" (Par) (3-6; 5-10-75-90) (1st week). Hatton comedy held no particular charms to entice customers inside

## \$25,000 FOR WARFIELD; 'CIRCUS,' \$21,000 START

### Granada Still 'Way Down,' \$13,000—"Drums" Out After \$10,000

(Drawing Population, 756,000)  
Weather: Fair

Only two bright spots last week. Town was anywhere from \$25,000 to \$30,000 off normal, and probably would have been worse if the St. Francis hadn't had "The Circus." Long-awaited comedy started off with a bang on a midnight show and new attendance records were established. Initial week, while not the record, stuck up exceptionally well at \$25,000.

Usually fair weather at the Al G. Barnes circus over Saturday and Sunday didn't help the picture houses. Yet the Warfield clicked handsomely again.

Granada continued its sensational nose dive, and reached the lowest point it has known for years. Doesn't seem possible, and local showmen can't seem to figure it out. That at the Al G. Barnes the Granada can do so little business. Last week there was "The Actress," but ordinarily Norma Shearer is box office.

The Strand, who labored hereabouts as "the lucky Warfield," gave a corking good show. "Garden of Eden" on the screen. Movie-tone and the Ingenues, girl hands. "The Great Train Robbery" was ordered by the union, it was excellent fare.

A dismal flop was "Drums of Love," which never got to first base. The California Starting Thursday, the attendance showed a constant drop. Feature was yanked after seven days to make room for "The Street Angel." "Drums" did not fare so well with "Ham and Eggs at the Front." Several of the local dailies panned it as the weakest picture of all time. "The Great Train Robbery" is scheduled for two or three weeks.

At the Columbia "Wings" is still holding forth, now in its fifth week. "The Road to Reno" has been away off but nights held consistently good.

### Estimates for Last Week

Warfield—"Garden of Eden" (U. A.) (2-7; 35-50-65-90). Healthy business all week; local fans seemed to like it; \$25,000, topping the town.

St. Francis—"The Circus" (U. A.) (1-17; 35-50-65-90). From Thursday to Tuesday house operated on a nine-show-daily policy; after that dropped to eight shows, with result crowds were handled with dispatch and there were few box office lines. Initial week passed \$21,000; excellent.

Granada—"The Actress" (M-G) (2-7; 35-50-65-90). House still with nothing in sight to indicate a reversal of form; has reached the lowest depths and using policy of red ink; terrible at around \$13,000.

Columbia—"Drums of Love" (U. A.) (2-7; 35-50-65-90). Just didn't want this one; started to slip after opening day and yanked at close of first week; \$10,000.

Columbia—"Wings" (Par) (1-7; 1-12). Road show held nicely and demonstrated wisdom of extending run two weeks; fourth week with matinee off, better than \$11,000.

Embassy—"Ham and Eggs at the Front" and Vitaphone (W. B.) (1-7; 35-50-65-90). Only ordinary picture; more than box office lines; about \$8,500 not to be sneered at; little profit all around.

from first real spring weather; \$65,100, dive of \$5,500, with Paul Ash coming in Saturday.

Rialto—"Drums of Love" (U. A.) (1-7; 35-50-65-90). (3d week). Started off just fairly and fell back \$33,000 for total of \$22,500; now in final week; "The Great Train Robbery" due this Saturday.

Rivoli—"Speedy" (Par) (2-7; 35-50-65-90) (5th week). Checked \$10,000, but was not to come no more than \$2,450; finished fourth week to \$27,200; \$150,500 on month; no word to go to after this one.

Rover—"The Road to Reno" (U. A.) (58; 50-75-90-1-12). Picture generally panned, but stage show drew favorable outside conversation; \$9,500 no rave but right, with business around town.

Strand—"Blue Danube" (Pathe) (2-9; 35-50-65-75). Screen feature didn't mean anything and no help to first. Stanley stage unit to play house; \$24,300, not good.

Warner—"Glorious Betsy" and Vita (W. B.) (1-10; 1-12) (5th week). Premiered program declared weak, but main feature winning approval; boasted of \$15,500.

## 'HAROLDTEEN,' \$14,000, AT MAINSTREET, K. C.

### 'Actress' Did Better Than 'Tonto Rim,' Splitting Newman's \$3,100 Week

(Drawing Pop., 600,000)  
Weather: Fair

General conference of the Methodist Episcopal Church in Kansas City, Mo., started a four weeks' session here last week, did not add greatly to the theatre grosses, although it may have helped a little. Methodists are not set against amusements as in former years, although they are strict enough.

The hunt picture, "Simba," at the Shubert for two weeks, drew heavily, especially from the schools, which tied up with the picture and granted leaves to the pupils who desired to attend the matinee. Enil Jennings and "The Last Command," at the Midland, came in for excellent reviews. Theatre is showing "The Circus" this week.

With the Grand and the Orpheum and Gaiety folding up Saturday the picture houses may benefit some, although the park openings will probably offset the closed theatres.

### Estimates for Last Week

Mainstreet (Orph). "Haroldteen" (2-20; 25-50). First funder with Mary Brian, Alice White, Lucian Littlefield and Arthur Lake is hokum for true, more like a glorified "Our Gang" than anything else, out built for a week or two. Stage show in addition; \$14,000.

Loew's Midland—"The Last Command" (4-00; 25-35-50). Customers raved over Jennings. Reviewers liked say it was a star. Stage show named "Highlights of 1922," played as the "Take a Chance" unit in New York, but pleased just as well. Name meant nothing; \$15,000.

Pantages—"Why Sailors Go Wrong" (2-20; 25-50). If anything Pan regulars like better than Tom Mix, it is good slapstick comedy. They get it here on stage. "Revue Unique" featured. Singers' contest, with four contestants at each show, attracting attention, proving business.

Newman (Loew)—"The Actress" first last; "Under the Tonto Rim" last last (1-30; 25-35). Norma Shearer proved a box office draw. Her picture, "Zane Gray" production last half. Newman regulars, those who have stuck with the house, not so strong for ray kind and the drama in it is to be depended upon. Hidden Treasure tied up with a number of stores offering prizes from motor cars and pianos to hosiery, furniture and food.

Liberty (Ind.)—"Merry Widow" (1-00; 25-35). When this one first shown Mae Murray featured name in ads, but with revival John Gilbert stars. Revivals of the big old-timers not making impression expected. Policy may be changed to first runs before long; \$1,600.

"Simba," animal picture, drew nicely all week at the Shubert, with the mats swelled with the school kids.

At Uptown week divided between "Salor Liza Murphy" and "Hot Heels." Globe continued with "The Tenderloin" for second week.

## Rialto Leads Tacoma With "Kids," \$8,500

(Drawing Pop., 125,000)  
Weather: Fair and Warm

With the Broadway due to close in a few days, big ought to pep up at the other houses. Fanchon and Marco had been making weak stands here, and a month ago policy was tried of cutting to three nights a week. The house has not been doing the business it should, but this ailment has prevailed at all downtown first-run houses.

Ollie Wallace was back as m. e. for a surprise week, and next week Eddie Peabody will be here for a week. "The Circus" is in the clouds.

### Estimates for Last Week

Broadway (W. C.) (1-00; 25-50) "Circus Rookies" (M-G). Good half picture; Wallace helped draw; Fanchon and Marco first-run. First three days played; \$4,300.

Pantages (1-00; 25-50) "Sharpshooters" (Fox). Vaude just average but big quick draw; \$4,400.

Rialto (W. C.) (1-25; 25-50) "Patent Leather Kid" (F. N.). Built-up as "made in Tacoma"; Paul Lewis, who was scenes were shot, 200 miles away; did great box; \$8,500.

Surround (U) and "Framed" (U). On split week for \$950.

### EMMETT FLYNN AS WRITER

Los Angeles, May 8.

Emmett Flynn, former Fox director, has a term contract to write stories and screen treatments for Hal Roach comedies.

## "KINGDOM COME," \$16,400

Okay for Saenger—"Actress" Low, \$11,000—"Singapore" \$3,300

(Drawing Population, 300,000)  
Weather: Clear and Cool

But one house in town showed a flicker of interest last week and that was the Orpheum, which with the "Our Gang" kids and popularity contest went to \$9,000. Picture, "Sharpshooters" was but a minor factor.

The Saenger went forward a couple of thousand, setting \$16,400, which, with the economies practiced recently, gave the house an even break. Richard Barthelmess in "Shepherd" and an appealing stage show contributed excellently. Loew's State, with very little to sell in "The Actress" and an ordinary vaude program, was rather lucky to do \$11,000, its lowest in many months.

Strand went above \$3,000 with "Across to Singapore," picture coming in for favorable comment. Very bad at the Liberty, where "Love and Learn" skidded.

### Estimates for Last Week

Saenger (3-58; 55) "Shepherd of Kingdom Come" (F. N.). Barthelmess more popular than the stars here; sent house to \$16,400.

Loew's State (3-21; 50) "The Actress" (M-G). Film created no future at box office; dropped to \$11,000; house needs real pictures—and how!

Strand (2-20; 50) "Across to Singapore" (M-G). Theatre showed increase over previous week; \$3,300.

Orpheum (2-40; 50) "Sharpshooters" (Fox). Picture pleased generally, but it was "Our Gang" kids on stage who sent gross to \$9,000.

Liberty (1-00; 50) "Love and Learn." Passed out early, getting but \$2,300.

## Conditions Held Down Grosses in Washington

(Estimated White Pop., 450,000)  
Weather: Unseasonably Hot

Week before last business was killed by a forecast of rain. Last week it was so hot several records of previous high temperatures were broken. Add to this the arrival of the Irish-German fliers for the official reception.

During the week, conditions were not as bad as they could have been, which speaks well for the customers. Fox seemingly fared the best, but in fact the Metropolitan, comparatively, did right well.

In the first named house was "Soft Living" with Fred Beaudry, who means but little hereabouts. Hence stage show gets the credit for the Fox slight increase over preceding week, even though the picture, "The Name of Clara Bow" to juggle with. At the Met it was the first week of a scheduled run for Richard Dix, who always liked locally, in "The Noose."

Two Loew's houses were listed among those on a drop. When this was noted, the picture, "The Name of Clara Bow" to juggle with. At the Met it was the first week of a scheduled run for Richard Dix, who always liked locally, in "The Noose."

Columbia with Griffith's "Drums of Love" brooded on the second week, but this was not unexpected as the first was not too good, considering. Palace got it with Richard Dix in "Easy Come, Easy Go." A little picture, "The Name of Clara Bow" to juggle with. At the Met it was the first week of a scheduled run for Richard Dix, who always liked locally, in "The Noose."

### Estimates for Last Week

Colony (1-12) (2-25; 35-50). Not up to mark of others in playing this house either on its first or second week, and even less star light to react in final count of \$6,000.

Earle (Stanley-Crandall) "The Noose" (F. N.) (1-12; 35-50). Good first-run picture; \$11,000.

Palace (Loew) "Easy Come, Easy Go" (Par) and Public "Swanee Moon" (2-24; 35-50). Spread in the picture; \$11,000.

## NO SHOW MISSED BY LOEW'S, TORONTO, FIRE

### Damage of \$30,000 in Orchestra Pit—Performance Moved to Winter Garden

(Drawing Pop., 700,000)  
Weather: Fair; Warm

Midsummer weather, with temperatures around 80 in the second half and big attendance at the ball yard, kept everything down where it probably would have been anyway because of a low grade run of flickers. Nothing went over \$10,000, although Loew's kept it up until fire burned them out after Thursday's performances.

Damage from the blaze was put at \$30,000, including the loss of the organ for three weeks at least. The organ is a complete wreck and will likely take months to replace. Jules Bernstein must wait the winter garden into an opening next day, but was off on "Bringing Up Father" at \$9,500.

First National brought "Patent Leather Kid" as two-a-day at \$1 top and got \$8,500 with good notices. Spotted at the Regent, dark most of the season, was not giving this one an even break, but Barthelmess pulled things together.

It was expected FN would spend important dough on a hallyhoo to improve its standing in the city, but the campaign was routine in a financial way with nothing wasted. Elsewhere in Canada this picture has been shown as program material on several occasions. In Ontario it is new stuff, with "The Noose" and "Little Shepherd of Kingdom Come," other Barthelmess efforts coming in. Latter is current at the Uptown.

Fred Schaffer had a middling bill in his big Pantages house with "The Girl From Chicago," setting in at \$9,000, about summer average. Vaude, though inexpensive, well liked.

Jack Arthur's musical setting was the best part of "Across From Singapore," although action stuff in the picture pleased. Stage show at Uptown brief but of high class, particularly the dancing. Always a star. Chances of return to stage band policy remote for summer season.

Nothing out of the ordinary happened at the Uptown. Always a star. Chances of return to stage band policy remote for summer season.

The release of "Lunchluck of Notre Dame" moved the story program filler at the Uptown, but got only \$4,000. Acting Manager Atchison has held up smart standard of short stuff here during absence of Tom Bailey on vacation in St. Johns, N. B.

No British stuff in sight after the Uptown. The picture, "The Girl From Chicago," setting in at \$9,000, about summer average. Vaude, though inexpensive, well liked.

### Estimates for Last Week

Loew's (2-20; 30-60) "Bringing Up Father." Force would have been above hot weather average except for fire that burned out orchestra pit and front part of house. "Easy Come, Easy Go" (Par) and Public "Swanee Moon" (2-24; 35-50). Spread in the picture; \$11,000.

Palace (Loew) "Easy Come, Easy Go" (Par) and Public "Swanee Moon" (2-24; 35-50). Spread in the picture; \$11,000.

Regent (1-40; 50-81) "Patent Leather Kid" (F. N.). Only holdover from slinking below average despite heavy outdoor competition. Transients expected to bolster up things until next week.

Hip (1-12) (2-00; 30-60) "Something Always Happens." Picture didn't mean awful lot, but big held up well, all things considered.

Uptown (1-12) (3-00; 40-60) "Across From Chicago." Picture light, but \$8,400 well out of the red.

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# MIX HOPS STATE-LAKE TO \$30,000; PAUL ASH'S FINAL WEEK, \$43,700

Mix Out of One Show—"Kingdom Come," \$44,200  
at Chicago—"Clown," \$29,500, McVickers

Chicago, May 8.  
Greeted in Chicago by a well-planned parade and a line-up of perfectly willing newspaper delegates, Tom Mix stepped into the state Lake-Lake and knocked it out of 12-month reverie.

With inexperienced but fondling fingers the cashiers gathered in \$30,000 worth of admissions. It might have been more had not Mix stepped out of the bill Friday night, by order of his physician, to ward off probabilities of a pneumonia siege. Rain Friday also cut into all houses.

The Monroe shared in the Mix money by playing his "Hello, Cheyenne" to a good \$4,100. The Paul Ash's farewell at the Oriental was a great tribute to the bandmaster, who has accomplished three years of sensational business here.

The redneck walked out with a \$43,700 to his credit. B. & K. hope Ash won't be missed too much at the Oriental, as the house is in a loop has had a fair share of business, especially to handle the Ash fans. First unit without Ash is headlined by Van and Schenck, and Jesse Crawford has been brought on as guest organist because of his local following.

A distinctive start was made by "Laugh, Clown, Laugh" at McVickers, with \$29,500. Good notices and better oral comment assisted. "Little Shepherd of Kingdom Come" proved an above average draw in the Chicago at \$29,500. No name in the stage show to help.

"Tenderloin" closed at the Orpheum after four weeks of money that ranked it among the best, the top has had this week. In 760-seat house, it opened to \$13,400 and closed to \$3,200. "Sorell and Son" showed a polite drop at United Artists in its third week. In 760-seat house, it opened to \$13,400 and closed to \$3,200. "Sorell and Son" showed a polite drop at United Artists in its third week. In 760-seat house, it opened to \$13,400 and closed to \$3,200.

Estimates for Last Week  
Chicago (Public)—"Little Shepherd of Kingdom Come" (F. N.), (4,500; 50-75). Gross went up a bit with Barthelmess film; \$44,200 without stage show.  
McVickers (Public)—"Laugh, Clown, Laugh" (M-G) (2,400; 50-75). Good start for Chaney; \$29,500.

Monroe (Fox)—"Hello, Cheyenne" (Fox) (975; 50-75). Manager Cohn took advantage of Mix's personal appearance at State-Lake, showing him on the screen to better than normal; \$4,100.  
Oriental (Public)—"Lady Be Good" (F. N.) (3,300; 35-75). MacKail-Mulhall comedy, but Ash's farewell show responsible for high \$43,700.

Orpheum (Warner)—"Tenderloin" and Vita (W. B.) (760; 50-75). Good drawing ability for four weeks; closed at \$3,200.  
Playhouse (Mundin)—"Sealed Lips" (Mundin) (600; 50-75). Imported offering in sure-seater brought \$3,000; average week.  
Roosevelt (Public)—"Speedy" (Par) (1,400; 50-60). Lloyd comedy film for four weeks and finished to \$14,000.

State-Lake (Orpheum)—"Vamp-Tom Mix" (F. N.) (500; 50-75). Tom Mix on Orpheum stage; bill skyrocketed average gross up \$12,500; \$30,000, and would have been more, but Mix quit Friday night because of illness.  
United Artists (U. A.)—"Sorell and Son" (U. A.) (1,702; 35-75). Third of four-week engagement was normal drop to \$19,500.

## U AND COLONY

Legit Producers Want It—Holding House for "Lonesome"

With the Colony, New York, dark and Universal in possession of a long-term lease, several film producers are after it.

Now, it develops, two legitimate producers are negotiating for the sub-lease, one for a musical show and the other an old-fashioned meller.

Universal, it is said, is waiting for further word from the Coast on the sniping up of "Lonesome." If that picture looks big enough, it will be used to keep the Colony open for Universal.

## Milwaukee Has Many Good Week's Grosses

Milwaukee, May 9.  
(Drawing Pop., 650,000)  
Weather: Varied

Gilda Gray moved into her home town last week and started rather poorly but by the second night was then yelling for more. At that, six days gave house \$18,600.

One of the big surprises of the week was the comeback of "The Jazz Singer." After four weeks of the picture, the Garden brought it back and it looks like another run of at least three weeks.

Estimates for Last Week  
Alhambra (U)—"Buck Privates" (U) (1,800; 30-50-75). For war comedy did not do so badly although type of film rapidly wearing out in this town. Ran little better than previous week and came in around \$5,500, in red.

Davidson (Brown)—"Devil Dancer" (UA) (1,800; 25-50-75). Gilda Gray in person and turned the trick for picture in home town. Held over after coming better than \$18,500.

Garden (Brin)—"Jazz Singer" (War) (1,200; 25-50-75). Close to \$20,000.

Merrill (Midwestco)—"Speedy" (Par) (1,200; 25-50). Second week for Lloyd film and did not hold up as first week was below par. Lucky to grab \$5,500.

Miller (Midwestco)—"Three's a Crowd" (FN) (1,600; 25-40-50). End of stage band policy. Goes back to grind vaudeville. Last day of old policy barely eked \$4,600.

Palace (Orph)—"Blue Danube" (Pathé) (2,400; 25-50-75). Vaude draw and just short of \$16,000.

Strand (Midwestco)—"Gay Retreat" (Fox) (1,200; 25-50-75). Picture played in slow house fell short of \$4,000.

Riverside (Orph)—"Big Noise" (FN) (3,000; 25-50-75). Ending of new house with vaude as big draw; got \$13,000.

Wisconsin (Midwestco)—"Girl in Every Port" (U. A.) (1,600; 25-50-75). Stage band show with picture as side issue last week. Picture pleased to some extent but not exactly wow. Short of \$17,000.

## Rugs, Lamps and Coin As Topeka's Give-aways

Topeka, May 8.  
(Drawing Pop., 85,000)  
Weather: Unsettled

Just average pictures and average business, though prizes for attendance were given away. Art rugs, boudoir lamps and even checks for cash were offered patrons of the Grand and Novelty last week.

It was the best of a month for the Grand, presenting "The Great Divide," and the Thursday "Pay Night" was the reason, with the prize containing from one cent to \$5. Most got dubs for 1 cent.

The rugs and lamps given to matinee crowds at the Novelty, where Art rugs, boudoir lamps and even checks for cash were offered patrons of the Grand and Novelty last week.

Estimates for Last Week  
Jayhawk (1,500; 40) (Jayhawk)—"Lon Chaney's 'London After Midnight'" best draw of week. "Ladies Night" got draw on title, but kick back from the fans who saw it. Week's business trifle below normal, \$3,200.

Orpheum (1,200; 40) (National)—"Smart Set," ordinary feature with too much "Willie H." over; previous draw on strength of heavy advertising; \$1,800.  
Grand (1,400; 75) (National)—"Walden Players" revived "The Great Divide" to good effect. Under \$2,000.

Novelty (1,100; 25) (Crawford)—"Art Higgins and 'Polly Maids,'" musical tab, gained little over; previous draw on strength of heavy advertising; \$1,800.  
Grand (1,400; 75) (National)—"Walden Players" revived "The Great Divide" to good effect. Under \$2,000.

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## PLENTY OF THRILLS

That's the BIG IDEA at Meyer Davis' \$30,000 Willow Grove Park, near Philadelphia.

Riding the NEW THUNDERBOLT is like taking a trip to Mars.

Oh, yes, Meyer Davis is bringing Hollywood to Willow Grove. Philadelphians will have a chance to see movies in the making.

## Seattle Just Average; 'Patsy,' \$15,900, Best

Seattle, May 8.  
(Drawing Pop., 500,000)  
Weather: Unsettled

Population estimate just made by Polk & Company places the figures at slightly over a half million for "Greater Seattle." But it doesn't mean that any better in this over-seated town.

Never such a great two week stand Seattle seems pretty much off on long runs since the new Seattle opened. For instance, "Patent Leather Kid" was off the second week. If the Seattle had not been in such a slump, it would have gone big for two weeks. The first week would have been \$4,000 greater and so would the second.

The "Jazz Singer" run in the small house, Blue Mouse, held fair for two weeks, after six record weeks a short time ago on the same site. "Ben-Hur" was back for a third or fourth run in this town and clicked again.

Final week for Eddie Peabody at Fifth Avenue was up somewhat. White Dane and Arthur brought laughs in a none too hot picture, "Circus Rookies." "The Patsy" was better liked than any recent picture. Fanatics stepped on the stage over for the week as guest conductor and m. c., while Jules Buffalo was at the Portland for a like job.

President enjoyed good second week, the fans liking Leo Carrillo in "Magnolia." Orpheum is going big on publicity and had a fair week with picture stars on stage as well as screen.

Jack Waldron, m. c., is opening next week. Peabody goes to Tacoma for a week, Portland, and then to Sacramento for four weeks. Later the banjo boy will be used for picture story week, leaving West Coast town. The idea of his heading a Fanchon & Marco unit over the circuit is at least deferred until fall.

Estimates for Last Week  
Seattle (W. C.-Pub. Loew) (2,700; 25-60)—"The Patsy" (M-G). Just average. Fanatics stepped on the stage over for the week as guest conductor and m. c., while Jules Buffalo was at the Portland for a like job.

Fifth Avenue (W-C) (2,700; 25-60)—"Circus Rookies" (M-G). Com team for laughs as usual but picture story week. Peabody stage well; F. & M. stage idea, "Jazz Crooks" (Fox). With John Brown and Marguerite de La Motte in person on stage, and picture okay; big in person at \$9,200.

Orpheum (2,700; 25-60)—"Her Summer Hero" (Pathé). Did \$8,300.  
President (Duffy) (1,850; 25-51.25)—"Magnolia" (1,850; 25-51.25). Other good week for popular stock; Art Frahm now the local manager and Geo. Cleveland, director; \$4,900.

## "GREASE PAINT" DEFERRED

Los Angeles, May 8.

Universal temporarily suspends production of "Grease Paint," scheduled to start May 25 with Conrad Veidt starring and Edward Sloman directing.

Sloman will direct "The Girl on the Barge" instead, with Mary Philbin.

## "DRUMS," \$14,600, OFF Ambassador Does \$29,400—"Showdown" Liked, but Only \$17,100

St. Louis, May 8.

With one of the two large legit playhouses closing Saturday and the other next Saturday, and the popular stock company in the Grand Boulevard theatre district also folding up for the season, the big picture theatres downtown and uptown are getting set for a hopeful summer. They are air-cooled and the proverbial St. Louis heat means little to them. Besides it's been a cool and inviting spring hereabouts so far. The advent of Nat Nazario, Jr., as the new m. c. at Loew's State theatre augurs prosperous days ahead for that house.

Estimates for Last Week  
Ambassador (Skouras) (3,000; 35-65)—"Chicago After Midnight." Reviewers and others thought one of the very best melodramas of high life among the lowbrows. Ed Lowry blossomed out with bang-up new stage show called "Pagoda Land," featuring besides Ed himself, Adler, Herman and W. C. (2,300).

Loew's State (3,200; 25-35-65)—"Drums of Love." New Griffith film didn't do much. Hail in the crowd for a full house. Nearly placed this week as the Loew's State master of ceremonies; \$14,600.

Missouri (Skouras) (3,800; 35-65)—"Showdown." One of whom one reviewer here said, "He might almost be described as the American Emil Jannings," won much praise. Arthur. Nearly Missouri's new m. c., going strong; \$17,100; not bad.

Grand-Central (Skouras Vita house) (1,700; 50-75)—"Tenderloin." Fourth and final week of this attraction showed no falling off. Originally in for one week, did such a business that it might stay couple of weeks at least; \$7,600.

St. Louis (4,250; 35-65) Vaude and "The Escape" picture. Ted Lewis brought in this Grand Boulevard playhouse lots of folks who had forgotten just what the theatre looked like inside. Lewis always was here, no matter at what theatre.

Orpheum (2,200; 15-25-35-65) Vaude and "A Woman's Way" picture. Charles Ruggles topped vaude as this Orpheum Circuit downtown house sang its early swan song for the season.

## "Legion" in Bad Week; \$8,500 Big in Prov

Providence, May 8.  
(Drawing Pop., 300,000)  
Weather: Rain

Despite toughest of the weather, downtown houses did a satisfactory business last week. Plenty of gross was used to the break which rainy afternoons gave the theatres as the showers drove the shoppers inside off the streets. With nothing outstanding in any of the film spots, nearly all of the screen shows took an evenly good business.

At the Strand, a good picture very much liked, "Legion of Condemned," teamed with the "Matinee Idol" to good effect. The latter, a usual picture, suffered in the shadow of its announced change of policy, which will introduce presentations for the first time in Providence. At the Majestic, Vitaphone and "Three Sinners" tried their way to a normal, while the new staff of trained ushers a La Public continued to do a creditable job of localis. "The Crowd," at the Victory, lived up to its title and gathered them in until there was only space for the tandems. Fay's only vaude house in town didn't make them ecstatic with some fast steps in vaude and "The Devil's Skipper."

Wintrop Ames once more took the Opera House to a three-day festival with George Arliss in "The Merchant of Venice." The star was a complete clean-up with sell-out. More clean-up indicated with Mrs. Fisk in "Merry Wives of Windsor." Much excitement over the coming of Jane Bryan and "The Queen's Husband," which opened here to better than ten g's. "Diplomacy" also coming.

Estimates for Last Week  
Majestic (Fay) (2,000; 15-50). "Three Sinners" (Par) and "Two Flaming Youtis" (Par), along with broussard and Vita. Well liked. About \$8,300.

Strand (Ind) (2,200; 15-50). "Legion of Condemned" (Par) an "Matinee Idol" (Fay) and vaude. Around \$8,500. Big "The Legion" big hit.

Fay's (Fay) (2,000; 15-50). "The Devil's Skipper" and some fast vaude. About \$5,500.

Carlton (Fay) (1,474; 10-30). "The Crimson City" (Ind) and "Heart of Broadway" (Ind) two pictures that brought out the last week of straight movie. Presentations this week at 50c tops. High-ups 15c. Uptown and Rialto on second runs hit fairly good biz with some good offerings.

## STANLEY FELL DOWN WITH 'HELEN,' \$24,000

Philadelphia, May 8.

Weather: Favorable.

Spring came along for the first time last week with business in the downtown picture houses spotty and uneven and a somewhat disappointing Saturday trade due to the exodus to the seashore resorts.

The Stanton did as well as any house in town in proportion to its capacity, with "Speedy." In its second week this comedy clicked another \$10,000 gross and it now looks set for a full house stay at least and perhaps longer.

Stanley nose-dived badly last week with "The Private Life of Helen of Troy" (F. N.). Picture highly praised by critics but not supported by fans. Club Anatole Revue on stage bill. Around \$24,000, very low for this house.

Stanton (1,700; 35-50-75)—"Jackie Parr" (F. N.). First film ready and substantial hit. Held to \$15,000 and should stay at least a month.

Adams (1,500; 50-75)—"Legion of Condemned" (F. N.). New aviation special well-liked and should hold on another two weeks. \$13,900 or little over \$14,000.

Fox (2,000; 1800; \$1.65)—"Street Angel" (Fox, 2-day house). Only reserved-seat, two-a-day house left during spring. Boosted gross to \$15,000 last week and looks promising.

Karlton (1,100; 50-75)—"Big City" (M-G-M, 1st week). Not strong draw. Not likely to reach recent pace of this house. Around \$7,000. Held over, but not likely to last beyond Saturday.

McCabe (800; 50)—"Les Miserables" (U, 2nd week). Not strong draw in either of two weeks. Between \$3,000 and \$3,500.  
Fox (2,000; 1800; \$1.65)—"Street Angel" (Fox, 2-day house). Only reserved-seat, two-a-day house left during spring. Boosted gross to \$15,000 last week and looks promising.

## Buffalo Daily Rejects Preference Ad Tie-Up

Buffalo, May 8.  
(Drawing Pop., 500,000)  
Weather: Warm and fair

Business was merely so-so at Buffalo picture box offices last week. In practically every quarter takings dropped off anywhere from \$1,000 to \$2,000. The only exception was the Fox (Fox). Picture none too strong but bill, headed by "Syncopeated Revs-els," revue unit, helped some. Business under normal.

Estimates for Last Week  
Buffalo (Public) (3,400; 30-40-65)—"Eagles" (U. A.) (Par). "Sun Shades." Takings dropped about \$6,000 from the Fairbanks figure of previous week. Good, all-around show. Day and vaude. Outside weather, daylight saving and usual seasonal stuff. \$24,000.

Hipp (Public) (2,400; 50)—"Doomsday" (Par) and vaude. Picture well thought of, with reception reflected in gross. Takings almost even for over \$25,000.

Great Lakes (Fox) (3,400; 35-50)—"Sharpshooters" (Fox) and vaude. Up slightly by reason of ballyhoo spring carnival week with eight acts. \$24,000.

Loew's (Loew) (3,400; 35-50)—"Circus Rookies" (M-G-M) and vaude. Fell off somewhat to between \$9,000 and \$10,000.

Lafayette Square (Indep.) (3,400; 35-50)—"French Dressing" (F. N.) and vaude. Show ran with nothing exciting or sufficient to pull business. Under \$9,000.

## For U's Underworld

Los Angeles, May 8.

George Hackathorn signed for "Eyes of the Underworld," the first of a new series of underworld pictures to be directed by Leigh Jason for Universal.



# OSCAR TELLS SOB SISTER WHAT'S WHAT IN MODERN MOVIE MAKING

Name Unfamiliar, but Supervisor of Boyish Laughter  
Appears to Know His Celluloid

By Bernice Brainstorm  
(Staff Sob Sister)

"Talking pictures!"

"Impossible!"

"Movies won't be movies when they talk!"

That is what Oscar Krautkopf, known to millions of fans, told me yesterday. Oscar is a Supervisor. He is in New York shopping for stories.

"What is a Supervisor?" I asked, wanting to find out about such things.

"A Supervisor gets all the abuse," laughed Mr. Krautkopf. "He has an extremely difficult position. It is the Supervisor who knows what the public wants and what the censors don't want. He buys the story and he must supervise to see that the directors, the writers, the very stars themselves, don't lose the original strain of the story when they once start working on it. The Supervisor is also in charge of the titles."

"Does the Supervisor know what titles the public wants, too?" I asked.

Writing Geniuses

"Yes," answered Mr. Krautkopf. "Writers are geniuses, you know. Ah, you do know, being a writer yourself. Well, writers sometimes feel sensitive about what they have done and they become very angry about changes ordered by the Supervisor. But it's all in the way the changes are ordered!"

"Why, there are thousands of writers in Hollywood who simply wouldn't work for any other Supervisor, but our head Supervisor—(my boss, you know). That's just because he knows how to handle creative artists."

"The Supervisor is necessary, my dear, very necessary. He knows about the story, about the public, about the censors, and about the sales of previous pictures. Pictures must be sold, you know." And Mr. Krautkopf laughed boyishly.

"Does a Supervisor ever make a mistake?"

"Well, everybody makes mistakes. Does not everybody? But I firmly believe that the director is the most important factor in a picture. The director makes or breaks the picture. It is the director who feels the mood, sets the tempo. But the director occasionally gets too close to the story—he sort of moves in on it. Then the Supervisor has to step forth to his duty, reminding the director what the public wants."

Info By Mail

"How does the Supervisor know what the public wants?"

"Letters," Mr. Krautkopf said, by the letters which come into the office and come to the stars."

"Does the Supervisor read all the letters?"

"He acquaints himself with the wishes expressed in the letters." Mr. Krautkopf has been in pictures since his infancy several years ago. He is almost handsome enough to be a star himself. But he doesn't want to be a star. He is satisfied to be a Supervisor and buy the stories. Mr. Krautkopf told how stories are bought.

"There used to be rumors of graft," he said, "circulated by disappointed writers. But there is no graft in story buying today. We are watched too closely. When \$50,000 are paid for a story the writer gets the whole eight thousand."

"One naive German writer was known to have misunderstood when his novel was bought for \$50,000. He had heard about all the money to be made in the movies and he had expected to get more than \$5,000. But there are commissions and splits to be paid to agents, etc., just as in any other business. And the money was paid at a time when the mark was very, very low."

"I don't think any story is worth more than \$25,000. Too much must be done to it. Often dozens of extra writers have to be engaged to make it what the public wants and make it the star. You ask why we buy it in the first place? Because of

## Systematized Fan Mail; Selling State's Rights

Los Angeles, May 8. Merchandising fan mail on the Sears-Roebuck principle is the idea of Richard Dusenberry. He has been trying to establish a central depot for reading, filing and answering the sacks of mail weekly arriving in Hollywood for the movie stars.

Dusenberry's plan is to charge \$1 for autographed photographs. At present most of the stars charge 25 cents. He has divided the country into zones and offered to sell the Arizona rights for \$1,000 and a 50 per cent cut on the photographs. Deputy District Attorney McCaskey is interested in the scheme and is conducting an investigation.

## BOYLAN'S PRESENT

Sheehan Presents Title Writer With  
Trip East for Family

Los Angeles, May 8. As recognition for his services as a title writer for Fox, W. R. Sheehan has given Malcolm S. Boylan and his family transportation to the Kentucky Derby at Louisville and from there to New York, where he will address the Fox sales convention May 23.

Boylan will be accompanied by his wife and mother, Grace Duffy Boylan, who is also a well-known writer.

## U's Unit System

Los Angeles, May 8. When Universal resumes production, about May 15, it will operate on the unit system of making pictures.

Unit supervisors assigned so far are William Lord Wright, in charge of western, serials and shorts; Harry Decker and Joseph Franklin Poland, in charge of feature length comedies, which Paul Kohner and Carl Laemmle, Jr., will be in charge of feature dramas.

## It's "Red Tempest" Now

"Tempest," United Artists, gets out of the film capital only to have its title changed just before its premiere at the Embassy, New York, May 17. Morris Gest is handing the credit for this John Barrymore film now being called "Red Tempest."

## PHYLLIS HAVER'S VACATION

Los Angeles, May 8. Phyllis Haver under contract to Pathe-DeMille is en route to New York where she will spend a few weeks before resuming work at the Pathe-DeMille studios.

Miss Haver just finished an important part in "Battle of the Sexes," directed by D. W. Griffith for United Artists.

characters. We must have characters to make an artistic picture."

Camera Tricks

When asked about camera tricks, Mr. Krautkopf admitted that some were being used. "But I think it destroys the public's illusion to have them discussed. The public likes to think that wrecks, earthquakes, etc., actually happen to the people they are watching. It spoils the illusion to admit they were camera tricks. It also spoils the exhibitors' illusion."

"You cannot make an exhibitor see that it costs just as much to make a miniature as to stage the real thing and that we only do it because we don't have to wait for weather conditions."

Mr. Krautkopf is not considering sound pictures in his search for story material. He is not in favor of them.

"It's absurd," he said. "Movies won't be movies when they talk!" Laughing boyishly, the supervisor hurried away to luncheon with a critic.

## Amateur Movies Books

New books on amateur movie-making are being issued nearly every week, and the home movie fad must be cutting into the time formerly devoted to radio experimentation.

Latest books are "Amateur Movie Craft," by James R. Cameron, selling at \$1, while "How to Make Good Pictures," issued by the Eastman Company, is sold for half that amount.

Cameron also has books on "Motion Picture Projection," "Talking Movies" and "The Taking and Showing of Motion Pictures for the Amateur."

## Par's Free Lance Executive on Lot

Los Angeles, May 8. Robert Milton, New York stage producer, who will have become an assistant to J. G. Bachman, supervisor of productions for Paramount, has had his official status changed. B. P. Schulberg has decided that Milton will function much better with a roving commission on the lot than with a specific assignment. It is to become a franchise executive on the lot and will add other executives who might desire to acquire additional dramatic technique of the stage. While he is giving out stuff Milton will also be required to absorb knowledge as to screen technique.

Though no light has been thrown on the matter of the addition of Milton to the staff at present it is understood that Paramount wishes to use him as their "ace" when they come to making the sound or talking pictures. Milton, it is said, will spend considerable time with Roy Pomeroy, who is experimenting on the sound stuff for Paramount.

## 'Pioneer Woman' for D.W.

Los Angeles, May 8. United Artists has purchased the screen rights to "The Pioneer Woman," original by Harry Carr, local newspaperman.

It will be produced by D. W. Griffith as his next U. A. special with most of the story to be filmed in the mountains of Kentucky.

## Burton King Editing

Los Angeles, May 8. Burton King, noted for his lightning skill of making pictures and who is now turning them out for Excellent, is obliged for the first time to edit the pictures on the coast instead of shipping the film as he shoots it each day to New York.

This is believed to work to better advantage for King. He will now be able to give the producer the finished picture the way it was made and not be changed by another man's conception 3,000 miles away.

## Radio Announcer-Actor

Los Angeles, May 8. Curtiss Benton, writer of the continuity for "U. S. Smith," an original by Gerald Beaumont and now being produced by Gotham, will also play radio broadcaster in the picture.

Benton has been broadcasting the fights in Hollywood stadium for the past 18 months and with this in view, Gotham thinks the tie-up will help sell the picture.

## Kent's Racing Yacht

Los Angeles, May 8. Larry Kent, First National contract player has entered the Blonial Yacht race from Los Angeles to Honolulu to take place the latter part of May.

Kent will sail a 52 ft. boat owned by Ben Ames, local sportsman. George O'Brien, Fox player, will be a member of the crew of eight men.

## "DESERT SONG" AS TALKER

Warner Bros. are reported casting for "The Desert Song," to be produced as a Vitaphone talking special with a number of musical names in the lights.

Picture rights were obtained from Schwab & Mandel, producers of the original stage version.

# Writers in Hollywood Give Varied Views on "Talkers"; Title Writing Very Important

Los Angeles, May 8. Talking pictures are causing the producers and writers considerable trouble and vexation. One of the greatest weaknesses of the talkies was brought out at a meeting of the writers' branch of the Academy of Motion Picture Arts and Sciences when one of the speakers made the statement that speech on the films limits the dramatic value to those understanding the language in which they are made. It was brought out that the foreign prints of subjects using speech were devoid of sound at present, as only the ordinary films were shipped.

It was also brought out at this meeting that if a company desired to use languages other than English it would be necessary to employ an entirely different cast and director than those employed for an English version.

Roy Pomeroy, who is in charge of the research effects department and sound-producing experiments for Paramount, declared that one year's time will be required to properly photograph a feature picture accompanied by a complete dialog duly recorded by a sound device.

Though his talk was more or less technical, Pomeroy, invited to this session, imparted considerable information to the writers as to the things to be learned by them about this new field of picture making. One question was asked him regarding the breaks in films. He said one of the chief difficulties to be found with sound pictures was the elimination of any part of the dialog as a result of the breaks, and it was a serious matter. In contrast, it was brought out that the cutting of several frames out of ordinary films rarely makes any difference.

In discussing the concealment of microphones about the sets so as to fully record voices from different stations, Pomeroy stated it was a matter of great expense and time. Another thing that will have to be worked out for perfect results is the moving from long shots in to close up and the proper adjustment of voices for the distances.

Pomeroy also said that in the matter of speech between two persons in a "two shot" it is necessary to permit an appreciable lapse of time between the end of the remarks of one and the beginning of the other's, so the audience might follow the change and have an opportunity to realize the shift in speakers.

Writer's Knowledge

Anthony Coldeway, a writer with Warner Brothers' studio, seemed to know more about writing for the talking subjects than any of the others, as he had been employed by Vitaphone. Coldeway said in making features with Vitaphone it was

## Vidor's Home Made Film May Be Released Short

King Vidor and Mrs. Vidor (Eleanor Boardman), accompanied by their four-months baby, are vacationing in Europe, carrying a regular movie camera to make a picture with themselves as stars and Europe as the set. It may be released as a novelty by the M-G-M short subject department.

The Vidor baby has not yet been formally christened. At present it is simply referred to as Mike. The parents can't make up their minds.

## N. Y. to L. A.

John Tuerk.  
Norma Shaoner.  
Irving Thalberg.  
Harold Lloyd.  
Jack Murphy.  
Joe Reddy.  
Vic Shapiro.  
Nancy Carroll.  
Sam Sisco.  
Chas. Skouras.  
Jesse Lasky.  
Arch Reeve.

## L. A. TO N. Y.

John C. Flinn.  
J. G. Bachman.  
Phyllis Haver.

the policy to outline the story with dialog in the first couple of sequences, depending upon action principally to carry through the tale from that point, with an occasional spoken title to build up the story. He said that at the Warner lot they were outlining things to make a number of short subjects, principally of the comedy type. And that the company has made four films with Vitaphone: the first, "The Jazz Singer," selected because of its songs; the second, "Gladius Betsy"; third, "Tenderloin," which did not click so well in the east; and the fourth, "The Lion and the Mouse." The point brought out by Coldeway was, in the making of Vitaphone they were limited to the type of story, owing to the need of having the theme quickly unfolded.

One woman writer suggested that in writing dialog it seemed necessary to her that in order to give the film the most popular appeal they would have to restrict the language employed to what might be described as middle class requirements. In other words, though the lady seemed reluctant to express herself, she indicated that the hot polo were the greatest patrons of the talking pictures. Many of those who listened voiced the belief that pictures of this type must be considered as possessing a limited market and that care should be taken to hold down production cost.

Soundproof Stages

Mr. Pomeroy pointed out one of the preliminary expenses in the making of sound pictures was the installation of soundproof stages. In discussing the expense of installation of equipment in theatres, answering a question as to when the new device would be available for the smaller houses, the guest of the evening said that where the present cost was possibly \$10,000 he believed it would not be long before that figure would be cut to \$2,500. This again the small theatre putting in a sound apparatus would be able to dispose of or dispense with a more or less expensive organ, as each picture would supply its own music, including overture.

Donald Crisp suggested the director should be prepared to rehearse his players the same as for a stage performance. He expressed the view the sound picture would require four times the work and number of hours expended on the silent subject.

Eddie Montagne remarked that the new field opened up a wide range of subjects hitherto unavailable to the screen. "This business needs something new," he said. "We are in a rut. We should approach this marvelous newcomer in an optimistic rather than a pessimistic vein," he said.

As an illustration of what he meant by new field, Mr. Montagne mentioned the play "The Climax," citing the thrill that would follow the dramatic recovery of a voice that had been lost.

Writing Scripts

"The mechanics of writing a script for sound production will be much different from the regulation," said Mr. Coldeway, "because it will be necessary to go more deeply into exposition and you have got to lay the whole thing so solidly that development will take care of itself."

Answering a question he said the "sound" script is first written without the dialog, and that when approved in form it goes to the title writer.

"Yes," said Mr. Coldeway, answering a query, "the use of sound devices will make title writing more important. Again yes he added to another query, "and I know this will interest all writers: The supervisor must do all his supervising before the picture is shot the first time."

A hearty laugh greeted the remark.

Among those present, the majority of whom took part in the discussions, were: Al (Colin) Jack Cunningham, Tom Grady, E. Percy Heath, Charles Lane, Jess Meredith, Jane Murfin, Tom Miranda, Olga Printz, Will Littleby, Lotta Woods, Frank Woods, Edward Sloan, Charles Kenyon, Marion Jackson, Marion Lee and Madeline Ruthven.



# BALCONY SOLD OUT WITHIN HOUR AFTER 'DRUMS' RADIOED IN L. A.

Los Angeles, May 8. As a plug for the opening of "Drums of Love" here at the United Artists theatre, the United Artists studio broadcast an hour's entertainment over Don Lee's station KHT.

D. W. Griffith appeared before the mike and gave a 30-minute dramatic if not eloquent resume of the "Drums of Love" story, interspersed with music from the picture's score under the direction of Hugo Riesenfeld. When the director led his auditors up to the climax, he stopped and modestly informed the listeners that the opening of this picture here would commemorate his 20th year of service as a director in the picture business, and in order to afford the public who was unable to purchase the \$5 premier seats, he had purchased the entire balcony for the night; those desiring to buy these seats at \$1.10 could do so and he would make up the difference.

At the conclusion of this, Mrs. Lou Angel, professionally Sophie Bernard, sang an operatic selection and was followed with more music from Riesenfeld's personally directed orchestra.

Don Alvarez, the hero of the picture was introduced and delivered a few lines about love in both Spanish and English. This was followed by another rendition more popular than the first when Sophie Bernard sang, "The Man I Love," these being the last words to be concluded with a number of light operatic selections from the orchestra conducted by Riesenfeld.

Within an hour after the broadcast, the balcony was sold out at the theatre. It was necessary to install three operators to handle phone orders who had listened in and accepted Griffith's offer.

## LILA ELINOR'S HUSBAND

Stood Him for 10 years Though,  
But That's Long Enough

Los Angeles, May 8. Lila H. Elinor has filed suit for divorce against Carl D. Elinor, musical director at Carthy Circle theatre. She charges he is moody, temperamental, given to protracted absences without explanation from home, a nagger and hard to get along with in general.

Custody of one minor child is asked by the wife.

Couple were married 10 years, separating in February.

## Minor's Contract Valid

Los Angeles, May 8. Blanche LeClair, 16, picture actress, appeared in Judge McComb's court to validate a two-year picture contract, which she signed with Metro-Goldwyn-Mayer studios.

Miss LeClair was previously under contract to Paramount for over a year. She signed it in New York with her mother acting as guardian. The actress signed the new M. G. M. contract a month ago and went to New York, thinking her mother could again act as guardian, but the laws of California would not permit it.

Securing Judge McComb's signature of approval makes the new contract legal for all concerned.

## Richard Dix Much Better

Los Angeles, May 8. Richard Dix was removed to his home in Beverly Hills from the Roosevelt Hospital, where he has been confined following an operation for appendicitis.

His condition is greatly improved.

## 3 With New Contracts

Los Angeles, May 8. Victor Milner, cameraman, Chester Conklin and Lane Chandler, picture actors, have new contracts with Paramount.

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## Al's New Conveyance

Los Angeles, May 8. Al Jolson is sporting a new \$20,000 R-R around town. Report is that the machine is a gift from Warner Brothers.

## Fox Not Moving Until Realty Market Better

Los Angeles, May 8. Owing to the present stagnation of the real estate market in Hollywood, the William Fox studios on Western avenue will remain at this location until such a time as there is a greater demand for the property. This decision was influenced by the experience of Paramount when it moved the Vine street plant to Melrose avenue, thinking that when this seemingly valuable property would be cleared it would attract buyers. The property remains the same as when Paramount left it.

## Taylor Directs Fairbanks And Mary Pickford

Sam Taylor will direct Mary Pickford in her next picture. It calls for her appearing again as the 17-year old maiden.

At the same time Taylor will direct Douglas Fairbanks in that star's story, now slated to be a sequel to the "Three Musketeers." These pictures, together with "La Palva," which he is now directing, will make five by Taylor for U. A. within the past two years.

## Don Terry's Latest

Los Angeles, May 8. Don Terry, who in his short life has been a versatile athlete, college student, globe trotter and a U. S. Marine, has added another achievement to his string in being placed under a five-year contract as an actor by Fox.

Terry, without screen experience, was picked out in a restaurant (according to Fox executives), by Charles Francis Coe for the juvenile lead in "Me Gangster," which Raoul Walsh is directing.

Terry is a native of Massachusetts; so is Coe.

## New Indie Producer

Los Angeles, May 8. A new independent producing concern has taken quarters at the Metropolitan studios, to make static right features under the name of Varcoe Productions.

Arthur Varcoe, formerly of the Utah Productions, will act as manager and director, with Cleo Thorpe in charge of stories.

## Brian-Arlen Team

Los Angeles, May 8. Paramount still thinks mixed teams are a good bet for the screen. So they signed Mary Brian for another year and will co-feature her during that time in productions with Richard Arlen.

## MARTA ALBA'S LATEST NAME

Los Angeles, May 8. William Fox has changed the name of Marta Alba for the second time. She first started as Maria Casajuana. Now it is Marta Alba. Miss Alba is en route with Kenneth Thompson and Lionel Barrymore to join Irving Cummings in Boston, where they will film the major part of "La Gringa."

## Frank Rodick as Fox Caster

Los Angeles, May 8. Ed Ralph, assistant to Joe Egli, casting director for Fox, has been replaced by Frank Rodick, formerly of the Central Casting Agency.

## Thalbergs on Coast May 14

Los Angeles, May 8. Norma Shearer and Irving Thalberg, who arrived in New York May 7, are due on the coast May 14.



## MARTHA VAUGHN

"The Irish Nightingale"  
"Martha Vaughn possesses a beautiful voice and charming personality."—Seattle "Times."  
"Martha Vaughn displayed the best voice heard here in years. The act could stand a few more numbers by this artist."—Seattle "Star."  
"Martha Vaughn is charming and has a distinct hit."—Post Intelligence.

## Denny Asks Leeway

Los Angeles, May 8. Reginald Denny is likely to have his own production unit with Universal. Denny has been having difficulty over his contract with the studio heads for some time. He complained that he is not being given the right story material and wants a free hand in making his own productions.

Carl Laemmle before leaving for New York is said to have signified his willingness to let the star do things on his own. Denny starts work next week for U on "The Man Disturber," an original by the Hattsons.

Bubbles Steifel to whom Denny is engaged to marry will make her debut as a featured player in the lead opposite the star.

## Reichenbach's Reg. Grand From U Going Blooey

Carl Laemmle has been paying Harry Reichenbach a grand a week for the past six weeks. From indications, Mr. Laemmle, now in New York from the Coast, will put up the stop signal. Harry expects it, since he has made plans to sail for Europe in June and take along Ruth Elder, for whom he has already lipped up bookings.

With Universal, Reichenbach has done some of the exploitation work for "Uncle Tom's Cabin" and "We Americans," and it is gathered that when "The Man Who Laughs" gets a little further under way, another one of what Harry calls his special contracts with "U" will end.

Reichenbach declares that of all the film companies in the field, he has always had a warm spot for the Laemmle institution at over or under \$1,000 a week, so much so that he figures he has had 11 "U" specials to handle during the past nine years.

Harry's pet job now is putting over Miss Elder. He claims that, starting in the fall, he has arranged for her to lecture 22 times, starting in Albany and winding up on the Coast. Each lecture means for her \$1,500 and for Harry "a modest commission," as he calls it.

## 3 U Directors Assigned

Three directors have been assigned to units for immediate production at Universal City.

Joe Levigard has been assigned to a series of 12 Northwest Mounted Police two-reelers, starring Edmund Cobb.

Walter Fabian will start on 12 Stunt Cowboy two-reelers, starring Bob Curwood.

Ray Taylor is to begin on the next Ted Wells feature, "The Crimson Canyon," five-reeler, with Yonell Viking the leading woman.

## BLDG. FOR FOX WRITERS

Los Angeles, May 8. Work of constructing a two story class B office structure for studio executive administration was started at the Fox west coast studios at Western ave. This building when completed, will contain 25 offices and will be used mostly by Fox writing staff.

# Chatter in New York

Bets on a movie chatter writer lasting on the job are being paid off this week.

One of the managing editors in town who has been panicked by phoney press agent stunts has acquired the publisher of a local scandal sheet as confidential adviser. The key-hole peeper is called to pass on all yarns involving professionals.

Paul Bern and Jim Tully enchanted the Algonquin the other day with a hot argument on "the art of John Gilbert."

When Sam Goldwyn arrived from Europe recently he showed the ship-news boys pictures of Lili Damita. The Barge office already is stocked with clean collars and razor blades in preparation for the Friday arrival of the "Berengaria."

Julia Hoyt's limousine was parked in front of a movie test studio for two hours Monday. Julia is reportedly teaching Helen Morgan a role in "Show Boat."

Rose Peliswick's movie stuff has been missing from the "Journal" this past week. Regina Crewe's Hollywood chatter is now running in the afternoon Hearst paper.

Lyn Farnol takes sick movie critics out motoring for the air.

All the chorines who can afford a press agent are sending out premature announcements that they have been picked for the lead in Universal's "Show Boat."

Helen Chandler is sporting a com-

## Charges "Dress Parade" Is Steal—Asks Million

John Hopper, lieutenant in the U. S. army and an alumnus of the U. S. Military Academy at West Point, seems himself damaged to the extent of \$1,000,000, according to a federal court action against the De-Mille Pictures Corp., Pathe-Exchange, Inc., and Alexander Z. Doty, resulting from the latter's "Dress Parade" filmization. Lieut. Hopper alleges it is "with certain minor exceptions, a complete steal, piracy and infringement" of his own story, "Recognition," published in the "Argosy All-Story Weekly" on June 2, 1927.

Hopper secured an assignment of all rights to his story from the Frank A. Munsey Co., publishers of the weekly, and set forth that a domestic blow-up. The star has been in town for some time doing the sanitariums and hee-bee-hee bazars with one of the heaviest spenders in the city.

The girl herself doesn't want the kind of sugary stuff the literary playboys are putting out. She is known to have been discreetly dumb when one of the little help-fuls gave her an opening for another money rave about the husband.

## Hurt in Auto Accident

Los Angeles, May 8. Gabriel Berr Hoffman, in charge of screen tests for Fox, and Herman Bing, assistant to F. W. Murnau, were injured when an automobile in which they were riding turned over.

Hoffman suffered a fractured skull and loss of his left ear. Bing was badly cut by flying glass.

Both are in a hospital at La Holla, Cal., near San Diego.

## Louise Brooks' Divorce

Los Angeles, May 8. Louise Brooks, Paramount actress, in private life Mrs. Eddie Sutherland, wife of the film director, has brought suit against him for divorce in the superior court. Complaint states that whenever she wanted her husband's company in any amusement or recreation he gave her the excuse he had to work. She also charged cruelty.

The couple were married in New York City July 21, 1926, and separated Feb. 22 of this year. Miss Brooks is German-born actress. Her first wife was Marjorie Daw, screen actress.

## SOLOVICH MURDER TRIAL

Los Angeles, May 8. Sheldon Clark goes on trial May 14 at Mant, Utah, for the murder of Don Solovitch, Hollywood picture extra and former buller at the home of Lita Grey Chaplin.

Solovitch was beaten to death near Mant, Jan. 6 last, with Clark, his chauffeur, said to have later been in possession of \$2,000 Solovitch had when he started for Salt Lake City.

plete new wardrobe. She decided to change her type from jeune fille to siren, got rid of her dimity clothes, and her family had to persuade her to change back.

Two local picture reviewers, a girl and a man, got raises on their box score standing in "Variety."

The Mayfair theatre goes chop suey Sept. 1.

## A Delayed Pass

Rene, who checks the lids at Sardi's, asked Bernard Sobel to fix her up for the "Abie" opening. In that well-known way, Barney nicely explained it simply couldn't be done, but begged Rene to remind him of it in a few weeks. The other day Barney came to without the reminder and offered the paper. Rene said she couldn't be "bothered."

## System

Should movie reviewers be sent free tickets to convention balls and organization shindigs? That question has burned in Times Square for a long time. It is known that the children like parties. But it also is believed that their taste for Formosa oolong tea and such modemed dainties runs into dough if allowed to run riot.

One organization recently solved the terrific problem in a novel way. If the boys and girls were good and came through with a mention of the ball, they were allowed to come to it. The newspaper contact man was instructed to personally request the space. If the request were granted, his next move was to paste up the item and give it to the ticket chairman. Then the free ducats were delivered as a reward.

The boys and girls who didn't mention the event weren't invited.

## More Relatives

The casual epidemic has spread to the eastern executive offices. Even the little fellows are succumbing.

A newly-engaged-assistant press agent is the cousin of the master one. The kid has had the suggestion that it might be intelligent not to mention the relationship during office hours.

## Discreetly Dumb

In spite of the transparent efforts of the Hollywood newspaper girl friends to put over the happily married stuff for one of the younger female stars, Broadway is awaiting a domestic blow-up. The star has been in town for some time doing the sanitariums and hee-bee-hee bazars with one of the heaviest spenders in the city.

The girl herself doesn't want the kind of sugary stuff the literary playboys are putting out. She is known to have been discreetly dumb when one of the little help-fuls gave her an opening for another money rave about the husband.

## Inflation Two Ways

A female star recently risen, has concluded a New York visit with one of the prettiest cases of swell head on record. Because of her professional connections, some of the prominent people in town have been nice to her.

That started the girl on an "interesting" people's mania. She figures her old friends and her loyal husband got nut up on the interesting stuff, and she has been talking rather glibly about divorce, living up to her new star standards. The husband's professional sacrifices to give the girl a break are known all over town.

## An Amateur Press Agent

The boys around the Paris bars are having a lot of fun these days with an American movie star who hit the great merry go round under advice that anything went for space if you bought the correspondents enough drinks. The boy's official fixer not being with him on this trip, he's giving the limit on bar checks with high-ty-eighty sirs to match. The young man even has acquired a thick accent.

Not a line has hit the cables on him as yet.

## Kids From Brooklyn

One of the downtown show sisters, flinging it would be a graceful thing to do, stopped to roll on a pair of Brooklyn boys who recently have hit the main street as picture house press agents. The kids sat at their desks without even asking the footsore damsel to sit down and launched into long-winded instructions about how she was to play up their material.



# Film People's Earnings Find Wide Variety for Investment Outside of Picture Business

Los Angeles, May 8. A survey of the manner in which the picture people of Hollywood invest their surplus earnings proves that such earnings are placed in a variety of businesses entirely foreign to the source from which these earnings are derived.

A few years ago when the real estate boom on the coast was at its apex, the picture people invested their extra change in what turned out, in many cases, to be real pay dirt. Quick turnovers were made in which many cleaned up. Others more conservative thought higher prices and profits would come if they waited. Some are still waiting, with taxes eating into the profits that might have been, had they sold earlier. However, with the passing of the golden real estate boom, something else had to be found to take care of idle money that could not repose in the bank at six per cent. A check-up on the investments made by the large money makers in the business shows a diversified channel of enterprise in which the excess money flows.

The recent flurry of the stock market has captured the bankrolls of many of the picture people and the executives down to the property boys. Their interest in this direction has diverted the bulk of attention from the making of pictures to what Bancitally or General Motors will close at and if they will be prepared to sell. The picture people for the stock market has created such keen competition among the local brokerage houses—that one leading house submitted an offer to install a private ticker at one of the larger studios to be sure they would get all the business, but this offer was wisely rejected. With change of time there is hardly a market investor in the industry who does not retire early at night so they can be up at six the next morning and watch the ticker.

**Air Line Stock**  
In looking over the list of the more conservative investors one finds Wallace Beery and Raymond Hatton heavy holders of stock in the Maddox air lines, a new air passenger service using the Ford type of passenger planes. Aside from this they are also reputed to be heavy holders of bank stock. Noah Beery has a lot of his savings tied up in a trout club, where he personally oversees the operation each Sunday and will not take a picture assignment that interferes with this work.

**Community Laundry** is entirely subscribed to and financed by a group of well known and active picture people; while the Howard Greer Modiste shop is a similar organization. This not only assures the companies of the picture people's patronage, but spurs them on to producing other business that is ultimately rewarded by dividends. The same applies to the Pal Auto laundry, situated in the heart of Hollywood, and sponsored by William Beaudine and other film people who by their backing entice the patronage of the picture colony as well as outsiders.

Jimmy Finlayson, comedy character actor, is responsible for setting his brother up in the Scotch bakery business that has risen from a hole in the wall to a big institution doing a retail and wholesale business.

The Talmadge sisters, with Joseph M. Schenck as heavy investors in real estate, hotel and apartment houses, while Pola Negri has made enough to erect a fashionable apartment hotel in the Wilshire district, said to also possess an adjoining airport which the tenants can use to land their airplanes, a foresight that can not be criticized at this time.

**Income Property**  
Corinne Griffith's side line, like Ruth Roland and many others, is concentrated on real estate, and most of it income property.

As far as can be learned, Colleen Moore's outside business interest is said to be the Colleen Moore cosmetics and perfumes.

Milton Sills divides his time between picture work and horticulture. Florence Lawrence has a beauty parlor, like Kathryn Mc-

Donald, who at this time is planning to stage a come-back in pictures. Gardner James conducts a haberdashery; Robert Francis makes and sells radios; Raymond McKee is owner of the Zulu Hut, a road house. Garret Hughes conducts a series of small hot dog and soft drink stands.

James Cruze, in partnership with his wife, Betty Compton, has a series of apartments and bungalow courts spotted around Hollywood furnishing them with a nice monthly income in addition to their picture work, while the same can be said of Frances Marion and Fred Thomson, who jointly own a business court in the heart of Hollywood.

Reginald Denny owns and rents out aeroplanes for picture work and flights. Max Asher and Maurice Rock conduct a joke and magician's store on Hollywood boulevard when they are not busy at the studios.

D. W. Griffith owns and operates a 200-acre ranch in San Fernando valley, which he is developing into a large orange and lemon grove. M. M. Leves, also of the United Artists studios, and other picture executives own the United Property studio, renting props to producers.

**Bebe Daniels' Realty**  
Bebe Daniels is a heavy holder of real estate, as well as financial backer for a headlight concern in New York. Montana Bell owns an automobile parking and service station directly opposite the M-G-M studios to whom he is under contract as a director.

Lon Chaney has heavy dough invested in an apple ranch about 100 miles from Los Angeles, while Col. Tim McCoy is owner of a 3,000-acre ranch in Thermopolis, Wyo., acquired before he came to Hollywood to act in pictures.

Fred Newmeyer and Esther Ralston are both owners of gold mines. Niel Hamilton is financial backer of a toy and magician's goods factory in Bridgeport, Conn.

Revenue received from investments in oil wells made by Victor Fleming places him in the enviable position of not being entirely dependent on the picture business. Adolphe Menjou is a heavy investor in bonds and insurance.

J. Leo Meehan, director, is publisher of the Pasadena Sun, while Thomas Meighan's spare change goes to golf and stocks and bonds. Louis B. Mayer with a group of other film executives dabble their surplus earnings in real estate and are at present constructing an office building at Hollywood Blvd. and Western ave. Eph Asher, Charles Rogers and Edward Small, have pooled a certain margin of their picture income in producing pictures to buy certain business frontages and income property. They are planning to build a height-limit apartment-hotel building in the new Wilshire hotel district.

E. I. Chadwick, another film producer, seems to spend more time collecting rare books and looking after his library than making pictures. This library is located in the heart of Poverty Row.

The Christie boys, Charles and Al are long noted for being the pioneer picture men to speculate in real estate and have made more on the latter than they will ever make on the two-reel comedies which they annually produce for Paramount. In addition to this they conduct dog kennels in the new picture center of Studio City.

Henry Henigson is said to occupy his spare time in conducting the business of a co-operative employees' loan association subscribed to by the studio workers at Universal City where he is general manager.

**DeMille's Investments**  
C. B. DeMille at one time was said to have had more investments in diversified industries than any other person in the picture business. He was the first to start an aviation field in Los Angeles, that ran a passenger line to San Diego, this was known as the Mercury Air-Port but has been since abandoned. He is said to have money in the local Biltmore hotel, the Grand Central Garage, a local glass works, the Neon light company, a milk dairy in Arizona and a score of other in-

## Amateur Author's Fee

An unsolicited scenario manuscript submitted to a literary agent four years ago by Anton W. Gelgoetz, amateur writer, of 1016 East Whittier Street, Columbus, O., has suddenly and mysteriously appeared in completed production form as "The Port of Missing Girls."

Gelgoetz, who imagined the scenario had been lost in the mails, has accepted \$400 in settlement after asking \$3,000 and being offered \$250.

The literary agent's whereabouts are unknown.

Picture was produced and recently released by Brenda Picture Corp. with Barbara Bedford and Malcolm Macgregor starred. It is said that Brenda Picture Corp. was organized solely to produce and exploit this one picture.

## MOTHER OF VIRGINIA LEE CORBIN MISQUOTED

### Says Variety Printed Several Statements Not Made

Several statements attributed to the mother of Virginia Lee Corbin, printed in an interview last week in Variety, are sheer misquotations, says Mrs. Corbin. Particularly does Mrs. Corbin deny that she said any producer had informed her Virginia could become a greater stage star than Marilyn Miller, or that Mae Murray was ever envious of Virginia.

In fact, stated Mrs. Corbin, the whole story was about all wrong, and she can't understand how Variety's reporter could have written it that way. The one thing, added Mrs. Corbin, she wanted the reporter to say he did not. That was Virginia going under the representing direction of Louis Schur, the agent, for three years in New York.

Virginia's mission in New York at present is to secure a stage-playing education, to be added onto her accumulated camera experience. When this has been attained, says Virginia's mother, her daughter will return to the screen.

Just now Virginia is "breaking in" vaudeville act and is hopeful of appearing upon the Keith-Albee circuit with it.

Mrs. Corbin says Variety's story of last week made her very "braggy," and she does not want that sort of a rep.

dustries aside from extensive land holdings.

Mary Pickford and her late mother started to invest their first surplus cash in Canadian securities and have since multiplied these which have resulted in great wealth for the Pickford family.

Agnes Ayres invested considerable of her accumulated earnings from picture work in a series of meat markets along Hollywood Blvd.

Donald Crisp has been a consistent speculator of stocks and bonds and ranks among the most wealthy of picture people who derive their riches from this source.

Huntly Gordon conducts a ladies silk hosiery factory in Hollywood, while Kathleen Clifford has a chain of florist shops with headquarters in the leading hotels.

Jackie Coogan owns a lot of income property and interests in oil wells in Huntington Park.

John Hersholt is a director of a Hollywood bank. William Craft spends his spare change and time on new inventions, having recently perfected one which was granted 12 patents, that of governing the speed of automobiles.

Douglas Fairbanks with C. B. DeMille own a controlling interest in a Pasadena sporting goods store, while Fred Niblo is a large holder of B. H. Dynas' department store in Los Angeles.

A number of picture people including Sid Grauman, George Sidney, William Beaudine and Frank Lloyd own stock in "Coffee Dan's" a Los Angeles night club owned by both stage and screen celebrities.

# PATHE SPURTS TO 18 ON BANKS' SUPPORT OF KENNEDY PROGRAM

## Downtown Beats Insiders to Run-Up—Keith-Albee Preferred in Sinking Spell, 74½—Loew Quiet as Ticker Awaited Dividend

Pathe supplied the fireworks. In dealing of nearly 15,000 shares Monday the preferred jumped from 13 to 16 and yesterday was within a fraction of 18. Stock once was at 8 on news that company had not met sinking fund requirements. It rallied to 13 when the funds were supplied and lagged there for months.

The story about was that following Jos. P. Kennedy's trip to the Coast the banks had agreed to supply him with new capital and had given him assurance that he would have a free hand in working out the rehabilitation of the property. Another angle of the tale was that a downtown clique had forestalled a campaign of film insiders to stage a coup in the stock, by jumping in ahead and running the issue up before the film crowd had had a chance to go to work.

### Keith Sells Off

As a matter of fact, the tip on Pathe has been in circulation for two weeks in Times Square and downtown, but as usual, few of the outside ticket players got aboard until the move was well under way. Talk now is that preferred ought to be good for 22 or thereabouts. The common yesterday got up to 6, although the campaign seemed to center in the senior issue.

On Monday, when there were nearly two score of new tops for the year on the quotation board, Keith-Albee-Orpheum took the occasion to drop to a new low since its creation at 15½ for the common and 74½ for the 7 per cent preferred, both of which came out in the largest turnover since it has entered public trading. About 7,000 shares of preferred changed hands.

No light was shed on the movement, except that the ticker carried a statement from E. F. Albee assuring the world that the company had met dividends on the preferred and sinking fund requirements. Albee pointed out that "Spring and summer months are always more or less poor in the theatrical business, but we look forward with confidence to the opening of the new season."

Summary of dealings for week ending May 4:

STOCK EXCHANGE									
High.	Low.	Sales.	Issue and Rate.	High.	Low.	Last.	Net.	Chgo.	
101	98 1/2	1,000	American Safe (4).....	42 1/2	41 1/2	41 1/2	—	—	—
103 1/2	98 1/2	27,000	Eastman Kodak (4).....	186	179 1/2	185 1/2	+13 1/2	—	—
100	100 1/4	100	1st Nat'l 1st pref. (8).....	100	100	100	—	—	—
89 1/4	70 1/4	10,500	Fox Class A (4).....	83	81 1/2	82 1/2	—	—	—
100	99 1/2	5,000	Keith-Albee-Orpheum (4).....	10	10	10	—	—	—
99	90 1/2	3,700	D. O. pref. (7).....	84 1/2	80 1/2	82 1/2	—	—	—
33 1/2	25 1/2	800	Metro-Gold-M. 1st pref. (8).....	20 1/2	20	20	—	—	—
100 1/2	99 1/2	40,000	Madison Square Garden (11).....	87 1/2	81 1/2	82 1/2	—	—	—
100 1/2	99 1/2	2,100	Motion Picture Cap. (4).....	87 1/2	87 1/2	87 1/2	—	—	—
100 1/2	99 1/2	25,000	Paramount-Famous Lasky (8).....	12 1/2	12 1/2	12 1/2	—	—	—
4 1/2	2 1/2	5,200	The Exchange (4).....	3 1/2	3 1/2	3 1/2	—	—	—
13 1/2	12 1/2	1,000	Pathe Class A (4).....	13 1/2	12 1/2	13 1/2	—	—	—
100 1/2	99 1/2	300	Universal Pictures (8).....	97	94 1/2	96 1/2	—	—	—
37	32	14,300	Warner Bros. (4).....	35 1/2	33 1/2	35 1/2	—	—	—
69 1/2	60 1/2	16,000	Shubert (6).....	64 1/2	62 1/2	63 1/2	—	—	—

CUBB									
2	1 1/2	200	Griffith.....	2	1 1/2	2	—	—	—
19 1/2	15 1/2	1,200	Con. F. Ent. (4).....	10 1/2	15 1/2	16 1/2	—	—	—
25	22 1/2	4,400	D. O. pref. (7).....	24 1/2	24	24 1/2	—	—	—
22	22	200	Loew's (4).....	22	22	22	—	—	—
26 1/2	13	6,300	Warner Bros. (4).....	22 1/2	24 1/2	24 1/2	—	—	—

BONDS									
101	98 1/2	18,000	Keith's.....	99 1/2	98 1/2	98 1/2	—	—	—
103 1/2	100 1/4	50,000	Loew's.....	113 1/2	111 1/2	112 1/2	—	—	—
102 1/2	99 1/2	87,000	Lo. ex-war.....	102 1/2	101 1/2	102 1/2	—	—	—
91 1/2	80	39,000	Pathe's.....	87	85	85	—	—	—
101	98 1/2	35,000	Paramount-Famous Lasky.....	101	100 1/2	101 1/2	—	—	—
100 1/2	99 1/2	10,000	Shubert.....	100 1/2	100 1/2	100 1/2	—	—	—
115	99 1/2	6,000	Warner Bros. 6 1/2's.....	114	112 1/2	112 1/2	—	—	—

Note—Orpheum pref. (8) sold 200 at 90 1/2 to 90 3/4, net down 3 1/4 from previous transaction 10 days before.

## ISSUES IN OTHER MARKETS

All Quoted for Monday  
Over the Counter  
New York

Quoted in Bid and Asked.									
Bid.	Asked.								
36	37	....	Revy, Chase A. (3.50).....	—	—	—	—	—	—
8	9	....	Unit do.....	—	—	—	—	—	—
4	4	....	Unit do.....	—	—	—	—	—	—
4	4	....	De Forest Phonos.....	—	—	—	—	—	—
2 1/2	2 1/2	....	Inducor.....	—	—	—	—	—	—
37 1/2	38 1/2	....	Schine Ch. Tie. (3).....	—	—	—	—	—	—
Philadelphia									
—	—	....	4,900 Stanley Co. of America.....	41 1/2	40 1/2	41	—	—	—
Chicago									
—	—	....	200 Blanton & Kott.....	74 1/2	72 1/2	74 1/2	—	—	—
Los Angeles									
—	—	....	Roach, Inc.....	—	—	—	—	—	—
Montreal									
—	—	....	10. Fum. Pl. of Can.....	55	55	55	—	—	—
—	—	....	10 Skouras.....	44	44	44	—	—	—

## Fox Men East

Irving Cummings, Fox director, is in New Bedford, Mass., shooting scenes on "Joy Street."

James Tilling, director, arrived at the Fox home office just after Cummings' departure.

## BILL CODY'S 2 REELERS

Los Angeles, May 8.  
Bill Cody, former Pathe western star, is slated to be featured in a series of two reel underwood pictures to be made by Universal with Leigh Jason directing.



# Hollywood Studios Hold Only 677 Staff People Under Term Contracts

Los Angeles, May 8. With around 30,000 or more people in Hollywood figuring that their livelihood should come from employment in either executive, technical, writing, directing and playing branches of the picture industry a survey of the prominent production organizations brings out that only 677 persons are under contract for periods ranging between three months and five years.

This survey does not include free lance players, or others employed at the studios in clerical and administrative work and the artisans and mechanics employed by the thousands at a time when producing is at its height.

The belief always has been that the big line studios have between 300 and 400 people under contract all the year around. However, on the check the Fox organization having more contract people than any other company accounts for only 107 to whom the company is bound to give employment for stipulated periods. Paramount runs second with 99 and Metro-Goldwyn-Mayer third with 76. Universal, having better than 100 under contract prior to its shut down last February, has at present 47 of which number 21 are players. Pathe-DeMille also was around 100 until about two months ago when the number was cut to 35, with 12 players in the group and only one director. United Artists show up with only 13 people of which number 14 are players, eight producers and three executives. This company has less executives under contract than any of the larger concerns with the exception of Pathe-DeMille, with the same number.

In the independent field Tiffany-Stahl leads with the largest group of contract people, 29. This includes 15 players and four executives. FBO come second with 27. Here there are seven executives under contract to six players and eight directors.

Hal Roach and Christie studios being shut no figures were obtainable.

In the general independent field of state right producers there are found to be among the various companies 85 people under contract of whom 25 are players, 10 producers, 25 directors and 10 executives. With these companies there are but 10 writers certain of pay for more than a week or two of story basis.

The classification of those under contract with the various companies follows.

## Paramount

Paramount studios have a total of 99 people under contract, including seven executives, nine technical and cameramen, 29 writers, 17 directors and 37 players.

Executives: B. P. Schulberg, B. P. Fineman, E. Lloyd Sheldon, Louis D. Lighton, J. J. Galin, Sam Jaffe and Henry Herzbrun.

Technical and Cameramen: Roy J. Pomeroy, Fred Dalg, Travis Banton, Clifford Blackstone, Al Glicks, J. Roy Hunt, William Marshall, Victor Milner and Harold Ross.

Contract Players: Clara Bow, Bebe Daniels, Pola Negri, Esther Ralston, Florence Vidor, George Bancroft, Wallace Beery, Richard Dix, Raymond Hatton, Emil Jennings, Adolphe Menjou, Sally Blane, Evelyn Brent, Mary Brian, Louise Brooks, Nancy Carroll, Doris Hill, Ivy Harris, Iris Stuart, Ruth Taylor, Fay Wray, Richard Arlen, William Austin, Clive Brook, Lane Chandler, Chester Conklin, Gary Cooper, James Hall, Neil Hamilton, Jack Holt, Arnold Kent, Fred Kohler, Jack Ludden, Paul Lukas, William Powell, Charles Rogers and Lucy Dornale.

Contract Directors: Dorothy Arzner, Clarence Badger, Ludvig Bergner, H. D'Arrast, Percy Fleming, Gregory La Cava, Rowland V. Lee, Lothar Mendez, Ernst Lubitsch, Luther Reed, Max Reinhardt, Victor Scheringer, Josef von Sternberg, Frank Strayer, Frank Tuttle, John Waters and William Wellman.

Writers: Doris Anderson, Lester Cohen, Lloyd Corrigan, Ernest H. Culbertson, Donald Davis, Owen Davis, Ethel Dorothy, Jules Furth-

man, Benjamin Glazer, Elinor Glyn, O. H. P. Garrett, Percy Heath, Grover Jones, Willard K. Keefe, Jack Kirkland, Louise Long, Hope Loring, L. W. McLaren, Samuel Ornitz, Weiss Root, Florence Ryerson, Keene Thompson, Harlan Thompson, Ernest Vajda, John Monk Saunders and George M. Watterson.

## Metro-Goldwyn-Mayer

M-G-M has a total of 76 people under term contracts, including six associate producers, 20 writers, 16 directors and 34 players.

Executives and Associate Producers: Louis B. Mayer, Irving G. Thalberg, Harry Rapf, E. J. Mannix, Hunt Stromberg and Bernard Hyman.

Writers: William Branch, E. Clawson, Dorothy Farnum, Willis Goldbeck, F. and F. Hatton, F. H. Herbert, Lucien Hubbard, Bradley King, Albert Lewin, Frances Marion, Sarah Y. Mason, Byron Morgan, E. H. Schayer, Dale Van Every, Waldemar Young, A. P. Younger, Marion Ainslee, Joe Farnham, Robert Hopkins and Lew Lipton.

Directors: Monta Bell, Clarence Brown, Tod Browning, Jack Conway, Nick Grinde, George Hill, Robert Z. Leonard, John McCarthy, Fred Niblo, William Nigh, Edward Sedgwick, Victor Seastrom, W. S. Van Dyke, King Vidor and Sam Wood.

Players: Lon Chaney, Marion Davies, Greta Garbo, John Gilbert, William Haines, Buster Keaton, Polly Moran, James Murray, Conrad Nagel, Edward Nugent, Anita Page, Ramon Novarro, Norma Shearer, Tim McCoy, Renee Adoree, George K. Arthur, Aileen Pringle, Bert Roach, Dorothy Sebastian, Fay Webb, Niles Astor, Lionel Barrymore, John Mack Brown, Lew Cody, Edward Connelly, John Crawford, Frank Currier, Marceline Day, Karl Dane, Ralph Forbes, Cecil Holland, Tenen Holtz, Gwen Lee and Polly Ann Young.

## William Fox

The William Fox studios have 107 people on term contracts, including nine executives, five associate producers, three technical men, 33 writers, 20 directors, 29 players and three cameramen.

Executives: Winfield R. Sheehan, Jack Leo, James R. Grainger, Sol M. Wurtzel, James Ryan, Ben E. Jackson, Edward W. Butcher, Matland Rice and Isaac Gans.

Associate Producers: Kenneth Hawks, J. K. McGuinness, William Counselman, Phillip Klein and Harold B. Lipsitz.

Technical and Cameramen: J. Quinlan, William Darling, Harry Oliver, Max M. Autrey, Ernest Palmer and L. W. O'Connell.

Writers: Chandler Sprague, Harry Brand, Charles Francis, Berthold Viertel, Randall H. Faye, Francis Agnew, Wilson Mizner, Marion Ogor, Harry S. Drago, Frederica Sagar, Fred Stanley, Henry Dunn, Henry Johnson, Philip Hurn, Joe Brown, James Starr, James Gruen, S. C. Campbell, Daniel Tomlinson, John Reinhardt, Ben Markson, Seton I. Miller, Edward Cooke, Jane Shore, W. A. Greevan, Andrew Rice, James Tynan, M. Martin, A. Greenlaw, S. Levee, J. Bascio, N. McLeod, Sidney Lanfield, H. R. Symonds, W. B. Kernell, Andrew Bennison, John Stone and Malcolm S. Boylan.

Directors: F. W. Murnau, Frank Borzage, R. A. Walsh, Jack Ford, J. G. Blystone, David Butler, Irving Cummings, Orville Dull, Al Green, Howard Hawks, William K. Howard, Henry Lehrman, Albert Ray, Richard Rosson, Ben Stollhoff, L. S. Sellen, James Tinning, Billy West and R. L. Rough.

Players: Marie Belkamy, Marjorie Beebe, Tyler Brooke, Ben Bard, Sammy Cohen, June Collier, Earle Foxe, Charles Farrell, Janet Gaynor, Clifford Holland, Nancy Drexel, Edmund Lowe, Charles Morton, George Meeker, Lois Moran, Victor McLacien, Farrell Macdonald, Barry Norton, George O'Brien, Sally Phillips, David Rollins, Nick Stuart, Margaret Mann, Lia Tora, Marta Alba, Lolo Salvi, Rex Bell and Arthur Stone.

## First National

First National studios have a total of 66 people under term contracts. This includes 16 executives, nine producers, two technical men, six



BILLY CLAIRE

This week, Strand, New York.

"Morning Telegraph" May 6 said: "Billy Claire is an outstanding hit with his clever harmonies-playing which is interspersed with amusing patter and comedy dance steps. The audience ate his stuff up yesterday and called for more."

Week May 12, Strand, Brooklyn.

writers, nine directors, 22 players and three cameramen.

Executives: Watterson R. Rothacker, Al Rockett, Frank Cahill, George W. Stout, David H. Thompson, R. W. Allison, A. Fresno, Dan Kelley, George Landy, Fred Pelton, Jack Okey, Dario Farello, Bela Sekeley, Tom Little and Robert North.

Associate producers: John McCormick, Henry Hobart, Ned Marlin, Sam E. Rork, W. Gunning, Charles T. Rora, Walter Morosco, Jr., E. M. Asher and C. C. Burr.

Technical and cameramen: Alvin Knechtel, Ralph Homera, George Folsay, Lee Garmes and Sid Hickox.

Writers: Berthold Dwinelle, Rufus McGosh, Gerald Duffy, Gene Towne, Sidney Lazarus and Les Bibo.

Players: Colleen Moore, Billie Dove, Harry Langdon, Johnny Hines, Richard Barthelmess, Corinne Griffith, Milton Sills, Ken Maynard, Charlie Murray, Molly O'Day, Jack Mullah, Mary Astor, Alice White, Dorothy Mackall, Doris Kenyon, Donald Reed, Lavetta Thomas, Larry Kent, Paul Vincent, Theimie Todd, Vola d'Arville, Frances Hamilton and Doris Dawson.

Directors: George Fitzmaurice, Alexander Korda, Charles Brabin, Alfred Santell, Mervyn Le Roy, Eddie Clive, Frank Lloyd, John Francis Dillon and Albert Rogell.

United Artists have 33 people under contract, including three executives, eight producers, one technical director, two writers, two directors, 14 players and three cameramen.

Executives: M. C. Levee, John W. Considine, Jr., and Charles Dent. Producers: Joseph M. Schenck, D. W. Griffith, Howard Hughes, Samuel Goldwyn, Edwin Carewe, Roland West, Herbert Brenon and Henry King.

Technical director: William Cameron Menzies.

Cameramen: Karl Strauss, George Barnes and Ollie Martin.

Directors: Sam Taylor and Sidney Franklin. Writers are Mme. de Gresac and C. Gardner Sullivan.

Players: Mary Pickford, Norma Talmadge, Gloria Swanson, John Barrymore, Charles Chaplin, Douglas Fairbanks, Constance Tamm, Vilma Banky, Gilbert Roland, Don Alvarado, Camilla Horn and Lupe Velez.

Dolores Del Rio, Ronald Colman.

Caddo Productions headed by Howard Hughes and associated with United Artists and Paramount.

15 people under contract, including one executive, one technical man, one director, one writer, six players and two cameramen.

They are Joseph W. Engel, general production manager; Frank Lawrence, editor; Harry Behn, scenarist; Tony Gaudio and Harry Fennell, cameramen, and Lewis Milestone, director.

Players: Thomas Meighan, Raymond Griffith, Ben Lyon, Louis Wolheim, John Darrow and Lucien Prival.

Tiffany-Stahl

Tiffany-Stahl has 29 people under contract, including four executives, four writers, five directors, 15 players and one cameraman.

Executives: M. H. Hoffman, John M. Stahl, Raymond L. Schrock and Sidney Algiers. Writers are: Viola Brothers Shore, Harry Braxton, Ben Grauman Kohn and Jack Natteford.

Directors: George Archainbaud, Henry Johnson, Phil Rosen, Tom Terria and Reginald Barker.

Players: Ricardo Cortez, Belle

Bennett, Sally O'Neill, Claire Windsor, Fatsy Miller, Malcolm McGregor, John Harron, Eve Southern, William Collier, Jr., Barbara Leonard, George Jessel, Walter Hagen, Shirley Palmer, Roy D'Arcy and Montague Love.

The one lone cameraman under contract is Chester Lyons.

## Warner Brothers

Warner Brothers' total is 38 people under term contracts, which includes six executives, five writers, six directors, 17 players and four cameramen.

Executives: J. L. Warner, Darryl Zanuck, William Koenig, Hal Wallace, Byron Foy and Anthony Colde-way.

Writers: Harvey Gates, Robert Lord, E. T. Lowe, Jr., Jack Jevne and Joseph Jackson. Directors include Lloyd Bacon, Michael Curtiz, Archie Mayo, Howard Bretherton, Roy Del Ruth and Ray Enright. The cameramen under contract are Barnet McGill, Al Moore, Frank Kesson and Norbert Brody.

Players: Al Jolson, Dolores Costello, Helene Jackson, Irene Rich, May McCoy, Louise Fazenda, Lella Hyams, Audrey Ferris, Myrna Loy, Agnes Franey, Monte Blue, Clyde Cook, Conrad Nagel, Buster Collier, John Miljan, William Russell and Rin Tin Tin, the dog.

## Universal

Universal has forty-seven people under contract including five associate producers or unit supervisors, a technical man, six writers, 13 directors, 21 players and 1 cameraman. Supervisors: Joseph Franklin Polard, William Lord Wright, Harry Decker, Lloyd Nosler and Paul Kohner.

C. R. Hunter is in charge of laboratory and Charles Stumar is the only cameraman under contract here.

Directors: William J. Craft, Paul Fejos, Wesley Ruggles, Edward Sloman, Dick Smith, William Wyler, Leigh Jason, Ernest Laemmle, Paul Leni, Alexander Markey, Jack Nelson, Fred Newmeyer and Harry Pollard.

Writers: Edward Montaigne in charge, J. Grubb Alexander, Walter Anthony, Albert DeMond, Tom Reed and Earl Snell.

Players: Reginald Denny, Jean Harsholt, Glenn Tyrer, Conrad Veidt, Laura La Plante, George Lewis, George Chandler, Eddie Cobb, Bob Woodward, Dorothy Gulliver, Otis Harlan, Churchill Ross, George Siegmann, Vonell Viking, Ted Wells, Barbara Kent, Arthur Lake, Marian Nixon, Mary Nolan, Mary Philbin and Eddie Phillips.

## Columbia

Columbia has 23 people under contract including two executives, six writers, three directors, ten players and two cameramen.

Executives: Harry Cohn and Sam Briskin.

Directors: Frank Capra, George B. Seitz and Erle C. Kenton.

Writers: Elmer Harris, Peter Milne, Harvey Thew, Winifred Dunn, George E. Hull and Dorothy Howell.

Cameramen: Joe Walker and Ben Reynolds.

Players: Jack Holt, Lois Wilson, Shirley Mason, Lya de Putti, Howard Bosworth, Margaret Livingston, Helene Chadwick, Bert Lytell, Dorothy Revier and Eugenia Gilbert.

## Pathe-DeMille

Pathe-DeMille studios now under a process of reorganizing still have 35 people under contract, including three executives, four producers, nine writers, six directors and twelve players.

Executive: C. B. DeMille, William Sistrum and Henry McMahon.

Associate Producers: Ralph Brock, Hector Turnbull, Bertram Milhauser and F. McGraw Willis.

Writers: Jeannie Macpherson.

# 60 Pictures Made at Met Studio in 38 Weeks

Los Angeles, May 8. In the last 38 weeks there have been made at the Metropolitan Studio more pictures, all of them independent, than have been made within any other studio in the west.

Part of this record of 60 pictures may be ascribed to the taking over of Fine Arts by Tiffany-Stahl and the closing of the California, both formerly devoted to rentals, and the shifting of their clientele to Metropolitan and Tec-Art.

In addition to the outside productions made at Metropolitan there also have been made 20 western features for Pathe release.

The present healthy financial situation of the Metropolitan was due to an experiment undertaken by Pathe when it shifted all its executives and units to the DeMille studio, leaving the Metropolitan purely as a rental establishment.

Pathe's lease on the Metropolitan expires June 30, when the plant will be taken over by the Christie Brothers, owners. On the property is more than \$1,000,000 worth of equipment. It is likely the owners will acquire it.

Besides the Caddo company as tenants the Metropolitan houses the offices of Harold Lloyd, which company has been a resident on this property for four years.

## Eve Southern's Divorce

Los Angeles, May 8. Eve Southern, picture actress, obtained a divorce here from Robert F. Shepherd, charging extreme cruelty. Judge Tryon granted the decree after Miss Southern, in private life Mrs. Elva Lucille Shepherd, and her mother, had testified to the strenuous experiences of the actress during her marital life.

Among other things Miss Southern testified that her husband once attempted to force her to live under an assumed name and threatened to kill her when she refused. The mother corroborated her daughter's testimony.

Miss Southern married Shepherd in June, 1925, and separated from him in March, 1928.

Tay Garnett, Ernest Pascal, Lenore Coffee, Clara Beranger, John Kraft, Carl Hovey, Sanford Hewitt and George Dromgold.

Directors: William DeMille, E. H. Griffith, Howard Higgin, William K. Howard, Paul Stein and Frank Urson.

Players: William Boyd, Rod LaRocque, Phyllis Haver, Jacqueline Logan, Lina Basquette, George Duran, Alan Hale, Robert Armstrong, Junior Coghlan, Jeanette Loft, Vera Reynolds and Victor Varconi.

## F. B. O.

F. B. O. studios have a total of 27 people under contract including seven executives, three associate producers, three writers, eight directors and six players.

Executives: Joseph P. Kennedy, Joseph I. Schnitzer, Colvin W. Brown, William LeBaron, Charles E. Sullivan, Edwin C. King and E. B. Derr.

Associate Producers: Louis A. Serecky, Robert N. Bradbury and Leon d'Ussau. Directors are Ralph Ince, Bert Glennon, Robert Delaney, Louis King, Lynn Shoes, Jerome Storm, Dudley Murphy and Marshall Nellan.

Writers: Howard Clark, Ramon Romeo and Dorothy Herzog.

Players: Tom Tyler, Martha Sleeper, Frankie Darro, Buzz Barton, Bob Steele and Ranger, the dog.

This Table Shows Total Classification of Studio Employees Under Contract to the Various Studios for a Term Ranging from Three Months to Five Years

Name of studio.	Technical		Writers		Directors		Players	Total
	Execu-	Pro-	Execu-	Pro-	Execu-	Pro-		
	tives.	ducers.	tives.	ducers.	tives.	ducers.		
Fox	5	6	38	20	29	107		
First National	15	9	6	6	9	22	66	
Paramount	7	9	29	17	37	99		
M-G-M	6	6	20	16	34	76		
Universal	6	2	6	13	21	47		
Warners	6	4	5	6	12	35		
Pathe-De Mille	3	4	2	2	14	33		
United Artists	3	1	4	5	15	29		
Tiffany-Stahl	7	3	3	8	6	27		
F.B.O.	2	2	6	8	10	23		
Columbia	1	3	1	1	6	12		
Caddo	1	1	1	1	1	5		
Estimate for combined independent group	10	15	10	25	25	85		
Totals	67	55	36	159	132	677		



# Official Drive Started to Close All Theatres Sunday In the Province of Quebec

Montreal, May 8. The second drive against pictures in the Province of Quebec started last Thursday at Quebec city, following the passing of a law by the Quebec Assembly last month forbidding children under 16, accompanied or not, to enter picture theatres.

This next attack is much more drastic and even more contrary to the customs and modes of thought of the Quebec people. It is an attempt to enforce the obsolete federal law of Canada closing all places of amusement on Sundays. The law holds in the other eight provinces where the people are in a majority of Anglo-Saxon descent and so accustomed to it, but has never been regarded other than as a dead letter in this province where the great majority are of French origin.

L. A. Taschereau, prime minister of the Province of Quebec, acting in his capacity as Attorney-General of the Province, issued instructions to Ernest Bertrand, K. C., lawyer, of Montreal, to take proceedings against the Regent theatre of this city, for having opened on Easter Sunday. Similar instructions were issued to Simon Lapointe, K. C., of Quebec city, in connection with the Victoria, likewise charged with opening Easter Sunday. Such actions are taken as test cases in relation to the Lord's Day Act of the Dominion of Canada. The whole question of opening or closing of Sunday theatres in this province hinges on the decision in these cases.

Neither theatre is a first-run house. The Montreal one is owned by the United Amusement Corp., Ltd., which runs a chain of about 12 picture theatres in this city; the Quebec house is privately owned.

**Fight To Limit**  
The actions will be fought to the limit by the whole force of the theatre interests in this city. Even the legit is involved, since they sometimes run concerts or pictures Sundays. Sunday shows in this city represent at least 25 per cent, of the whole week's gross and if the actions succeed it will mean the putting out of business of scores of theatres representing millions of capital investment.

Representatives of the industry here are sitting back just now and watching events, but they will carry the appeal as far as the Privy Council in London if necessary. They are likely too to get solid support from retail traders in lines quite apart from the theatre, since the latter will almost certainly be sufferers in like manner if the government carries its case.

Fourth week of Joe Cardinal's revolt at the St. Dennis theatre against the law banning children under 16 from attending picture houses, is now completed and still no sign of action by government, municipality, or any one else, public or private, to have the law on them.

What's more, the kiddies, at first frightened to take a chance, are beginning to come along and soon he'll be having long queues outside the doors.

The crux of the situation, will come when he has to ask the police to control the crowds.

## Barsky, Stahl's Asst

Los Angeles, May 8. Roy Fitzroy, better known as Bud Barsky, has been appointed assistant to John M. Stahl, general production manager at Tiffany-Stahl studios.

Fitzroy will look after the physical part of the production.

## LOIS WILSON AS 'SALLIE'

Los Angeles, May 8. Lois Wilson, will be starred by FBO in "Sallie Shoulders," with Lynn Shores directing. Production about June 1.

## JACK SPARGO, MANAGER

Following an illness of some while, Jack Spargo has become the manager of the Motion Picture Club, with its clubrooms in New York. Mr. Spargo has been a film trade newspaper man for several years.

## Not Guilty Plea in Gov't Chicago Action

Chicago, May 8. The 24 picture distributors named in a bill of information relating to violation of the Sherman anti-trust act have entered a joint plea of not guilty before Federal Judge Bartzell. The case has been continued, subject to call on 10 days' notice.

Bill of information was filed here several weeks ago after federal investigation of the lockout following strike of Chicago picture operators last fall. It was charged that the distributors refused to supply films to theatres which refused to close during lockout of the operators.

## Steffes Re-elected Unanimously and Without Opposish

Minneapolis, May 8. Friends of William A. Steffes, of Minneapolis, president of Northwest Theatre Owners' Association, successfully blocked a move to have him supplanted by W. I. Nolan, lieutenant-governor of the state, who had been touted by the anti-Steffes crowd as a likely Will Hays of the Northwest. At the convention here last week, Steffes, president of the organization since its inception, was re-elected unanimously. W. M. Miller, of Cloquet, who led the movement to have a movie dictator for the section, himself moved to close the nominations, after Steffes' name was offered. Steffes therefore was without opposition.

It had been charged that some of the disgruntled exchange men were promoting a fight against Steffes. The association went on record in favor of arbitration of exhibitor disputes as provided in the uniform contract drafted by the Hays' National Producers' organization. Miller opposed this resolution, declaring it worked a hardship on the exhibitor, but Steffes espoused the cause of arbitration. While the present system is far from perfect, he said, it is as satisfactory an arrangement as can be obtained from the producers at this time.

Moral support of the organization was pledged to members in any fight they may have to wage in an effort to force producers to cancel pictures deemed immoral or unsuited to their audiences. It was pointed out that in many instances contracts are signed for pictures long before production on the films starts.

## HAL ROACH BACK MAY 15

Los Angeles, May 8. Hal Roach, producer of comedies, and his wife, who have been touring the world for the past five months, are expected to arrive in Hollywood about May 15.

## Feist-Dietz on Coast

Los Angeles, May 8. Felix Feist and Howard Dietz reached the coast, after attending the M-G-M regional sales convention at Kansas City.

They will remain here for a few weeks conferring on the '28-'29 program.

## Goldwyn's New Script Reader

Mrs. Dolly MacGregor, writer of western novels and for some time Samuel Goldwyn's New York script reader, has been relieved of that assignment.

Mrs. Josephine Lee, of M-G-M's Hollywood scenario department, succeeds to the job.

## Dr. Riesenfeld in New York

Los Angeles, May 8. Dr. Hugo Riesenfeld, managing director for the United Artists theatres, is en route to New York to be present at the opening (May 16) of "The Tempest," U. A. picture starring John Barrymore.

Riesenfeld prepared the musical score for the film.

## THREE UNIONS CLASH OVER SOUND DEVICE

Aurora House Closed 1 Night —Is Experimental Site for Victor-W. E. Machine

Aurora, Ill., May 8.

Rialto, Great States house, was closed one night last week when the stage hands, picture operators and musicians union, jammed over jurisdiction of the electric synchronized musical instrument installed in the house. A temporary truce was arranged by Jules J. Rubens, vice-president and general manager of the circuit, and Tom Morissette, business agent of the stage hands union, under which the stage hands operate the instrument pending decision. The winning union will be paid by the theatre.

Leslie K. Doyle and Loretta Lynn, contracted by Great States to operate the machine, will remain in the operating room pending settlement of the dispute. Morissette is reported to have admitted that the stage hands union had no men capable of operating it. Rubens announced that the Great States was not interested in the unions' controversy except to see that the machine is capably and properly managed.

Outcome of the Aurora clash, it is said, will set precedent for operation of the synchronized machine developed by the Victor Talking Machine Co. and Western Electric throughout the country. Machine was installed here two months ago, the company planning to use this city as a test for reaction and operation before entering upon quantity production.

## Different Beauty in Lead of Christie Series

Los Angeles, May 8.

Christie Comedies will release during '28-'29, through Paramount, four series of two-reel subjects. Production has started.

Outstanding will be the "Sandy McDuff" story, starring Jack Duffy and "The Confessions of a Chorus Girl," in which the Christie Beauty will be featured. A different beauty will play the lead in each of the eight pictures made in this series. Among the girls are Frances Lee, Nancy Dover, Jane Laurel and Betty Lorraine. The Duffy series will also consist of eight pictures.

Bobby Vernon will do eight, with Eddie Baker acting as his foil. Billy Dooley will continue his sailor comedies in eight stanzas and will be supported by Sid Smith, Bill Blaisdell, Mary Ashley and Shirley Collins.

The Christies will use two studios for the production, the Christie studio in Hollywood and their new plant at Studio City.

## IDENTIFYING THE COHENS

As a matter of identification, Sydney S. Cohen says his name is spelled just that way, making him another Cohen than Sidney Cohen, who is managing Roscoe Arbuckle.

## No. Minn. Exhibs Boycott U. A. Films; Want More Trade Paper Adverts.

Minneapolis, May 8.

At a pre-convention at Grand Rapids, Minn., last week, northern Minnesota exhibitors, members of the Northwest Theatre Owners' Association, went on record individually to abstain from showing on any of their screens during the ensuing year any picture released by United Artists. The virtual boycott continues in effect until the rescinding of the resolution adopted at the pre-convention. It provides that members shall refuse to have business relations of any kind or nature with United Artists' Corporation, and that no picture produced or released by the said United Artists' Corporation shall be shown upon the screens of the theatres represented in the convention for a period of one year.

The exhibitors' grievance against United Artists is due to the alleged placing by United Artists of "extortionate" film rental demands

## Drop of Over Million Feet in Film Exports 1st Quarter '28

Admiral, Chicago, May 8  
Next Lose All Seats

Chicago, May 8. Bankrupt and in the hands of receivers, the Admiral theatre shortly will be subjected to further humiliation when all its seats are jerked out by the roots.

With a claim of \$3,000 standing against the Admiral Theatre Corp., the A. H. Anderson Seat Co. received notice it would remove the seats, although the theatre was being operated by the Chicago Title & Trust Co., receivers, at the time.

This order was vacated in court to permit a road company of "Able's Irish Rose" to finish its engagement. With "Able" gone and the house dark, Andrews is now entitled to pull his seats.

Previous to bankruptcy this west side theatre played pictures and Ass'n vaude. The Trust Co. has not yet decided what to do with a seatless house aside from hanging an "S. R. O." sign out front.

Seat company's claim is said to be \$3,000.

## Publix B Circuit For Stage Units By Next Season

Chicago, May 8.

Publix will be playing a double circuit of stage units next season, from accounts. The secondary circuit will be called B. It will include mostly the outlying houses of Publix or Low, or where there may be a Publix and Low deluxer downtown the B show will go into the theatre that the A unit does not play.

It is said that by next season there may be lined up for the B line 20 to 40 houses. At present in this town the Oriental, Sennett and Harding are mentioned as in the B line up, with the Capitol in New York and such others as may be designated. Detroit and Minneapolis are reported amongst the cities so far selected for B shows.

Point of production for the B units does not appear to have been settled upon. It may be in New York or Chicago, or both.

## COLUMBIA'S CRIME FILM

Los Angeles, May 8.

Columbia is getting into the new cycle of underworld pictures by starting production on "The Gangster," an original by William Conselman, now under contract to Fox as an associate producer.

Peter Milne made the screen adaptation and Frank Capra is directing, with Mitchell Lewis, Alice Day, Margaret Livingston and Theodore Von Eltz in the cast.

Washington, May 8.

Whether the agitation abroad against American-made pictures is responsible or not the fact stands that figures covering the first quarter of the current year disclose a drop in exports of positive and negative films in excess of 1,100,000 feet under the like quarter last year.

Exports to France in the three months of 1927 for both negative and positive were 1,447,000 feet. In the like period of 1928 the exports totaled 2,223,000 feet. Almost double in this country now raising the biggest legislative argument of them all against the American pictures.

On the other hand, exports in the like periods to Great Britain with its quota law disclosures for the first quarter of 1927 total of 3,654,000 feet, against this year's 3,072,000 feet. A drop of about 900,000 feet.

Germany, with its one-for-one contingent, increased its imports of American films about 300,000 feet to a total of 5,625,000 feet for the first three months of 1928.

Australia dropped almost two million feet in the first quarter of 1928 under that period last year. Going from 7,140,000 feet in 1927 to 5,963,000 feet in 1928 (three months). This is another country with much agitation over the home product.

Meanwhile the South American market continues to hold its own, actually increasing in many countries, while the million net drop in footage on the three months was absorbed in such up and down changes as enumerated.

Total exports for the first quarter of 1927 reached 57,998,650 feet, compared with 56,835,599 feet in the like three months of 1928.

## Par Case Will Be Filed

Washington, May 8.

Federal Trade Commission yesterday made formal announcement of its refusal to accept the new report of compliance as offered by Paramount on April 15 last in the government's attempt to stop block booking.

Paramount's reiterated claim in that April 15 document that in adhering to the resolutions adopted by the trade conference in New York city was actually a "compliance" with the commission's order to cease and desist was characterized by that same commission as entirely "insufficient to show a compliance."

Though the commission in this most recent announcement states the "next step has not been determined." It is said that within the next week to 10 days the business controlling body will file the bulky case in the courts.

The delay was, however, by Paramount in getting an extension to April 15 in which to file the other report referred to will put all actual court action off until the fall. To make the anticipated filing of the case the commission's attorneys have been working night and day.

## CHICAGO-MADE UNIT

Chicago, May 8.

"Sunshine Days," current Publix stage band unit at the Oriental, is the first produced by Jack Laughlin here. The unit is for the special Publix eight-week tour, and has Van and Schenck as headliners.

Laughlin hereafter will alternate productions at the Oriental with Lou McDermott. Abbott ballet has been discarded, and a Dave Gould ballet brought in.

## 2D FOR REX BELL

Los Angeles, May 8.

William Fox started production on its second western starring the new western star, Rex Bell. The company left for Victorville, where most of the outdoor scenes will be filmed.

Clyde Carruth, a new western director, is handling the megaphone.

## "KISS" UNIT EAST

Los Angeles, May 8.

Roland V. Lee and John Parrow have gone to St. Martin's, Md., seeking locations for Paramount's "The First Kiss."

May 12 the staff and company, the lead headed by Fay Wray and Barry Cooper, will follow. The unit will be in the east three weeks.



## Eastman's Free Amateur Movie Shows Sent All Over Country

A series of free showings of home movies is being sponsored by the Eastman Kodak Company, to increase interest in the firm's portable movie cameras and accessories necessary for home projection.

In this respect the Eastman people are following the lead of the radio manufacturers who, put on radio shows while public interest was at its height.

The movie exhibitions, for which tickets admitting one or 100 were distributed at the company's retail stores, got under way Monday at the Horace Mann School auditorium with three shows daily. Next week the amateur film show moves into Town Hall, invading Times Square for five days.

The program, duplicated in all the key cities where there are dealers handling the Eastman products, consists of an amateur-made three-reel thriller, "Fly Low Jack and the Game"; "Examples of Amateur Pictures," showing the doings of amateurs and the antics of their families; "School Pals," amateur comedy; "Trained Sea Lions" and "Felix Tries for Treasure," reduced size professional releases, and a reel showing how to make amateur movies.

A specially arranged musical supplements the showing of the films.

"The Transatlantic Flight of the Bremen," a 100-foot 16-mm. film showing the hop-off from Dublin; scenes in Greenley Island and the New York reception to the flyers made its appearance this week in the film libraries that cater to the wants of the home projectionists.

The film, produced by the Cromlow Laboratories, sells for \$7.50.

## Strand, B'way, Is Wired for Vita Run Preference

The Strand, New York, is being wired for Vitaphone, the F. N. enfranchised house to play a series of Warner Brothers' subjects, commencing most likely May 19 with "Tenderloin." The Stanley house will be given the preference on W. B. subjects, short and long, with the exception of the \$2 specials which the Warners will reserve for their own Broadway house.

The Brooklyn (N. Y.) Strand is already wired for Vita, having played "The Jazz Singer" for two weeks to such big business there was a possibility of a third week hold-over, excepting for a prior schedule of contracted features. A similar arrangement as the Manhattan Strand may be worked out.

### Tightening Fight Film Bill

Washington, May 8. With several bills pigeon-holed in committee's files to repeal the present law banning the transportation in interstate commerce of fight films, Representative Hammer (D., North Carolina), has introduced two bills aiming to tighten up the present law.

Mr. Hammer, though expecting no action this session, states that the two measures will place responsibility on the exhibitor as well as the transporter in non-compliance with present law, which holds only the latter.

Following the recent Tunney-Dempsey fight the Department of Justice received setback after setback throughout the entire country in its attempt to hold exhibitors from showing the films.

### Elkford in Peerless

Eddie Elkford is reported as the successor to Arthur Whyte as chief film booker in the Peerless Film Exchange.

The Peerless is the subsidized picture department of the K-A-O offices. Whyte is now associated with the booking department of the new Aaron Sapire association.

## 2 DEAD; 1 HURT IN SAN DIEGO HOLD-UP

Joe Malloy, of California, Shot Down—One Bandit Killed

San Diego, Cal., May 8.

Two dead, one wounded and another thought to be mortally injured is the result of the attempted hold-up at the California (West Coast) theatre Sunday night. Joe Malloy, 25, assistant manager of the house, was brutally shot without a chance to comply with the "Stick 'em up" order. O. A. Morrissey, companion of the killer, was later riddled by police after being cornered in the basement of a local apartment house.

Identity of Malloy's slayer was established by Henry Peterson, of the Cavallo theatre and in Malloy's office at the time, as Claud M. Bean, 31, of San Pedro. It is Bean who is thought to be dead or mortally wounded as the result of a running gun fight following the attempted hold-up. Peterson recognized Bean from a photograph made here when the latter was arrested March 4 on a vagrancy charge. Police are also searching for a girl who was arrested with Bean at that time.

Motorcycle Policeman A. Comstock was shot through the shoulder during the chase which culminated in Malloy's jugular vein was severed by the bullet from Bean's gun, dying in a hospital an hour later.

The hold-up happened at 10.30 p. m.

### GRANADA'S NEW POLICY

O'Leary and Lampkin on Stage Starting May 11—New Band

San Francisco, May 8. Granada is making its first drastic change in policy with the new bill opening May 11. The idea of an m. c. in addition to the stage band leader will be given its first tryout with the bringing here of Ted O'Leary, comic.

Phil Lampkin will continue to direct the house, working straight with O'Leary doing most of the introducing and clowning. House will have virtually a new stage band for the coming week, only seven or eight of the old outfit having been rehired following the wholesale dismissal of 10 days ago.

### Schlink Off Poverty Row

Los Angeles, May 8. Morris R. Schlink, producing state right pictures under the trade-mark of Anchor, and using poverty row for production headquarters during the past 10 years or more, is now at the Metropolitan studio for his stage work.

His present picture now being directed by Bobby Ray is a six-reel length war comedy titled "Dugan of the Dugout," with Pauline Garon, Danny O'Shea, Sid Smith, J. P. McGowan and Ernest Hilliard in the cast.

Schlink will make one more feature comedy and three Oliver Curwood outdoor pictures on this year's program.

### 20 for Excellent

Excellent Pictures will produce 20 pictures for '28-'29 instead of its usual 12.

Those set include "You're in the Army Now," with Betty Blythe, Tom Santschi, Crauford Kent and Mary McAllister; "Women Who Dare," with Helene Chadwick; "A Bit of Heaven," with Lila Lee and Bryant Washburn; "Inspiration," with George Walsh, and three stories by Francis Lynde, which have appeared in "Scribner's Magazine."

### "DAWN" OPENS MAY 21

"Dawn," the English made picture based on the life and execution of Edith Cavell, the heroic war nurse, will open at the Times Square May 21. The film which attracted opposition abroad was brought over by Arch Selwyn.

## N. Y. Cameramen's Union Has West Coast Branch

Los Angeles, May 8.

Under the chairmanship of Alvin Wyckoff, west coast cameramen organized a subsidiary of the New York cameramen's union, affiliated with the American Federation of Labor. Billy Bitzer is chief of the eastern body.

Through the affiliation with an existing union the west coast men avoid the necessity of waiting a year before being in a position to take definite action with the sanction of the national body.

Prior to the night of the meeting 145 applications for membership had been filed and several were added that evening at the secret session held in Ogden hall.

Nothing was done regarding proposed salary scales or working conditions, although action along these lines later will be taken. The body has no affiliation with the A. S. C. the western cameramen's organization, which is social in operation only.

Among the speakers were Bitzer, who described what the New York organization had done for cameramen in the east, and Alvin Wyckoff and Bud Riley, both members of the I. A. T. S. E. local.

## Small Town Tests On "Uncle Tom" Pleasing to U

With ambitions of making a road show of "Uncle Tom," abandoned, it is gathered in the Universal home office that the company has turned its optimism toward the special grossing well over its \$2,000,000 cost as a straight picture on its regular fall program. In substantiation of this belief are already the reports from small cities where the picture has been tested on runs.

A wire from U's Granada in Norfolk, Va., describes the picture as breaking all records by gathering in \$145, which is, the manager figures, \$32 more than the total grossed there by "Ben-Hur."

At St. Augustine, Fla., in a Universal house the picture pulled \$1,122, representing an average of "The Big Parade" there by \$113 and eclipsing "Ben" by \$235.

A Georgia trade paper in reviewing the try-out lauds the picture, especially for its elimination of the Sherman March shots, which have been included in northern showings.

### Buck Jones, Independent

Backed by mid-western capitalists, including Murren Garrison of Indiana, Buck Jones' new producing company will make pictures solely for states rights release. This decision was reached after an offer to handle distribution was made Jones by Universal. According to advisers Jones figures he can make more in the independent market.

Don McElwaine, Jones' production supervisor, was tendered a dinner by the Fox publicity department, with which he has been identified for the past five years, before leaving the organization last week.

### Richards Buys Bldg.

New Orleans, May 8. E. V. Richards, vice-president and general manager of Saenger Theatres, Inc., purchased the Tudor theatre building personally, paying \$116,000 cash for the structure which was put up at auction.

Price is considered remarkably cheap, as the owner had rejected an offer of \$250,000 for it six months ago. Richards is going to place Vitaphone in the house for its repertory in the fall.

Saenger Theatres has a lease on the Tudor which has six years to run.

### 2 GLYN STORIES

Los Angeles, May 8. Ellnor Glyn's first story of assignment for two with Paramount will be an original for Clara Bow, tentatively titled "Make Them Love Her." The second story, "Tiger Charn," which she is now writing for M-G-M.

## Week's Studio Survey

Los Angeles, May 8.

Production activity on the coast this week reaches the highest peak of the year with 64 features and 17 short subjects in work, creating 61 per cent normal of last year's activity, or five points greater than reported last week. This is accounted for by the reopening of the Hal Roach studios after a five-week layoff and two other smaller studios reopening for temporary production, leaving but four out of 23 studios on the coast dark or inactive. These are Chaplin, Sennett, Educational and Christie.

The Fox studios again regain top position for units in work, including nine features and one short subject. Features are "Four Devils," directed by F. W. Murnau; "Plastered in Paris," by Ben Stoltz; "The Air Circus," by Howard Hawks; "The River Pirate," by Wm. K. Howard; "The Farmer's Daughter," by Arthur Rosson; "Mother Knows Best," by J. G. Blystone; "Pep and Prep," by David Butler; "Me, Gangster," by Raoul Walsh, and an untitled Rex Bell western, by Clyde Carruth.

First National held top last week but is forced to second with eight features in work: "The Barker," by George Fitzmaurice; "The Divine Lady," by Frank Lloyd; "Heart to Heart," by William Beaudine; "The Head Man," by Eddie Cline; "Butter and Egg Man," by Richard Wallace; "The Night Watch," by Alexander Korda; "The Volunteer," by Arthur Ripley, and "The Phantom City," by Al Rogell.

M-G-M has seven features in work, including "Tide of Empire," by Alan Dwan; "Snapshots," by Ed Sedgwick; "While the City Sleeps," by Jack Conway; "Excess Baggage," by James Cruze; "Four Walls," by William Nigh; "Her Cardboard Lover," by Robert Z. Leonard, and "War in the Dark," by Fred Niblo.

Paramount has five features working: an untitled Pola Negri picture by Ludwig Berger; "Sawdust Paradise," by Luther Reed; "Hot News," by Clarence Badger; "The Perfumed Trap," by Victor Seltzer; and "Beggars of Life," by William Wellman.

Tec-Art, leading studio, has five features in work, including "Big Business," a C. C. Burr production, starring Johnny Hines, for First National; "Revenge," an Edwin Carewe production for United Artists; Frank Yaconelli production, starring Earl Douglas; a Fanchon Orver production, directed by Raymond Cannon, and a serial being made by Weiss Brothers.

Metropolitan, another leasing studio, has four features in work, including "Hell's Angels," a Caddo production for United Artists; "The Racket," also a Caddo production for Paramount; "Dugan of the Dugouts," by Robert Grey, for Anchor productions, and a serial for Rayart.

Tiffany-Stahl has three features, including "Marriage of Tomorrow," by James Flood; "Lingerie," by George Melford, and "The Ghetto," by Norman Taurag.

United Artists also has three companies going at once for the first time this year. They are "The Woman Disputed," by Henry King; "Battle of the Sexes," by D. W. Griffith, and "The Innocent," by Victor Fleming.

Pathe-DeMille has two features with "Love Over Night," by E. H. Griffith, and "Power," by Howard Higgin.

9 in Preparation

Universal has nine units in final stages of preparation for production starting the latter part of May. Companies actually working are the Hoot Gibson western outfit and "U. S. Smith," being directed by Joseph Henrichs for Gotham.

FBO has two features, with "The Lariat Kid," being directed by Louis King, and an untitled Chester Conklin feature by Marshall Nielan.

Warners has two features, and four Vitaphone units in work. The features are "The Midnight Taxi," by John Adolfi, and "Noah's Ark," by Michael Curtiz.

Columbia has but one feature, "The Gangster," directed by Frank Capra.

Among the short subject studios Hal Roach is opening after a five-week layoff with four units going. The Jean Novelle studio is housing the Larry Dammour comedies of three units for FBO release. Stern Brothers have the usual three subjects working, while Cal-Art and U. M. Dailey are working one unit each. Chadwick is opened for a feature.

This table shows a summary of weekly studio activity for the past 12 weeks. Percentage of production is based on 106 units working at 23 studios on the coast, which is determined by the average normal working conditions during the year 1927.

Week Ending	Features In Work	Short Subjects	Total Units Working	Studios of Production	P.C.
February 22.....	47	9	56	6	.52
February 29.....	39	9	48	12	.45
March 7.....	44	14	58	9	.51
March 14.....	49	16	65	7	.61
March 21.....	49	16	64	8	.60
March 28.....	47	17	64	6	.60
April 4.....	53	17	70	6	.66
April 11.....	50	19	69	8	.65
April 18.....	52	19	71	9	.64
April 25.....	50	17	67	6	.62
May 2.....	52	15	67	7	.62
May 9.....	64	17	81	4	.67

### Coast Engineers Form

Los Angeles, May 8.

Pacific Coast section of Motion Picture Engineers was organized at a dinner meeting, held in the rooms of the Academy of Motion Picture Arts and Sciences. Thirty-five of the 40 members west of Rockies were present.

The section is composed of western manufacturers affiliated with the industry and technicians connected with the studios.

Officers elected were C. H. Dunning, president; John W. Boyle (secretary); A. S. C. secretary; Daniel E. Clark, Peter Mole and George Mitchell, board of managers; George Vail, chairman on by-laws; Joe A. Dubray, chairman membership committee.

### EXHIB MUST SETTLE

The N. Y. Supreme Court has ordered confirmed two arbitration awards in favor M-G-M against Charles Sesosko, Johnstown, N. Y., exhibitor operating the Grand. One was for \$445, the other for \$455 on two film rental contracts for a series of M-G-M subjects which Sesosko refused to play and lost out on the arbitration.

### Franklin's Inspection Trip

Los Angeles, May 8.

Harold B. Franklin, president and general manager of West Coast Theatres circuit, returns this week from a 10-day inspection of houses in the north and northwest.

Franklin, while away, made a survey of conditions around San Francisco, Portland, Tacoma and Seattle. It is likely that the operating policy of houses in this territory may be changed shortly.

He expects to leave for New York shortly to confer with William Fox regarding future activities of the circuit.

### Dave Gould at Capitol

Chicago, May 8.

Dave Gould, in the Balaban & Katz production department for two years, will join the production staff at the Capitol, New York, to cooperate in supervision of ballet and other unit work there. He has 20 units on his western credit.

Gould is well known in Chicago through the numerous picture house ballets carrying his name.



# N. Y. Indie Film Buying Power Overshadowed by Big Chains

Estimated Film Buying Power	
District	\$30,000,000
Greater New York	18,000,000
325 Independent Houses	7,000,000
I. M. P. E. A. (79 houses)	\$2,500,000
Loew's (51 houses) over	6,000,000
Par-U. A. (three)	2,000,000
Fox (Roxys included)	1,500,000
Keith-Albee	1,000,000
Indes not in I. M. P. E. A.	4,500,000
	\$17,500,000

Though representing the largest single buying unit in Greater New York, as far as the number of theatres is concerned, the Independent Motion Picture Exhibitors Association, with 79 houses, according to a list of members issued last week, represents less than one half the buying power of the 61 Loew houses in this territory, ranking second on the list of film buyers.

With an estimated film buying power of \$30,000,000 annually in the district, and \$18,000,000 of this sum in Greater New York divided among approximately 400 houses, there are around 325 independently owned theatres, including the I. M. P. E. A., which have been credited with a \$7,000,000 buying power.

Loew's Theatres here account for over \$6,000,000 annually in film rental, the I. M. P. E. A. following with a reported \$2,500,000. Film requirements of around \$1,500,000. United Artists houses on Broadway, Paramount, Rialto and Rivoli, cost in the neighborhood of \$2,000,000 a year.

Fox Theatres, about 11 and not including the special run houses, figure next on the chain lineup for expenditure of around \$1,500,000 yearly. The Roxy, included in this estimate, has been billed as high as \$15,000 weekly for features only, the minimum expenditure being around \$10,000 weekly, or over \$500,000 a year.

Keith-Albee houses register around \$1,000,000 a year.

Though in a better position to buy product, the independents in the I. M. P. E. A. are still overshadowed by the tremendous opposition from the Loew houses. A considerable number of the independents are in Loew territory and hope to get a split on Paramount, Metro-Goldwyn-Mayer and United Artists pictures with Loew houses with the combined independent playing time as an incentive.

List of I. M. P. E. A. members, theatres and location is as follows:  
Samuel Berman  
Walker, 64th St. & 18th Ave., Bklyn. Senate, 74th St. and 18th Ave., Bklyn.

M. Blendes  
Canarsie, Ave. L and East 93rd St., Bklyn.

Brandt Brothers  
Parkside, 828 Flatbush Ave., Bklyn. Cumberland, Cumberland and Fulton St., Bklyn. Dufield, 249 Dufield St., Bklyn. Biltmore, New Lots and Wyona Aves., Bklyn. Stratford, Sutter and Ralph Aves., Bklyn. Bunny, 314 Flatbush Ave., Bklyn. National, 720 Washington Ave., Bklyn. Atlantic, 205 Flatbush Ave., Bklyn. Terminal, 4th Ave. and Dean St., Bklyn. Carlton, 292 Flatbush Ave., Bklyn.

Leo Brecher  
Plaza, 623 Madison Ave. Lafayette, 7th Ave. and 131st St. Olympia, Broadway and 167th St.

Consolidated Amusement  
York, 133 8th Ave. Willis, 138th St. and 4th Ave. Windsor, 823 3rd Ave. Forum, 138th and Brook Ave. Village, 115 8th Ave. Tivoli, 539 8th Ave. Times, 653 8th Ave. Jerome, Jerome & Tremont, Oxford, 183rd St. and Jerome Ave. Mt. Eden, Mt. Eden and Inwood Aves. Morningside, 2139 8th Ave. Luxor, 208 E. 170th St. Ideal, 693 8th Ave. Gem, 623 8th Ave. Fleetwood, 165th St. and Morris Ave. Columbus, 331-8th Ave. Arena, 623 8th Ave.

Grob & Knobel  
Valentine, 237 E. Fordham Road. Walton, 15 E. Fordham Road. United States, 2715 Webster Ave. Kingsbridge, 15 E. Kingsbridge Road. Bronx Plaza, 212 Manhattan Ave. Manhattan, 212 Manhattan Ave. Boulevard, 408 St. Jackson Heights, Jackson, Baxter Ave.

## Pacific Coast Business Not Good—Closings Soon

Los Angeles, May 8.  
Trade in the picture houses along the Pacific slope has been greatly decreasing week by week for the last month. There are many causes attributed.

It is claimed the Pacific coast in its entirety is at least 50 per cent oversteated with general business conditions none too good.

As a rule the percentage of houses closing for the summer on the Pacific coast is small in comparison to that of other parts of the country. This year it is expected that for every theatre closed for the summer period last year there will be at least 10 this summer.

In Los Angeles area is a small percent of the first run and de luxe houses showing a weekly profit statement. In one instance a house for the past two months located in the heart of Los Angeles has shown a large weekly loss. None of the neighborhood houses is showing a marked profit.

With the heat wave just beginning in California it is expected that through the district surrounding Bakersfield and Fresno most of the theatre will close this year, and that many apply to the Sacramento valley.

In San Francisco only a few of the houses in the Market street area have been making any noticeable profit. The majority are operating in the red. The neighborhood houses are also reported off with the closing for the summer of a number of them contemplated unless business conditions change.

In Seattle, according to reports, business is most negligible with the largest houses in town showing a loss, it is said. That city is considered way oversteated with many of the neighborhood houses having been on the losing side for several months.

In Sacramento, with possibly one or two exceptions, it is said all of the houses are losing money.

In Portland there seems to be an oversteated condition with business conditions none too good.

## Advertising U. S. Films Only in Portugal

Washington, May 8.  
Several picture houses in Portugal are now advertising American-made features, one of the being shown on their respective screens says Consul L. J. Pinkerton, Lisbon, in a report to the Department of Commerce.

Government decree that all programs must contain pictures made in Portugal is being taken care of by showing a brief scenic.

Houses advertising only American films are the money makers, it is reported.

## Coleman in Dicken's Story

Los Angeles, May 8.  
Samuel Goldwyn's first Ronald Coleman starring subject will be Dickens' "A Tale of Two Cities," directed by Herbert Brenon. Coleman plays Sidney Carton.

James Marcus, Sunshine Hart, Sam Appel and Marte Golden added to cast of Edwin Carewe's "Revenge" for U. A., starring Dolores Del Rio, now in production. Robert Kurlie is first cameraman.

## Inside Stuff—Pictures

Last week's "Public Opinion," the confidential house organ of Public Theatres, edited by Benjamin H. Skerwisch, reprinted the editorial in Variety of April 25, headed "The Meriviant, Theatre and Daily." Comment at length on the editorial was additionally carried in the same four-page edition, with an injunction to theatre men to use the editorial as a local lever with department stores and merchants, also newspapers.

The tenor of the editorial was that the theatre is also a drawing card for the retail stores, increases realty values and is a business promoter for the dailies. The "Public Opinion" comment was extended to an explanation of the educational value of the circulation possibilities of theatre news. That suggestion by Mr. Skerwisch suggested another editorial along those lines, in this issue of Variety.

The utter lack of Japanese pictures in America is attributed to the high price of films in Japan. The films are so expensive the Japanese always present their pictures without cutting. Their pictures to western minds would appear almost unintelligible.

The favorite American picture stars of the Japanese are Renee Adoree, John Gilbert and Ramon Novarro.

Coast producers are getting away from the practice of employing attractive types to take on location, as past experience convinced them that the water, front, rural, small town, factory and college types can be easily obtained on those locations and will ring truer to character than the ones carried from Hollywood.

One of the big producing companies recently filmed a location of a small town where bits of business were to be obtained from local characters. They engaged several experienced types in Hollywood but upon arriving at the location found a number of natives who volunteered to work for nothing. The natives were paid and the production enriched by bits of business characteristic of small towns, which the director or script did not call for. It was not necessary for the natives to make up as the new highly sensitized film overcomes this requirement.

Owing to the lack of enthusiasm displayed by Yale authorities over the Paramount project to make a picture based on life at Yale the executives of the company have passed up the idea—that is, so far as Yale is concerned. The story had been written by Wells Root, former New York newspaper writer, who was brought to the coast as a member of the studio authors' council. It was his first story. Being a Yale man it was natural for him to locate his yarn in that atmosphere.

Frank Tuttle, another Yale man, was selected to direct. Everything went along great until the suggestion was made to the Eastern college chiefs that the company would like to do right by the big institution under the elms, consequently the privileges of the campus and possibly any of the works that might look good to the director would be much appreciated. But the Yale authorities just wouldn't see it that way.

At first consideration was given by Paramount to other eastern colleges, among these lately old Princeton and conservative Dartmouth. After the show took the road, further offers for the picture rights disappeared. When presented to the film producers for the \$75,000 originally offered it was turned down at any price.

After the play had been peddled around to all the picture companies during the ensuing time the owners were finally able to dispose of it to a film company for \$7,500, or one-tenth of the amount that would have been obtained while the show was running on Broadway.

A film actor of more or less prominence entertained a group of newspaper and magazine writers at the studio and took keen delight in relating a number of incidents in his early life that would not look good in print.

Most of the writers decided that the subject matter of his talk was not fit to print and forgot the incident.

Some months later one magazine writer, in describing the actor, referred in a small way to some of the remarks previously made by the player. When the latter saw the article in print he threatened suit, and asked studio officials to bar the writer from the studio for all time.

One of the coast picture studios that closed down on production for two months not only cut the payroll to the vanishing point but is also trying to rent out equipment and trucks to other studios. Another studio is renting two large trucks with drivers at a flat rate of 75c per hour from the closed plant, but standing the additional cost of gasoline and oil. The drivers of the trucks receive 50c an hour, with the renting company getting 25c an hour for rental and wear and tear of the trucks rented.

Recently a young writer, who came to the coast from the east, after having written a number of books, was called into the office of a studio supervisor to discuss a story the writer had in mind for the screen. The supervisor turned to the young American and said: "I would like to have a real, red-blooded outdoors story." The young man replied in the affirmative, and the supervisor said: "Something like 'The Vanishing American.' Have you seen it?"—The young man said: "No, but I know it deals with outdoors life," to which the supervisor replied: "That is right in your wheel-house, you have written a book about a beast." He then mentioned the name of the story this man had written and which he had described in title form as "A bear." The young man explained to the supervisor that his story was about Wall Street and not the wide open spaces.

For some reason or other there have been no real figures on the Roxy's weekly overhead. The nearest believed to be accurate is around \$78,000, exclusive of the picture rental for the week. This rental varies. It might reach as high as \$14,000 for a week, although this would be exceptional and on a percentage sharing basis. Many of the Roxy played pictures, outside of the Fox product, go in on a flat rental. Nothing approaching the possible percentage figure is paid for the independents.

Many on Broadway could not understand why Universal held "Uncle Tom" the \$2 scale in the Central, while it could locate it to U. S. Colony farther up Broadway. U had the chance to sub-lease the Central to another picture distributor at a good profit. "Uncle Tom" closed at the Central Sunday, and the Colony is now dark.

A U staff man says the reason was that U could make more at the Central with "Uncle Tom" than the deficit amounted to at the Colony. He also mentioned that he thought Ben Moss knew what he was doing when he rented the Colony to U at \$225,000, net, a year.

Fox might have taken the Colony for a special picture, but engineers said that the vibration from "L" nearby might interfere with the Movietone (wiring) projection.

A surmise that Public might be concerned in the delayed Fox and Finkelstein & Ruben deal for the Minnesota circuit, and often mentioned, can not be traced to any substance. Public is in partnership with F & R in 11 picture theatres, in either Minneapolis or St. Paul. As these are the best of the F & R chain, Public would appear to have already inserted itself into the picture. With Public buying F & R control it

(Continued on page 48)

## Better Summer Films

Reports, beliefs and indications suggest that the coming summer may not be as sweet for the picture houses as expected or as in the past few years, unless distributors protect the theatres by sending out a line of fair drawing pictures.

During the recent past the summer stuff as a rule was of the cat and dog variety. Distributors naturally prefer to withhold the better films for the better show weather.

Distributors, however, foresee a possible dull summer unless incentives on screen and stage are there to overcome the evident lethargy in the picture trade that seemed to have asserted itself following Lent, during the otherwise highly expectant but disappointing Easter week's business. Indie exhibs and chain theatre operators also have expressed themselves doubtfully of the summer's prospects, unless enlivening methods are put into force to stimulate the hot weather trade.

First of the stimulants, it seems agreed, is the picture itself. That can be followed up by the theatre management.

Every so often, in regular season, there is a break of "bad pictures" that leaves a dented impression upon the grosses for a week or so. Again there are spells of heavy business from a coincidental alignment of draw pictures. These periods just so happen.

In the off or summer season, though, and when the dread is on of a possible weak spell, a preventive at the outset might be a good gauge and ward off anything impending against the box office to follow.



## 439 Top Film Contract People

(Continued from page 5)

Enright, Anderson, and Graham Baker, Evansville, Ind. and Edwin C. King from Council Bluffs; Raymond Hutton, Red Oak; Chester Conklin, Oskaloosa; Conrad Nagel, Des Moines; Frances Lee, Eagle Grove; Harry Carr, Tipton, and Gerrit Lloyd, Manchester.

Kansas follows with seven, including Charles (Buddy) Rogers from Olathe; Louise Brooks, Cherryville; Buster Keaton, Pittsburg; Phyllis Haver, Douglas; A. F. Thompson, Ft. Scott; Harry Beaumont, Abilene, and George Hill, Douglas.

Kentucky has seven, with Hunt Stromberg, Tod Browning, Hobart Henley and Anthony Coldeway, all born in Louisville; Arthur Lake, at Corbin; D. W. Griffith, La Grange, and Joseph Jackson, Winchester.

Louisiana is represented with four, all born in New Orleans: Robert Edeson, Marian Harris, Leatrice Joy and H. M. Wain. Maine has two: Esther Ralston, from Bar Harbor, and John Ford, at Portland.

Maryland gives three, all born in Baltimore: Charles Chase, Al DeMonte and Clara Beranger.

**Massachusetts' 15**  
Massachusetts runs the highest in proportion to the population, with 15. Those born in Boston are Bill Irving, Raymond Griffith, Joseph P. Kennedy, Ralph Ince, John E. Ince, William Wellman and Jennie Macpherson. Others are Neil Hamilton, Lynn, Thelma Todd, Lawrence; Charles Farrell, Walpole; C. E. Sullivan, Quincy; Clarence Brown, Clinton; Dudley Murphy, Winchester; B. M. Dix, Kingston, and E. L. Sheldon, Springfield.

Michigan contributes five, with Col. Tim McCoy, born at Saginaw; Ruth Taylor, Grand Rapids; Colleen Moore, Port Huron; Audrey Ferris, Detroit, and Robert Flaherty, Iron Mountain.

Minnesota gives six, with Sammy Cohen and Charles F. Reisner from Minneapolis; Richard Dix, St. Paul; Jack Conway, Graceville; C. Gardner Sullivan, Grand Rapids; Colleen Moore, Port Huron; Audrey Ferris, Detroit, and Robert Flaherty, Iron Mountain.

Missouri can boast of 13, and mostly all players. Those born in Kansas City are Wallace Beery, Fred Kohler, William Powell, David Rollins, Marjorie Beebe and John McCormick. From St. Louis are Laura La Plante, Arthur Stone and R. M. Yost. Others are Buzz Barton, from Gallatin; Clarence Burton, Winsor; Mary Nolan, St. Joseph, and Edgar Lewis, Holden.

Montana contributes three cowboys and one actress: Lela Chandler, Culbertson; Gary Cooper, Helena; Ted Wells, Miles City, and Myrna Loy, Helena.

Nebraska also gives four, with Gwen Lee from Hastings; Hoot Gibson, Tekamah; Fred Niblo, York, and Beatrice Van, Omaha.

New Jersey gives five players and three executives: George Cooper and Franklin Pangborn, Newark; Sally O'Neill and her sister, Mollie O'Day, at Bayonne; Jimmy Adams, Paterson; E. J. Mannix, Port Lee; Ned Marin, Jersey City, and James Ryan, Elizabeth.

New Mexico gives two, with Doris Hill, born at Roswell, and Don Alvarado, at Albuquerque.

**From New York**  
New York, largest contributor of all, gives 75, with 55 born in Manhattan. They include 21 players, 11 executives, 15 directors and 8 writers.

Tom Tyler, Frankie Darro, Edward Connelly, James Murray, Milton Holmes, Richard Barthelmess, Lucien Prival, Earle Foxe, Nancy Drexel, Nancy Carroll, Billie Dove, June Collyer, Tyler Brooke, Louis Wolheim, John Barrymore, George Siegman, George Meeker, Dolores and Helene Costello, May May, Lella Hyams, D. H. Thompson, Harry Zehner, Sam Jacobson, Martin Murphy, Louis A. Serecky, James Dent, C. R. Rogers, Henry Hobart, David Selznick, John M. Stahl, Joe Rock, Luther Reed, Frank Tuttle, John Waters, R. A. Walsh, Wm. A. Selter, Nat Ross, Wm. J. Cras, Paul Sklar, Harold Beaudine, William Beaudine, John P. Dillon, Irving Cummings, Al Raboch, Phil Rosen, Archie Mayo, John D. Foley, Douglas Doty, Gene Towne, Herman Mankiewicz, Philip Klein, James K. McGuinness, Viola Brothers Shore and Harry Braxton are all New Yorkers proper.

Those born in Brooklyn are Emil Jennings, Clara Bow, Iris Stuart, Marion Davies, Irving G. Thalberg,

Henry M. Henigson and Sol M. Wintzel.

Norma and Constance Talmadge were born at Niagara Falls; Jack Mulhall, Wappinger Falls; Doris Kenyon, Syracuse; Anne Cornwall, Ft. Hamilton; Irene Rich, W. R. Sheehan and Bea Maradyth at Buffalo; Hal Roach, Elmira; Sam Rork, Albany; Robert Kane, Jamestown, and Lynn Shores, Binghamton.

North Dakota gives but one, Warren Doane, born at Valley City. Ohio has six, including William Boyl, born at Cambridge; Otis Harlan, Zanesville; Wm. Gunning, Chillicothe; Wm. K. Howard, St. Marys; Rowland V. Lee, Findley, and Leon D'Usseau, Toledo.

Oklahoma would have a weak representation if it were not for the Fox family contributing three of their boys, Wallace, Finis and Edwin Carewe, to the picture business, all born at Okemah. Roy Hunter was born at Oklahoma City.

Oregon gives one lone member; Gladys Lehman, a writer, born at Portland.

Pennsylvania has 19, with Adolphe Menjou, Thomas Melghan, Kenneth Thomson and Lols Moran, all born in Pittsburgh; George Bancroft, Eddie Quillen, Eleanor Boardman, Janet Gaynor, Eddie Phillips, E. F. Zellman, Ira Scidel, Sam Wood and Roy Del Ruth, Philadelphia; Jack Liden, Reading; Neal Burns, Bristol; C. A. Rowland, Wilkingsburg; C. R. Burr, Cleridge; Sid Algier, Shomokin; and Frank Strayer, Altoona.

Rhode Island has Jack Duffy and Ed T. Lowe.

Texas' 10 players and two directors includes James Hall and Bebe Daniels, Dallas; Neil Neely, Moody; Florence Vidor, Houston; Mary Brian, Corsicana; Joan Crawford, San Antonio; Jacqueline Logan, Corsicana; Corinne Griffith, Tarrant; Madge Bellamy, Hillsboro; Ken Maynard, Mission; Ed Sedgwick and King Vidor, Galveston.

Utah's five take in John Gilbert, born at Logan; Loretta Young, Dorothy Gulliver, Grant Wythcock and Frank Borzage, Salt Lake City.

Virginia sent six players, Richard Arlan, from Charlottesville; William Haines, Stanton; Mary Duncan, Lutherville. Three born in Richmond are Vera Reynolds, Elinor Fair and Julia Faye.

Washington (State) produced seven, with Seena Owen, John W. Considine, Albert Rogell, born in Spokane; Robert N. Bradbury, Walla Walla; James Tinsling, Seattle; Howard Bretherton, Tacoma, and Tom Reed at Shelton.

West Virginia gives three, with Barbara Worth, from Charleston; Fred Gilman, Weston; and Bernard Hyman, Wheeling.

Wisconsin gives five, Marian Nixon, born at Superior; Jimmie Harrison and Ben Bard, Milwaukee; William Nigh, Berlin; and Eddie Cline, Kenosha.

The only one of the 439 born at sea is Larry Kent, of American parents under the British flag while en route from England to America.

**Foreigners**  
The foreign contingent representing 98 are drawn from 22 countries, with England leading with 16.

Argentina gives H. B. D'Arrast and Barry Norton, from Buenos Aires.

Australia, Clyde Cook, Port Macquarie.

Austria has six, Joseph Schildkraut, Paul L. Stein, Paul Kohner, Josef von Sternberg, Arthur Gregor and Marietta Miller, all from Vienna.

Brazil's two, Olympia Guherne and Lia Tora.

Canada contributes 11, with Fay Wray, Elinor Glyn and Mary Pickford, born at Toronto; Marie Dressler, Coburg; Barbara Kent, Cardston; Norma Shearer and William Watson, Montreal; Marie Prevost, Al and Chas. Christie, and Frank Graves, Ontario Province; Frank Graves, Mt. Brydges; and Reginald Barker, at Winnipeg.

Denmark produced Karl Dane and Jean Hersholt, both born at Copenhagen.

England's 16 include William Austin, Georgetown; Olive Brooks, Ralph Forbes, H. B. Warner, Victor McLaglen, Edward Montague, Edward Rutherford, Edward Sloman, Charles Chaplin, Ernest Pascal, Donald Crisp and Tom Terris, all born in London; Dorothy Mackall, at Hull; Reginald Denry, Richmond Surrey, St. Leon, Overton and Charles Irish, Liverpool.

France gives 5, with Yola d'Arvil, George Fitzmaurice, William Wyler

## Fox's Movietone Sign Down, on Loew's Request

San Francisco, May 8. Electric signs reading "Fox Movietone," located on both ends of the Warfield marquee, have been taken down following protest from the Loew circuit, owners of the house. West Coast Theatres Circuit lately acquired by William Fox operates the Movietone as one of the features of the current Warfield programs.

**3 Films for Capitol**  
Pictures slated for the Capitol include "Circus Rookie," May 12; "White Slater," May 19, followed by "Laugh, Clown, Laugh," Lon Chaney's latest.

and George Archibaud, born in Paris; Renee Adoree comes from Lille.

**Germany's 10**  
Germany gives 10, including Paul Leni, Ernst Lubitsch, Lothar Mendez, Max Davidson, and Conrad Veldt, born in Berlin. Those from other parts of the country are Paul Lukas, F. W. Murnau, Carl Laemmle, Julius Dornheim and Camilla Horn. Hungary's five are Victor Varconi, Paul Vincent, Alexander Korda, Ernst Vajda and Michael Curtiz, all born at or near Budapest.

Ireland contributes Owen Moore, Herbert Brenon, Benjamin Glazer, Randall H. Faye and King Baggot. Italy is responsible for Arnold Kent, Tony Gaudio, Alberta Rabagliatti and Marcella Batellini. Lithuania sent Ivan Lebedeff, born at Uspolai.

Mexico gives Gilbert Roland, George Lewis, Lupe Valez and Dolores Del Rio, all born in Mexico

## Sapiro Discovering Things And Tells It Over Lunch Table

### Vaude Men's 2-Reelers

A. Van Buron and Harry Weber of the KAO forces are reported as about to enter the two-reel comedy production ranks with a Pathe release promised.

According to report, they have secured the picture rights to "Smitty and His Pals," the "Daily News" and Chicago "Tribune" syndicated strip. Production is planned for the west coast at either the FBO or PDC studios.

City. Ramon Novarro comes from Durango.

New Zealand has Rupert Julian, born at Auckland.

Poland has Pola Negri, at Bromberg, and Roumania gave Nicholas Stuart his birth place.

**8 From Russia**  
Russia produces eight, including Tenen Holtz, Lewis Milestone, Joseph M. Schenck, Vera Veronina, Arthur Shadr, Sonya Levten and J. G. Bachman.

Scotland was the birthplace for George K. Arthur, Margaret Mann and Frank Lloyd.

Spain gave Maria Casarjuna and Antonio Cupellas, from Barcelona; and Hope Loring, Madrid.

Sweden gives Lars Hansen and Greta Garbo, from Stockholm; Nils Asther, Malmö, and Victor Seastrom, Varmland.

Turkey contributes one lone member, Rudolph Schildkraut, from Constantinople, his birthplace.

## Table of Nativities

(DOMESTIC AND FOREIGN)  
(Of Executives, Players, Directors and Writers in the Picture Producing Business)

STATES	Executives	Players	Directors	Writers	Total
Alabama	3	1	1	1	6
Arizona	1	1	1	2	5
Arkansas	5	13	14	3	35
California	2	6	2	10	20
Colorado	3	3	1	4	11
Connecticut	3	1	1	4	9
District Columbia	2	1	1	1	5
Florida	2	1	1	2	6
Georgia	1	2	1	2	6
Hawaii	1	2	3	4	10
Idaho	5	7	1	2	15
Illinois	1	5	2	8	16
Indiana	1	4	2	7	14
Iowa	1	1	2	7	11
Kansas	1	1	3	2	7
Kentucky	1	3	1	4	9
Louisiana	1	3	1	4	9
Maine	1	1	2	3	7
Maryland	1	5	5	3	14
Massachusetts	2	4	2	6	14
Michigan	2	2	2	6	12
Minnesota	2	10	1	13	26
Missouri	4	2	1	4	11
Montana	2	1	1	4	8
Nebraska	3	5	1	8	17
New Jersey	2	2	2	8	14
New Mexico	18	32	16	9	75
New York	1	2	2	1	6
North Dakota	1	2	2	1	6
Ohio	1	2	2	1	6
Oklahoma	1	2	2	1	6
Oregon	5	11	3	19	38
Pennsylvania	1	1	1	1	4
Rhode Island	10	2	1	12	25
Tennessee	1	3	1	5	10
Texas	1	3	1	5	10
Utah	6	1	1	7	15
Virginia	2	1	3	1	7
Washington	2	2	2	3	9
West Virginia	1	2	2	5	10
Wisconsin	1	3	2	6	12

FOREIGN COUNTRIES	Executives	Players	Directors	Writers	Total
At Sea	1	1	1	1	4
Argentina	1	1	1	2	5
Australia	1	2	3	6	12
Austria	1	2	3	6	12
Brazil	2	8	1	11	22
Canada	2	9	5	16	32
Denmark	2	3	2	5	12
England	2	4	3	10	19
France	2	4	3	9	18
Germany	2	2	2	5	11
Hungary	1	2	2	5	10
Ireland	1	2	2	5	10
Italy	1	3	1	5	10
Lithuania	5	1	1	7	14
Mexico	1	1	1	3	5
New Zealand	1	1	1	3	5
Poland	1	1	1	3	5
Roumania	1	1	1	3	5
Russia	3	2	1	7	13
Scotland	2	1	1	3	6
Spain	2	1	1	3	6
Sweden	3	2	1	6	12
Turkey	1	1	1	3	5

Speaking before the A. M. P. A. (Association Motion Picture Advertisers) Thursday afternoon Aaron Sapiro, president of the Motion Picture Exhibitors Association, issued an open warning to the producer-distributors, as well as the members of his organization.

For the benefit of his members Sapiro emphasized that the "bad boys" haven't a chance to back out or interfere with the work of the association on account of a contract that has been upheld in 18 state Supreme Courts and in the U. S. Supreme Court. He added that the contract is not only legal but "has teeth" and that it will be strictly enforced.

The speaker stated that in the event of an exhibitor breaking his contract with the M. P. E. A. by negotiating for pictures independently he would not attack the exhibitor but would unhesitatingly prosecute the producer-distributors causing an attempted breach of contract of that nature. He said he expressly issued a list of members with a copy of the contract so that the producer-distributors should not be able to protest ignorance later.

Sapiro cited an example where a member of one of his co-operative organizations on the coast had been given \$1,000 bonus and guaranteed expenses and losses by opposing concerns to test the contract and that the courts had upheld it.

Though finding everything in the picture business different from anything he has attempted before, the speaker claimed that the matter of co-operative organization remained the same basically.

What Sapiro said he couldn't understand was why it is necessary, in the picture business, to start conversation with reference to citrus plants in Hydenbad when the matter the convening parties have in mind is some phase of the business. The speaker found that the picture business is encumbered with a superabundance of soft soap and petty politics, for which there should be no place in one of the largest industries in the country.

Sapiro stated he foresaw the spreading of a co-operative movement among the independent exhibitors, similar to the Motion Picture Exhibitors Association in New York, throughout the country, basing this belief on inquiries from heads of theatre groups in every part of the country.

## Victor's Talker For Small Houses Ready Shortly

The Victor Talking Machine Co.'s talker will be ready for marketing soon. It is a musico-synchronization device intended for small theatres only, its economic investment to be its strongest recommendation.

It provides for a specially contrived cue sheet for feature films with records for each musical theme to synchronize with the dramatic action on the screen. A double arrangement of alternating the records, switching from one phonograph reproducer to another, insures an uninterrupted musical sequence.

The machines and loud-speaking horns or amplifiers are situated behind the screen, the operator of the talker in properly placing and timing the records, coinciding with the duties of a regulation musical conductor with the usual pit orchestra.

"Victor is intensively running" thematic music, for which the music publishers are receiving royalty contracts right along, and will soon make a marketing bid for the lesser exhibitor trade, because of the obvious limitations to small size capacities.

George Hale, discovery of Charles Chaplin and her under contract to Paramount, engaged for feature roles in six Tiffany-Stahl pictures.



Of course, the coward winds up as the hero, but not until after a Miss Solism of the island, who parades around like Fairbanks did in "The Gaucho" on a set closely resembling one of the street scenes in the U. A. picture, has many opportunities before the camera.

In storming the home a lot of shots are fired aimlessly. So many attempts to inject comedy are made that the picture, with the exception of the opening and closing footage





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**CHORUS**

Good-night *grva ad lib.* dear, good-night; — There's a light in your eyes shin-ing

*espressivo*

bright, — Say - ing you love me too, just as I love you —

Good-night, — dear, good-night, — For the last time to-night hold me

tight, Un - til we meet a - gain, my sweet, Good-night, good-night, good

*rit. e dim.*

-night.

*molto rit.*

*grva*

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**I Ain't That Kind of a Baby** (*Vocal Chorus by Paul Small*)

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I know you will remember your old  
pals. Whereas you think of old pals  
who are thinking of you count me  
in -

*Gus*

Chicago -  
April 12/1928

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KOBY SIRINSKY	Violin	JOHN VALENTINE	Trumpet
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Opening with George White's "Scandals" in June, 1928

Me and All the "AMUNILS" Wish for

PAUL ASH

Our Very Best Friend, Success, and Loads of It

## GINGER Rogers

SUCCESS

## HELEN KENNEDY

Diminutive Comedienne

SUCCESS



J.H. R. &amp; CO.

*Welcome!*

Compliments of  
*Jerome H. Remick & Co.*  
 publishers of  
 The Most Popular Songs



**LAUGH CLOWN LAUGH**

LEWIS, YOUNG & FIORITO

**IN MY BOUQUET OF MEMORIES**

LEWIS, YOUNG & AKST

**HAPPY GO LUCKY LANE**

LEWIS, YOUNG & MEYER

**WILL YOU BE SORRY**

GUS KAHN & GRACE LE BOY KAHN

**AUF WIEDERSEHN** (WE'LL MEET  
 AGAIN)

ABNER GREENBERG

**SO DEAR**

CAESAR & FRIEND

**JEROME H. REMICK & CO.**

DETROIT

NEW YORK

CHICAGO





**ME, TOO**

**AL BEILIN**

**HERE, TOO**

**ROCCO VOCCO**







# BEST WISHES FROM YOUR CONFRÈRES



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*Master of Ceremonies*

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CHICAGO THEATRE  
CHICAGO

## Frankie Masters

BALABAN and KATZ  
THEATRES

UPTOWN TIVOLI  
CHICAGO



**AGER, YELLEN & BORNSTEIN**  
*Bid You*

**WELCOME**  
*To*  
**HITLAND**

YELLEN & AGER'S LATEST NOVELTY HIT

**"MY PET"**

YELLEN & AGER'S GREAT BALLAD

**"I STILL LOVE YOU"**

NEW, GREAT, HOT, COMEDY SONG

**"OH, YOU HAVE NO IDEA!"**

BY PHIL PONCE & DAN DOUGHERTY

**"TELL ME YOU'RE SORRY"**

FOX TROT BALLAD by BENNY DAVIS & JOE BURKE

**"DREAM KISSES"**

by JACK YELLEN & M. K. JEROME

**"MOMENTS WITH YOU"**

Beautiful Waltz Song by Yellen & Shilfret

**"IS SHE MY GIRL FRIEND?"**

(How-de-ow-dow!)  
by Yellen & Ager

A NEW HIT  
**"YOU'RE JUST A GREAT BIG BABY DOLL"**

ORCHESTRATIONS  
AND BAND  
ARRANGEMENTS

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OR DIRECT FROM US  
**JOIN OUR CLUB**

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MUSIC PUBLISHERS

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*Broadway's Biggest Musical Hit*

**"RAIN OR SHINE"**

Produced by Al Jones & Morris Green Starring **JOE COOK**

Score by **JACK YELLEN, MILTON AGER & OWEN MURPHY**

*The Hits*

**"RAIN OR SHINE"**

**"OH! BABY!"**

**"FEELIN' GOOD"**

**"ADD A LITTLE WIGGLE"**

Now Playing GEO. M. COHAN Theatre





**AU REVOIR!**  
**BUT NOT GOODBYE**  
**MILTON WEIL**

**JUST TO WISH YOU CONTINUED SUCCESS**

**CARLETON**

**JOE**

**COON-SANDERS**

**P. S.: Opening the New Dells, Chicago, May 24**

**ASHES TO ASHES---DUST TO DUST**  
**CHICAGO LIKED YOU---NEW YORK MUST**

**I. JAY FAGGEN**

**SAVOY BALLROOM**  
**CHICAGO**





# We, Too, PAUL



YOU WILL NEVER GO WRONG ON BROADWAY

Always Your Pal

## ABE LYMAN

CHARLEY  
**STRAIGHT**

and His Brunswick Recording Orchestra

FROLICS CAFE  
CHICAGO

GUY  
**LOMBARDO**

and His Royal Canadians

GRANADA CAFE  
CHICAGO

To

PAUL ASH





**WELCOME --- SUCCESS --- WELCOME**

**AND WHAT A  
SUCCESS!**

THAT SINGABLE, DANCEABLE

**“GIRL OF MY  
DREAMS”**

THE GREATEST OF ALL DIXIE SONGS

*IF YOU WANT TO MISS A HEAVEN ON EARTH*

**“STAY OUT OF  
THE SOUTH”**

THE NEW DANCE CRAZE

**“COLLEGIANA”**

**JACK MILLS, Inc.,** Music Publishers  
JACK MILLS BUILDING 148-150 WEST 46th ST., NEW YORK  
JIMMY McHUGH, Prof. Mgr.



MOUTH TO MOUTH ADVERTISING HAS BEEN MY METHOD BUT THIS IS A TRIBUTE  
**To PAUL ASH from**  
**COLEMAN GOETZ**

REACHING THE MASSES THROUGH THE BETTER CLASS HOUSES  
 SPECIAL MATERIAL—MY SPECIALTY  
 ANYTHING FROM A PARODY TO A PRODUCTION  
 I ALSO FURNISH TALENT FOR ALL OCCASIONS

**MY RATES**

*Adagio Dancers*.....\$67.50 a dozen  
*Kiss-Me-Again fiddle players (with or without mute)*.....\$3.00 net  
*"Ho-do-de-oh" and "Scat-daddy-at" Sister teams*.....\$80.00 a gross

Why not get my ten-course lesson teaching masters of ceremonies how to speak English

Write, Wire or Call

DIRECTION, WM. MORRIS AGENCY

Day and Night Service

PUT IT OVER, PAUL

**JOHNNY  
 PERKINS**

WISHING YOU CONTINUED SUCCESS

**MANN'S MILLION  
 DOLLAR RAINBO  
 GARDEN**

GOOD LUCK

PAUL ASH

AU REVOIR, BUT NOT GOOD-BYE

LILLIAN ROSEDALE GOODMAN

PAUL

you have my best wishes for a successful opening  
 New York will greet you with open arms

**JOE KAYser**

M. C. AND DIRECTOR, LOEW'S MIDLAND, KANSAS CITY

LONG MAY YOUR MARCEL WAVE

**CORRELL and GOSDEN**

"AMOS and ANDY"

FORMERLY

"SAM and HENRY"

MUCH SUCCESS

**MAX MOTEFF FLORAL CO.**

CHICAGO

WHEREVER

PAUL

GOES TO

PAUL SMALL

GOES, TOO

CHICAGO'S LOSS—NEW YORK'S GAIN

Sincerely,

**MILTON CHARLES**

CHICAGO THEATRE, CHICAGO

**JACK RICHMOND**

**The Southern Songbird**

TOURING PUBLIX CIRCUIT OF THEATRES



Success  
To Our Pal  
And Brother Member  
**PAUL ASH**

from

**CHICAGO COMEDY CLUB**

**MILTON WEIL, President**

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**ABE GLATT, Sec'y and Treas.**

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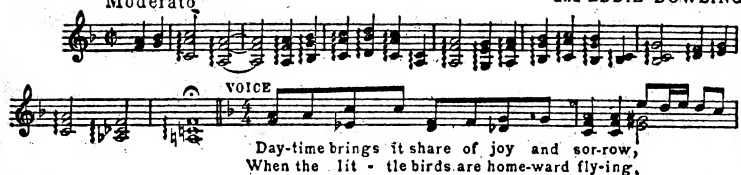
WELCOME  
TO OUR CITY

# A POSITIVE NATURAL

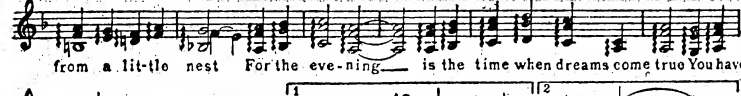
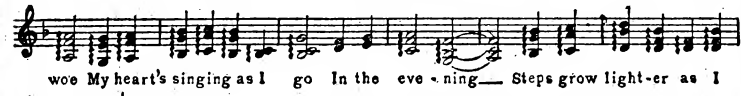
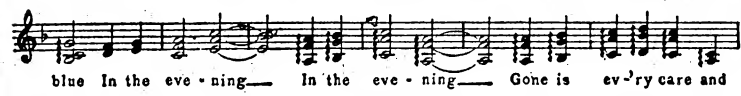
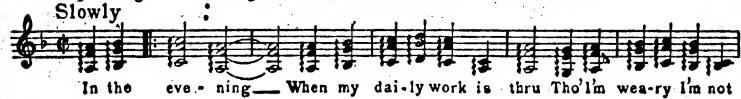
## IN THE EVENING

Words and Music by  
JAMES F. HANLEY  
and EDDIE DOWLING

Moderato



Slowly



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ORCHESTRATIONS

IN

ALL

KEYS

READY

WRITE

WIRE

OR

CALL

MARVELOUS HARMONY SONG

# SHAPIRO BERNSTEIN & CO., Inc.

BROADWAY and 47th STREET

NEW YORK CITY

LOUIS BERNSTEIN, President

GEORGE PIANTADOSI, General Manager





# OUR FRIEND AND PAL PAUL ASH



Our Sincere Wishes  
for Your Success

**HELLER  
AND RILEY**

Words Cannot Express Our  
Wishes to You, Paul

PEGGY **BERNIER** AND  
MILTON **WATSON**

Kick 'Em Over, Paul

From the  
**COPESETI KID**

**BILL  
ROBINSON**

Loads of Success

Thanks for Your Wonderful Co-operation on the  
**FLORENCE MILLS BENEFIT**

**BILL  
ROBINSON**

P. S.—If She Were Here, She Would Wish You the Same

Our Very Best Wishes

**SOPHIE and BERT  
TUCKER**

Paul, We Know You Can't Miss

**EDDIE HILL** AND  
**EVA THORNTON**

Featured in Frank Cambria's Unit  
"FAST MAIL"  
Second Great Year with Publix

If all your friends wish you half as much success  
as I wish you—you will be standing in front of the  
Paramount Theatre Begging for a little misfortune.

Sincerely,

**JOHNNY DUNN**

Me, too, Sez My "UKE"

Best Wishes for the Success  
of Our Friend  
**PAUL ASH**

From

**ROBBINS FAMILY**

Introducing Big and Little Funsters  
Now Playing the De Luxe Picture Theatres  
Direction: WILLIAM MORRIS OFFICE  
Home Address: Robbins Family Farm, Hopewell Junction,  
Dutchess County, R. F. D. 3, New York



### Turn Back the Hours

(Continued from page 17)

appeals more as a burlesque on a meller. A naval destroyer arriving at the last minute gets the best audience reaction. The commander who discharged Pidgeon salutes him as a comrade and the girl, at last positive that he is a hero, embraces him to the fade-out.

### You Can't Beat the Law

Trem Carr production, released by Rayart. Directed by Scott Pembroke. Story by H. H. Van Loan. In cast: Lila Lee, Cornelius Keefe, Betty Francisco, Warner Richmond. At Arena, New York, one day, May 8. Running time, 80 minutes.

Good underworld story in which the copper is glorified and the crooks who laugh at signs bearing the flicker's title come to no good end. Heart interest is supplied by having the cop in love with the innocent sister of the gun mob's leader. One weakness in film is that the uniformed policeman does considerable sleuthing. Plot revolves about Cornelius

Keefe as a cop who had been run down by a gang of crooks making a getaway in a speeding car following a jewelry store stick-up. Discharged from the hospital, he gets permission to tail the mob that has been pulling a series of jewelry store jobs, believing it to be the same that nearly knocked him off.

In a cabaret he meets one of the ladies of the mob who unwittingly tips him off to the gang's hang-out. Before going to make the pinch, Keefe calls on his sweetheart (Lila Lee), and shows her a photo of Warner Richmond as the leader of the gang he is tracking down. Lila recognizes the rogues gallery picture as that of her brother, and pleads with the cop to go easy on him. Torn between love and duty, he decides on duty. Lila goes to warn her brother that he is in danger. They'll like this one in daily change houses, if they like action and gunplay.

Evelyn Hall added to Corinne Griffith's "Divine Lady" for F. N.

Anita Stewart's being directed by Erle Kenton in "The Way of the Strong," Octavius Roy Cohen story for Columbia.

### BLONDE BY CHOICE

Gotham production released by Lumina. Starring Claire Windsor. Directed by Hampton Del Ruth from a story by Josephine Quirk. Clarence Hennecke screen credited for "comedy construction." Titles by Paul Fera, Cameraman, Ray June, Don Diegus assistant director. Cast includes Allan Simpson, Walter Hiers, Rex Flowers, Louise Carter, Leigh Ward. At the Arena, New York, one day, May 2, on double feature bill. Running time, 55 mins.

A trifle ally and not helped by the artificially added "comedy construction" of Clarence Hennecke. Walter Hiers was shoved into the middle of this picture and apparently told: "Get funny." One of the comedy gags on board a yacht has Hiers ab-skirt to use as the black cloth for a camera. Which tells everything.

Picture will get by the remote neighborhoods. It is far below the average of previous Gotham pictures in which Claire Windsor has been starred. She needs comedy dramas.

The story of "Blondes" refers to a young woman with a progressive beauty salon in a dead hick town and of the young millionaire that comes into her life. There is no substance to the story and the effort to convert it into farce is rather disastrous. *Lani.*

learned, the battle is on. Larry, however, escapes his captors, the Cyclone's confederates, and returns to the ranch in time to save the money and win the girl. Just one of those things that mean nothing, even as the minor portion of a double bill.

### Phantom of the Turf

Duke Worne Superior production, distributed through Rayart. Directed by Duke Worne from story by Leita Morgan. In cast: Helene Costello, Rex Lease, Forrest Stanley. At Lee's New York, one day, May 2, as half double bill. Running time, about 60 minutes.

A rich old man of mystery dies, apparently a suicide. His good young friend is made administrator with instructions to dig up an unknown daughter and son and make them his beneficiaries. It is obvious right off the bat the administrator is a crafty young man and that the lawyer who gives him the legal dope knows more than he reveals.

Anyhow, this is how Duke Worne launches into a story which smells a little of the stable but concentrates on mystery, double-crossing

among gentlemen crooks, love, and finally—the horse race. Not a bad program picture; in fact, one of the best Worne has turned out. Should register as big in houses that have shown Worne product. *36*

Arthur Houseman and Carlos Duran, in "Heart to Heart," F. N.

Gerald Duffy and K. C. Robinson, titling "Lilac Time," F. N.

Louise Dresser added to "Mother Knows Best," Fox. Jack Blystone directing.

Betty Bronson added to "The Bellamy Trial," M-G.

Billy Blakely and William Bakewell added to Griffith's "Battle of the Sexes," U. A.

Paramount renews option on Doris Hill as a contract stock player.

Jola Mendes assigned to play opposite Bob Steele in his first picture of a new series for Edo.

SUCCESS, PAUL

# ED LOWRY

Master of Ceremonies

AMBASSADOR THEATRE  
ST. LOUIS, MO.

TO

## PAUL ASH

"ME, TOO"

—BENNY DAVIS

## JOE SINAI

EXTENDS CONGRATULATIONS TO  
PAUL ASH  
From Warfield Theatre, San Francisco

### ARIZONA CYCLONE

Universal production and release, featuring Fred Humes. Story by William Lester. Directed by Edgar Lewis. At the Circle, New York, May 7, as half of double bill. Running time, 50 mins.

Not a redeeming feature to this flicker. It looks as if those responsible started out to make a western comedy, changed their minds, attempted melodrama and finally succeeded in producing something for the daily grinds that is just so many reels. Story is weak, direction ditto. Subtitles and comedy worse than that.

Humes plays a double role—Larry Martin, foreman of the dear old Triple X ranch, and his cousin Tom, the stick-up man known as the Arizona Cyclone. The Cyclone, Larry's double, plans to grab off 18 grand in cash that Larry's employer has in the ranch house. Larry is lured to town and Tom goes back to the ranch to lift the dough. When the ranchman discovers that Tom is not Larry, just as his daughter, Kathleen (Margaret Gray) had previously

Success

Best Wishes

TO

## PAUL ASH

FROM

# JACK LAUGHLIN

## "SUNSHINE DAYS"

WITH

## VAN and SCHENCK

A Sensational Hit

ORIENTAL THEATRE - - CHICAGO, ILL.



## NO PAUL! NOT GOOD-BYE---

BUT

# "AUF WEIDERSEHN"

## GOOD LUCK IN NEW YORK

The 2,400 Members of the Paul Ash Every Week Club and the Members of Paul's Live Wires in Chicago



## Financing Plan for Indie Exhibits on Partnership Basis, Preventing Any Extortion

The finance committee of the Independent Motion Picture Exhibitors Association has evolved a factoring plan for the supply of funds to theatres in the organization with a view towards eliminating the necessity of paying exorbitant interest charges, which some independent exhibitors have been obliged to undertake in the past when pressed for cash.

company at the A. M. P. A. Thursday, Aaron Sapiro, head of the M. P. E. A., said that in one instance a member of his organization had paid a \$30,000 bonus on a loan of \$175,000.

It is expected that the finance company will incorporate within 10 days and that executives will be appointed by that time. Capitalization will be from \$3,000,000 to \$5,000,000, with a minimum of \$3,000,000, guaranteed through the sale of stock.

According to present plans the factoring organization will not be merely a loan institution but will offer help in the form of practical operation. Exhibitor members finding themselves unable to operate profitably will be able to avail themselves of the services of successful operators engaged by the finance committee, either from outside sources or from the ranks of members within easy reach of the organization.

### Partner

The M. P. E. A., through the financing, will become part owner of the houses in which money is invested, sharing in the profits where operators are sent in to re-establish unsuccessful houses.

The finance company, it is reported, is not being organized to meet any special demands but to

create an available credit fund at nominal interest charges, administered by a group conversant with the problems of the independent theatre owner and knowing the actual stability of the ventures for which money may be required. Capitalization will not be limited to the original estimate of \$3,000,000 to \$5,000,000 but will be subject to increase when found necessary.

It is understood that members of the M. P. E. A. may buy stock in the finance company.

## "Bicycle" Exhibit Is Nicked \$1,589 By Film Board

At a meeting before the Washington Film Board of Arbitration, William Laninger, owner of the Opera House, Star and Majestic, was the loser in an action brought by Paramount, M-G-M, Fox and Educational for violation of film contracts.

Plaintiffs claimed Laninger rushed films from one of his theatres to another by bicycle messengers, in direct violation of their contracts. Laninger was defended by two lawyers, while Louis Nizer (Phillips & Nizer), New York, represented the distributors.

Laninger alleged he was permitted to use films for all his houses by an oral understanding among the companies involved and that it had been existent for 15 years, amounting to a trade custom.

Attorney Nizer countered that no oral understanding could change a contract and that no wrongful custom could be accepted by an arbitration board.

The plaintiffs will be entitled to \$1,589 in damages.

### French Film Notes

Paris, April 30. Adelqui Millar and J. Guerin Glavany are producing at the Eclair Studio at Epinay, a suburb of Paris, on behalf of the Whitehall Film Co. of London. Picture is "Juan Jose," adapted from a Spanish drama.

Hervil is producing in the Billancourt "Flamant Rose," in which Rimsky, Renee Heribel, Suzy Pierson and Francois Rozet are featured.

The German picture corporation Staaken is reported to have signed an agreement for mutual distribution with the Russian Soviet concern known as the Sowkino Film Co.

This Russo-German combine will produce a picture jointly, adapted from a story by Guy de Maupassant, entitled "Boule de Suif" (Ball of Suet) with A. Room (who did the "Ship of Death"), a Russian producer.

From the same source it is learned Warner Brothers and the Berlin National Picture Corp. have concluded arrangement for the production of pictures in Germany.

A Parisian contemporary states a large picture theatre is being opened in Vienna (Austria) for showing productions from Soviet Russia. The new resort is to be called the Muenstedt Kino Palast, and the initial presentation will be a Russian release, "Those Who Live in the Street," depicting a city in Russia under Soviet rule.

## T-S 1st Regional

Los Angeles, May 8. Tiffany-Stahl held its first regional sales convention at the Hotel Ambassador for a three-day period ending yesterday.

Present as representatives of the production end were M. H. Hoffman, John M. Stahl, Reginald Barker and George Archibald.

District sales managers present included H. C. Borger, C. D. and J. R. Beale, D. C. Millward, S. B. Rahn, J. C. McFarland, F. L. Daniels, George Calidares, W. M. Lentz and H. C. Brown.

## RELEASING FOR BROUGHTAN

Los Angeles, May 8. Cliff Broughtan is en route to New York but will stop off at Chicago to confer with Willis Kent on the matter of releasing his series of short comedy subjects.

He is now making them for the state right market.

# Hail and Welcome PAUL ASH

Rajah of Jazz and Exponent of the Samson Haircut

Once upon a time M. C. meant "Member of Congress." Paul Ash and Variety's head writers changed it to mean Master of Ceremonies. Now there are more M. C.'s than M. D.'s



It's a Pleasure—  
To join in the whoopee  
for Paul Ash's debut  
to Broadway—a pleasure because out in San Francisco I was in Paul's band and he was always generous with "breaks" for myself and others.

Success and Flowers, Kid.

Sincerely,

WALT ROESNER

P. S.—I was the cornet player—remember?



Bemis and Brown  
"In Town for a Day"

Register Intense Whoopee on  
Discovering the

Rajah of Jazz

PAUL ASH

at the  
PARAMOUNT  
NEW YORK

ALL GOOD WISHES AND THE BEST OF LUCK TO PAUL ASH  
FROM HIS PAL

BOB LaSALLE

NOW TOURING PUBLIX THEATRES

GOOD LUCK, PAUL ASH, FROM  
SNOW'S HOHNER HARMONICA BOYS

YOUTH, PEP and PERSONALITY PLUS DANCING

P. S.—THANKS TO FRANK CAMBRIA OF PUBLIX CIRCUIT AND EDWARD L. HYMAN OF STANLEY THEATRES





**Glorifying  
the  
box-office!**

**Available Now . . .  
When You Need It!**

Glorifying the box-office! Romance, thrills and action. That's "Glorious Betsy"! Playing to continuous packed houses. At the new Warner Bros. Theatre in Hollywood. And twice daily at \$2 prices at the Warner Theatre in New York. A picture that ought to be held out as a road show. But Warner Bros. don't hold out. Available now . . . when you need it!

**What Warner Bros. Promise—  
Warner Bros. Deliver!**

BASED ON THE PLAY  
BY  
RIDA JOHNSON YOUNG  
SCENARIO BY  
ANTHONY COLDEWAY

**Dolores Costello**  
in  
**"Glorious Betsy"**  
*with* **Conrad Nagel**

A WARNER BROS. PRODUCTION

**AVAILABLE NOW!**

**Coming "Noah's Ark"**  
*Made to top any picture ever made!*



## British Film Field

By Frank Tilley



# Joe Termini

"The  
Somnolent  
Melodist"

THIS WEEK  
BRANFORD  
NEWARK

NEXT WEEK  
CAPITOL  
NEW YORK

American—WILLIAM MORRIS

England—FORSTER AGENCY

Sellers-out of theatres to the Ostrer Brothers' interests, who floated the Denman Picture House Company, made themselves a nice piece of change. For the King's Sundria and Borough, North Shields; Grand, Byker; Borough, Wallsend; Scala and New Palace, both Gateshead, and the New Pavilion, Newcastle-on-Tyne, the Thompson & Collins crowd collected \$1,250,000.

A. J. Gale's company got \$1,300,000 for the Grand theatre and the Cinema, Canning Town; the Grand and the Electric theatres, Gainsborough; Corn Exchange, Lincoln, and Palmadium, Palmer's Green. Also a seat on the board of the public company.

Brothers Phil and Sidney Hyams got seats on the board and collected \$1,400,000 for the Broadway Super and the Imperial Picture House, Stratford, while the West Ken Super got \$237,500 and the King's Penge, \$150,000.

For the New Cross Cinema and the Lion Electric theatre, Rotherhithe, the Osterers paid \$900,000, and also took over a mortgage for \$200,000; three other Hyams' houses—Ode Varieties, brought the Stratford boys a further \$300,000 and took a mortgage for \$19,625 off their hands.

Prices of other theatres bought outright were: New Westgate, Newcastle-on-Tyne, \$352,500; Beresford Cinema, Liverpool, \$187,250; Empress Picture House, Tue Brook, \$135,000; Grand Cinema, Liverpool, \$81,750; Corona, Great Crosby, Rivoli, Alburgh, and the Magnet, Wavertree, \$75,000 each, and the Dingle Picturehouse, Liverpool, \$74,000.

Other Deals

Of these, in which the public company agreed to buy at least 51 per cent of the existing share capital, were:

New Century Pictures, Ltd. (13

Snappy  
Titles  
That  
Tell  
The  
Story

by

Viola Brothers Shore  
and  
Harry Braxton

West Coast Motion Picture  
Directory of Players, Direc-  
tors and Writers

Titles by  
MALCOLM  
STUART  
BOYLAN  
FOX



JOHN F.  
GOODRICH  
FREE  
LANSING

Cook Sisters  
BRUNSWICK ARTISTS  
Singing Solidly for  
FANCHON and MARCO  
with Harmonies and Piano  
Specialties

theatres, chiefly in Bradford, Leeds and Barnsley, \$1,693,483; National Electric Theatres, Ltd. (nine houses in London and the Provinces), \$740,495; seven theatres in London, \$1,380,000 cash, \$245,000 in \$5 common stock and \$125,000 in debentures. These latter houses are held by the Demma (London) Cinema, Ltd., with Sidney Bernstein as managing director.

The nine theatres comprised in the North of England Cinemas Circuit also come into this \$1 1/4 million holding arrangement, and get \$525,000; the Shapero Circuit of 12 theatres comes in for \$725,000 cash; \$550,000 in debentures and \$25,000 in \$5 common stock; Catwood Cinemas, Ltd., for two neighborhood houses in London get \$638,255; Newington Electric Theatres Company, Ltd., for two in Town and one in Leeds get \$379,787; Thomas Ormiston gets a seat on the board and \$627,642.

But, despite the properties owned and the fact the Gaumont-British Corporation guarantees the whole of the principal and interest of the 7 per cent debenture issue made to the public, the public subscribe and the money was not forthcoming.

The fact is at present the public here has the stock gambling fever very bad, and only jumps at what is likely to make quick rises, which debentures don't, and they sold well under 25 per cent of this issue.

Gibbons-Svarzasy Troubles

Cutting overheads in the indoor sport all the time among the board of the General Theatres Corporation. The Palladium flop, the failure of the flotation, has led to fierce cuts.

Charles Penley, who had a two years' contract for the Astoria, which was taken over by the Gibbons company, and who had worked the house up from a loss to making around \$2,250 net a week, has been paid out the remaining 10 months of his time because his contract called for a free hand to run the theatre and Gibbons wanted to cut the incidental expenses. Penley, a showman, has been replaced by Free Morris, who comes from a small provincial town, where he has been running a \$2,000-a-week capacity sort of house. The directors will now run the Astoria with a "front-of-the-house" man—and may lose more than they figure they have saved. But our theatre magnates are often like that.

"Without Benefit of Translation"

It is sometimes difficult to get under the skin of the New York outlook on the film business here. Some time ago most of the service stuff handed out to exhibitors was done here, from the native angle, and even the pictorials were printed here to suit this market.

Maybe to effect one of those "cutting out the overhead" economies, or perhaps with the idea this market is so much velvet we ought to be glad to get anything, many of the distributing corporations represented here are supplying press sheets, cuts and other accessories as they come from your side. With results which would be funny if they were not the cause of so much irritation here among exhibitors.

Warner Brothers, for instance, send the press sheets (called "synopsis"), over "as is." They offer suggestions for competitors which are illegal here, advise exhibitors to "die up with the taxi drivers" or the police, and other equally bright and interesting pieces of help which would land any British theatre man who tried them in the hospital right off. You see, the laws are not a bit the same here.

Exhibitors also complain of the difficulty of getting cuts, unless they buy them at full prices, when they can get them made at 20 or 25 off by any process-block maker. There are other shortcomings, too. First National, for example, apparently being unable to supply anything but scene cuts and never a star portrait out. The best service of all the American organizations here, by general report, comes from Metro-Goldwyn, whose accessories are all adapted to meet the needs of this market and who appear ready to supply anything that's wanted.

Changes Around

Harry Ham is out as production manager of First National-Pathe production unit here, replaced by James B. Sloan. Latter was assistant studio manager for Famous when it had studios here, and later studio manager in Paris when "Sans-Gene" was made. He has been with Pathe some time, but signed with Louis Blattner to go into the company, which never matured, and which has cost Blattner \$50,000 by its flop.

Also through with First National-Pathe is Graham Cutts, who was paid out in the middle of his third production, and is believed to have gotten \$10,000 to cancel his contract.

Ray Rockett, Sam Spragg, Abe Berman, Eric Johnson and the bunch certainly have shaken things up since they got in.

N. Pogson is out or going from Whitehall Films, it appears, despite a contract and stock-holding.

Provincial Building

Lords Beaverbrook and Ashfield's company, P. C. T., is adding almost weekly to its number of houses. The situation will develop into a race between this group and the Ostrer crowd to own the biggest number of large-capacity houses.

Some time ago Louis Bookbinder, who owns several small picture houses around town, had a scheme to rebuild on the corner of Victoria street and Vauxhall road, one of the busiest spots in London and right across the road from the Victoria Palace. He plugged around with a \$2,500,000 proposition, but did not seem to connect. Or else he got tired. Anyway, P. C. T. is now scheduled to build on the site a \$300,000-seater and a dance hall at a cost of \$3,000,000.

A 2,000-seater belonging to P. C. T.—the Regent, Bristol—will be opened within the next couple of weeks, and five more are scheduled to be opened this year at Bournemouth, Hanley, Dudley, Preston and Stamford Hill, London suburb.

Production in Being

Denison Clift is directing Betty Balfour in an original story written by Sir Phillip Gibbs, working title "Paradise." Exteriors on the Riviera. Stoll Picture Productions, whose common stock has jumped from 45 cents to around 50 cents on "Change lately, has scheduled three for immediate production—"Intrigue," "Illusion" and "The Price of Divorce." An additional floor is being built at the Crickwood studios, to be ready in the middle of May. Experiments are being made with incandescent lighting for future use.

Meantime Herbert Wilcox and H. B. Parkinson, both shooting for British & Dominions Co., are using most of the floor space there, Wilcox on "The Woman in White," script by Howard Talbot, with Blanche Sweet in the lead.

Maurice Elvey is finishing "Made-moiselle Parlez-Vous" for Gaumont, and Walter West commenced the bid and-tuh melo, "Swamy Todd" for Ideal this week. Shooting the latter in the Gainsborough studio (formerly Famous), at Islington. Fifteen production units are working at the Crickwood and three abroad on location. Of those at home, six are shooting in the British International studios at Elstree.

What They Print

One of the trade papers gave a story in all seriousness, telling how Winfield Sheehan's hobby is breeding dogs, and gives a cut 5 x 4 inches of two pups to prove it. If this sort

of thing becomes popular it may have strange results.

Hold Over

"Moulin Rouge," originally scheduled to end its Tivoli run April 19, was held in for another week. Did not appear to be an account of business, which wasn't so good, but rather because Metro-Goldwyn was not ready with the two of its own, due to follow.

New Gallery, with "The Circus," holding up fairly well, but not doing over well. "Dawn," too, a bit thin at the Palladium.

In the pre-release houses business not so good, except the Carlton with "Wings," which is playing to capacity and has been extended indefinitely.

This week the Capitol revived "The Son of a Sholk," and the Astoria pre-released Gaumont's "Sailors Don't Care."

Vaude in Picture Houses

Every week more picture houses are going over to a mixed program and some 35 houses are playing vaude, either full or split weeks. Acts of the standing of the Two Ebbes, Ernest Mayne, Herschell Hen-lor, Dekker and Pan and Talbot O'Farrell have already gone into the

(Continued on page 47)

Telling the World that  
Monk Watson



and the  
Keystone  
Serenaders

Have Broken All Records After  
Two Solid Years at the  
GRAND RIVIERA, DETROIT

Arrangements by  
BENNY KYTE

## "CHICAGO"

I want to thank everyone there for the many kindnesses shown me during my two years with Balaban & Katz, and am leaving with only the best wishes for luck, health and success for those with whom I was associated.

"Good-bye, Chicago—Hello, New York"

DAVE GOULD

## JACOB RITTENBAND

After 6 1/2 Years at Branford Theatre, Newark, N. J.

NOW CONDUCTING AT

United Artists' Theatre, Detroit, Mich.

Takes this means of thanking ABE HOLTZMAN, Dr. HUGO REISENFELD and others for their kind interest in his career

## JOHN MAXWELL

AMERICA'S MOST EXTRAORDINARY SINGING VOICE

Now Under Exclusive Management WM. MORRIS  
By Arrangement With MINNIE ELIZABETH WEBSTER



THE ONE AND ONLY  
BERNARDO DE PACE

MANDOLIN VIRTUOSO  
PLAYING PUBLIC CIRCUIT  
Direction WILLIAM MORRIS



# RIGHT IN HIS MITT!

HEART OF AMERICA GOES OUT TO TOM  
AND TONY! MOST COLOSSAL PUBLIC  
TRIBUTE IN HISTORY OF SHOW WORLD!

Pop-eyed mobs acclaim him everywhere . . . . . lift  
him to Lindberghian heights of popularity . . .  
smash doors of FBO exchanges to clasp his  
hand . . . jam K-A-O theatres . . . and give police  
the heebie jeebies in stupendous demonstrations!



Greetings FROM **Tom**

**TO THE SHOWMEN  
OF AMERICA:**

It gives me great pleasure to announce my  
affiliation with FBO . . . Master Showmen  
of the World.

At the conclusion of my vaudeville tour I  
will return to Hollywood to make the  
**GREATEST ATTRACTIONS OF MY  
CAREER!**

I want to take this occasion to thank the  
hundreds of exhibitors who have sent me  
wires and letters of congratulation on my  
joining FBO and to pledge you all **THE  
BEST OF LUCK IN 1928-29.**

Sincerely  
**(Signed) TOM MIX  
and TONY**

**ALL MID-WEST SHOW RECORDS!  
SMASHED! SMEARED and PULVERIZED!**

DENVER . . . . . Orpheum	Packed to doors all shows. Thousands block traffic.
OMAHA . . . . . New Orpheum	Greatest demonstration in local show business!
KANSAS CITY . . . . . Orpheum	Fans go wild in street reception . . . police called out.
ST. LOUIS . . . . . St. Louis	Eight cops to handle mob at FBO Exchange.
CHICAGO . . . . . State-Lake	Busted Chi right on its civic beeper! See Variety for returns!



**ON TO NEW YORK! AND MAK-  
ING CAESAR LOOK LIKE  
A HAM AND BEANER!**



# TODAY'S STARS IN GREAT NEW PICTURES



**HAROLD LLOYD**  
will have another of his  
inimitable comedies (Pro-  
duced by Harold Lloyd Corp.  
—Paramount Release.)



**CLARA BOW**  
will be in four big specials,  
the first two "The Fleet's  
In" and "Three Weeks  
Ends" (by Elmer Glyné).



**RICHARD DIX**  
Two big specials, "Red-  
dolls" and "Unconquered"  
(with Florence Vidor), three  
more starring productions.



**EMIL JANNINGS**  
in a super-special "The  
Patriot," Ernst Lubitch  
Production and two more  
great starring productions.

# On with the new! PARAMOUNT'S Whole Show Program is here . . . . .

## PARAMOUNT WHOLE SHOW PROGRAM 1928-29

### GREAT SPECIAL PRODUCTIONS

Erich von Stroheim's "The Wedding March"—  
Canary Murder Case—The Crime of Interference—  
The Letter—Tahiti Nights—Glorifying the American  
Girl—The Perfumed Trap—The Wolf Song—Dir-  
gible—The Man I Love—The Hard Balled Angel—  
Living Together—The Upstart Gentleman—Behind  
the German Lines—Water Hole (Zane Grey Story).

### PARAMOUNT SUPER ATTRACTIONS

Playing at \$2 admission. "Wings," the great aviation  
spectacle—Anne Nichols' "Able's Irish Rose"—Emil  
Jannings in an Ernst Lubitch Production "The Patriot."

### NEW STARRING FEATURES

Today's stars, pictured above, in great new pictures  
supported by these featured players who also appear  
in Paramount Specials: Richard Arlen, Mary Brian,  
Evelyn Brent, Clive Brook, Ruth Elder, William  
Powell, Jack Holt, Chester Conklin, Louise Brooks, etc.

### PARAMOUNT NEWS

**PARAMOUNT SHORT FEATURES**  
The alert Paramount News—"Eyes of the World,"  
Paramount-Christie Comedies, The "Great Stars and  
Authors" Series, The Inimitable "Krazy Kat" and  
"Inkwell Imps" cartoons, The "Whole Show!"



**"BEGGARS OF LIFE"**  
and "The Tongue War"—two  
big melodramas with Wal-  
lace Berry and all star casts.



**ESTHER RALSTON**  
in one special "The Case of  
Lena Smith" and four spar-  
kling starring productions.



**BEBE DANIELS**  
the comedienne with "It,"  
in four sippy comedies, the  
first "Take Me Home."



**GEORGE BANCROFT**  
in "The Doctor of New  
York," "Bess"—and two  
more roaring melodramas.



**ADOLPHE MENJOU**  
in "His Private Life," and  
two more of his suave,  
sophisticated productions.



**POLA NEGRI**  
in "Love of an Actress"  
and one more starring the  
"Mistress of Emotions."

¶ 70 great new Paramount Pictures  
in the modern manner! Timely as to-  
day's newspapers—modern as tomor-  
row! As different from the "movies"  
of yesterday as the aeroplane is from  
the one-horse shay—and as far ad-  
vanced! ¶ Great Special Productions  
with stories and themes drawn from  
the crucible of life! New Starring  
Features with the sparkling, virile  
personalities of the hour. Paramount  
News—"The Eyes of the World." De  
Luxe Paramount Short Features. The  
ultimate in motion picture entertain-  
ment! ¶ Exhibitor's buying is simpli-  
fied this year. You get The Whole Show  
from Paramount—all the Big Ones in  
one group!

## REGULAR FAVORITES—SPARKLING NEW PERSONALITIES



**CHARLES ROGERS**  
Paramount's new star, by in-  
sistent public demand in "Bull  
dog Yale" and three more.



**FAY WRAY and  
GARY COOPER**  
"Paramount's Glorious Young  
Lovers" in "The First Kiss"  
and three more productions.



**FLORENCE VIDOR**  
The aristocrat of the screen,  
stars in two productions, the  
first "Divorce Bound."



**RUTH TAYLOR  
& JAMES HALL**  
in Anne Nichols' "Just Mar-  
ried," and two more youthful  
co-starring productions.



**DOUGLAS  
MACLEAN**  
Two starring productions,  
"It Started—A Woman" and one  
more, Christie Productions.



**THOMAS  
MEIGHAN**  
Everybody's Favorite will be  
in one great starring picture.  
Produced by Cade Co.



**NANCY CARROLL**  
Paramount's new personality  
girl, featuring in "Able's  
Irish Rose" and more soon.

# Paramount Pictures

PARAMOUNT FAMOUS LASKY CORP., ADOLPH ZUKOR, PRES., PARAMOUNT BLDG., NEW YORK

"if it's a Paramount Picture  
it's the best show in town"





## BRITISH FILM FIELD

(Continued from page 44)  
new routes, which can give 15 weeks all told.  
At a V. A. F. meeting at Manchester last week Harry Myers, booking agent, said acts were wanted more and more, because there is a shortage of good pictures.  
**Site Fight**  
Following the story of Fox building on this side, it develops they have secured a site on Leicester Square, taking a large block on the south side at the corner of Orange and Pantons streets, known as Shakespeare House, and at present occupied by Churchills, one of the oldest gunsmith in this country.  
Famous, not to be shut in any side of London, is after a location on Leicester Square, and is understood already to have rejected a proposi-

tion to buy the Cameo theatre, on Bear street and Charing Cross road, back of the square, on account of the restrictions on the site, which holds several long-lease buildings in addition to the theatre. But the Alhambra, running right through to the east side of the square and having two frontages on its site—one on Leicester square, one on Charing Cross road—is regarded as the ideal, and although the Alhambra is paying Sir Oswald Stoll well as a vaude house, it is believed on the inside he may sell if the bid is high enough, and apparently Famous is prepared to make it so.  
With the Metro-Goldwyn New Empire on the west side of the square, such a development would centralize the picture theatre business on this spot, and strategically would place Famous sitting pretty. Already the Plaza dominates the west corner of the show center of town; the Carlton heads off the southwest, and the Alhambra site would hold up the best spot to catch the southeast incomers, being about the key spot for the commuters that side of the metropolis and on the direct street line for Charing Cross, the main outgoing railroad center and the street car terminus for the southeast. The New Empire would to a great extent thus be shut in on the south, southeast, west and south-west by Famous, and even the new Fox house would be blocked to the east and west.  
A very intriguing situation and worth watching, especially with the possibility of the Capitol, Astoria and Palladium developing through other hands.  
**Maxwell Going Over**  
J. M. Maxwell, head of British International Pictures, owners of Elstree Studios and the most successful production company promoter on this side to date, sails for New York May 5.

## COAST NOTES

George Davis signed by Samuel Goldwyn for "The Innocent," starring Vilma Banky.

Frances Arnew is titling "Fleet Wings" for Fox.

William Kernell assigned to title "Don't Marry." Directed by James Tinling. Fox.

Name of the next Rex Bell western picture for Fox will be "The Cowboy Kid"; original story by James Tinling.

Sydney Bracey added to Buster Keaton's "Snap Shots." M-G-M.

F. B. O. has given title of "Taxi 13" to Marshall Neilan's picture, starring Chester Conklin. Martha Sleeper added to F. B. O.'s "Taxi 13."

Vera Gordon and Robert O'Connor added to "Four Walls" (M-G).

William Collier, Jr., and James Bradbury, Sr. added to "Tide of Empire" (M-G).

Harold Goodwin added to "Snap Shots," M-G.

Joe Bonomo added to "Noah's Ark," W. B.

After he finishes "La Tosca," George Fitzmaurice will direct "The Changing of the Guard." It is from an original by Don Byrne.

Nancy Drexel, feminine lead in "Prep and Pep," Fox.

Paul Hurst added to "Tide of Empire," M-G.

Jetta Goudal in Marion Davies' next picture, "Her Cardboard Lover," M-G-M. Robert Z. Leonard directing.

Mae Busch added to "While the City Sleeps" for M-G-M. Jack Conway directing.

Henry Otto is directing "The Urge Within," at Tee-Art with Mildred Harris, Ralph Cloninger and Gordon Hunney in cast. Independent production.

Edmund Cobb, Anna Mayford, Frank Rice, Tom Lingham, Eddie Chandler and Tex Phelps in support of Emz Barton's first western, "The Lariat Kid," on new F. B. O. program. Louis King directing.

Mario Castillo, Ben Hall, Jack Woody John Kolb, May Wallace, Gino Corrado and Maude Turner Gordon added to "Hot News," Par. Clarence Badger directing.

William Collier, Jr., added to "Tide of Empire" for M-G-M. Alan Dwan directing.

Title of "The Show World," Marion Davies' latest for M-G-M, changed to "Show People."

Richard Barthelmess will start May 21 on "Out of the Ruins," after the war story, for First National. Jack Dillon will direct. Gerald Duffy writing continuity.

F. W. Murnau has finished after 100 days of shooting "4 Devils," featuring Janet Gaynor and Charles Morton. Fox.

Ben Stoltz has taken a Fox company to Bryce Canyon, Utah, for work on "Plastered in Paris," featuring Sammy Cohen and Jack Penick.

Arthur Rosson, heading Fox company, has left for Santa Cruz to

make "The Farmer's Daughter," a comedy-drama featuring Marjorie Beebe.

Conrad Nagel will be opposite Greta Garbo in "War in the Dark," directed by Fred Niblo.

William Selzer will direct Jack Mullan and Dorothy Mackall in "Children of the Rich," F. N.

Arline Pretty added to "Caught in the Whirlpool," Columbia.

Nora Lane added to "Kit Carson" opposite Fred Thomson, F. B. O.

William Powell, Harry T. Morey and Francis McDonald added to Paramount's "The Perfumed Trap," Directed by Viktor Schertzinger.

Dick Arlen opposite Clara Bow in Paramount's "The Fleet's In," Jack Oakie added to cast.

Max Hellar, second assistant to George Fitzmaurice, who directed "The Barker" for F. N., is playing a role in the productions. Fred Warren is also in that picture.

George Marion, Jr., titling "Happiness Ahead," Colleen Moore's latest picture, directed by William Selzer.

L. G. Rigby to write adaptation and continuity of "A Grain of Dust" by David Graham Phillips for Tiffany-Stahl. George Archibald will direct.

Complete cast for "Heart to Heart," directed by William Beaudine for First National: Mary Astor, Lloyd Hughes, Louise Fazenda, Lucien Littlefield, Thelma Todd, Raymond McKee.

Rosa Rosanova, Rudolph Schild-

krant, and Jane Winton added to "Man's Boy," directed by Norman Taurog for Tiffany-Stahl.

Isidore Bernstein assigned to write the continuity of "George Washington Cohen," George Jessell's second starring picture for T.-S.

Earl Douglas Pictures is producing "No Ordinary Guy," written by M. V. Kane, featuring Earl Douglas. It is a prize fight story directed by Frank Yaconelli.

Universal has given Edward Slooman a new long-term contract. Under it he is slated to do several large pictures, the first being "The Girl on the Ledge," starring Mary Philbin.

Ernst Lubitsch is now working with Han Kraly in preparing the (Continued on page 48)

## BENNY MEROFF

CUTE, EH!



Breaking All Records  
Marks Bros. Granada  
and  
Marbro Theatres,  
Chicago, Ill., Indefinitely

WALTER BASTIAN  
Conducting  
STATE, DETROIT  
with FRED SMITT Until Unconscious

HELENE HUGHES  
ROY SMOOT  
Featured with  
FANCHON and MARCO

Uzia Fidler Bermani  
Musical Director  
ALHAMBRA THEATRE  
Sacramento, Calif.  
NOW—2th BIG MONTH

WEST, LAKE AND HANE  
(DISPENSERS OF HILARITY)  
Featured with FANCHON and MARCO'S "RADIO-TELEVISION IDEA"

TREEN and BARNETT  
THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE  
FEATURED BY FANCHON AND MARCO

# "THE GOULD GIRLS"

OF PUBUX UNITS

EN TOUR

"LEAP YEAR FANCIES"

A BORIS PETROFF PRESENTATION

"SNAPSHOTS"

A WILL J. HARRIS PRESENTATION

"HANDS UP"

A HARRY GOURFAIN PRESENTATION

"RED HOT CAPERS"

A CHAS. NIGGEMEYER PRESENTATION

"SUNSHINE DAYS"

A JACK LAUGHLIN PRESENTATION

## WISH DAVE GOULD SUCCESS

in New York—AND FOR PAUL ASH ALSO

There Is No Substitute for



STAGE-BAND ENTERTAINMENT  
Known as the  
"PAUL ASH POLICY"  
OPENING  
MAY 12  
PARAMOUNT  
THEATRE  
NEW YORK  
"EXCLUSIVELY COLUMBIA  
RECORDING ARTIST"

NOW!  
OGDEN  
AT THE ORGAN  
WEST COAST'S BROADWAY  
PORTLAND, ORE.

WEST COAST THEATRE  
BRADFIELD  
TOD  
DANCE  
MAY 12

ARLINE LANGAN  
ORIGINATOR OF THE MONOPEDIC  
DANCE  
4th Consecutive Year with  
Fanchon and Marco

HOWARD EMERSON  
Versatility and ORCHESTRA Showmanship  
Just completed very successful four-week engagement at Rivoli, Baltimore  
Opened Melba, Brooklyn, for indefinite engagement  
Direction ARTHUR SPIZZI

THE PATTERSON TWINS  
Late of Earl Carroll's "Vanities" and "Delmar's Revels"  
Now with R. H. Burnside's "KAT KABARET"  
AT THE PARAMOUNT, NEW YORK, MAY 5  
Direction WILLIAM MORRIS



## Inside Stuff—Pictures

(Continued from page 15)

would mean that Public with its interests retained would be a minority holder of the whole but probably the sole operator of those 11 theatres, if it cared to exercise that right.

A more natural cause of the continual postponement of the Fox F & R merger and now declared all off by F & R, is that F & R proposed a bonding plan that the Fox people turned down on the grounds it would cost someone, probably Fox, \$450,000. Everything else appeared to have been arranged. The bond plan came along later, at the F & R suggestion. There the matter stands just now with it problematical when or if the Fox-F & R deal will be consummated.

Teaser posters six inches square have been liberally plastered about Times Square calling attention to "The Man Who Laughs" (Universal). Strippers across the top and bottom of the litho, illustrating the title, read "the best show coming to Broadway" and "the smallest poster in the world," respectively.

Ninety actors, extras and even electricians fell ill with the Kleigeyes in one day at the Moscow movie studio of "Reiabpom-Russ". The poor quality of the Russian-made lighting-equipment is blamed for the trouble which threatens to become chronic. Some movie men say that the equipment is good enough, but the too long "shooting" spells without proper intervals for rest constitute the cause of the trouble.

Walter Byron, the English actor whom Ronald Coleman accidentally discovered in England, has been on the English stage for a number of years. He has never become well known, due to the lack of individual exploitation in England. When going upon the stage Byron relinquished his family name and chose instead the name of Buttler.

Slated to be Vilma Banky's new leading man, Coleman persuaded him to re-adapt the family name he had discarded as it was considered far more romantic.

One of the large coast film studios sent a director and staff to the South Seas to make a picture in which natives played most of the important roles. The story was written at the studio before the troupe left across the Pacific. Upon the director arriving on location he discovered that the natives did not look exactly as the story visualized. They all had close-cropped hair. To conform with the script, a member of the company was sent to Australia to purchase wigs to be worn by the natives for the proper South Seas atmosphere.

"The Battle of the Sexes" now being produced on the coast by D. W. Griffith for United Artists is budgeted to cost around \$400,000. The same picture was made in 1913 by Griffith at a cost of \$2,500, and was one of the first five-reel features to be released. Cast included Lillian Gish, Donald Crisp, Mack Sennett, Owen Moore, Robert Harron and Mary Alden. The picture was released through Mutual-Reliance and made a net profit of \$400,000.

A press agent formerly heralding matters momentous for a big musical producer recently swept the moth-balls off one of his gags for a picture opening, the p. a. now being addicted to the films. In one way it explains the avalanche of high priced cars, all of one make, which have a habit of rolling up at one premiere in which this space boy is concerned.

The hookup is between the press agent and the agency of the ultra auto, the firm supplying nine or 10 cars (with chauffeur) to take and call at the theatre. The p. a. has his own select list which he phones to inform of the car at the disposal.

The tip off on the publicity conveyances is that the body styles are identical and most are even of the same color.

An exact reproduction of a typical International Newsreel office was

**NOW It's**

**AL LYONS**

With

**MUSICAL BUNCH**

At the West Coast

**CALIFORNIA**

**SAN DIEGO**

**'HERMIE' KING**

M. of C. and Band Leader

Direction FANCHON AND MARCO

Now—SENATOR, SACRAMENTO

**AL MOREY**

M. of C. & S. B. L.

**Worth Public**

Star, tele.: "Jazz a la carte" in the stage show. The AL MOREY personality helps considerably in bolstering up the vaudeville turns, which as entertainment might otherwise border on being indigestible."—M. G.

**WOODS MILLER**

SONGS PLUS PERSONALITY

In "Diving Venus" Idea, with Thanks to Fanchon and Marco

**Gino Severi**

MUSICAL DIRECTOR

CALIFORNIA THEATRE

SAN FRANCISCO

Direction: WEST COAST THEATRES, Inc.

**THE**

**JESSE CRAWFORD**

**ORGAN CONCERT**

**PARAMOUNT, NEW YORK**

MRS. CRAWFORD AT THE ORGAN

PROGRAM WEEK BEGINNING SATURDAY, MAY 5

**"BACK IN YOUR OWN BACK YARD"**

AND

**"RAMONA"**

Jesse Crawford Is in Chicago at the Oriental Theatre

built at the M.-G.-M. studios for a scene in Buster Keaton's latest comedy, "Snapshots."

The road company of "King of Kings" (Pathe), which closed in Syracuse, N. Y., two weeks ago, is reported to have come in, showing a profit of just a couple of hundred short of \$103,000. This "Kings" unit is the one which is understood to have started out poorly, had its route changed and thereby skipped the red.

Following the earthquake in Japan some years ago there was a revival of intense Japanese patriotism that resulted in numerous native film companies springing into being to make all-Japanese pictures. According to a Japanese journalist recently in New York the vogue for home-made pictures has waned largely because the Japanese producers, running out of original material, have started aping the manners, styles and methods of Hollywood. The Japanese public if they are going to see American style movies prefer them American-made.

About 500 full-length features were produced in Japan last year, many of them 10 and 12 reels in length. America has yet to import its first Japanese picture. One of the reasons for this, according to the Japanese newspaperman, is that the producers over there are very careless in cutting and titling and depend entirely upon a splicer who stands by the screen and interprets the action in the complete absence of subtitles.

Eastern authors are complaining about the lack of cohesion between the eastern and western offices of the picture producing outfits. Several authors have submitted synopses to the New York offices of certain film companies. Their ideas have met with immediate enthusiasm and the scripts sent out to the coast for opinion. In most cases it requires from one to two months before a rejection is sent back, usually with the information that a staff writer or a west coast writer had submitted a similar idea on a prior date.

The authors complain that the New York offices should be kept apprised of what is being held on the coast for consideration. This would save much work as many, after their script is sent west, begin work on the story. Authors also are beginning to remark on the uncanny similarity of ideas that exists between them and their west coast brethren. Nine out of 10 times, after their efforts have received the okay of the eastern office, they discover that a similar idea, about which the New York office knows nothing, has been submitted in the west.

Joseph P. Kennedy, Harvard graduate and banker, threw somewhat of a scare into certain departments of the film business, especially press agency, when it became generally understood on the rialto he would give college men the break, especially boys with red ribbons around their diplomas.

Now this fear is somewhat abated. One of the first Harvard men who got a break on his diploma has been called back from the coast and now, to use the term given this situation by the boys who have forged ahead on their practical experience, he is "wandering around."

The old argument of practically against theology is covered by the comment heard about that "practical experience and Harvard are okay but—pure intelligence as the sole asset will never sustain a press agent in this field of showmanship."

What is looked upon by film exhibitors as something of an experiment and one that may be copied in general throughout the east, particularly in New York, is the reproduction of overtures from the big picture houses on Broadway by the smaller theatres via radio.

Particularly true is one instance where the radio reproduction of selections from both the Capitol and Roxy were used successfully in a New York picture house. To what extent this may go with orchestras playing is another matter.

Accompanying Irving Cummings and staff to New York and Boston for exteriors on Fox's "La Gringa," Lionel Barrymore, Gladys Brockwell, Maria Alba and Kenneth Thompson.

Barry Norton, for "Mother Knows Best" (Fox), Bellamy.

William Boyd will play opposite Lupe Valez in "La Palva" for United Artists. Sam Taylor will direct.

Hoot Gibson's next for U. will be "On Sunset Range." Dorothy Gulliver selected to play opposite.

Stuart Holmes, in "The Hawk's Nest," F. N.

**CY LANDRY**

Best Wishes to

**PAUL ASH**

Repeating Public Circuit and Going Strong As Ever

This Week (May 7)

**LOEW'S CENTURY, Baltimore**

Direction WM. MORRIS

## COAST NOTES

(Continued from page 47)

screen story of "The Last of Mrs. Cheney," which he will direct as John Barrymore's next starring picture for United Artists.

Option held on Albert Demond, title written by Universal, has been taken up. In the last year Demond has titled over 20 pictures for U.

William Russell, Robert Agnew and Myrnn Loy added to "The Midnight Taxi" directed by John Adolfi, Warners.

Lincoln Steadman added to "The Farmer's Daughter" for Fox. Arthur Rosson directing.

F. McGrew Willis making a screen adaptation of a story for Pathe to be titled "Annapolis."

U has taken up its option on Eddie Phillips. He continues in the "Collegian" series for another year.

Allen Dwan has gone to Placer, Cal., and surrounding territory hunting locations for M-G-M's "The Tide of Emphie," another gold rush story of '49.



## COSCIA AND VERDI

We think "Rush" of "Variety" is a great critic. Here's what he thought of us at the Paramount, New York, May 2: "More and more the presentation units are drawing the best from vaudeville for comedy material. Here Coscia and Verdi, comic musicians, were the standout in the act division. They fit especially well before a band because of the real merit of their music and the fact that the humor grows out of melody."

Now With John Murray Anderson's "Cameos" A PUBLIC UNIT Palace, Washington, This Wk. Direction: WM. MORRIS

**RUBE WOLF**

Mirth of a Nation

Back at

**WARFIELD**

**SAN FRANCISCO**

after a week looking over F. & M. "Items" in Los Angeles

**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

**FANCHON & MARCO IDEAS**


**ANN PENNINGTON**

**THIS WEEK**

**LOEW'S STATE, LOS ANGELES**



# The "BOOK" OF THE YEAR



**The Greatest  
SUCCESS  
STORY**  
ever written  
will appear in  
**EXHIBITORS' HERALD-WORLD**  
**MOTION PICTURE NEWS**

First  
National  
Pictures

May 12<sup>th</sup> Issue  
May 12<sup>th</sup> Issue



# DON'T ENVY AN M-G-M EXHIBITOR—BE ONE!



*The Rich Get Richer When They Play Metro-Goldwyn-Mayer!*



## CHECK OVER THESE HITS:

a few of the many M-G-M current season winners

BEN-HUR, THE BIG PARADE, THE STUDENT PRINCE, LOVE, THE ENEMY, THE FAIR CO-ED, DIVINE WOMAN, WEST POINT, THIRTEENTH HOUR, ADAM AND EVIL, THE SMART SET, BABY MINE, LONDON AFTER MIDNIGHT, THE BIG CITY, LATEST FROM PARIS, etc., etc.

and in coming weeks:

ACROSS TO SINGAPORE  
2nd Big Week of Ramon  
Novarro hit at Capitol, N.Y.  
LAUGH CLOWN LAUGH

(Chaney)

CIRCUS ROOKIES (Dane-Arthur)  
THE ACTRESS (Shearer)  
SKIRTS (Syd Chaplin)  
THE COSSACKS (Gilbert)  
DIAMOND HANDCUFFS  
TELLING THE WORLD (Halnes)  
DETECTIVES (Dane-Arthur)  
MLLE. FROM ARMENTIERES  
and More! More! More!

**1,500** new  
**EXHIBITOR** accounts  
**SWITCHED** to  
**METRO-Goldwyn-Mayer**  
**IN** the past year —  
**10,000** exhibitors  
**ARE** now buying  
**M-G-M** service—  
**WE'VE** won your confidence  
**BY** consistent performance!  
**M-G-M** pledges that  
**IN** 1928-1929  
**IT** will again merit  
**YOUR** confidence with  
**THE** greatest line-up  
**OF** M-G-M history!



# METRO-GOLDWYN-MAYER

*The Metro-Goldwyn-Mayer Annual Announcement of Features, Short Subjects and Newsreel appears in Exhibitors Herald, May 12th, and in Motion Picture News, May 19th.*



# Literati

**Broun Off "World" Again**  
The "World" and Heywood Broun are through now for keeps. Their temporary split, brought about by a difference of opinion on the Sacco-Vanzetti case, was made permanent last Friday morning when the "World" in a two-column box in the place where Broun's column usually began, said simply:  
"The 'World' has decided to dispense with the services of Heywood Broun."  
His disloyalty to this paper makes further association impossible.  
The disloyalty referred to may have been an article by Broun in last week's issue of "The Nation," Oswald Garrison Villard's liberal weekly, for which Broun also writes. His article was to the effect that there was a real need for a liberal newspaper in New York, one like the "Guardian" of Manchester, England. He said that though the "World" claimed to be the nearest thing to that paper in this country, it wasn't, and that if it had any counterpart in America it was the Baltimore "Sun" and not the "World."

Broun then went on to say that the "World" could take four different attitudes on the same question with the same editorial material in hand; that it was squeamish, etc. He stated its editors had the best of

intentions, but that they operated in continual fear of offending any reader, and then Broun went into a diatribe against the Irish-Catholic readers.

Broun's fight on the Sacco-Vanzetti case kept him off the paper for about two months, after which the "World" invited him back, with Broun working under a limitation or two. In the time he was off the "World" Broun freelanced successfully, doing the weekly page for "The Nation," which still runs under the title "It Seems to Heywood Broun." He also did stuff for "The New Yorker" while he was off the "World," hitting that magazine weekly with articles on general topics.

A humorous shant on Broun's dismissal by Ralph Pulitzer was that he did not learn of it until reaching home when his wife, Ruth Hale, advised him the other dailies had been phoning their apartment for a statement on the situation. It seems Broun had read everything else in his own paper that morning on the way home but his own column, and hence overlooked that boxed editorial annotation concerning Broun's alleged "disloyalty."

It is also of journalistic interest that Pulitzer had told Broun upon the commentator's reconciliation with the "World" that if Hey must was indignant about something or another on occasion, he may retain his affiliation with "The Nation" and use that as a medium for such liberal expression, thus saving the daily any embarrassment on that score.

## Women's Club's Officers

At the annual election of the New York Newspaper Women's Club held last week Emma Bugbee, of the "Herald Tribune," was elected president. Other officers are: Josephine Ober, "World"; Helen Rowland, King Features, and Jane Grant, "Times," vice-presidents; Martha Coman, treasurer; Eileen Creelman, "Sun," ass't. treas.; Frieda Wyandt, "Graphic," corres. sec.; Peggy Foldes, "North Side News," ass't. corres. sec.; Madeline Riordan, "Post," record. sec.; Lenthion Gilford, "Post," ass't. record. sec.; Florence Smith Vincent, "Telegram," chairman of house committee; Marjorie Shulter, "Christian Science Monitor," chairman of membership committee.

## Leary Newspaper Club Pres.

John J. Leary, Jr., of the New York "World," heading the administration ticket, was elected president of the Newspaper Club, New York, Monday. The regular ticket was



"Everything's Just Lovely," says

FRED

# STRITT

Doing Nicely, Thanks, at

## STATE

DETROIT

Annotated by Walt Bastian and a Plenty Hot Band

Thank to Howard Pierce, Dot Day and "Bo"

swept into office by a two and a half to one margin. James T. Dalton headed the opposition ticket. Leary succeeds Denis Tilden Lynch, who last year was elected by two votes.

Others elected are Louis W. Fehr, New York "American," first vice pres.; Thomas Emmet Crozier, "Sun," second vice-pres.; Emil Maurice Scholz, Wide World News Service, treas.; Leslie H. Allen, "Electrical World," recording sec.; Bryce Oliver, "American," corres. sec.

Directors named were H. C. Beatty, Ass'n Press; William E. Chase, "Times"; Andrew B. Ford, "Telegram"; William G. Herndon, City News; Edward N. Jackson, "Daily News"; James Melvin Lee, New York Univ.; Denis Tilden Lynch, "Herald Tribune"; Frank E. Perley, "Record and Guide"; W. Axel Warr, "Times"; Samuel MacFarlane, publicity, was elected an associate director.

## Douglas-Blocki Play

W. A. S. Douglas, one of the "American Mercs" luminaries, is collaborating with Fritz Blocki, assistant drama editor of the Chicago "Evening American," on a play taken from one of the Douglas stories published in the Mencken pamphlet.

Blocki already has had two plays produced.

## "Police Gazette" Changes

The "Police Gazette," in a day the bible of sports followers, but falling off considerably in prestige and circulation the past few years, is to make many changes in an attempt to regain its former standing. The publication is to go in for sports only, eliminating the girl pictures, and will even use fiction with a sports angle.

"Police Gazette" is over 50 years old and began as a hand book for the police, dealing mostly with their exploits, information of convicts wanted, etc.

## Ted Dreiser's Brother

Boni & Livright have brought out in a single volume the songs of Paul Dresser, with that as its title, and including such famous pieces by the late song writer as "The Banks of the Wabash" and "My Gal Sal."

The volume has an introduction by Theodore Dreiser, Paul's brother. Dresser changed the spelling of the family name from Dreiser when he took up song writing. All of Dresser's 58 songs are in the book.

## McKinless' "Emotional Stories"

Undaunted by the flop of "Sentimental Stories," Moren McKinless is to start a new fiction monthly, to be called "Emotional Stories." With so many fiction publications in this country, those about to be started or planned are having difficulty in getting suitable titles.

"Emotional Stories" won't be limited to stories of that type, but it's a title.

## Two "Liberty's"

There are two magazines published in this country called "Liberty." Besides the weekly, a religious publication, published quarterly, has the same title, with its name copyrighted before the weekly's. "Liberty," the weekly, got its title in a contest, and paid the "winner" \$25,000.

## Koenigsberg's Feature Service

M. Koenigsberg has opened an office in New York. He is reported organizing a feature (newspaper) service along the lines of those he shaped up so thoroughly for Hearst.

A new book on the theatre is "Plays, Players and Playwrights," written by Irma Kraft, woman sponsor of the International Playman society, which produces one opus on Broadway. The book takes in the dramatic characteristics of all the nations of the world interested at all in drama, describes their playwrights, their theatres and some of the major actors. It has a foreword by both Eva LeGallienne and George Arliss.

## Fred Donaghey's Frankness

Fred Donaghey's frankness in a story on him in "Theatre Magazine" for May, written by Thoda Cocroft, goes to an extreme far beyond the usual in his admission that he regularly chooses the most timely news in Variety week by week for his own column in the Chicago "Tribune." Many may choose from Variety, but few admit it. Never before has it been confessed by a dramatic man of the dailies as prominent as is Mr. Donaghey.

Miss Cocroft's story admirably hits off Donaghey, who is an out-

standing figure among American dramatic critics—and, besides, on a great paper.

## Circulation Giveaways

Copies of the early edition of the New York "Morning World" are being distributed gratis to all patrons exiting from the evening performances of "Four Sons" at the Gaiety and "Street Angel" at the Globe. A sticker on the daily bids the spectators good-night and asks that the paper be accepted with the compliments of William Fox. Both films are Fox productions.

The stunt is a circulation builder for the "World," Fox getting the papers at the wholesale price.

The New York "Times" has the same sort of a tie-up with the Manager Hotels around Times Square, guests there getting free papers with a sticker attached boosting the dining rooms in the various hostleries.

## Sousa's 7th Book

"Marching Along," an autobiography of John Philip Sousa, the march king, has been published by Hale, Cushman and Flint. It is a compilation of the articles which Sousa wrote last year for the "Saturday Evening Post." The book sells for \$5. The band leader and composer has seven books on various subjects to his credit. Sousa, now 74, will begin his annual summer tour at the head of his band early in July.

## 3d Film "Lion and Mouse"

As much money was obtained by the estate of the late Charles Klein, playwright for the third screen version of his play, "The Lion and the Mouse" as was obtained for the first two privileges granted originally. The picture rights were given to Lubin. This was made on a 20 per cent. of the net grosses basis and brought around \$20,000. The picture was remade for the second time by Vitaphone on a 10 per cent. basis and brought under \$10,000. Recently Warner Brothers decided to remake the picture with Vitaphone attachment and paid Mrs.

## As Reliable as

U. S. Government Bonds

# Alfred E. Green

Productions

Distributed by

# FOX

Klein, the widow, now residing in London, \$30,000.

**"Strange Interlude" Wins Pulitzer P**  
The New York "Morning World" of yesterday carried the Pulitzer prize awards for the year with Eugene O'Neill copping the \$1,000 prize in playwriting with his "Strange Interlude."

John F. DeVine, at one time dramatic editor of "The Home News," New York sectional daily, has established a daily column on the New York "Editor," called "Debits and Credits." He is the author of a novel entitled "I Love the Ladies," published some time ago.

Peggy Gaddis has resigned as editor of "Love Romances," having lasted but a few months. Miss Gaddis went to the publication from scenario work for independent film producers, but has decided she likes that and free-lance short story writing better.

The growing group of writers settling in Southern California have formed an organization called the Story Crafters, with Harold J. Aahs, the short-story writer, as president. Social only.

# LOWRY

Master of Ceremonies



SKOURAS BROTHERS  
AMBASSADOR  
ST. LOUIS, MO

The Talk of Chicago

# ED MEIKEL'S

## ORGAN CLUB

## HARDING THEATRE

104th Week and Still Growing

TO

# PAUL ASH

Would that we could make you the smashing hit at the Paramount that you made us at the Oriental.

RAY

# MAYER

and

EDITH

# EVANS

The Cowboy and the Girl

Week April 29—Oriental, Chicago  
Week May 6—Norsore, Chicago  
Week May 13—Senate, Chicago  
Week May 20—Harding, Chicago

Direction:  
WM. MORRIS CHICAGO OFFICE

"BREEZY"

# TED MARKS

(Formerly TIM MARKS)  
Getting over with a bang for Fanchon and Marco in an

"IDEA"

for West Coast Theatres  
Direction  
WM. MORRIS ABE LASTFOGEL

Another FANCHON and MARCO "Idea"

# JACK WALDRON

Opened May 4

Master of Ceremonies

FIFTH AVE. - SEATTLE

# BERT NAGLE

Formerly Bert Albert, of Lalla Selbini and Albert

## AN INTERNATIONAL ACT FOR EIGHT YEARS SINCE R. H. BURNSIDE'S "HAPPY DAYS" SHOW AT THE NEW YORK HIPPODROME

NOW PLAYING

## THE COMEDY, "FELIX THE CAT," IN R. H. BURNSIDE'S FIRST PUBUX UNIT AT THE PARAMOUNT, NEW YORK

in "KAT KABARET"



## Standard Acts Leaving K-A; Many Going Loew for First Time

Several formerly Keith-loyal acts have gone Loew's. They include Ed and Lottie Ford of the Four Fords, playing for Loew for the first time, booked by Johnny Hyde; Greta Ardine and Co., Riggs and Witche (out of Shubert musical), Rubini and Rosa, Pepto (Spanish Clown) and Santley and Sawyer are among other previously standard K-A turns going Loew for the first time.

The Santley-Sawyer flash will play the bigger Loew houses opening next week at the State, Boston; the other playing the entire circuit. Craig Campbell, tenor, is another to go Loew for the first time.

Forsythe and Kelly, the former previously straitlacing for Jack Wilson, and Kelly of Kelly and O'Rourke, are a new Loew combo, also spotted by Hyde. George Lyons, after three years in the picture houses, is another new Loew route act.

Caits Brothers and Nancy Decker are being jointly booked to do a two-in-one specialty for an after-piece. Al Herman is set for a second repeat for Loew, and others booked by Hyde for the same circuit are Princeton and Yale, Henry Pink, Billy Glason, Lime Tree, Lionel (Mike) Ames, Rose Kress Trio, Lander Brothers and Leary, Dave White and his White Hawks Band, Burns and Foran, Raccoons Orchestra out of "Night in Spain," Romaine and Castle, and Eva Tanguay, after playing the indie houses.

### "ARRESTED" LEO BAILEY

That's Why Paul Morris Is Held Under \$1,000 Bail

Paul Morris, 32, 170 West 121st street, who said he was former manager of the Lee theatre, Lee avenue and Hewes street, Brooklyn, was held in \$1,000 bail for further examination when arraigned before Magistrate Rosenbluth in West Side Court on a charge of impersonating an officer.

Morris was arrested by Policeman Edward Pagge, West 100th street station, on complaint of Leo Bailey, 158 West 131st street (Mason and Bailey—vaude).

May 3 Bailey was riding in a northbound Broadway subway train en route to his home. As the train approached the 88th street station Morris suddenly got up and stepped over to Bailey, announcing he was under arrest. Bailey protested he had done nothing, but Morris was insistent and virtually dragged him from the train.

On the platform Morris mumbled something about Bailey annoying a woman passenger. Not knowing whether Morris was a police officer or not, Bailey accompanied him several blocks and then demanded that his captor identify himself. By this time the two had walked to 100th street and Amsterdam avenue, within the shadow of the green lights of the station house. Suddenly Morris produced a badge and then struck Bailey a terrific blow on the jaw, which felled him. About this time Plagge appeared and asked the trouble. Morris started to run, and the cop caught him a short distance away. Bailey told his story and Morris was arrested.

In the station house a deputy sheriff's badge dated 1927 and made out to William Goldman by Frank Taylor, then sheriff of Kings County, was found in Morris' possession. He said he found the badge. When asked why he had threatened the actor with arrest, he claimed he was just fooling.

1500 BROADWAY, NEW YORK

William Morris

CALL BOARD

Booking Largest Field of Independent Vaudeville Houses in the Country

CHICAGO: 1111 BUTLER BLDG.

### Shuberts' Kick Back

Chicago, May 8. The Shuberts are reported allowing one of their acts to double from show to cafe, here on condition that the act turns over half the cafe salary to the Shuberts.

The act, in a Chi revue, got an offer from a cafe for doubling and accepted. When coyly informed that inasmuch as the Shuberts were generous in permitting doubling, it was only fair for the act to turn back half the cafe dough to its benefactors, the act had a duplicate contract made out with the cafe salary cut in two.

Thus the act is paying the Shuberts only one-fourth of the cafe salary—but still one half, according to the phoney contract.

### TOM MIX REBELS AT FOUR SHOWS DAILY

Cancels This Half at Akron, and May Cancel Remainder K-A-O Bookings

Chicago, May 8. Tom Mix may cancel his K-A-O personal appearance booking and return to the Coast.

Mix did not appear the last day of his engagement at the State-Lake, being confined to his room in the Congress Hotel with a slight attack of pneumonia. He was being attended by Dr. Karl A. Meyer, chief surgeon of the county hospital.

Having already cancelled his current first-half at Akron, O., the picture star may do the same on the remainder of his route. He is booked for a full week in Cleveland, starting May 13, and has stated he will not play four shows a day there.

Mix was playing four-a-day at the State-Lake. He is reported to have become completely tired of vaudeville while doing it. His illness is attributed partially to the strain his tour has placed upon him. Orpheum officials are up in the air over probabilities of Mix leaving them. During his engagement at the State-Lake they took pains to see that he was entertained during his leisure time.

Baby Peggy replaced Mix at the State-Lake Saturday.

### Chorister's Disappearance Not Taken Seriously

Los Angeles, May 8. Peggy Trevor, one of the eight Kaufman dancers in the Dewey and Gold revue, playing for Pantages, disappeared after the second performance opening day here. It caused Al Gold, manager of the act, to file a missing report with the police.

Miss Trevor's disappearance was not taken seriously, as two days later she is known to have communicated with friends, telling them she had been in an auto accident.

### Fighter's Contingent Date

Jimmy McLarnin, young contender for the lightweight title, who meets Sammy Mandell for the title at the Polo Grounds, May 17, is being offered to bookers for vaude and picture house engagement contingent on his lifting the crown.

Paul Allen and Arthur Franks, agents, are asking \$5,000 for the fighter.

McLarnin was booked into the Academy, New York, for three days following his sensational one-round kayo of Sid Terris some months ago and proved a draw in that 14th street session.

### Harry Welch Goes Shuberts

Harry (Zoop) Welch has been engaged by the Shuberts for a production. Welch will fill in until the show in Loew vaude.

### YOUNG PEASE'S TRAVEL

15-Year-Old Adventurer Causied Father to Cancel Dates

Pease and Nelson, vaude, were obliged to cancel their bookings at the Cameo, Jersey City, and New London through a peculiar occurrence.

Harry Pease, 15-year-old son, living in New York with his mother, was reported missing. Pease wired his agent, Jack Mandel, to get in touch with the missing persons bureau and then came on to New York himself.

Four days later the boy was found in Buffalo, N. Y. He had sold his bicycle and, with the money, had gone away from home to seek his fortune.

### Midnite Auditions at \$1.10

Ben Lundy, of Meyer North's office, and Abe Meyer, Hugo Riesenfeld's New York representative, have the Earl Carroll for a series of midnight auditions to \$1.10 top. The talent will not be compensated, the agents counting on the box-office income to defray expenses in order to make possible the presentation of new talent before an audience in order that managers may best gauge public reaction.

The first of these "auditions" is next Tuesday, May 15.

### Santrey's M. P. Offer

An offer from the picture houses for the H. J. Santrey act, which is being made at \$4,200 weekly is being held under advisement by Santrey. From reports he has received a counter offer from the Keith-Albee-Orpheum circuit, for a full route. The Santrey tour was at the Palace, New York, last week.

### CHESTER GOES DRAMA

Los Angeles, May 8. Beaux Art Playhouse for three performances is presenting "Celebration," a drama of Hollywood life, written by Lord Chester. The author is a former vaudevillean of the team of Chester and Marvon Morgan.

Both are in the play. Others in the cast are Addie McPhail, Lenox Sexton, Marilyn Lane, Grant Donley, Fred Corcoran, Cleve Moore and H. J. Horner.

### WEST COAST BOUND

Eddie Conrad will leave New York within two weeks for a vacation on the West Coast. Conrad may take the usual screen tests. He is taking the trip at the expense of General Motors.

Joe Frisco will motor to Los Angeles, taking off in about two weeks in a new Packard. Frisco owns some lots in Hollywood and is going west to dispossess the eagles.

### WILLIS' FIRST CLOSING

The Willis, Bronx, N. Y., winds up its current season June 10, closing for the first summer of the several years of its existence.

### Trado Twins For F. & M.

Los Angeles, May 8. Trado Twins, dancers, recently with Shubert productions, are coming to the Coast for Fanchon and Marco.

Boys will play 12 weeks in West Coast theatres, opening June 14.

### McBride Joins Music Corp.

Carl McBride has quit Johnny Collins. Loew agent, to become affiliated with the Music Corporation of America.

McBride will handle presentation bookings for the latter agency.

### Hammond-MacDonald Skit

Ruth Hammond and Donald MacDonald, both from legit, have formed a vaude alliance. They will shortly be produced in vaudeville in a skit sponsored by Albert Lewis.

The Criterion, Brooklyn, N. Y., was gutted by fire early Monday morning and suffered damages amounting to \$15,000. The house had been playing colored vaude and pictures. It will remain closed for two weeks.

Henry Finkler, formerly manager of the Newark theatre, Adams-Pantages house in the Jersey metropolis for two years, having retired from show business two years ago, is now operating a model farm near Freehold, N. J.

## Coast Boys Liberally Borrow From Vaudevillians' Material

Vaudeville acts when playing the Orpheum, Los Angeles, are beginning to cheat on gags, due to the collection activities of the west coast gag men, title writers and directors. The picture boys go to the Orpheum Sunday nights and fatten up on material. Even the Topics of the Day is said to furnish ideas and cracks for the title writers and gaggers.

One act complained that their principal comedy portion beat them into Milwaukee, in a two-reel comedy. Another squawked that almost their entire routine of crossfire had been lifted and incorporated into a picture with a similar idea.

Vaudeville turns keeping their material freshened by taking gags from comedy publications have discovered that in many instances the gags have flopped in certain houses where the titlers have beaten them to the source.

The reason vaudeville is a fertile field for the coast boys who have been milked dry of ideas is that most of the titlers and gaggers have to work for a supervisor. The supervisors wouldn't know an old gag if it jumped up and bit them, so the ancient material gets by them as original stuff.

As the genesis of a gag is usually lost in the mist of obscurity and as most of the vaudeville funsters are being supplied by their own or an author's memory, they have no legal redress and little or no protection.

It is common knowledge on the west coast that some of the most successful gag men are former vaudevillians with long memories, and that a trip east annually for material is a requisite for continued success.

### Fannie Ward's Only Jam On Orpheum Was Salary

There is no verification to a story printed in Variety of April 11, last, that Fannie Ward had publicly stated in Winnipeg that the Orpheum Circuit "tried to make a monkey" of her.

Otherwise the story was correct. It also stated that Miss Ward had rebelled against the Orpheum paying her on a basis of six-sevenths of her salary for Winnipeg, a six-day town. Miss Ward's demonstration found its way to the Vaudeville Managers' Protective Association, with Pat Casey instructing the Orpheum to pay Miss Ward a full week's salary for the Winnipeg date.

### Stock Under Canvas at Saranac for Summer

Fred DeBondy, of the Jack Lewis Agency, will be producer and manager of a stock company at Saranac Lake during June, July and August. He is gathering the cast. This stock company will be an outdoor affair, in a tent.

DeBondy was a circus man before he became a vaudeville impresario.

### Fay as M. C. in St. Louis

St. Louis, May 8. Frank Fay, currently at the Palace, New York, has been signed by the Skouras Brothers to act as master of ceremonies at the Missouri theatre, starting May 26. Fay's contract is for 20 months. This makes the m. c. battle plenty hot with Ed Lowry at the Ambassador and Nat Nazario, Jr., just getting started at Loew's State.

### CANTON'S PRESENTATION

Keith's, Palace, Canton, O., will go into a presentation policy May 20. Dave Vine will stage the presentations for a six-week run, using a 14-piece orchestra and a chorus of 10 girls.

Vine, in addition to doing his own specialty, will spot the regular vaudeville turns booked into the house in his presentations. The latter will change weekly.

Regular policy is five acts and pictures.

### MAUD RYAN'S NEW ONE

Maud Ryan is about to break in a new act by Al Boasberg, "The Merry Wives of Windsor." It's a two-act. The other girl is a new-comer to vaudeville.

Maud last appeared hiding under the limbo cognomen of Mary Ayres.

### Mitchell-Durant East

Los Angeles, May 8. Frank Mitchell and Jack Durant, acro-comedy team, just closed with the Coast "Hit the Deck," will open at the Palace, New York, May 11. They were booked by the local William Morris office.

### DeHaven Must Pay Wife \$400 Monthly

Los Angeles, May 8.

After a three days' session in court, Carter DeHaven, was ordered by Judge Yankwich to pay his wife, Mara Parker DeHaven, \$400 a month temporary alimony, pending trial of her suit for divorce.

DeHaven declared he was broke and emphatically denied his wife's charge that he was running around with Betty Byrd, musical comedy girl. Mrs. DeHaven had testified that her husband bought dinners for Miss Byrd and entertained her while neglecting his wife and three children. DeHaven was asked by the court whether he had ever bought Miss Myrd any gifts. He replied, "Only a few little things on holidays—not more than \$100, altogether."

During the discussions of their marital difficulties, DeHaven and his wife broke down and wept. DeHaven's outburst occurred after his wife had openly accused him of philandering with the other woman. "I've been painted such a cur I hardly know how I stand," DeHaven sobbed out in court. "All my life I've been in debt in order to keep my family in luxury." Mrs. DeHaven previously had stated that, although her husband had earned \$3,000 a week in vaudeville at one time, she and the children were often without food.

Mrs. DeHaven had put in a claim for \$200 a week alimony, but the judge considered that amount above "her husband's means, although satisfied that she was unable to work. In this connection Judge Yankwich said, "There is no one so poor as the person who has been living on an income of \$40,000 or \$50,000 a year and then is forced to get along on one-tenth of that."

### Pan East to Watch His Horses Gallop

Alexander Pantages is due east after the opening of the Hawthorne race track, Chicago, this month. Pan is bringing his stable with him, having six horses which will race this summer under his colors. Mrs. Pantages and daughter will accompany the circuit head on the trip.

### Errol's Presentation

Chicago, May 8. Leon Errol will make his picture house debut in Chicago, at the Granada and Marbro theatres, for two weeks starting June 12. Errol will use some members of his own company and will produce the presentation.

### JOHNNY BURKE'S BOY ON FILM

Los Angeles, May 8. Warren Burke, son of Johnny Burke, comic, has become a screen actor. He is under contract to Fox for six months and was assigned as his first job the juvenile lead in "Road House," which Arthur Rosson is directing. His next assignment will be opposite Majorette Beebe in "The Farmer's Daughter," which Rosson will direct.



(Continued on page 80)



## Film Chain Press Depts. Thin Unit Artists Very Negligent

Picture chain press departments are somewhat annoyed over the negligence of acts in submitting upon request personal data for the chain's purposes of publicity. Oftentimes, says the publicists, questionnaires have been returned by the acts with wisecracks or gags written in instead of proper answers to the queries.

Indifference of artists to press departments' requests sounds like a throwback from the vaudeville days. Then there were insistent demands for photos, billing, etc., from the artists with the artists required to furnish their own photographs. These in the main if used for lobby display were never returned to them until acts commenced to shy off the dead loss.

Picture chains are reported to furnish photos, in order that they secure the finish to the stills that will make the best newspaper cuts.

Publix is said to pay for all photos used for acts in its unit shows.

### No Charge

Neither does the press department for the picture houses make a charge for the publicity or other service rendered the artist. Publicity in picture house work is of high serviceability and the film publicists are amazed at the indifference to it displayed by some artists. They say that in most cases, however, they have found the indifferent or flippant actors the very ones who squawk the loudest over their billing or exploitation.

Without the information asked for press departments are likely to pay scant attention to artists, on the correct theory that if they have nothing to say about them through lack of knowledge as desired in the questionnaire there will be nothing to send out to the papers.

In a questionnaire recently sent out the information wanted was of name and age (for publication), exact billing; where educated; any special educational, social or other attainments or talents; previous engagements; where and when made stage debut; mention of relatives of note on stage or elsewhere.

## God as Agent

A couple of prominent women in vaudeville who have not spoken to one another for several years, lately found themselves on the same bill in a New York house. Still not recognizing each other, one of the women explained the situation to a friend.

The friend advised the woman to make peace overtures by greeting her enemy on the stage, saying that after all show people had but one agent—God.

That afternoon the vaude woman spoke to the other and was pleasantly answered, whereupon the first said she would watch the other's act from the wings.

In the evening when again calling upon her friend, the showwoman recited what had occurred and how she had seen the turn, adding:

"And that act needs God for an agent."

## K-A-O Fam. Dept. Uses 1 Wk. Notice To Hold Houses

K-A-O booking department, fifth floor, is receding from the former four weeks' notice clause on outside houses in order to hold them next season.

Letters were sent out to many doubtful stands requesting renewal of booking arrangements for next season, and when the renewals came back the agency investigated and found that the four weeks' notice clause, among other things, was the fly in the ointment.

Fifteen houses ready to drop are reported as having received other letters last week abrogating the former clause, and if staying in next season will work with but a one week notice.

Many of these houses may yet go independent. The K-A-O booking department lost several houses this season to the independents because of the four week clause. Independent bookers around New York are functioning with the one week notice contracts.

## 15 K-A Booked Closed

Fifteen of the Keith-Albee houses have closed in the east. The office is not announcing the closings and the agents only obtain the information when attempting to book an act.

Most of the closed theatres in former seasons kept open until June.

## FIFTH PAN TOUR

Watson Sisters have been signed for their fifth annual tour of the Pantages Circuit.

The Watsons have just completed Loew dates and will rest two weeks before embarking upon the Pan time.

## Change Contest

Park, Brooklyn, is running the Willis, Bronx, a close second for continuous change of bookers. The house shifts from A. & B. Dow to Jack Linder, who has had it several times before. It plays five acts on split week with an additional five on Sundays.

## CORRINNE

# MARSH

In Specialty Dances  
Featured with "Radio Fanatics"  
Now Playing Pantages Circuit

# DOTSON

NOW PLAYING PUBLIX THEATRES

## MASSE

AND

## DIETRICH

Direction ARTHUR SEELIG  
of LYONS and LYONS

## CHARLES

# BEAUCHAMP

TENOR

11th. Consecutive Week at Publix  
Million Dollar Theatre, Los Angeles

## NEW HOTEL ANNAPOLIS



Washington, D. C.  
Single, \$17.50  
Double, \$28.00

in the Heart of  
Theatre District  
11-12 and H Sts.

## Agents Need Money

New York KAO agents, who have been everywhere and everywhere in an effort to meet the weekly nut and stand off conditions in the local KAO office, were surprised to find that Sam (Cut) Kahl had assembled their Chicago brethren and threatened to disaffiliate any agent booking acts with picture houses in the west.

The threat was regarded lightly hereabouts, as conditions in the Chicago KAO and Western Vaudeville offices parallel the local one. The agents claim it would be impossible to continue as KAO representatives, unless they augmented their incomes by outside bookings, either under cover or otherwise.



## ROSCOE AILS

Ambition has been to create an Actors' Vacation Utopia. He has spent a midget fortune to create such at Indian Lake, Russell Point, Ohio, one hour from Columbus, Artist's Isle. Log cabin bungalows, seven rooms, including lavatory, bath, bathing beach, motor boats, fishing, dancing, and exclusive privacy.

Considered by the  
Russell Point, Ohio

## TINSEL METAL CLOTH FOR DROPS

36 in. wide at 75c a yd. and up  
A full line of gold and silver braided, metal cloth, gold and silver trimmings, rhinestones, a panicle lights, opera hats, etc., at 50c a costume. Samples upon request.

J. J. Wylie & Bros., Inc.  
(Successors to Siegmans & Wells)  
18-20 East 27th Street  
NEW YORK

## ON OUR WAY EAST FRANK MITCHELL and JACK DURANT

Direction WM. MORRIS  
Thanks to FANCHON AND MARCO

## HARRY ROGERS Presents

# CARL FREED AND HIS ORCHESTRA



A SURE-FIRE  
HEADLINE ATTRACTION



KOELLNER and EDITH  
WORLD'S FOREMOST ROLLER SKATERS  
Booked Solid Public Circuit

Week of May 17-23  
DENVER, DENVER  
Week of May 25-31  
RIVERA, OMAHA  
Direction:  
Henry H. Dugand  
Suite 1835  
1440 Broadway  
New York City  
Wm. Morris  
1500 Broadway  
New York City

## SONGS AND DANCES

# PEARL TWIN

Playing West Coast Theatres  
With Thanks to FANCHON AND MARCO

## HAL

# SIDARE

DANCER EXTRAORDINARY  
Featured by FANCHON AND MARCO  
Personnel Direction ARTHUR SPIZZI

## PAYTON'S MOUNTAIN DATES

Corse Gives 4/p Casino, Brooklyn—  
Playing on Percentage

Corse Payton has passed up his option on the Casino, Brooklyn, with Joseph Shea reported as installing stock there instead.

Payton is rounding up a circuit of mountain resorts which will be mapped out as one and two night stands for tab dramatic stock. Payton is currently offering the tab shows in independent vaude houses, making the jumps by bus and reported clearing up on percentage basis. Payton has been booking direct, mostly in spots untouched by spoken drama for seasons.

## Markus Books Columbia

With Walter Reade gaining control of the Columbia burlesque house, New York, the Sunday night vaudeville concerts are now booked by Fally Markus. The indie booker spotted the first show of 10 acts in the Columbia on Sunday. Keith's formerly booked.

When Reade's booking arrangement with K. expires for his Jersey string of houses within a year or so the likelihood is that Markus will also book those theatres.

## RAY

# LUBIN

JUST A GOOD BOY GONE BAD  
Playing consecutively for Fanchon and Marco  
With thanks to Gene Morgan and Harry Wahn

## DRAKE and WALKER'S

All Colored Revue

with  
Drake's Cyclonic Jazz Band  
Keith-Albee Booking Exchange.

## CURTIS

# MOSBY AND HIS

DIXIELAND BLUE BLOWERS  
This Week, Loew's State, Los Angeles  
Columbia Record Artists

## One of Fanchon and Marco's Good "Ideas"

# WARD AND VAN

"OFF KEY"

## THOSE VERSATILE DANCERS

# MURIEL AND FISHER

Foremost Exponents of the Bowery  
Dance—Featured in "Parlous Frollics"

## Hot No. 1 Election

What is expected to be the most bitterly contested election in the history of the New York Theatrical Protective Union No. 1 of New York is scheduled for next Sunday (May 13) at Bryant Hall.

Two nominees are up for president and also a nominee for recording and executive secretary to oppose John C. MacDowell, heretofore elected by acclamation.

Perhaps the biggest fight will be for business agent, with five men named and only two to be elected.

President William E. Monroe is again a nominee, with Sam Gold, far as his opponent.

For vice, Thomas McGovern, present incumbent, and Thomas Boylan, Robert Harris and Jack Ellis are nominees.

For treasurer, William Forman has no opposition and neither has James Tracey for sergeant-at-arms.

Joseph Magnolia and Harry Sheeran, the present two business agents, are out again for the office, with three others named: Harry Palmer, Frank Stein and James Winter.

There are 12 nominees for the executive board, with only three to be elected. Exactly 31 candidates are nominated as delegates to the L. A. convention in Detroit next month, with only 10 to be selected. The balloting will take place between 9 a. m. and 6 p. m.

## FLORAL PARK TURNED BACK

Floral Park Theatre, Long Island, playing vaude and pictures, has been turned back to its owner (Mr. McNell) by A. H. Schwartz. This is the house that Mike Glynn had prior to turning it over to the Schwartz interests.

Negotiations for the house, which has a large seating capacity, are on by other prospective lessees.



### Goldie and Tennis

Lawrence Golde, former KAO booker, who resigned several weeks ago to go independent, has formed an affiliation with C. O. Tennis. The combine will operate a chain of one nighter vaude road shows throughout Long Island, New Jersey and Connecticut.

Golde is handling bookings, while Tennis is doing the field work for the agency.

### Swift's New Sketch

Tommy Swift, who temporarily retired from vaude last year to devote his time to writing material, returns to vaude in a new skit, "The Great Divide," authored by himself.

THAT LYRIC TENOR  
**CHARLES WILLIS**  
(The Colored McCormack of Vaudeville)  
Now Playing on the West Coast  
With Thanks to Alexander Pantages

JAY C.  
**FLIPPEN**  
FRIARS CLUB, NEW YORK

An "Idea" of Fanchon and Marco  
**ROY CUMMINGS**  
with  
FLORENCE DUFFY

EARL  
**FAGAN** AND  
ORCHESTRA  
— with —  
BOB and EULA — RATCLIFF DANCERS

### Stephens After Southern Houses for Vaude Shows

William N. Stephens, general manager of the Chain Vaudeville Agency, bookers of Universal houses, left last week for a two-weeks' tour of the south, to link up several weeks of one nighters in that territory for vaude road shows.

Stephens will tackle several spots previously lined up by Jack Linder for a southern wing. Linder had 20 houses tentatively set but passed up the project because of their being too far away. Stephens is already booking several houses in southern territory and figures those already acquired can serve as jump breakers.

Most of the theatres have not played vaudeville for years, and only occasionally had had a traveling road show.

### Stage Hands, Detroit

The 29th convention of the stage hands and picture operators will be held in Moose Temple, Detroit, June 4.

The general staff will leave New York May 27 and will make its headquarters at the Hotel Tuller.

The week prior to the convention the board of trustees of the I. A. will assemble in Detroit to audit the books and accounts of the alliance. The trustees will make a report on the past two years' finances to the convention.

### PADDOCK'S ADDED THREE

Charles Paddock, given two weeks of Loew bookings, has had that increased to five.

This is Paddock's limit, as he plans to participate in the Olympic games this summer.

After Newark this week the sprinter will appear at the Gates, Victoria and Hillside.

### Pan's Bankoff Act

Ivan Bankoff's Protoges, flash act produced by the Russian dancer, has been booked by Pantages for his circuit.

Act opened this week at Pan's local house.

## Inside Stuff—Vaudeville

A couple of reports of vaudeville operators selling circuits did not be traced with any definiteness. One rumor was that F. E. Proctor might sell his circuit of around 18 theatres to Fox. It seems but a rumor. The Fox people say they know nothing of it. Keith-Albee is supposed to hold a 25 per cent interest in the Proctor houses or some of them, besides a booking agreement. Chances are Proctor could not sell without the K-A consent.

The other is Pantages, with the story that B. S. Moss is a prospective buyer or lessor. Moss denies he has any intention of taking over the Pan circuit, but does not deny a proposal was made to him, possibly by a broker. Two or three banking representatives in the past have appeared to hold some sort of negotiating option for the Pan houses, but nothing came of them. One of the reps said some time ago he could place the Pan circuit on a leasehold basis, with Pan demanding \$1,000,000 net, yearly. Alexander Pantages has said nothing, meanwhile.

Another story of the week was that Keith-Albee might take over the operation of certain of the Universal theatres, playing combo vaude. Nothing in that, either.

And still another is that the Max Schoolman syndicate of Boston, which forfeited its option on the Poli circuit the early part of the year, had reopened the matter. No confirmation.

While an undercover report the past week alluded to quite an important vaude theatre deal pending, with nothing positive on its outcome.

The pluck and nerve of a colored vaudevillian in bending every effort to fulfill his stage contract was best exemplified in Ada Brown, who despite injuries received in stepping off a railway train en route from McKeesport to Pittsburgh, insisted on appearing on the stage in a wheel chair.

Miss Brown fractured her ankle and was at first taken to a hospital. She declined to stay there longer than to have the broken member set when she reported at her next theatre date.

Ben Bernie and Phil Baker, with George Ratoff as main coin producer, have about \$30,000 in "Cafe Tomazo" to date. It was taken off last week, to be held until the new season with some recasting. Bernie and Baker each tossed in around \$6,000 of the sunken dough, with Ratoff taking care of the remainder. From accounts Baker got the notion there was money in the show and was willing to make that good by some of his own. Bernie trailed, as he and Baker once did a stage act together, too.

The first Loew vaudevillian to be given a display flag, with his name thereon, will be James J. Corbett, headlining at the State, New York, next week.

The name flags have only been used on film stars to date, six having been flown in front of the house.

Joe Lee, the kidding press agent and the only guy ever known to get real dough out of Charlie Miles, the Detroit vaudeville economy kid, wrote a publicity reader for the Oriental, Detroit, last week as follows:

"Presented in 10 lavish scenes with Shannon and Coleman, the Four Flying Pulaskis, ground and lofty tumblers, and Conway the Great, (Continued on page 57)

### Poli Sues Bridgeport

Bridgeport, Conn. May 8. Sylvester A. Poli, owner of the Poli circuit, has brought suit against this city in Superior Court for relief from what he claims to be excessive valuation on two parcels of theatrical property he owns here.

The two sites have been assessed at \$1,086,522.

### Larry Lawrence as Agent

Larry Lawrence, vaude actor, is the latest recruit to agenting ranks. Lawrence has opened his own office and is booking with the independents.

One of Fanchon and Marco's Good "Ideas"  
**BABE MORRIS**  
Tap Dancer Supreme

BETTY  
**SILBERMAN**  
ORGANIST  
7th consecutive Year with Pantages Theatre, Los Angeles

Youth, Pep and Personality  
HARRY  
**SPEAR**  
M. of C. with "De Sylvia's Night Club," Now Touring Pantages Circuit

HARRY Q.  
**MILLS**  
ORGANIST  
Warner Bros. Theatre, Hollywood

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## JUDGMENTS

Duo Art Prods., Inc.; Texas Gui-  
nan; \$26,000.  
Andrew Padova; Musical Prods.  
Dist. Co., Inc.; \$81.  
Ferd. Strauss, Corp.; M. Sugar-  
man; \$222.  
Irving Fain; N. Y. Tel. Co.; \$70.  
Club Abrams, Inc.; Robt. Teller  
Sons & Dorner; \$444.  
C. Wm. Morganstern, Jim Timony  
and Mae West; Equitable Surety  
Co.; \$2,500.  
Whitehall Theatre, Inc.; Mayboro  
Corp.; \$2,105.  
Irvin S. Cobb; L. Bonolla; \$1,500.  
Same; M. Dressler; \$5,691.  
DeForest Phonofilm Corp.; F. A.  
Huck; \$2,102.  
63d St. Theatres, Ltd.; Belaire Fi-  
nance Corp.; \$5,609.  
August Janssen, Jr.; C. F. Rabell;  
\$53.  
Mme. L. Kahn Costumes, Inc.; F.  
Landon; \$219.  
Ben Mar Amus. Corp.; N. Y. Edi-  
son Co.; \$150.  
Harbor Inn Restaurant, Inc., and  
John Wagener; Harbor Inn Op. Co.,  
Inc.; \$6,502.  
Grace Hamilton, also known as  
Grace La Rue, and Hale Hamilton;  
Economy Adjustment Bureau, Inc.;  
\$370.  
Wm. B. Hurlbut; Gimbel Bros.;  
\$125.  
Louis N. Jaffe and L. N. Jaffe Art  
Theatre Corp.; World Exchange  
Bank; \$7,312.

## UNITED BOOKING AGENCY BILLY WEINBERG, Mgr. (Originator of "Revolutions")

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**NEW OFFICES**  
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**605 Woods Bldg.**  
Next Door to "Variety"  
**CHICAGO**

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## ACME BOOKING OFFICES, INC.

Booking All Theatres Controlled by

**STANLEY COMPANY OF AMERICA**

A route of 15 weeks within 200 miles of New York

Artists invited to book direct

1560 Broadway

New York City

A VAUDEVILLE AGENCY WHICH PRODUCES MORE THAN IT PROMISES

CONSISTENT, EFFICIENT SERVICE SINCE 1913

## The Fally Markus Vaudeville Agency

Astor Theatre Bldg., N. W. Cor. 45th St. and Broadway  
Lackawanna 7876 New York City

M. SHEA

J. G. MALL, Secretary

## THE M. SHEA BOOKING EXCHANGE, Inc.

Have ten weeks to offer with short jumps to recognized and standard  
acts, also cash acts

WIRE

Managers investigate our service

WHITE PHONE

319 ERIE BLDG., CLEVELAND, OHIO

PHONE SUPERIOR 079

L. D. 39

## 'Joins' Buying 5 Acts For \$250 or \$350 Wkly.

Booking fee arrangement is keep-  
ing the "galleries" supplied with  
vaudeville of a sort, with bookers  
of the honky tonks getting the  
better break.

Some of the stands are getting  
five-act bills for from \$250 to \$350  
weekly with the bookers charging  
fees ranging from \$25 to \$50 for  
the service and convincing owners  
they are getting a bargain, if not  
real vaudeville.

Most of these joints, struggling  
along with synthetic vaude, were  
turned down by legitimate bookers  
unable to book the shows at the low  
figure.

### Levey Additions

San Francisco, May 8.  
Bert Levey, head of the vaude  
circuit bearing his name, has re-  
leased the Empress, Denver, to a  
stock over the summer, but will  
renovate the house in time to re-  
open it Aug. 1 with first run pic-  
tures and six acts. The theatre is  
to be a full week stand.

Additional arrangements by Le-  
vey are for other towns in Colorado,  
Nebraska and Wyoming, booking  
of these houses to be handled in  
the circuit's Chicago offices.

### JOE VERDI AT L. A. STATE

Los Angeles, May 8.  
Joe Verdi (Clark and Verdi)  
opens for Fanchon and Marco at  
Loew's State May 11.  
Verdi will do a double with Benny  
Rubin, m. c., at this house.

Marlowe Booking Again  
Canton, O., May 8.  
George Marlowe, contortionist, is  
back home after several months  
abroad and in Canada.  
Marlowe plans to re-establish his  
booking offices here.

### SPEEDING IT UP

Chicago, May 8.  
"How'd you do last night?"  
"I have a 10-minute act,  
allowing for laughs and I  
finished in four minutes."

### 6 HOUSES OPENING

Dramatic stock closed at the Ful-  
ton, Brooklyn, with a vaudeville policy  
for the summer following, booked  
independently.

### ILL AND INJURED

Dorothy Dawne is at the General  
Hospital, Hamilton, Canada. Miss  
Dawne was with Lamont's Revue,  
playing in Hamilton, when taken  
ill.

Tom Powell, agent, is recovering  
from a serious illness in Chicago.

Harry Spingold, Chicago, agent,  
has recovered from his recent ill-  
ness.

Jay Mills, m. c., is in the St. An-  
thony Hospital, Rock Island, Ill.,  
with appendicitis.

Mrs. Estelle Demarest, wife of  
William Demarest (Demarest and  
Collette), is recovering from a major  
operation at the Hollywood Hospi-  
tal, Hollywood, Cal.

Edie Brandstatter, proprietor  
Montmartre Cafe, Hollywood, Cal.,  
has recovered from injuries received  
in an auto accident.

Harriett Underhill, picture critic  
for the "Herald-Tribune," has been  
ill for the past two weeks, confined  
to her apartment. She was reported  
better this week.

Violet M. Barlow, of Eldridge,  
Barlow and Eldridge (vaude), has  
left the hospital in Chicago and is  
resting before resuming work.

Wash Martin, steward of the  
Burlesque Club, is quite ill.

Charles McDonald, manager,  
Broadway Theatre, New York, re-  
turned to work this week after be-  
ing laid up by the flu.

Write to the Ill and Injured

### 4 A's Meeting

The Associated Actors and Art-  
ists of America will hold the an-  
nual meeting Friday in Equity's of-  
fices.

The Four A's controls the basic  
charter from the American Federa-  
tion of Labor and franchises such  
branches as Equity, the Hebrew  
Actors Union, the German branch  
and White Rats.

There will be no election, the  
present officers having been elected  
last May for two years.

### DAVE ROSE ILL AT HOME

Dave Rose, vaudeville booker in  
the Loew Annex Building, is se-  
riously ill with gland trouble.

He has been ailing all winter and  
for the past five weeks has been  
confined to his home.

### "CHICAGO" AS SKETCH

Francine Larymore will shortly  
enter vaude in a tab version of  
"Chicago" under direction of Albert  
Lewis.

Lewis sponsored the legit version  
of this piece.

### 5TH AVE'S 5 ACTS

Proctor's Fifth Avenue, New  
York, has chopped its shows from  
seven to five act bills. Reduction  
announced as summer policy.  
Winter scale of prices remains.

### Myers and Hanford On "Talker"

Los Angeles, May 8.  
Myers and Hanford, with the Pub-  
lic "Blue Plate" unit, will record for  
Vitaphone during their stay on the  
Coast.

### Kuehn Follows Gans

Louis Gans, general manager of  
Consolidated Amusement Enter-  
prises, has resigned and has been  
succeeded by Rudolph Kuehn.

## All Orpheums May Be Three Daily by June

San Francisco, May 8.

Orpheum vaudeville is making its  
last desperate stand on the Coast  
with a view to determining whether  
or not the only two remaining two-  
day stands west of Chicago, San  
Francisco and Los Angeles, are to  
finally give way to the three-a-day  
policy. To this end unusually strong  
shows are being sent there.

Currently, Elsie Janis, held for a  
second week, is being given sup-  
port by addition of Joe Howard.  
Next week there will be a so-called  
triple headline bill, featuring Nazi-  
mova, Kitty Doner and Dave Apol-  
len. The following week Ted Lewis  
is booked.

If these bills fail to drag 'em in  
Orpheum execs, it is reported, will  
be willing to admit defeat and steps  
will immediately be taken to turn  
the two remaining big time houses  
into three-a-day stands.

With organs already installed and  
in use in the Orpheum proper, and  
a feature picture and six or seven  
acts of vaude policy in effect for  
some weeks, it will be a simple  
change.

### TWO NEW PAN ACTS

Los Angeles, May 8.  
Two new Pantages acts starting  
for that circuit this week are the  
Eight Volga Boys, harmony singers,  
and "Argentine Cabaret," 10 people  
dash, featuring Jean Alvarado  
and a string orchestra.  
Lyons and Lyons booked both  
turns.

### MARRIAGES

Jack E. Dwork, Lowenthal &  
Munn's theatrical law office, to Rose  
Bernstein, in Chicago, May 4.  
Dorcas Matthews, actress, former  
wife of the late Robert McKim, to  
Malcolm M. Gilchrist (non-pro), at  
Los Angeles, March 3.  
C. T. (Doc) Phenix to Mrs. Marie  
Snow, in New York, May 5. Phenix  
is the oldtime circus acrobat. His  
wife was with Barnum & Bailey  
when a girl.  
Leona Nichols, screen actress, to  
Harold Duval (non-professional), at  
Owensmouth, Cal., May 5.

### PIERMONT'S BOOKINGS

Sidney Piermont, Loew booking  
department, is booking the free act  
attractions at Palisades Park, N. J.,  
this season. The park uses four  
acts on split week.

Piermont has also taken over  
bookings for the Commodore, New  
York; Palace, Brooklyn, and Lyric,  
Hoboken, N. J.

### Split for New Routines

Hanlon and Brooks have dis-  
solved their vaude partnership.  
Miss Hanlon is shaping a new  
single, while Frank Brooks has  
formed a new alliance with Leo  
Hayes.

### MILTON

# BRONSON

America's Foremost Singer and  
Fastest Russian Dancer  
Direction of HARRY PEARL

# I HEAR YOU CALLING ME SURPRISE CLARA HOWARD

ARTHUR

MINNA

## MILLARD and MARLIN

in "KOLLEGE KAPERS," Written by Henry Bergman

May 7 (This Week)—Keith's, Syracuse, and Gaiety, Utica, N. Y.

May 14 (Next Week)—Imperial, Montreal, Can.

Direction MILT LEWIS

PANTOMIME AND DANCING WITH THE WORLD'S MOST  
HUMAN "PROP" HORSE

## GERALD AND HOAG

Present "DIZZY HANK"

Just Finished 14 Weeks at Los Angeles in the Monster Prologue  
with Charlie Chaplin's "Circus"

Direction WILLIAM MORRIS AGENCY

# Nan Halperin

KEITH-ALBEE CIRCUIT



# ST. LOUIS, NO LESS, IS SHOCKED AT UNDRESS

## Once Haven of Raw "Cooch" Raids Drapeless Burlesque

St. Louis, May 8. The first charges of operating a "dirty" performance in a St. Louis theatre in many years was followed by a raid on the Liberty Music Hall, in the Grand Boulevard uptown theatrical district and the arrest of the president of the theatrical company, the manager of the theatre and 16 members of the cast. The play was "Krausmeyer's Alley." The arrests were followed by issuance of warrants for Oscar Dams, president of the theatre; John Christopher, his house manager; William McCoy and Jack Montague, comedians, and 14 chorus girls in the company.

The arrests and the warrants four days later followed a personal visit to the theatre of Chief of Detectives Kruser. The clothes of chorus girls, an aggregate weight of two pounds, were confiscated.

The evening performance had reached only the 9 o'clock stage of the first act when Chief Kruser and his men ordered the show stopped, loaded everybody concerned in the production into four patrol wagons and started for the housework. The main charge was that the chorus was improperly clad.

Dams, who has for more than 20 years been connected with burlesque in St. Louis, said his show "was no different from those plays for which a \$3 top is charged, except the difference in price." He said he would fight the case to a finish.

## Charley Baker's Game Fling at Bowery Stock

Stock burlesque is making a third try to land at the Royal, Bowery, New York.

Charley Baker, operating the company, which opened last week, is also featured comic.

The Royal, formerly Miner's Bowery, made two unsuccessful attempts to re-establish the house as a burlesque stand, and recently adopted an Italian vaude policy, which flopped.

## "Land of Joy" Dismissals

When Jake Potar, Mutual show producer, and the principals of his "Land of Joy" were arraigned in the Brooklyn, N. Y. courts Monday on the charge of an alleged immoral performance at the Star, Brooklyn, in March, the Court dismissed them all.

At the time of the pinch even the chorus girls were arrested, but were discharged a day later.

Potar and his principals were held, with the trial set for May.

## Burlesque Routes

**Week of May 14**  
 Bare Feet—Empire, Toledo.  
 Bowery Burlesque—Columbia, Cleveland.  
 Bright Eyes—Caldine, Detroit.  
 Diamond Darlings—Harmack, Chicago.  
 Dixon's Big Revue—Empire, Chicago.  
 French Kiss—Brooklyn.  
 Girls from the Follies—Howard, Boston.  
 Girls from Happiness—Lyceum, Canton.  
 Girls of the U. S. A.—Majestic, Albany.  
 High Flyers—Columbia, N. Y. C.  
 Naughty Nitties—Lyrio, Newark.  
 Paragon Players—Empire, Providence.  
 Red Hot—Capety, Brooklyn.  
 Stolen Sweeties—Empire, Brooklyn.  
 Sugar Babies—Empire, Brooklyn.  
 Sweet Sweeties—Star, Brooklyn.

## TAB MEETING MAY 15

Owing to the illness of Nathan Appell, the proposed meeting in the Hotel Astor, New York, of the new musical tab circuit has been postponed to May 15.

Appell, at his home in York, Pa., expects to be out by next Monday. He is one of the main factors back of the proposed circuit.

## BENNETT'S DETROIT STOCK

Jim Bennett has the Cadillac, Detroit, for summer stock burlesque, opening May 27.

Bennett, in New York, has signed Ann Coria, Ella Sears, Jack Reynolds and Bud Purcell.

La Vine and Allen as Act  
 Charlie La Vine and Al Allen closed with "Sporting Widows" at the Columbia, New York, last week, and will return to vaudeville for the summer. They rejoin the burlesque show next season.

## DETROIT STOCKS QUIET

Dirty Period in Burlesque Over for a While Anyway

Detroit, May 3. No more arrests last week after the previous week's pinch at the National. All burlesque stock stands have toned down.

Lieut. Lester Potter has issued an ultimatum that any offense will cause the wagon to be backed up.

The National raid was the first in the warmest burlesque season Detroit has ever known. Six downtown theatres have burned up the town in an attempt to outbid the other.

## Reade Used \$800 Note for Part of Jermon's Share

John Jermon's "Sporting Widows" closed at the Columbia, New York, Saturday with the company and stage crew unpaid.

The show is reported to have grossed over \$3,000 on the week, but a note of around \$800 signed by Jermon was tendered by Walter Reade to Jermon in lieu of the show's share. Reade is the new operator of the Columbia.

Several members of the chorus who had planned to leave for their homes following the closing of the show were stranded and fed by the St. Regis Restaurant pending some sort of settlement.

Monday the Jermon office announced it was paying off in full. Capt. Goldberg's "Night Hawks," which closed Saturday at Union City, N. J., is said to have given several members of the company IOU's.

## Six Shows Closing

Six Mutual wheel shows are set to close May 19.

Frank Damsel's "High Flyers" comes to the Columbia, New York, and disbands after the engagement.

The other five winding up the same week are "Stolen Sweeties" at the Empire, Brooklyn; "Record Breakers" at the Grand, Akron, O.; "French Models" at the Académie, Pittsburgh; "Broadway Scandals" at the Star, Brooklyn, and "Sweet Sweeties" at H. & S.'s 125th Street house, New York.

Six Mutual theatres close for the summer May 19: Empire, Providence; Empire, Brooklyn; Grand, Haymarket and Empress, Chicago, and Colonial, Utica.

## Mutual Wheel's Meeting

While no definite date has been set the meeting of the franchise holders of the Mutual burlesque wheel and the theatre owners of the circuit will most likely occur the first or second week in June.

## Williamsport Stock

Harry M. Strouse has taken over the Majestic, Williamsport, Pa., for a summer season of stock burlesque which opened at the house this week (May 14).

## Houses Opening

Keith-Albee, Huntington, W. Va., opened May 7. Seating capacity is 3,000, with policy of five acts and pictures. C. E. Tipton is manager.

Downing Building, Marshalltown, Ia., has been leased by C. C. Dunsmore, who will convert it into a picture house seating 900. House will play films and presentations. Opens as the Capitol about Aug. 15.

Ames Theatre, Ames, Ia., operated by A. H. Blank and Joe Gerbracht, will be rebuilt during the summer, giving it a 1,050 capacity and providing for stage presentations and Vitaphone. Opening is scheduled for Sept. 1.

Felix Markus has taken over bookings of the Capitol, New London, Conn., from the K-A-O agency. Markus has also acquired the Capitol, Middletown, N. Y., formerly booked by A. & B. Dow, and the Palace, Norwich, Conn. The former plays five acts on split half, and the latter five acts on last half.

Picture and vaude supplanted dramatic stock at the Majestic, Jersey City, next week.

Stamford, Stamford, Conn., has added presentations to its picture program.

Derby, Derby, Conn., opened Sunday under the management of Stephen Delahid.

## PATENTS

Washington, May 3.

Detailed information may be secured on any of the following new inventions by forwarding 10 cents along with the name and number of the patent to the Commissioner of Patents, Washington, D. C.

## Pictures

Film container, A. F. Vetter, Dayton, O., filed Jan. 21, 1928, Ser. No. 114,254.  
 Motion picture projection apparatus, M. C. Pullen, Toledo, O., filed Jan. 15, 1928, Ser. No. 101,199.  
 Camera-holding stand, Wm. Buben, St. Louis, Mo., filed Jan. 15, 1928, Ser. No. 102,719.  
 One claim, 1,007,779.  
 Slot shutter mechanism for photographic camera, J. G. Gorman, Jr., New York, N. Y., filed Mar. 4, 1927, Ser. No. 172,827, and in Germany Sept. 18, 1924, Ser. No. 1,000,922.  
 Production color picture, William V. D. Kelley, Brooklyn, N. Y., assignor, by Messrs. Kelley to Packard, Inc., New Jersey, filed Feb. 4, 1929, Ser. No. 356,150.  
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 Process for manufacturing photographic silver halide emulsion, J. G. Gorman and O. Mathias, Desau and J. Reitelstetter, Berlin-Friedrichshagen, Germany, filed Oct. 10, 1927, Ser. No. 172,827, and in Germany Sept. 18, 1924, Ser. No. 1,000,922.  
 Production color picture, William V. D. Kelley, Brooklyn, N. Y., assignor, by Messrs. Kelley to Packard, Inc., New Jersey, filed Feb. 4, 1929, Ser. No. 356,150.  
 Film reel, S. W. Warner, Bountbrook, N. J., assignor to Pathé Exchange, Inc., filed April 23, 1927, Ser. No. 148,035.  
 Two claims, 1,007,501.  
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 Production color picture, William V. D. Kelley, Brooklyn, N. Y., assignor, by Messrs







Wednesday, May 9, 1928

STATE  
(Vaudefilm)

A good bill at the State the first half, witnessed by the usual healthy household, with little or no sales resistance registered.

The picture fare was Bill Williams' "Legion of the Condemned," a Lupino Lane picture, and a McGilguth's old lion bit, as God's gift to the gag man. The snickers were few and far between, had Lillian Shaw headlining in her hash-marked turn, which seems new to the deaf and dumb racket followers and went as strong as usual, the intimate baby business with its unsubtleties getting the biggest returns. Her picture, "The Dance of the Skeletons," another ancient number of hers. She held the honor spot, next to close.

Three Nites teed off, giving the show a fast start with ground tumbling and comedy acrobatics. It's a fifty two-man and dame combo.

Leo Hill, the ventriloquist, who could talk in any language, rap because he uses his fingers for his funny, followed. The Frenchman's turn is an entertaining novelty and hasn't been seen in this city for some time. Brudon and Morrissey, from burlesque, landed nicely with the lemon bit, which a dozen other acts are using. They finished with some lemon thing, variety, not a common in its burlesque days. The comics get all its worth, and in this non-royalty paying era, who can blame them for sticking to known values.

"Cyclone Revue" was the girl act flash and closer. It features Ray and Rose Lyte and Eddie Primm. A well routing, variety, comedy. The Cyclone eight made four nice changes; turn prettily costumed and set with hangings and cyclorama.

BROADWAY  
(Vaudefilm)

Looks like the advance agent of summer biz is working through a pattern in the Broadway district. The picture "Partners in Crime" (Par), was at the Paramount last week. The panic was on Monday night as regards attendance.

Show was a bit, although slow to get under way. Two acts toward the tag end mopped up, these two turns dishing up music, dancing and comedy that is good without a name.

Mary Gautier's Pony Boy opened the Gautier act, being reminiscent of other days when the Gautiers were showing the world the novelty performing animals were. Rosalind Ruby (New Acts) displayed a nice voice and Guy Voyer Co. finished strong.

Frank Terry is back with his familiar stage characters and his ever reliable "Mr. Boozie." As an encore he is now giving a bit to the girls who have ambitions about going in pictures. Davey White and his White Hawks (New Acts) were a show stopper. Bud Harris and his "Shame" (Fox), was another distinct hit. This colored act, plus a youngster in for encores, was okay all the way.

The Kitajamas, Japs, closed. The solo by the woman may get something but it served to slow up the act.

AMERICAN  
(Vaudefilm)

Will Morris, a comedy bike rider, opened the show. He is a good entertainer, misses all his principal tricks several times in order to emphasize the difficulty, and received lots of applause.

Ethel Dallon, in a long gown, came next with a girl pianist. Miss Dallon read telegrams from the field. Shubert's "Who's Who" offering her parts in productions. She lyrically stated, as she scornfully tossed the beseeching wires aside, that she must preferred to work for Jake Lubin.

Miss Dallon, it seems, "has been with 'The Student Prince,' which one has stated. She has a nice appearance, but needs, shades of a thousand Variety reviews, better material. Her imitations are good, although being a little relation to the porties imitated.

Seymour Putnam and Ray, two men and a girl, bring to mind Corson's classic description of himself as the "worst best in the world." This trio make a small time, old fashioned, flamboyant turn, but it made them laugh and pounce their hits at the American.

May and Thelma, a comedy duo, delivery is abrupt, choppy, and most of the gags on a par with this remembered specimen: "Straight—I come from a line of poets. Come—I've jumped over a couple of docks myself."

Ted and Demarest Sisters with John Masaria and Billy Carr in a "New Act." Gilbert and Miller (New Acts), rather unusual type of act, strictly hot-ty-tots and ideally adapted for picture house work, did well.

Waloney and Cecil, man and woman, sixth, start with all the class of an Ely Sobel feature team. It looks for quite a spell as if the act is leaning on the man, held the woman's voice. After a time the man shows signs of talent and waxes steadily better, suggesting ultimately he is a comedian with a

DORA MAUGHAN,  
Piano and Songs,  
15 Mins. (St. V.), One,  
Palace.

Back from England with several new songs, Dora Maughan easily recaptured her former admirers at the Palace this week. In a fetching black and white street dress and carrying a swagger stick, Miss Maughan opened with "Bad, Bad, Women," a corking lyric from her former repertoire.

"I Wouldn't Say Yes," another good comedy conception, with a trick hat for character, followed and scored. "Together," a semi-ballad, gave her a chance for vocal pyrotechnics and she hopped back to the character stuff with "What Kick Can There Be in a Date for Me?" a sophisticated quawk about knowing all the street routes and mugs pull. This pulled her on to encore with "Back in My Own Back Yard."

Miss Maughan will find vaudeville a pushover. She has color, talent and a knowledge of how—a combination almost as rare as dancing mats in these synthetic days. They ovated her at the Palace opening after intermission.

ETHEL DALLEN and Co. (1)  
Songs  
10 Mins.; One  
American (V-P)

Girl singer of pleasant voice and personality, but in need of lyrics. Irene Bordoni and Florence Mills are imitated, agreeably, but not reminiscent of either subject.

Miss Dallen seems capable of a snappy single of the Dora Maughan type. Her present act may find work but it will scarcely advance Miss Dallen.

Girl pianist gives good support.

CAPIES and CAPERS (6)  
Dancing  
17 Mins.; one and three  
Lincoln Sq. (V-P)

Small-time song and dance revue, the vocal numbers being limited to the man introducing the act. Five girls offer mixed hoofing, the ballet routines mixing.

Try for comedy by man and woman with an adagio burlesque seemed crude even here, response being light and few laughs.

bonafide sense of comedy, but needs, as in the case of the party of the second spot, that rare flower, good comedy. The act finishes feverishly, if fatuously.

Al B. White was next to closing and took 25 minutes to do it. Al is a miffy dancer in the follow-up with a chief dropped from the chest pocket. But he deceives the public. Any man who turns up all the house lights, is next to closing, and comes on with the stride and bearing of a well dressed congressman, who he is not funny.

Zeida Bros., contortionists well, but shouldn't. They closed the show.

ACADEMY OF MUSIC  
(Vaudefilm)

Routine show the first half here of no names and John Gilbert in "Shame" (Fox), a release. Consequently, not the usual turnaway Monday night which proves the downtowners are shoppers. Nevertheless, the act is good.

Harold and Francis, male duo, opened with a tame routine of hoop twirling, and hat throwing that, however, qualified for spot. Wade Booth, male baritone with female accompanist, fared little better with a conventional routine of numbers. Scattered applause on the walk-off.

Jack De Sylva's "Vanities" was nothing more than the stereotyped flash enlisting a company of eight, six girls and two men. Dance routines adhered to schedule minus a wallop.

Castleton and Mack, who recently left Cochrane flat in London, managed well in the follow-up with a mixture of dancing and travesty acrobatics. Boys got away to a slow start but counterbalanced with lively response at the end. Eddie Deasy and Thelma Rascals, male ensemble of 17, whooped it up with mouth organ harmony. Dancing by Mayo and a colored midge, but the act across the board.

Odeette Myrtle, supported by a mixed team, followed and scored in a mild way. Support was merely a pair of numbers and a build-up. Violinist could have fared just as well single-handed.

Harry and his cast, pumped all over the lot and copped with his topical numbers. Breen's extemporaneous songs grabbed the audience from the very first, held the evening. Lorraine and Minto closed with an acceptable dancing flash that held.

CLAIRE WINDSOR CO. (3)  
Sketch  
20 Mins.; Full (Special)  
Orpheum, Los Angeles (St. V)

Miss Windsor's decision to say good bye to the screen for the present and turn herself to the stage is not going to disturb vaudeville, either on the Coast or in the east. While the film actress retains all of her charm and extremely good looks in this playlet, her histrionic ability is something else again.

Latty Floren, author and director of this opus, has by no means provided anything for Miss Windsor that might let her out gracefully. The only alibi is a tip-off coming at the end that the sketch is just part of a movie sequence. This relieves the situation somewhat, but not much. Miss Windsor is visualized as an unhappy unwedded mother in Russia who comes to her betrayer, a military officer, to plead with him to make amends and take the child. The idea occurs to the officer as perfectly absurd and inconsiderate. The distressed girl is offered aid from the officer's orderly, who secretly loves her, but she prefers to bow out by means of putting a bullet through her head.

Orville Caldwell, as the officer, is the actor in the piece. Surprising is the fact that the author, himself, is of Russian birth, could overlook so many details in construction. Miss Windsor, supposed to be playing the part of a peasant girl, wears a rich and ornate costume only worn on official occasions in the days of the Czar's regime, during which time this plot is laid. Jack Dowd, as the officer's orderly, is miscast.

Miss Windsor's cinema name may draw in some of the key cities. After that it is a matter of conjecture.

MANLEY and BALDWIN  
Talk and Songs  
15 Mins.; One and Full  
American (V-P)

Dave Manley formerly was monologist. He has teamed with Joe Baldwin. Opening is screen announcement of series of impersonations of "Great Men of the Past." Worked up with much parade via printed screen titles.

Then orchestra opening fanfare. Rising act reveals team posed, one as cabman with whip and other as bartender in white apron and napkin over arm.

They go into cross talk. Plenty of it and all amusing. Topical song on similar theme based on subject of evolution and back to talk.

For the finish one poses as mind reader, who thinks of one of the 48 states and "mystic" will name its capital aloud. This opens way for more gags, but it makes a weak finish and should be remade.

Earlier matter of caddy and bar-keep got laughs; finish slumped and hard good impression.

LEARA and SPENCER  
Comedy Musical  
11 Mins.; One  
American (V-P)

Two young men, apparently newly arrived from the amateur division. One does grotesque comic, with eccentric collegiate get up. Other, is straight playing guitar, while the other does sounds from a hair comb not unlike the wah-wah notes from muted brasses in a hot jazz orchestra.

The freak music does very well, but the struggles of the comic for comedy points are rather depressing. They talk and gag ceaselessly. Usually indulgent American mob viewed them with indifference in the No. 2 spot.

BERT COLLINS and Co. (5)  
Dance Revue  
15 Mins.; One and Full  
American (V-P)

Revue hoofers who persist in talking announcements are getting to be as numerous as acrobats in the act. Bert Collins talks from start to finish, beginning with a rhymed introduction and continuing with introductions for each dance. Slows the act and gets nothing.

Novel opening has drop in one raised about two feet showing the legs of three girls and man as they do tap routine. Bert Collins talks from the apron receding. Drop raised and they all five complete tap number.

Dance solos, duets come and go with appropriate costume changes. Tall girl doing legmania and showing high kick, good item. Two men in comedy double are fair. And then into tap ensemble with black boots and very nice. No. 4 on the American bill.

LEON and DAWN  
Song and Talk Sketch  
15 Mins.; One  
American (V-P)

Beatrice Leon and Sybil Dawn have been working west for some time, making their first metropolitan appearance with this turn at the American, where they underwent the test of top billing and next to closing.

First class novelty turn for two girls. They get effective comedy, story and character interest and specialty material all in the 15-minute limits of a turn.

Street drop in "One" with square box at the side, representing janitor's entrance to flat house, and bench at other. Miss Leon as a "patsy" kid enters as the janitor's child and disappears through janitor's entrance, pretending to walk downstairs.

Miss Dawn, rich kid, sits on bench and starts to practice violin; janitor kid registers business of agony at the awful squeaky noise and they go to clench. Gag back and forth, with touch of pathos in the Dunean Sisters manner, and then into song. More cross talk and peppy comedy acrobatic dance, with much punishing knockabout, for the exit finish.

Comedy member has first-rate comedy style and straight makes excellent foil. Both characters are nicely built up without overdoing. Song and dance, clean cut specialty material, puts them over a mile. Here they did exceedingly well in the feature spot of an extraordinarily weak bill. In faster company they would belong in the opening or closing intermission.

DAVEY WHITE and WHITE-  
HAWKS (8)  
Songs, Dances and Music  
22 Mins.; Full  
Broadway (V-P)

Sorta of gumshoed into the Broadway and then quietly whaled the daylight out of the show. White, flashing a violin but doing very little with it, showed an unusual pair of dancing feet.

Musie is incidental, more or less a comedy singing strains for the songs and dancers. In addition to White, who also sings, there are two girls, both splendid steppers. One features acrobatics and whirls, the other fast stuff that registered. Will repeat elsewhere.

Rosalind Ruby  
Songs  
11 Mins.; One  
Broadway (V-P)

Usual type of woman single, with feminine accompanist at the piano. Singing songs. Miss Ruby has a voice of high range and knows how to use, but it's a question as to her routine being right for vaude. On No. 2 a straight singer usually slows up a bill. However, due credit goes to Miss Ruby for what success she obtained here and scored on voice only.

Change of songs would unquestionably help, especially in such houses as the Broadway.

LEFF, DEMAREST SISTERS and  
Co. (2)  
Song and Dance Revue  
20 Mins.; Full (Special)  
American (V-P)

Better than average small cast dance flash.

Leff, Russian stepper, has sort of a Joe Laurie personality, and looks like a lad that should advance if keeping, and using his head. The Demarest Sisters are graceful appearance and impressions save in a silk hat costume number that adds little to the turn.

Piano player and a blonde male dancer, John Masaria and Billy Carr, assist. Dancer is remarkable in slow motion glued-to-floor dancing.

Mounted and presented nicely and gets across.

GILBERT and MILLER  
Songs, Dances  
10 Mins.; One  
American (V-P)

Man and woman, doing high brown sheik and mamma. Woman opens, then goes to side, singing in number spot, while man steps on other side of stage in white spot. Act is largely alternate soloing of a hot-ty-totsy character clinking with a joint rendition of "St. Louis Blues."

Because of nature of numbers act should be good in front of stage bands for picture houses. Fifth spot at the American and well received without the orchestral support they would receive in picture houses.

FILM HOUSE REVIEWS

(Continued from page 58)

cross themselves. The monks, incidentally, but in the current, lanterns down the stairs by the stage. This creates an effect reminiscent of Max Reinhardt's production of "The Miracle."

The shining hour bit is Robert Frenchley's Movietone "Treasure's Report." It is the most successful use of talking pictures for comedy purposes yet.

Presentations included a revival of "The Spider and the Fly," a silhouette novelty. Also, partially familiar, was the "Dance of the Skeletons," performed by Russell D. Markert's dancing brigade. A duet from "Rigoletto" was a pace slower going a yet accounting for the fact. Holkin and Douglas Stanbury found it a thankless selection to handle.

"Story of the Flower," a ballet, drew applause and beginning when the girls forming a flower bud opened out, petal by petal, creating a pretty effect. Joyce Coles, working as a soloist, was the ballet and Nicholas Daks, a technically proficient male dancer, wooed her. Miss Coles and Mr. Daks form a classy twosome.

"Moonbeams," an interpretive song by Gladys Rice and Aldo Bonmonte, was too much like "Story of a Flower" with the ballet, and a Grecian affair behind a scrim. "Dance Moderne-Religioso" will probably appeal to the aesthetes, if any, in the RKO, and the average moviegoer will get wrinkles in his brow trying to grasp the misty symbolism of Mr. Von Grona's futuristic technique.

Shirley Ross, with a little hot-ty-totsy stepping by Markert's sprightly maidens, the "Roxettes." A nimble batch of femmes with lots of pep that this bill needed, and lacked.

Newsreel as an all-avation special except for one Movietone item on the "Spirit of St. Louis" which Lindbergh filing the "Spirit of St. Louis" with the Smithsonian Institution. Bremen flyers were in New York with Movietone in Washington, without, meeting Lindy, an aeroplane trip over Monte Carlo, and a Paramount spot of army aviators at Langley Field. "The Escape" (Fox) as feature.

ORIENTAL  
(CHICAGO)

Paul Ash is leaving Chicago. All the little femme jazzists who have fought so long for front-row seats at the Oriental are up in arms, and this is Paul's last week.

Billie Holiday, the star, is offering is "Good Bye Paul." And if there is any lingering doubt that Chicago isn't interested in saying good-bye to this stage, the girls watch the through that line the sidewalk waiting for seats.

"Good Bye Paul" is not one of those ultra-Ash-McDermott presentations, but it is a good one from a standpoint. It is, however, nearly perfect for the purpose. Elevation of the curtain reveals the interior of a railroad terminal's waiting room. The girls wear costumes of the red cap variety, and of due brevity, go through some nicely synchronized footwork. Opening is a young fellow (New Act) singing a specialty written number, "Broadway Bound." Entire band is located on a platform to left.

Ash enters. Following him is a red cap lady with luggage. After acknowledging the reception, Ash takes the band into a torrid number. He then formally introduces Strong as a new protegee. Included among those who have been with Paul to say good bye are the Kelo Brothers, who did very well. "The Man I Love" is the featured band number.

Evans and Mayer, the former a do jazz cowboy, the latter a regatta, and the former a Brunswick lady recorder, are introduced here. Team clicks with plenty of laughs. Mayer pushes a baby upright piano to center stage, plays it, clowns with Ash and the audience, and sings while emulating the climax chaser from the corner grocery. The girl delivers a number of "I Was a Fool" (Lips) Richardson follows in wearing the uniform of a porter. He sings in some neat eccentric dance steps, springs and novelties. This week also sees the return of Maw Watson, an Ash discovery. He swaps diplomacy and compliments with Ash. Ash tells them that he's taking Milt to New York with him, and says Milt is going to get away, and he will. As a finale, Watson warbles a farewell song to Ash that brings heavy returns.

For a closer the rear end of a prop, a cowboy, Century lacks the stage from the wings. Ash goes into the audience shakes hands with the flaps, climbs aboard the train and is whisked away. As the train whistles, the band tells the audience is in a hurry, and the whole affair is very much like the real thing. They like their Paul, these Chicagoans.

Edward A. Brady and Arthur Lubin in "The Indiscreet" (Fox) next for M-G-M, Chester Witely directing.







John Lee (4-40)  
1st John Le Clair  
Ann Gibson  
Chabot & Tortoni  
Two to fill  
Two to fill  
Princess (7)  
Gee (5)  
Melva Six  
Ford Family

May Mack  
Chuck Mack  
Sullivan  
Temple Uly (5)  
(One to fill)  
Vaughn Comfort  
Two to fill  
B. Welch's Minors  
(Two to fill)

**HOWARD SLOAT**  
BONDS FOR INVESTMENT  
10 B. Leach & Co., Inc., 57 William St., N. Y.

3 Vagrants  
Nat Butts  
The Macpots  
(14)  
Cahill & Wells  
Feltto vs  
Oak Gang Co  
Gerald Griffin  
Lorraine & Catalval  
(One to fill)  
**N. WALKER, N. J.**  
Two half (10-13)  
Harris Sands  
(Others to fill)  
1st half (11-16)  
Harris  
Medley & Dupree  
4 Orleans  
(One to fill)  
Two half (7-20)  
N Phillips Family

**Nixon**  
Yox half (10-12)  
Frank Viola  
Lema North  
Masters & Gray  
Sittles & Sittles  
(One to fill)  
1st half (7-11)  
Russ Voss  
Yox half Catalval  
(Three to fill)  
2d half (16-20)  
Catalval  
Gairu Capes  
(One to fill)  
Two to fill  
(Two to fill)

**PITTSBURGH,**  
Boyle & Deila  
Bavins & Danna  
Bresla & Arce

(Continued on page 87)



## On the Square

### The Nancy Carroll Sort of Girl

Before Nancy Carroll made her Broadway picture debut in "Alice's Irish Rose" she had been in musical comedy, and in a scene in New York. Selected by the producer of the show for her appearance, Miss Carroll was asked by him to strip as she had her in mind for a principal bit and wanted to see her undressed from the waist up, on a pedestal. Miss Carroll refused, whereupon the producer, with an oath, demanded she do as directed. The girl again declined, ending the scene in tears. She didn't get on the pedestal and she didn't leave the show.

Pursuing her, however, the producer, probably identified by the wise bunch by now, insisted that Miss Carroll meet him for lunch at a suburban roadhouse, where he wanted to talk over her promise, doubting for her. The producer was insistent upon her promise, doubting after his previous experience, but the young woman assured him she would be there. When lunch time came around Miss Carroll drove up to the roadhouse with her husband, and her husband went inside to inform the producer his wife was outside.

Perhaps Mark Hellinger or N. T. G. would have written this.

### Phoney Champagne in Honkey Tonks

Night clubs in New York selling phoney champagne at \$30 a quart can not lay claim to being pioneers at that gyp. It was done years ago in the honkey tonks of the Northwest, although the price per quart for the "wine" was but \$5. As the phoney cost the joint but 17c a quart to make, "wine" was but \$5. As the phoney cost the joint but 17c a quart to make, "wine" was but \$5. As the phoney cost the joint but 17c a quart to make, "wine" was but \$5.

Another scheme of the swindlers not yet placed in effect in Times Square was of a copper runway along the up-side bar, to the cellar. Girls in the honkey tonks who had to "work the boxes" as it was called, otherwise drink with the male customers, usually ordered beer at \$1 a bottle. It was good beer and the girls didn't want to drink it. As they received a liberal commission on sales, they always ordered it. An inventive mind brought the concealed runway. As the girls stood alongside the bar with the beer glasses in their hands, they slightly tipped the glasses, with the beer going down the runway to a container below. There, with the airpumps, it was rebottled. The copper runway was in use for years in the honkey tonks without the customers aware of it.

Many of the girls became known as beer drinkers, "consuming," apparently, as many as from 50 to 75 bottles of beer in an evening. In reality, they never drank a drop, though often touching the beer glass to their lips.

### Six Mobs of Cheaters on One Boat

One of the ocean liners reaching New York last week had brought across six mobs of card cheaters, or 18 men in all. There were too many aboard to make the trip profitable for any. Lack of organization amongst the card sharks may have accounted for the oversupply, although the names on the passenger list likely attracted all of them as prospects.

Wilson Mizner has written a scenario for a feature picture to be called "Ocean Cheaters." Bill has permission to stick in this one. If it's a taker, he can include the squawks of the mobs when they landed.

### Bounding Ahead as Hotel Man

From tramp comedian to owner and operator of three hotels catering especially to the profession is the florid Algor-like story of Harold E. Reynolds, who is host at the Maryland hotel on 49th street. He also operates Marble Hall, on upper Broadway, and the New Yorker in Atlantic City.

Reynolds was in show business for 31 years. He quit to enter the hotel field seven years ago. For 17 years he had a single tramp, turn in vaude, later playing juvenile leads in road shows.

### Yarns in Electric

Six electric band signs in the Square flash a running yarn in behalf of the product or place advertised. Choice locations are held by automobile concerns. The Capitol theatre and Madison Square Garden are the only amusement places using this type of moving sign. Messages must be caught on the fly, as anyone stopping to read the story to a conclusion before or after theatre takes a chance of being trampled on.

### Red Tiles and Mortgages

Irving Morris, formerly a Squireito but now selling Long Island realty, talked Perry Charles, the Low exploiter, into a Spanish villa at Laurelton, L. I. The new Casa Charles is covered with red tiles and mortgages, according to Perry.

### Charge by Square Inch to Remove Tattooing

Tattooing is another of the trades that once flourished in New York now showing signs of vanishing. No longer is the trade handed down from father to son, but the customer. Nowadays the son takes up interior decorating instead of practising fleshly art like the old man.

However, a woman with an office on 42nd street is doing a flourishing business these days removing tattoo marks by electrolysis from the bodies of former sailors and other individuals who went in for that sort of thing during their youth.

One of the boys, a rubber in a Turkish bath, when questioned about his body decorations, probably expressed the sentiments of thousands of others when he said he wished he was rid of the ship on his chest as well as the other examples he sported on various parts of his anatomy. He said the total cost of the colored, electric needle work he had gone in for had cost him approximately \$100, but that the lady on 42nd street wanted \$5 a square inch for its removal. As his art work measured, he said, more than 200 square inches and the net would be a grand, he probably would carry it with him to the grave, as care of the wife and the kid demanded most of his weekly earnings.

### Annual Luncheon to Cardinal Hayes

The eighth annual luncheon of the Catholic Actors' Guild to Cardinal Hayes was held yesterday (Tuesday) at the Hotel Astor. Present on the date with the Cardinal were Capt. Koehl, Major Fitzmaurice and Baron Von Huenefeld, the trans-Atlantic flyers. Among the other "honored guests" were Daniel Frohman, Mrs. Richard Mansfield, Mrs. Caroline Loe, Mrs. David Loe, William Morris, Frank Gillmore, Nellie Revell and Rev. Randolph Ray of the Episcopal Actors' Guild. Jack Donahue was toastmaster. Will Fahloutz and Milton Royle, the author, speaking, as well as the Cardinal himself.

### "Lit" Drawing the Mobs

Audiences attending the Mae West show, "Diamond Lil," based on New York's underworld of 30 years ago, are almost as interesting as the movie itself. A backward glance during the performance one night last week convinced a non-theatrical town that a fair representation of gangsters, gunmen and dips was on hand. Another Broadwayite agreed with him, saying:

"I'll buy 6, 2 and even that if some guy dips and during the show, he'll be lured without his watch."

Mayor Walker was late Sunday for a marathon race sponsored by the Italian paper, "Il Progresso Balkhino." He had as his prize the Prince of Rome, Potenziano.

The Mayor had an excuse. He had been yesterday and said: "When we ducked, Grover Whelan wasn't there to arrest us. How could we find our way around without him?"

## Speakeasy Humor

Detroit, May 8.  
Gag men over the bar in a local blind pig since the 2 o'clock closing hour has been in effect.  
"It is illegal to serve drinks after 2 A. M."

## 2 Con Men Picked Up

Detectives Barry and Finkler, Pick-pocket squad, were at Broadway and 42nd street when they observed two men whom they recognized as confidence men. They watched the pair for about a half hour, during which period they talked through the street towards 6th avenue several times.

Finally the detectives questioned them. Not satisfied with their answers, both were taken to Police Headquarters. There it was found both men were wanted on other charges. One, Alfred Lewis, 48, 237 West 43rd street, is to be extradited to Boston.

The detectives said that on Feb. 1, Lewis cheated William Noel of Boston out of a small sum of money in a coin matching game.

The other, James Whitney, 35, 320 West 90th street, was accused of cheating Charles H. Prince, jeweler, 310 Exchange place, Geneva, N. Y., out of \$160 during a coin matching game on Dec. 28, 1927.

When the case was called the detectives told Magistrate Gottlieb that they had received a wire from Prince that he could not afford the time to leave his business and come here to prosecute. As a result, Whitney was discharged.

Lewis was held awaiting the arrival of an officer from Boston. Both have police records.

## B. B. Pool Men Freed

Five men, alleged players and solicitors of the Albany and New York Baseball Pool, were freed in West Side Court by Magistrate Maurice Gottlieb. The five defendants were part of eight men seized in a spot-rail raid in room 202 at 1274 Broadway, 4th street and Broadway.

Magistrate Joseph E. Corrigan in West Side Court dismissed two alleged clerks, John Goldberg, 33, salesman, of 1911 University avenue, Bronx, an alleged solicitor, was held by Magistrate Corrigan for trial in Special Session in jail of \$500. Goldberg is alleged to have had nine books on him.

The raid was made by detectives attached to Deputy Chief Inspector James S. Bolan's staff. Combination sheets and "player's books" were seized in the raid. District Attorney John McClellan, in Bronx, recently announced that he would drive similar baseball pools out of the Bronx. Several raids have been made in the Bronx recently. The income from these games of chance is said to be tremendous.

The defendants gave their names as Henry Meyers, 1631 Eighth avenue, Brooklyn; Harry Vesey, 473 Java street, Brooklyn; John Doherty, 125 West 47th street; James Malone, 350 Hudson street; and Morris Paul, 3432 85th street, Brooklyn.

## Nite Club's Rubber Checks Don't Rate Police Court

Magistrate Maurice Gottlieb in West Side Court refused to grant five summonses to an attorney representing the Montmartre Club against five persons who had given bouncing checks in payment for the entertainment.

When informed that the summonses were for, the magistrate became incensed. He not only declined to grant the summonses, but let it be known that he would not permit the court to be used as a collection agency.

"This is probably one of those places where they charge \$2 a lot, for rubber checks," commented the magistrate. "If they want to recover from those persons who gave the checks, let them institute civil proceedings."

### Drusilla at Grill

At T. Wilson has placed Drusilla at the Kink-Baker Grill, New York.

He said that her most time about by dancing atop the Eiffel Tower in Paris.

## 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 the credit for these news items; each has been rewritten from a daily paper.

## NEW YORK

Munday, in a statement sent to the dailies, Arthur Hammerstein accused the brokers of closing "Golden Dawn," which ended a 24 weeks' engagement at Hammerstein's theatre Saturday. Declaring that his opera should have attained a run of a year and a half, the producer claims the brokers hindered the sale of tickets through certain tactics. Hammerstein alleged that because he fought the brokers via his testimony during the ticket investigation last summer, he expected reprisals from the brokers and was not disappointed.

Jack Dempsey and his wife Estelle Taylor were signed by Sam H. Harris to battle the champion of the "Big Fight." The play is due in the fall.

Verd Lightner, American dancer, returned from Europe as Mrs. Ellis Brody, wife of the Hungarian artist who once attempted suicide on her account. She was once reported engaged to Henry Clay, third whose grandfather was founder of the brokerage and banking house of that name.

Three Russian films imported by Arthur Hammerstein for exhibition in this country were held up at the custom house for inspection. The productions were made by the Soviet government with which the U. S. does not carry on business. They are called "The End of St. Petersburg," "Ten Days That Shook the World" and "Mother."

Formal announcement was sent out of the management of Jack Dempsey and Estelle Taylor for "The Big Fight" sponsored by Sam Harris and Albert Weiss, to be staged under Deke's supervision.

Joseph Hertz, violinist, won a verdict of \$10,000 against the Wolfson Musical Bureau. He set up a suit against the concern, contracted to book him for 50 concerts at not less than \$2,000 each for the season 1924-25, and provided only 44 such engagements. For these he alleged an unpaid balance of \$12,500.

Lieut. John Hooper, U. S. A., stationed at Fort Hancock, brought suit against DeLille Pictures and Paule, alleging plagiarism of his original story entitled "Recognition" in its film, "Dress Parade." He claims the two stories in many portions are identical.

John S. Sumner's Vice Society seized a ton of obscene books last year, according to the society's records. It issued a few days ago a society obtained the conviction of 28 persons. A total of 3,440 immoral pictures, mostly postcard size, were destroyed. The society also seized and destroyed circulars and leaflets were taken.

## CHICAGO

Shinsky and Miller have reopened the Elmore Park theatre after making improvements.

Five young men staged a stick-up at the Leveaux Grill, which netted them \$2,800. They took \$2,000 worth of jewelry and \$800 in cash from the 20 dancing couples on the floor.

Closing of the Ashland block drug store at the corner of Clark and Randolph streets removes another landmark of the theatre zone, heavily patronized by the after-theatre crowds.

### Rewards for the arrest and conviction

## Ruby Hart Given 6 Mos.

July Hart, 38, cabaret entertainer, of 225 West 50th street, was sentenced to six months in the Workhouse in Special Sessions, following her plea of guilty to possessing a hypodermic needle. The woman also known to the police of this and other cities as Mae Buckley and Mae Williams, was arrested April 26 in her home by Detective John O'Brien, of the Narcotic Squad.

According to probation officers and the police records, the defendant, who claims to be a well-known entertainer and hostess in several Broadway night clubs, has been in trouble with the police ever since June, 1924, when she was sentenced to one year at Auburn State Prison from Jefferson City, N. Y., for selling narcotics. A year later she was again arrested in St. Louis for shoplifting and got off with a fine of \$100.

viction of the bandits who killed Pearl Eggleston, an usher, while holding up the Ritz theatre in Berwyn, Mo. The theatre management has posted \$1,000, village boards of Berwyn and Cicero have offered \$500 each, Chicago has offered \$500, and the police magistrate in Berwyn, \$100.

## LOS ANGELES

Sally O'Neil, whose name off the screen is Virginia Noonan, was named in a group of income tax returns filed by Hollywood. The credit given her by the returns is \$17,554 on one item and an additional \$17,554 on another item for the same year.

Lawrence White, scenario writer, who died in the Hollywood police station "drunk tank," was a victim of acute alcoholism, according to the report from County Chemist A. V. Smith's office.

Virginia Hobbs, beauty contest winner and film actress, filed suit for the annulment of her recent marriage to Henry H. Hall, realtor. Complaint charges fraud on grounds that Hall has another wife from whom he has never been divorced. Hall is alleged to have filed suit for the annulment of his other marriage a year ago, but later had the action dismissed.

The will of the late Lyda Jackson, stage and screen actress, is being contested in Superior Court by her aunt, Mrs. Jennie Cowan. The contest asks that her aunt's will and testament be set aside and that she be allowed a share in the estate, valued at \$50,000.

Her contention is that the will entails immoral and undue influence and illegal execution.

John Arminstrong, Alquist's plagiarist, suit against Cecil B. De Mille, Jeanie Macpherson and others for alleged theft of the plot of "King of Kings" must stand trial. Federal Judge James so ruled.

Miss Alquist alleged that the plot of "King of Kings" was stolen from her book and scenario, "The Woe of Mary of Magdala." Defense attorneys argued that "Magdala" had been taken from the Bible and could not be copyrighted.

Robert Chetwinn, dancer, was held for trial by Municipal Judge Paul on three counts of forgery. Chetwinn waived preliminary hearing and bail was set at \$2,000. He was arrested several weeks ago after missing a number of checks on local stores.

W. H. Regelin, arrested in connection with the Elmore Park beauty show, was freed by Municipal Judge Stafford when the case came to trial. Court ruled that no criminal intent was shown by Regelin, charged with having accepted money for the project.

A warrant, however, was issued for H. C. Conroy, Texas partner, who disappeared shortly after the complaint was sworn to.

Jack O'Neil, brother of Sally O'Neil and Molly O'Day, pleaded not guilty to a charge of battery when he was arraigned before Judge Leonard H. Bond. Trial was set for May 11. Bond was fixed at \$100.

Peggy Starr, dancer, instituted suit for \$1,000 against Perry B. Fisher, whose date she claims, bit her on the leg. As a result, Miss Starr says, she couldn't work for six weeks. Municipal Judge McLevy heard the evidence and took the matter under advisement.

Sally Fisher, featured in the "Good Bye Kiss" film, is engaged to Matty Kemp, screen actor. Mark Bennett insists that if the couple marry they cannot divorce within five years.

Marjorie McAnally, radio entertainer, was responsible for Francis X. Michel getting into jail. Michel was the girl's boy friend; at least he believed so until he found out differently. That was when his rival appeared.

A free-for-all between the triangle started on the street and ended in Judge Wilson's court where Michel found a charge of battery preferred by the girl.

Alfred Morgan, picture producer, is suing R. P. Matheson, proprietor of a Hollywood hotel, for \$20,000 damages. Trial is on in Superior Judge Crawford's court.

Morgan alleges that while he was talking things over with E. R. Huffer, screen midget, in the lobby of the hotel, the midget was for a long time, Morgan declares, in a transaction with Huffer by the incident. Matheson says in answer that Huffer left the hotel of his own accord. The judge will decide.



## Mrs. Jack McNevin Has Girl's Mother Arrested

"When I heard that I was responsible for the girl cast in the show being thrown out of work I just burned up," said 19-year-old Ann Popove, who has the feature role in the "Bohemian Flappers," when she came to West Side Court to appear as a witness for her mother, Colia Popove, 39, arrested on the complaint of Mrs. Annabelle McNevin, wife of Jack McNevin, producer and vaudeville agent, with offices at 158th West 45th street.

When the case was called Mrs. Popove asked for an adjournment until tomorrow (Thur.). Magistrate Maurice Gottlieb granted it. Mrs. Popove was released on \$500 bail. The Popoves live at 324 West 31st street.

Mrs. Popove came to court with the left side of her cheek badly lacerated from being scratched. This was caused by Mrs. McNevin, she said.

Mrs. Popove was arrested outside of Mrs. McNevin's offices on the fourth floor following a hair pulling match between Mrs. Popove and Mrs. McNevin. The latter claims she was punched in the mouth by Mrs. Popove, and that the latter sought to "crush" her right hand by seizing it and forcing it back. Mrs. Popove claims that Mrs. McNevin was the aggressor. The trouble seems to have centered around Ann, who is a violinist and dancer. About six weeks ago she avers that McNevin urged her to join the "Bohemian Flappers." She did, after much persuasion, she said. She had always appeared as a single act.

After joining, she said, engagements were sporadic. "We would work two days and lay off four. That went on until I was losing lots of money. I would have quit the show, but I remain so that the other girls—five violinists—would not be thrown out of work," she said.

Burned Her Up. "I phoned to Dorothy Shinn, one of the cast, and she informed me that the engagement in the Universal in Brooklyn had been cancelled because I quit the show. Boy, that burned me up. I told my mother the story."

"I went to McNevin's office to confront Mrs. McNevin with Dorothy, who told me that Mrs. McNevin had said that I quit the show. When I arrived at the office she greeted me cordially. She asked me my mission and I told her."

"It was then she grabbed me by the shoulder and began to push me from the office. My mother advised Mrs. McNevin to be more careful. With that she began to scratch me. I screamed and mother sought to defend herself, but not before she had her face badly lacerated," concluded Miss Popove.

Mrs. McNevin yelled for a patrolman. Patrolman George Smith of Traffic 4 arrived. Mrs. Popove was taken to the West 47th street station. The lieutenant said that her bail would be \$500.

The McNevins make their home at 3129 86th street, Brooklyn. Mrs. McNevin came to court with his wife.

## Clayton Slack Marries

Clayton K. Slack, Hotel Lincoln, who has nine decorations, among which is the Congressional Medal of Honor awarded for valor during the World War, was married to MacColla Powell, of East St. Louis, at the Little Church Around the Corner.

Slack is in the moving picture promotion business, appearing on the Low circuit giving away prizes. His next job is when visiting a wartime buddy. The couple met several times afterward and last Christmas announced their engagement.

## Nat Lewis' New Shop

Nat Lewis, noted Broadway bookbinder and theatrical outfit, opened his seventh New York store Tuesday on 57th street. Lewis' chain of shops now embraces the principal shopping centers of the city. The new store located in one of the most exclusive buying districts is ideally spotted in the center of the block between Fifth and Sixth avenues.

A black marble front and specially designed windows, doors and grill work will make it one of the outstanding shops on the street.

## 36TH ARREST FLOPS, TOO

Court Advises Alleged Bookie He Has Action Against Officers

After being arrested 35 times within the past two months for bookmaking and in each instance freed, William Cohen, 26, clerk, of 108 Chrystie street, was again brought into the Tombs Court and, after hearing the arresting officer's story, Magistrate Simpson acquitted Cohen, advising him that he had a possible suit for false arrest.

Cohen was arrested for the 36th time by Detective Rowner, of the Second Division, at Broome street and the Bowery. When they appeared before Judge Simpson Rowner admitted he believed the evidence against Cohen was insufficient.

"Why have you arrested him, then?" inquired Judge Simpson.

"My officers have been," said the officer. "To clean up the corner of Broome street and the Bowery of men who bet there and who, we know make book on the races. I saw this man on numerous occasions accept slips of paper from men. I could not get the slips as he had torn them up."

"Well, in this instance, I think this man has grounds for a suit for false arrest," the magistrate stated. "He is discharged."

The police records show that Cohen has been arrested practically every other day. In all but two instances he has been freed. In the two exceptions he was held for trial in Special Sessions and subsequently acquitted.

## BOY PUB MISSING

Austyn Granville Disappears—"Sunday Flash" Failed to Show

Some terrible gang of bandits has kidnaped Richard Austyn Granville, "The Boy Publisher" of the "Sunday Evening Flash," which had its maiden issue Sunday a week ago, according to his co-editors and fellow writers. The "Flash" has its offices in the Cova Building, Broadway and 62d street.

As a result of the disappearance of Granville the paper failed to publish last Sunday. Within half an hour after his disappearance two of his assistants and editors hurried to the West 69th street station and begged Detective James McDonald to start a search for Granville.

McDonald did, accompanied by "Buddy" English and Mr. Randall, both writers on the "Flash." They searched the neighborhood believing that Granville was kept a hostage in some vacant flat. Failing to find the youthful editor and publisher they went to the Missing Persons' Bureau at police headquarters and reported him missing. Randall and Buddy English, sports writers on the "Flash," were spokesmen. They offered theories as to the whereabouts of Granville. "Mrs. Granville is prostrated," said Randall and English. "She is unable to see anyone."

When the "Flash" failed to appear last Sunday Randall said, "We are helpless without Granville. He was editor, publisher and the main cog." He denied that the disappearance of the young publisher was a publicity stunt.

## Seamstress Walked Hotel Halls Losing Clothes

Frances Gold, 35, seamstress, 200 West 54th street, received a suspended sentence when before Magistrate Gottlieb in West Side Court on a disorderly conduct charge.

Miss Gold engaged a room for her sister and herself at the Lincoln Hotel. The couple returned quiet for a while and their guests began to be annoyed. Frances on several occasions knocked on their doors begging cigarettes and coffee. She appeared in her clothing.

On her last visit she was just as sly. An employee of the hotel, called by guest, warned Miss Gold to stay in her room or she would be arrested. About 7 a.m. the following morning William Shennan, manager, saw Miss Gold walking down the back staircase with her baggage. He stopped her and demanded payment for the room.

For Gold he succeeded in getting away unnoticed. In court Miss Gold admitted she had been drinking and that she was sorry the thing had occurred. She promised to pay for the room and Magistrate Gottlieb suspended sentence.

## The 2 Extremes

They were discussing a certain producer when a scenic artist pulled one of those complete characterizers when he stated:

"Here's the kind of a guy that calls you by your first name when he wants something, and by your last when he thinks you want something."

## Supply Co.'s Steady Loss May Now Be Stopped

It became known through the arrest of an insurance agent that thieves have systematically robbed the National Theatre Supply Company, 1560 Broadway, of \$15,000 worth of merchandise since the first of the year. The man arrested gave his name as Harry Roth, 35, of 654 East 24th street, Brooklyn.

Roth was charged with attempted grand larceny. He was captured in the store by Robert R. Pliske, manager. The latter had gone to the mezzanine floor. When he came down he declares that he saw Roth with a newspaper wrapped around a home movie camera valued at \$150.

He began to question Roth, he said, when the insurance agent, leaped from behind the counter and sought to flee. Pliske was just as nimble. He seized Roth before he could make the door and called Patrolman Alexander Schul of West 47th street station.

Roth received a suspended sentence in 1924, he said, for stealing a comb. He was also arrested in Tilt Tapping, N. J. He denied the attempted theft and said he was examining the article.

Roth will have a hearing this week before Magistrate Abraham Rosenbluth.

## Alice Ives Wants Script; Goes to Court for It

Alice E. Ives, playwright, of 11 West 64th street, came to West Side Court and obtained a summons for A. A. Snyder of 55 West 43rd street. Miss Ives, who is on in years, was bitter in her denunciation of Snyder, whom she claims is withholding a play called "Dear Alfred." She said it was a comedy and in the play is a mechanical man.

She said she gave him the play Jan. 1 last. On Feb. 9, she said, she conferred with him and he promised to have the play produced this spring. "He laughed and was so pleased with it. The mechanical man struck him so funny. He prophesied the play would be a hit," said Miss Ives.

"When I came to his office, March 1, I found that a marshal had padlocked his place. I then endeavored to locate him. Being unsuccessful, a friend of mine, Helen McCaffery, play producer, of 200 West 86th street, made futile efforts to locate Snyder. I then sought the assistance of the Authors' League."

"April 10, I received a letter from Louis Snyder, 4517 15th, avenue, Brooklyn. The letter read that Snyder did not have the play and didn't know where it was."

Miss Ives is the author of "Lorraine," "Ismael," "Deborah," "The Village Postmaster," "The Great Brooklyn Handkerchief," and many others. She has done much newspaper writing. She told reporters "Veils, Inc." was written under Snyder's name on the glass panel of the door of his office. She said that "Veils" has folded up.

## Dope Seller Sent Away; Operated in Times Square

Described as one of the biggest distributors of narcotics in the Broadway theatrical district in years, Barney Blatt, 26, of 129 West 42d street, was sentenced to from six months to three years in Special Sessions. He was convicted on a charge of possessing heroin.

Blatt was arrested April 28 at Broadway and 44th street by Product Agent James Russell, who reported that he had been watching Blatt operate between 38th and 44th streets on Broadway. Russell said the defendant met several drug addicts and received money from them. His method was to enter a hallway and drop a cigarette case containing heroin. An addict would follow him into the hallway

## Joys and Glooms of Broadway

By N. T. G.

Francis X. Donegan sat in the Frivolity Club Sunday night and watched that show with sparkling eyes. For almost a year he has not, and for another year, starting Monday, Broadway will be a place of memories to him. He's up in Saranac, second trip, and will stay this time until completely cured. The doctors allowed him his one night on Broadway. And the next day he went back.

You remember Donegan, A great dancer. Always gave plentifully of his physical strength when he "howled." Came off the stage winning plenty. Played many a benefit. Always ready and eager. Then, about three years ago, he found he was sick. William Morris helped him to get to Saranac.

A year later we were announcing at Morris' benefit for that hospital at the Manhattan Opera house, and we announced Donegan. Back again, cured. Fat, robust, healthy looking. He went into "Yes, Yes, Yes" and "The Girl Friend." Launched again. Health again broke. So he went back. And now—Broadway for a night.

He spoke of the hospital for which William Morris does so much, and the temporary N. V. A. hospital at Saranac. Says that in both places the patients get everything they want, even to woolen bathrobes, suits of clothes, little luxuries, and decries the frequent begging letters which go out from Saranac. Declared the new N. V. A. hospital is a marvel but admitted that his illness would perhaps never have come on him had he had an opportunity to occasionally go away to the country for a vacation, to relax from hard work and get into the open air.

Donegan is game, and cheerful, and will fight it out for another year. He'll be back again, he says, on his beloved Broadway, but will never dance again.

## Lester Allen's Ad Libs

The value of impromptu laughs, those the audience knows are not rehearsed, was never better illustrated than at the Green Room Revels at the Cohan Sunday night, with WGN broadcasting.

Lester Allen was the laugh hit of the night but only with ad lib gags. He appeared as a miniature Bulliet and filled in an awkward stage wait, when the boys were dragging the grand piano in the dark, by saying: "I must explain everything. It is now dark."

Later he scored with: "Tim Lester Allen, I'm too tall to be a midjet, too short to be a gentleman, so I'm being glorified by Mr. Ziegfeld."

Later, during the bidding for an autographed original of the program cover, a lady jumped her bids by hundreds. Lester leaped over, gazed in her direction and said:

"Would you like to adopt me?" When the mysterious bidder finally won out Lester said:

"The name please?" "Jenny Moore," was the answer. "1410 Riverside drive." "Telephone number?" asked Lester, for the laugh hit of the night.

## Irene Franklin's Laugh

Irene Franklin got a terrific laugh and passed off a difficult situation. After her first song Earl Hamilton handed her a package and said: "If you have a cough or cold, you'd better try these So-and-So cough drops. They're wonderful." Irene took the box, came down to the footlights and said, "That's an ad that didn't get into the program."

Will Mahoney took a look at the microphone and said: "Here I am broadcasting again and getting nothing for it."

## Jimmy Hussey's Benefit

Jimmy Hussey joined us at the Tavern, and started to discuss benefits. Said he'd read what we said about them in "Variety," and agreed that most of them are the bunk, but one made a star out of him.

"It was about 10 years ago," said Jimmy, "during the war. I was getting \$350 a week. I played the Palace three weeks previous to the affair I'm talking about, and was fair. Not so hot. I was playing Mt. Vernon on the night of the monster Jewish Theatrical Guild midnight benefit at the Palace, with the greatest array of stars ever assembled anywhere. Prices averaged \$100 a seat, but I wanted to see that show. I figured the only way I could get a look at it was back stage, so, carrying our grips, we went back. Martin Beck was running the show."

"What do you want?" he said. "Somebody phoned for us to play this," I told him. "He was going to throw me out, but finally told me to go upstairs and make-up."

"That was 12 o'clock. I stood in the wings, made-up until 1:15. Then some headliner refused to go on, or had fallen asleep, or something. People saw me standing there with my company and shoved us in."

"I made a huge soldier act at the time and from the first gag it was a wow. Audience had seen so many stars they wanted a chance to laugh. Beck stood there and when we finished said, 'You play here again in two weeks.' I came back two weeks later for twice what I played it before. So there's one benefit that started me in big money, and stardom."

## Looping the Loop

### The Swaggering Guy

Nothing is so cross-grained to the finer sensibilities of local Loopholes as the swagger of a guy who thinks he's the nuts and isn't.

An m. c. in an independent picture house has just renewed his contract for a year. That isn't enough mustard in Coney Island to cover the dog he's putting on.

But what this lordly gent doesn't know the Loops knows is that his boss renewed the contract after vainly trying to replace him with anyone worthwhile who was at liberty. And that's why the swagger is a heavy load lug.

### Waiter Touring Country in Truck

He refused to give his name but had been a waiter at the Prince and Land's clubs in New York. He and a friend are touring the country in an old Ford truck, fixed up like a prairie schooner. Tied on its sides are guns, gas masks, 75 mm. shells and a collection of beer kegs.

On the radiator is a set of buffalo horns. As traveling companions they carry a monkey and two Belgian hares. Packed in business districts they peddle pictures of the cat, bearing the caption "The Sale of This Cat Will Help a Disabled Veteran of the World War."

and pick up the case. After moving the drug the addict would place the money for the store in the case and leave it in the hallway. Blatt would then return and receive the case, and drop a cigarette case containing heroin. An addict would follow him into the hallway



## Among the Women

By the Skirt

The Best Dressed Woman of the Week  
**VIRGINIA VALLI**  
(Roxy, "The Escape")

### Below Standard

Roxy's program isn't up to standard this week. The picture, "The Escape," is quite bad and the cast deserve better material. Virginia Valli has several personalities. Her hair is combed to suit her mood. She wore it three distinct ways, more or less becoming. As a cabaret hostess two lovely evening gowns were shown. One was of solid sequins of white with a black border. A fringed dress reached the ankles. The long waisted bodice seemed to be of a metallic cloth. With both gowns a neckless and long earrings were worn. The rest of her clothes were tailored.

Among the presentations Von Gröna does a number that looks like nothing but a pain. Eight girls in close formation do a slow writhing movement depicting—well, it must have been pain. Joyce Coles lead a pretty flower number wearing a costume made up of yellow pompons. The girls, with huge head dresses that looked like poodles, had tunics of red with white pants and yellow girdles. Most effective. Gladys Rice, in a costume of chiffon, sang from a bench while eight girls in flowing robes did an Isadora Duncan around a crystal fountain. The spider and the fly was revived and the 16 Roxyettes did a skeleton dance, never a pleasant number.

### It's the Cat's

It's the cat's at the Paramount this week. The stage band is in cat costume and two men impersonate the animals, Bert Nagel and Omar, who are excellent. Fatsy Freeman should see the Hearst Brothers, then he would know how good he is.

Albertina Rasche girls are kittens, eight white with blue ribbons, and eight black with rose ribbons. Patterson Sisters were in three tier dresses of red with gold belts. A "Cherry Blossom" overture had the girls in magnificent kimono. Prevailing colors were red and green with an abundance of gold.

The Richard Dix picture, "Easy Come, Easy Go," had its moments. No Dix picture can be really bad. Nancy Carroll wore but one costume, a beige ensemble with a small hat.

### What's in "Here's Howe"

If Sammy Lee's dances and Kiviet's costumes mean anything, then Arons and Freedley have a show in "Here's Howe." Anything would be a better story than this show has at the Broadhurst. The music is ordinary, and William Frawley stopping every performance with but a chorus of a song, isn't even allowed an encore.

The costumes of the chorus are up to the minute in smartness. Opening in green and grey taffeta smocks they soon change to beige cloth dresses with small brown hats. A number with the girls in fuchsia velvet pants and mauve blouses with small stoopie hats matching the pants was breath-taking in its loveliness. White taffet buffants carrying a painted design in a wide hem was another worthy outfit. The smaller girls were in shaded green ruffles with white bodices and an omerid shoulder strap.

As waitresses in a tea room the girls were picture book milkmaids in peach color mull. Irene Delroy in her first musical comedy role does very well, but will do better when she shows more shading. Miss Delroy wore the lovely dimples were some very pretty clothes. Her first appearance was in a green crepe office dress made simply and trimmed with a lace front. A white chiffon had the inevitable diamond trimming and a back hanging panel. A dress with a dandy lace bertha had a sash of shaded red ribbon tied at the side. Miss Delroy led the heliotrope number in a gown of the same coloring.

## Gray Matter

By Mollie Gray  
(TOMMY GRAY'S SISTER)

### Carpenter-Made Tale

Georgia Hale in a Rod Riding Hood cape, in a deer-skin outfit, in an effective knitted frock, in a gift shawl heavily embroidered and in a stage costume that gave the picture its name, "The Gypsy of the North," probably written by a studio carpenter. Some clean snow and a dog were all that seemed real and even the snow wasn't above suspicion.

If Georgia really played her twin brother, smoking a pipe, she deserves to be rewarded.

### Meagre Vast Estate

"Phantom of the Turf" made Helene Costello the bogus heiress of a "vast estate," otherwise two feet of lawn and a picket fence. Fencel acted as a calendar denoting the changing seasons, which makes it as smart as the villain who thought to switch in a double of the famous racer. It was a good idea, but a cat's trick spoiled it when Phantom came back.

Helene's light color satin gown was made diamond patterned by narrow black velvet, the long bodice finished with a ruffle of the velvet.

### Edna Murphy's Hair

Because "Across the Atlantic" had only a slight attack of those movie-mumps, that every picture apparently must have, this one is nearly a painless picture. It held the crowd longer than Monte Blue did Edna Murphy, and with almost as much interest.

A rather intelligent camera told the story. Miss Murphy has pretty hair and looked just as nice in clothes of the World War era, when only the wearer knew just what quality silk her stockings were as in this one when the world knows her knees.

She made a lovely widow and wore a white lace frock and large hat for her second trip to the altar. A brief glimpse of an ermine and sable wrap showed its metallic brocade lining.

### Dora Maughan's Looks

Palace show left a pleasant impression because the high spots were high enough to overshadow the low ones. And it finished on time, a rare event and a good example. Chappelle and Carleton did as they were billed and the response was noticeable. Miss Chappelle had only to pose in her frock of black lace over white satin while being carried around with a soft grip. Nellie Armat played the violin and danced in blue taffeta ruffles first and later in white satin with a pattern of flowers in beads of various light shades. She also wore a diamond anklet. Will and Gladys Ahern are always welcome, latter changing from red and yellow satin to a costume of orchid color feathers, crepe and satin. Her light blue suede boots were pretty. She wore a black and red roquette ensemble for the later family gathering. Elsa Nowell entertained during her own act, but wore only costumes for comedy. She chose black for the post mortem, a velvet with points of lace inserted in the hem and a yoke of the same.

Lenore Ulric wore a beautiful white gown so her sketch wasn't a loss. It was of white satin, the dull side out with the luster showing in an unusual train which came from the lace yoke but was really the entire back of the gown. Small round buttons came from the back over the shoulders and crossed in front.

Dora Maughan was a stunning

### Course on Love

Madison, Wis., May 8. Latin and algebra are not guidances against petting and late auto rides, N. W. Edson of the American Social Hygiene association, declared in proposing a course in love, courtship and marriage as a regular part of the school curriculum.

looking girl in a suit of jet beads whose white blouse had some narrow bands of jet except where it joined the skirt, there the beads were white. A smart hat of purple had small white flowers under the narrow brim on the left side, her coat ones being violets. "The Knockers Club," afterpiece, had its brevity to recommend it.

### Same Songs and Dress

Lillian Shaw could own the State if it were the property of the audience. Her songs remain the same as does her black satin gown with its gold lining and single flower embroidered on the skirt.

Cyclone Revue is backed by gold embroidered black curtains, but it's the dancing of the eight girls that counts. First costumes made them look like black beetles in back. A doll dance was in cute figured white costumes and funny blue wigs, then many white ruffles, and finally a few pink ones with blue satin bodices. Another girl wore ruffles too, once pink and again black with pink edges. The only girl of the Three Nitos wore black, trimmed with white figures.

### Tame But Pretty

What a tame fate was chosen to illustrate "Women Who Dare." A society girl working in the slums after the scientific conscience, a radio voice had been the urge. Helene Chadwick looked nice whether in her nurse's uniform or a velvet street-frock—with smart hat and silver fox scarf. Bead trimming on a crepe frock was in bands of varying widths around the long bodice and fell in with the fullness of the skirt. A dark ensemble had a flat fur on the cuffs and tuxedo collar of the three quarter length coat.

### Femme Menace

In spite of greatly improved makeup, anyone coming in on the middle of "Adventure Mad" will know it's German made. Heaving chests, rolling eyes, and general symptoms of St. Vitus are still expressing motion. And a woman as the most menacing part of the menace.

### Eyes and Clothes

"Honor Bound" means little except a chance to see Estelle Taylor's flashing eyes and smart clothes. The shoulder cape on a dark silk frock had an edge of ruffling, another dark dress had a band of fur in the fur in the center of the skirt. A kolinsky scarf of many skins and a smart hat was worn with it. The ends of the long scarf collar on a black coat had both a wide and narrow band of light fur on them. Miss Taylor was stunning, too, in a grey ensemble.

## THE NOSEY REPORTER

Every week he takes a stroll, sometimes a drink. When sober he asks questions.

### This week's lalapaloozer:

Which do you prefer—the match or the lighter?

Questions and answers conceived and executed on West 46th street, between Broadway and 6th avenue, the dumbest block in New York, after dark.

Lillie Lacie, 154 West 46th street, bag swinger.

Yes, sir; that's my baby.

Mrs. Mamie Kingston, housewife, Tonkers.

I don't like either; they both go out. That's how my husband lost me.

James Herbert Hoosgow, banker, Staten Island.

Lighter and cheaper, my boy.

Louise Steadfast, showgirl, Chicago.

That's what I'm here for—a match.

Dominick Swishsky, floorwalker, Harlem.

A match or a lighter, eh? How sweet!

## Remarks at Random

By Nellie Revell

If you are wondering what caused all that commotion last week on 45th street in the vicinity of the Pathe building here's the low down. While reading Variety, Mack Sennett caught that paragraph in this column last week about his discovering an imperfection in a show girl's jaw which precluded his engaging her as a "bathing beauty."

"W-E-L-L," "the bes' cabellero in all Mox" no. "The bes' impresario" in the custard pie zone—pawed the air. The Pathe rooster trademark was seen sans its tail feathers escaping through an office window and seeking refuge on a passing aeroplane. The explosion cannot be recorded verbatim because this fireside companion is not printed on asbestos—as yet. Hell hath no fury like a kiddier kidded.

If it is true that an underslung jaw is the only thing that stands between the young lady and a job with Mack Sennett as a "bathing beauty" she need not despair. Fannie Brice can give her the address of one of those "phizes fix" emporiums that she and her family patronize. There, one can get the latest model nose, teeth to fit any role, a dimple on cheek, chin, or where will you have it; in fact altered to look any way your fancy dictates. Nature's blemishes are corrected while you wait and all work is done on the premises—and yours at that.

Fannie Brice, as everyone knows, is going to Hollywood to make a Vitaphone picture. Upon meeting her the other day she inquired if I noted any change in her appearance. "N-n-no," I replied eying her closely. Then she explained that the photographic tests had shown that her front teeth lacked an eighth of an inch to register properly. To rectify this she had a feat of dental engineering performed which added in parentheses the eighth of an inch to her teeth demanded by the exacting camera.

"See," said Fannie, exposing the synthetic molars, "now the kodak okays me." When the Vitaphone picture is exhibited, the credit lines in the program will probably read: Costumes by Nip and Tuck; wigs by Hirsute & Co.; facial de looks expressions by Pan Handlers.

Emma Crockett makes costumes in a big way for Trixie Friganza. She also makes costumes on a small scale for Aleta Doree, the diminutive dancer. All of which wouldn't mean anything if it weren't for the fact that the modiste is far more accurate with her dresses than her addresses.

I dropped in Miss Friganza's dressing room in the Hippodrome one day last week just in time to hear loud peals of laughter coming from the room. I thought she must have company or was conducting some kind of a solve but found her all alone communing with herself as she lifted one after another dainty garments looking for all the world like coverings for new angled pin cushions.

"At this juncture, as—the movies would say, appeared a stage hand with this message: 'Miss Friganza, Miss Crockett is on the phone and wants to know if you got a box of costumes.'" "Tell her yes," said Trix, "and thank her for the compliment, but not a one fits me." It was learned later that by mistake the costumes designed for Aleta had been sent to Trixie and Trixie's garments had gone to Aleta.

The great physician, Time, who heals wounds of every nature, has achieved another victory. David Belasco and Mrs. Leslie Carter have kissed and—well, I'm not so sure about the kiss, but they have made up. For the first time since Mrs. Carter's marriage some years ago to Mr. Payne, the matter and his former star exchanged Christmas greetings, affectionately inscribed, photographs.

Mrs. Carter was reconciled to her retirement from the stage and had taken up her permanent residence in Hollywood, where she devoted her time to writing. George Tyler's offer of a role in the all-star revival, "She Stoops to Conquer," brought her back again to the boards and it wouldn't surprise those who know them both if Mr. Belasco revived one of Mrs. Carter's former successes.

Otis Skinner, accompanied by Mrs. Skinner and his daughter, Cornelia, sails for Paris May 26 on a three months' tour of Europe. Mr. Skinner had planned to play a summer season in Australia where he was to appear in three of his biggest successes, while his daughter gave him monolog recitals. This projects was cancelled and the vacation on the continent substituted.

I have never been a Frank Fay enthusiast, although I know he is regarded by countless theatregoers as a great artist. My not liking him is no reflection on his ability (I learned that phrase from a rejection slip accompanying a returned manuscript) but it just so happened that he never particularly appealed to me. Possibly I resented his wavy hair when mine won't even take a permanent. As far as that goes I don't like caviar and have heard of a woman who detests strawberries.

But after hearing Mr. Fay sing "Laugh, Clown, Laugh" I cast my vote for him. It was the first time that I recall ever wanting to stand up at a vaudeville performance and cheer a singer. Maybe because he was singing about a clown or maybe because I've been on the receiving end of life's cat-o-nine tails so often myself. Anyway I went back three times to hear him sing that song. His rendition of the number is positive proof that he is capable of something more serious than his present line of work. The charm, grace and dexterity—one might almost say drama—with which he manipulates a handkerchief during his performance fascinates me. At any rate I have gone Fay.

Next Sunday is Mother's Day. Don't forget to send her a greeting of some kind. But any mother would rather hear regularly from her children, if only a postal card once a week than to receive the finest bouquet you could send her on Mother's Day.

### Did You Hear That

Betty Moore, late of vaudeville, is in St. Vincent's hospital?

Lella Rommer, for several seasons appearing with Mollie Fuller, has been engaged by Dainty Marie to support her in her aerial act—when she descends?

Hamilton Revelle has returned to town after a winter spent in California?

Fannie Brice is going to take her two children and her cook with her to Hollywood?

Ralph Long, of the Dillingham office, has recovered sufficiently to resume his duties?

Allen and Canfield will dissolve partnership at conclusion of their present route which has four more weeks to run?

While Eddie Kane in person is playing in Lon Chaney's new picture, "While the City Sleeps," on an adjoining set Will Haines is playing the character of Eddie Kane in "Excess Baggage"?

Bronson and Ronee returned from a long road tour and are making plans for a musical production for next season?

Irene Franklin and Jerry Jarnigan, who returned from Europe last week, open Friday for Fox?

Margaret Green, Irene Franklin's oldest daughter, is playing in stock in Somerville, Mass., where Gracie Emmett resides?



# Pyle's Trotters in Chicago, Dusty And Grouchy

Chicago, May 8. C. C. Pyle's galaxy of cross country hoofers have into town Saturday and hit page one of all the dailies with some of the classic comedy yarns turned out in moons. The boys milled into the 1st Regiment Army, led by John Sato, the Finnish Finn, and proceeded to lap-up whatever food and liquid was handy. All the boys were well dusted and bearded.

Pyle has been running into a series of wearying legal entanglements. The \$25,000 bungalow business, in which he travels while watching the 71 runners grow bunioned, was attacked in Joliet, Ill., by Champagne bankers, who persist in their story that Pyle and "Red Grange" acting as bankers for the wrestling show, owe them \$40,000. Later Pyle was served with notice that Yalaska, actress, has started out for \$2,000 damages, the actress claiming Pyle owes her that for securities she generously entrusted to his care.

Pyle's hat foot cavaliers expect to be in New York by the end of the month. So fluffy have been newspaper reports of the event that several of the runners challenge the press boys to mortal combat on the slightest provocation.

## Public Will Pay 25% Fight Tax Levy

Washington, May 8. In answering to the House provision in the tax bill placing a levy of 25 per cent. on all tickets of admission to prize fights sold at above \$5 the Senate finance committee, in its report with the bill to the Senate, lays particular stress that this provision is being maintained.

The war time method of taxing passes at the same rate according to seats occupied is interpreted as all of which has opened quite some discussion as to its ultimate effect on fight promoting.

Those sponsoring the heavy levy hope it will keep down the big tariff collected for the championship bouts. Many are of the opinion that the charge will be passed on and that spectators will put up a holler, but pay the extra 25 per cent., with the promoters making no attempt to absorb the additional amount by a lowered gate charge.

Latter argue on the assumption that the more expensive it is the more the fans will go for it. Others say that when a \$40 ticket, as was top for the Tunney-Dempsey encounter, goes at \$50, the fan's won't pay it.

With the bill now before the Senate, a lively discussion is expected on the floor, with quite a good sized bloc set to endeavor to knock out the committee's recommendation.

Fight commissions throughout the country have not yet reported their views to Congress, as far as could be learned.

### PAN'S BALL CLUB

Pantages baseball team comes out of moth balls today, a call for practice having been posted in the offices. The Pan team went into action last summer with uniforms, which even made Nat Lewis blush. The squad will be run by the Pan bookers, Ed Milne and Bob Burns. Arthur Silber officiates as captain.

## GLICK BEATS TENORIO

Joe Too Clever for Filipino—Semi-Final to Frenchman

By JACK PULASKI

A slim bunch at the Garden Friday evening to lamp the little men swap punches. No matter who won it didn't make much difference, except that the main bout held the possibility of unfolding a contender for the lightweight title. In that match Joe Glick of New York outpointed Lope Tenorio of the Philippines. That reversed a decision which Lope won over Joe this winter in Cleveland. It is now up to Glick to prove himself better than Bruce Flowers to challenge the winner of the Sammy Mandell-Jimmy McLaughlin scrap for the title.

Tenorio has the rep of totting a great right hit. He certainly makes all the motions of a knocker-out. But to spot it on Glick's chin was something he couldn't do at all. Lope gave Flowers quite an argument at the Garden not long ago and it was claimed the only reason he didn't cop from the colored boy was an injury to his right hand. Glick knew too much for Tenorio and unless Lope discovers a way to get to Lurde Joe, his championship aspirations will not materialize. Most of the Filipino's efforts were confined to infuriating. Glick patted him with an accurate left hand any number of times. In the final round of the 10, Glick shot his right to Lope's face and landed almost every time. Tenorio may not have been in trouble, but he must have realized he lost by a wide margin.

In the semi-final Andre Routis, of France, won the decision from Sammy Dorfman, an east sider. The boys had met before, Andre winning via the foul route. Dorfman proved the more accurate boxer, but could not overcome the oncoming Routis, a tireless little featherweight. With head down Andre bored in and soaked to the stomach with both hands. Sammy started to double up and the fans got excited for a time, figuring a possible knockdown. Nothing to it. The decision was disliked by some, but the fact that the French had forced the mugging and landed more blows earned him the win.

An eight-pounder was a flop when Frisgo Grande, a Filipino, dropped to the canvas in the second round, having been hit low by Ernie Jarvis, of England. They gave the dark skinned kid the razz and for no reason. He was hurt by the chance blow.

## Dog Tracks Open Under 'Gentlemen's Agreement'

Chicago, May 8. Two greyhound racing tracks opened Saturday under a "gentlemen's agreement" between Assistant State Attorney Harold Levy and the owners that no interference would be made until it has been decided whether monies changing hands at the tracks are wagers or gifts. The tracks are the Thornton, owned by the Illinois Kennel Club, and the Hawthorne, said to be controlled by "Scarface" Al Capone. Last year these clubs secured prolonged temporary injunctions restraining legal interference until the season had ended.

## 6 M. C. B. Teams

If one of the Ziegfeld musicals gets together a baseball nine, there will be six theatrical teams in the Musical Comedy League this summer. Thus far, "Connecticut Yankee," "Good News," "Here's Howel," "Present Arms" and "Funny Face" have teams in the field. "Funny Face" trimmed the "Good News" team at Ebbe's Field last week in a preliminary game, 20 to 13, but the first official set-to is tomorrow (Thursday), at Ebbe's Field between the "Conn. Yankees" and "Funny Face," with Willie the Stage-Hand (unknown by any other name) catching and Jimmy Cushman of the male chorus in the box.

### Altoona's Lone Event

Altoona, Pa., May 8. Altoona Speedway Association will conduct but one auto contest on the local track this year, instead of the usual two in June and September. Date of the combined event has not yet been set.

## 3 New Golf Clubs With 19th Hole in Canada

A canvass of wealthy show people to join a new country club with a golf course in the United States and a "wet" 19th hole on the Canadian side of the boundary, calls attention to a new development in commercial golf.

This proposition (located on a lake near Derby, Vt., and stretching into the province of Quebec), is the third similar project announced this spring. The other two are the \$100,000 undertaking across the Niagara River from Buffalo and the golf course under construction near Richmond, Vt., with Francis Quimet already signed as professional.

All three of these propositions offer the lure of legalized drinking places, and the proposition of building the sparkling grape as close as possible to Uncle Sam's paroled neophytes by having their own airports.

The Buffalo promoters are broadcasting that with modern airship facilities and the club's own service, the place will be within 500 miles of half the population of the U. S. and people from New York, Cleveland, Chicago and Detroit can comfortably spend their week ends there. This project is sponsored by Frank G. Raible, law partner of William C. "Wild Bill" Donovan, Assistant U. S. Attorney General.

The new Vermont establishment is called the Club Bunkier and is on Whetstone Island in Lake Memphremagog, not far from Newport, Vt. It will have hunting preserves and activities will be in charge of John W. Hession, champion rifle shot. The largest in Canadian territory, while members automatically assume membership in the nearby White Clover Golf Club, operated by the same management.

Francis Quimet's Richmond layout it is said, will actually have its golf fairways in Vermont, while the clubhouse proper will be across the line in Dominion jurisdiction.

## Dog Track Battle Starts Again in Missouri

St. Louis, May 8. Bitterest fight on greyhound racing tracks in the history of that sport in this part of the country is in full swing. Madison Kennel Club, operating the whitest oval just across the Mississippi, opened Wednesday night in defiance of attacks from every quarter.

Other tracks are waiting to see which way the wind blows in Supreme Court before they open.

Missouri Supreme Court ruled in favor of "certificate" betting last year, but the Attorney General of Missouri has asked the high state tribunal to reverse itself and declare operation of the dog tracks illegal. Friends of the greyhound tracks assert that their troubles are all to be traced to the operators of the horse racing tracks.

## STAKEHOLDING UNLAWFUL

Albert Sainsky, of 2450 Broadway and Irving Weisberg, of 1203 Avenue M, Brooklyn, who are said to control the brokerage firm of W. L. Darnell & Co., which firm is considered the official betting odds depositories of big sporting events, will have to stand trial in Special Sessions May 4 on a charge of unlawfully stakeholding. The two were arrested February 13 on the complaint of Michael Mitchell, of 519 56th street, Brooklyn. The defendants' attorney, John Caldwell Myers, had the complaint dismissed in the Magistrate's Court on the ground that the stakeholding law was abolished when the Walker Law legalizing prizefighting came into effect.

The Supreme Court upheld this contention when the District Attorney appealed, but Friday the Appellate Division reversed the lower court and the men will have to stand trial. The latter body contended that if the legislature wished to abolish the law pertaining to stakeholding it would have made it clear when it passed the Walker Law.

The two partners were charged by Mitchell with accepting a \$500 bribe on the Delaney-Milroy fight at the Garden. Mitchell bet on Milroy and the two took 10 to 1 odds. A few days later Mitchell was given a check for \$1,450 by the defendants as his winnings. The district attorney learned of the matter and made Mitchell the complainant against the Darnell people. The defendants are under \$2,500 bail each.

## Inside Stuff—Sports

Starring a Jew

John McGraw's idea in sending forth Andy Cohen, the prominent second baseman of the Giants, is not unlike that discovered by sports promoters, of playing races against the public. In the boks rises the play is made for the Italians; with flabits it is usually Irish or Jew. This has been found to develop a strong public following for the athletes of the race, with a consequent substantial advertising assured at the sports events.

With Cohen it's probably the McGraw idea that will also develop fan trade in and outside of New York.

Grading Roulette Wheel's

In a recent Variety, was a story of a new book exposing graft in gambling. Variety's story praised the book as thorough and mentioned many of the exposés, including roulette wheels. The book failed, however, to touch upon the latest racket in braising wheels, by remote control. It is said the cost of installation of this wire and magnet control is about \$5,000. The dealer has nothing to do with the braice, other than to perhaps heat up the ivory balls employed in the spinning. The controller of the braice is in an adjoining room, where he is signaled by some one in the wheel room. The remote control can not pick a number but it can keep the ball away from any number. It is applicable mostly in this way to the various sections of the 37 numbers on the wheel. It also may be aimed only against the colors, but when only against the colors, can not be used for numbers. Any section wanted can be landed by the control operator.

It is said that the wisest roulette player will go against this braice with no chance of d-lecting it.

A Camber's Tip Off

In gambling rooms, operating braice games it is the ethical understanding of the fraternity that a dealer knowing he is operating a braice will not invite a visiting gambler to play. If the visitor is invited by the dealer to try his luck, the guest knows the game is on the up and up. Otherwise he doesn't play.

Northwest Sprinter's Comeback

With the Olympic Games approaching, the northwest is particularly interested in a sprinter who used to burn up the tracks there, until he pulled a tendon and had to lay off two years. He is Russ Sweet, now ace sprinter with the Olympic club, San Francisco, and former University of Montana star.

Sweet has been running the hundred under 10 seconds consistently, and has beaten Charlie Borch and the fastest California runners this spring with ease. Against a head wind he did 9.4 and also made the 220 in 21.3 with the breeze against him.

The cast has Hussey, Locke, Scholtz and possibly others, but out here the fans figure Sweet the dark horse, and he's not so dark.

Acting Chance for Fighter

The Empire Players, Newark stock organization, presenting "Is Zat So?" the James Gleason-Richard Taber fight comedy, this week enlisted the services of Solite Castellane, a local lightweight mitt artist, who had met with considerable success and had gained a large following prior to retirement from ring activity about a year ago. Castellane gave up fighting following injury to his hands after piling up a long string of wins. As the comedy has a fight scene act he figured it might serve him as a preliminary to active training.

Wrigley After Coast Good Will

William J. Wrigley, owner of the Chicago Cubs and the Los Angeles ball team, is spending plenty of money to secure the good will of the coast populace. Every Saturday and Sunday is known as Ladies Day at the ball park, each woman getting a 75 cent seat gratis. The visiting teams play on a 50 per cent basis. Wrigley must account for each seat the ladies get and pay the club 45 cents a head. On one game recently the visiting team got around \$1,500.

The Luck of a Trainer

A horse owner with one nag thought it time to retire from the tracks. He placed the horse with a trainer on the understanding that the price should be the first purse the trainer got for the animal as a winner. Since that time, the former owner ruefully states, the horse has been second 22 times, but will not push his nose under ahead of the others.

Advertising Baseball

Billy Evans, former American League umpire, now managing the Cleveland Indians, intends to use advertising space every time he has something special to sell the fans and has been given a free hand by the new owners of the club. Evans, who is also a sports writer for NEA service, writes his own ad copy, his first blast being large display space in the Cleveland dailies prior to the opening of the home season. In his initial ad Evans stressed the fact that the Indians are now owned entirely by Cleveland interests. No appropriation has been set aside by the club for display advertising but whenever Babe Ruth or an opposing pitcher with a long winning streak comes to Cleveland, the possibility of stopping the Bambino or breaking the hurler's string of victories will be the advertising idea.

Newspaper owners for many years have been trying to figure how to get more advertising revenue out of sports. Last July Tex Rickard used display space in the New York dailies the day before the Dempsey-Sharkey scrap, giving directions on how to reach the Yankee Stadium, that being a departure from his regular procedure. The New York ball club usually ran a three line ad on the sport page.

As the Indians last year were deep in the red in games and gate money and are conceded little chance of finishing in the first division this year, Evans' test of baseball advertising will be watched by the magnates.

That Sharkey-Delaney Affair

Sports writers and fans are still chewing about the somewhat sensational one-round knockout of Jack Delaney by Jack Sharkey. Tales from Bridgeport, where Delaney lives and has several business ventures, say that he didn't train except infrequently and that Sharkey a palooka.

However, the talk about the fight being in the bag is something else. One bet was offered at the almost unheard of odds of 8 to 5 that Delaney would not answer the bell for the third. The betting gentry's in New York have gone further than the knowledge that Sharkey was in great condition and Delaney was not.

A ringsider, on hearing the odds were 3 to 1 on Sharkey, decided the short end was a good wager. He sought to place \$1,000 to \$2,500 or \$4,000 if he could get it. Being friendly disposed, they told him to keep his coin in his kick, that if he wanted to bet to lay the odds. There is no doubt that Delaney was knocked out, but how many persons knew he would be?

Joe Kempton has resigned from the production department of K-A-O, to become affiliated with Andy Wright.

Edward Smith is now managing Schumacher's State theater, Jamaica, L. I.



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## 50 YEARS AGO

(From "Clipper")

What would happen in 1928 if six frightened horses drawing a circus wagon ran away and out of control, dashed from 9th avenue and 42d street to the Grand Central Station? That's what happened to John Strickland, driver for the Barnum circus. The mad dash started when a locomotive on the 9th avenue "L" (they used steam engines), frightened Strickland's horses. At the Grand Central station the truck's wheel caught in a rut and the wagon was smashed, Strickland being killed outright.

Henrietta Woods, colored, brought suit in Cincinnati against Zebulon Ward, of that city, charging that he had kidnapped her and sold her into slavery in 1853. A jury gave her judgment for \$2,500.

A 20-cent silver coin had been in circulation for years, and now was withdrawn by act of Congress.

The Charles Maul family of Richmond, Ind., staged a crime wave all its own. Maul seduced his wife's sister and two servant girls while his wife was confined, and her brothers sought him out and shot him dead.

The professional baseball season had a belated opening in Brooklyn. Locals, who had never before played together, even in practice, faced a seasoned nine from New Bedford, and won in 13 innings, by 7 to 3.

The Ocean Boulevard from Prospect Park, Brooklyn, to Coney Island, had just been cut through. The right of way went through the Prospect Park race track, and that club had to build a new track further along near Gravesend.

## 15 YEARS AGO

(From Variety and "Clipper")

Styles change even in phoney rumors. Nowadays the gossips start reports of something to replace the Churchill restaurant. In 1913 the favorite subject was the New York theatre. This time the house was to be replaced with a \$7,000,000 hotel, promoted by the Charles B. Taft syndicate.

Herbert Brenon was directing for Imp and his wife, Helen Dowling (with whom Brenon had played a sketch in vaudeville), talker of going before the camera. Charlie Murray was working for the Biograph; Ford Sterling joined Keystone, replacing Fred Mace as chief comic. Frank Woods had just resigned from Universal.

General Film Co. had bought out Kinetograph and had the "trust" field to itself again, but exhibitors were complaining of service and prices. Exhibitors called a protest meeting, which was presided over by Sam Trilger (who now runs a second-hand shop just off the Strand). To complicate the film situation, Mutual, independent, was coming to the front fast in opposition to the Edison-Biograph "trust."

The Aikens were back of Mutual, and later that concern was the nucleus of Triangle, which made much fireworks for the trade before it went broke with debts of plenty of millions.

Williams and Wolfus were a new act from the West, making their first eastern appearance at Keith's, Philadelphia, where George Young, Variety correspondent, said they were comedy high lights.

Oscar Hammerstein and Morris Gest ended a few years of shaking hands in the Victoria lobby.

A. H. Woods appeared at the premiere in the Gross theatre, Berlin, wearing evening clothes, and the event was remarkable enough to warrant a flock of private cables.

## Theatre News and Circulation

Managing and city editors of dailies have heard all of the stereotyped arguments from press agents and others why more space should be given to news of the theatre. That theatre takes in the screen as well as the stage, and with the screen just now vastly more important on the news end.

What those editors haven't heard is that theatre news is now so important to them that if they don't commence to give more attention and space the other fellow will. It's not to be done. The quicker the dailies do it the more quickly they will build circulation, for theatre news is a circulation maker.

Probably throughout the country all newspaper men are aware of what happened when the Scripps-Howard "Evening Telegram" in New York broke through the then prevailing understanding amongst the New York dailies that they would cut out the free advertising portions of the daily radio programs. The "Telegram" had not printed the full programs for over 48 hours before the New York "Sun" fell into line with it. The "Sun" was afraid of losing circulation for the "Telegram's" gain. So with the other dailies, all going back to the former policy of printing all of the radio programs.

It has never been claimed at any one time by any broadcaster, even for the big Dodge hours, there are over 30,000,000 listeners-in (20,000,000 the actual radio claim). It is estimated and authenticated that over 70,000,000 Americans patronize the picture theatres. How do the dailies balance these items? Because the theatre is an advertiser and radio is not? Or that they can get out a weekly radio section with accessory business in it? But how can they compare their pro rata of readers on the above basis?

If the problem of the sports pages is the absence of advertising on them and no way to secure sports advertising, how may a newspaper publisher believe that his three or four pages of sports daily, addressed nearly to males only, can carry as same circulation making strength as the theatre news which is not printed.

There are not 30,000,000 people in this country reading the sports pages. That is 25 per cent of the total population. And nearly all men. And all dailies want nearly all women or the more the better as readers.

All of which must tend to but one goal—that there is new circulation to be found in a more liberal attitude toward the theatre, screen or stage and screen particularly. Nothing is so important with a paper as new circulation.

The type of show news is not intended as the scandal end. Let that run in and fool the tabloids. But regular news and not necessarily the padded chaffy junk coming out of Hollywood.

It's not so long ago the Associated Press stated it intended sending out a semi-weekly show letter. The A. P. and Universal are trying to hog the show news, with William R. Hearst perhaps personally still preferring cartoon strips.

But even at that, take the cartoon strips. No matter what fancy, whim or idea started Mr. Hearst off on that line, it was the greatest circulation builder he ever found or discovered. Because those strips appealed to the young. And nothing in sight today is as appealing to the young as the moving picture.

Any circulation department of any daily may easily ascertain from local showmen how many natives are attending all of the theatres in town every day or every week. Each is interested to a greater or lesser degree in the players.

Neighborhood, community and downtown are supporting numberless theatres. Any ordinary city may have 100 or more theatres within its drawing capacity, playing every day and giving many performances daily. Greater New York has over 800 theatres. Somebody must go to the theatre.

And the Sunday amusement column is the best read page of any Sunday newspaper.

Some editors or business managers are very archaic in their line-for-line business vs. publicity. That was okay in the old days; it's not okay now, for now it's circulation.

Publishers might let their circulation departments to gather a few local statistics. Then hold a conference with his managing editor, looking the door against the business manager.

For as a reminder only, there are ever two outstanding points of interest for any reader, anywhere, and for circulation—Broadway and Hollywood. Hollywood is always there and there is only one, but any Main Street may be made Broadway locally, nowadays, by the daily that goes after it.

## Inside Stuff—Legit

Elizabeth Marbury and Carl Reed's decision to con their score for the musicalization of "Love in a Mist" which they are jointly producing from as many creative sources as is possible, is an indication of at least one producing firm to make their score mean something. Miss Marbury, inactive for quite some time, states that as many as a dozen composers may be collaborators on the score as far as she is concerned, being anxious to secure as diversified a musical setting to Marc Connelly's libretto as possible. Meantime, Ray Klages and Jesse Greer have the three song hit themes of the musical already set.

At a recent debate in Moscow over the modernistic tendencies in the Russian theatre Meyerhold, the leading theatrical modernist in Russia, was severely criticized by his opponents. The audience took Meyerhold's side and cheered wildly when he ascended the platform to answer his critics. Meyerhold began civilly enough, but when warned up, used some hot words. Whereupon the audience changed its attitude and growing indignant hooted the erstwhile favorite not only off the platform but out of the hall.

Tenry Duffy has pulled something no one ever dared to in Los Angeles. About six months ago the old Morosco had its stock company do "New Brooms." The show did no business as it was playing against the screen version of the story. Then Duffy decided he would give the show another chance. He put it on in Hollywood using several members of the New York cast and is cleaning up.

For first two weeks at the El Capitan the show made a neat profit, and it looks as though 10 weeks will be a minimum run. Duffy charges the same scale in Hollywood as was charged at the downtown Morosco.

As a result of the recent conference to the Scene Artists in Chicago

(Continued on page 68)

## Wired Houses and Talking Films

In the show business of today there is nothing as puzzling as the talking picture. The talkers have so many angles and seemingly such unlimited possibilities that when the subject of sight and sound in pictures comes up, there is too much for any unversed person to grasp.

So far in communities mostly it has been brought out that of the comparatively few theatres of the total in this country with wired equipment, now required for the talkers, the smaller house, wired, is in a position through that novelty to compete with the larger theatres.

While this has been going on, along came a new device for sight and sound that says, although not for publication, that no wires are needed; that the sound end fits on the same film with the sight part, and both are thrown together upon the screen and air in perfect synchronization, with a projection machine, only, doing it all. That device, however, has not as yet gone on the market although private demonstrations have attested to its practicability.

In the matter of cost, the special projection machine may nearly reach the wire installation expense. Both seem high until it is understood that overhead on either, created mostly by a specialized staff, keeps prices up. Spread, however, over a period of years up to five or more and reduced to a weekly cost per house, the expense is not so large in amount for a theatre.

Then enter other devices, for the home, of sight and sound or home made or home projected pictures, and for the theatre the character talking picture, the latter best exemplified so far by Warner Brothers' Vitaphone. A picture with the character speaking in the playing of their roles, briefly or at length is still in its throes of experimentation. Its scope may be gleaned in a degree from Warners' "Jazz Singer" with Al Jolson, a combination that is sweeping all records before it in the wired theatre, particularly in the smaller cities.

With other character talking pictures, it may be the players if a distinct fault is seen in the verbal barrage during the running of the "silent" drama. Character talking pictures may do away with the captions or subtitles, since the players may speak those lines, or again the players can be apt as pantomimists but deficient as elocutionists. With character talking on the screen it may be as much if not more a matter of diction rather than of dialog.

If this latter should come to pass, a new crop of screen actors and favorites may develop. Naturally those of speaking stage experience would be given the chance, provided a sufficient number of Hollywoodites who can talk off the screen could not be located.

It is said of one character talking picture, where the spoken dialog was subjected to and received much criticism, that in the making of the picture, no script dialog was employed. Those directing informed the actors, from the account, that as they were actors and intelligent, they should invent their spoken portions according to the situation and what phrases they deemed suitable for those occasions. Even if not so, the dialog sounded that way.

With the talk and sound, the talkers themselves and as proven valuable in live events, shot and have been recorded, as by Rex's Movietone, the character talking picture and what not, the problematic future of the popular picture house entertainment is in a mist. Producers are turning toward a talking association and exhibitors are viewing the many new devices with much complexity, not knowing which way to look.

The new devices have enlisted big business and big business men, an assurance of merit to them and their commercial prospects. This business, however, states that the theatre is but a minute part of their range, that they will take in the world with its schools, churches, convention halls, municipal buildings and other meeting places.

Against all of that though and like all other attractions that have for a time threatened the theatre is the record of the people paying for what they want, and usually wanting their entertainment in a theatre. It is not a worry for the theatreman as to whether he will draw an audience as it is for him to locate out of all of this present chaos the exact type of film amusement his patrons will prefer. The present picture business is a result of evolution. That evolving appears to be continuing.

## Why "Westerns" Must Live

"Westerns" must live; the youth of the country has so decreed.

No more positive decision could have been given than the receptions greeting Tom Mix, the ace of all "Western" film stars, in his current personal appearance trip in the vaudeville theatres between the west and east coasts. Tom is the idol of the youngsters. They have loudly proven it by their acclaim, in the thousands everywhere who have greeted him on the street publicly appearances. Meanwhile he has been filling the theatres as often as the crowds could be dismissed and returned.

Autos are common, airships are rapidly becoming familiar, speed boats and speeding arc accepted, but the horse is a stranger, especially to the big city kid. It has been said and perhaps with substance that there are youngsters today in New York who have never seen a horse.

These youngsters are growing up and their youngsters will come after them. The night and day, the cowboy and Indian lore and legend, the mighty plains and the riding hero will be the hailed scene attraction for all of those youngsters all of the time. And the longer the time, the more the kids will want to see a striking Tom Mix in celluloid.

The "Western" picture when properly produced and manned is a healthy educational for the boys, and girls. It has been the overabundance and the unhealthy aspect of many of the western made pictures besides their cheapness that seemed not so far back to doom that type of film. But the "Westerns" will have their come back—Tom Mix has made his popularity off the screen so evident that they want him back, hunting down bad villains, saving pretty girls and keeping the town or ranch safe for Hollywood.

Others may follow the new Mix lead, to make them better in story and production; to show a chase that is a chase and not a reproduction, and to keep the kids on their toes for the next one.

Buffalo Bill will never die and the Indians stories will never tire. American boys will want to see or read. It's much better for them than to watch a made-up man giving a sore course in love making. It will be a long while after the kid dots on the two-gun man that he will think the hero with a mustache who can do little in his eyes except to kiss a girl is worthy of a second glance.

While a boy loves riding and the open, the folks at home don't have to worry. No boy ever went wrong in the open.



# AARONS & FREEDLEY MARKEDLY SPURN SHUBERT INTERFERENCE

Let Winchell of "Graphic" in for "Here's Howe"—Keep Shuberts' P. A. Out—"Bulls" Get Air

Walter Winchell, the "Graphic" critic, who is under the Shubert onus, saw the premiere of "Here's Howe!" at the Broadhurst, New York, last week, despite Claude P. Greneker's telephonic communication to the reviewer that he would be barred from the house by two Shubert private dicks. Winchell was invited by Aaron & Freedley to come ahead and that there would be no difficulty.

Aarons & Freedley, having the Broadhurst under lease from the Shuberts, took it upon themselves to show the Shuberts where they got off attempting to run an Aaron & Freedley house. The Shubert "bulls" were given the air and Winchell entered in state.

Poetic justice was meted out to Greneker in addition through not being personally admitted at the premiere. Not having been invited, and sans a ticket, he was not permitted past the Broadhurst doorman.

Shownen along Broadway say they can see in this episode the ultimate breaking away from the Shuberts of independent producers like Aaron & Freedley to align with Erlanger for bookings, as soon as contracts expire. The firm is reported to have been previously annoyed by the Shuberts' attempted interference.

## NICHOLS, "WORLD" CRITIC

Daily's Star Reporter Will Succeed Alexander Woolcott

Alexander Woolcott will be succeeded as the dramatic critic of the New York "Morning World" by Dudley Nichols, the paper's star reporter.

Woolcott is leaving his post later this month, having resigned some weeks ago. Nichols' stories in "The World" of late have been of the special kind, printed with a by-line.

It was Nichols who reviewed "The Strange Interlude" for "The World," substituting for that play alone in Woolcott's place, assigned by Bayard Swope. It brought about Woolcott's resignation.

A claim was set up for the substitution that Woolcott had prejudged the O'Neill play in an article in "Vanity Fair." Woolcott said he had not thought the issue of "Vanity Fair" would be released before the play's premiere.

## "Big Parade" to Music; No Producer Chosen

Lawrence Stallings, who was responsible for "The Big Parade," the biggest of all \$2 pictures, is seriously considering a musical version of the film for next season. Producers and composers who have learned of Stallings' plan held several conferences with him late last week and a lavish production along lines similar to "Three Musketeers," "Rosario" and "Show Boat" were discussed.

Ziegfeld is reported interested in producing "The Big Parade" to music, but Stallings as yet has closed with no producer, book writer, lyricist or composer. He may decide to do the book himself, he having collaborated on the book for "Want Price Glory" for the stage and screen.

If "The Big Parade" is set to music it will be the first time an original picture has been the basis for a musical show. Heretofore the process has usually been reversed, "Rose-Marie" and "Kid Boots" being among the musicals that have been made into pictures.

## Joe Laurie's Show On

The Shuberts closed with Joe Laurie and the diminutive Canadian's musical, "The Showman," will be produced this summer, with Laurie featured.

The show goes into rehearsal within two weeks. The book is by Laurie, with music by Dave Stamp.

Folk Seymour will direct.

## NEW THEATRE ASS'N ELECTS OFFICERS

Appointments for Board of 15—Financing Undetermined So Far

Formation of the National Board of the Theatre, promulgated for the welfare of the legitimate stage, took another step forward Monday when the new Legitimate Theatre Managers' Association elected officers and appointed its representatives to the board.

Sam H. Harris is president of the new association, with Gilbert Miller vice-president, Joseph P. Bickerton, Jr., secretary, and Winthrop Ames and L. Lawrence Weber, the treasurer and assistant treasurer. The organization will have its own constitution. It is supposed to be representative of the entire legitimate field for the purposes in mind.

The committee of five named to act on the board is Winthrop Ames, Warren P. Munst, Arthur Hamenstein, Ralph Long and Brock Pemberton. The alternates are John J. Dillon, Dwight Deere Wiman, Vinton Freedley, John Golden and Gilbert Miller. Not all this group are actually producing managers. Munsell is general manager for the Theatre Guild, Long is in the same capacity for Charles Dillingham, and Dillon is in the Erlanger office.

The managerial committee will constitute one-third of the National Board of the Theatre, a committee of five from Equity and one from the Authors' League making up the full committee of 15. The main objects are to work out plans for the reclamation of the road, the elimination of admission taxes and the opposing of hostile legislation throughout the country.

The board will probably require considerable funds to operate along the lines outlined. How it is to be financed is a matter to be considered by the board, which is expected to start functioning before the end of the month.

## Miss Gregori Burned

Virginia Gregori, dramatic actress, recently with Civic Repertory Company, is in Swedish Hospital, Brooklyn, N. Y., the result of a drying machine in a beauty salon burning off all her hair.

She was severely burned about the scalp but doctors state there will be no facial scars.

## Actors in Japan

Uzamen Ichimura, president of the Tokyo Actors' Association, is visiting in New York. Accompanied by an interpreter he called at Equity's offices and supplied data about organization and the Japanese theatre. Some of the Jap theatres have a capacity of 3,000, with the admission scale as high as \$6.50. The performances average eight hours, drama, burlesque and dancing being mixed up on the bill.

The Jap actors' association has a membership of 2,500 in Tokyo and 1,500 in Nagasaki. There are eight grades in the profession and in the highest grade are but eight players. The lowest grade are apprentices, working under the direction of the top grade players who furnish them board and lodging and a small sum monthly.

## MARY ELLIS' REFUSAL

Turned Down Offer of \$2500 Wkly in Film "Show Boat"

Mary Ellis, original star in the title role of "Rose-Marie," last week turned down an offer to be starred over the title in the film talking version of "Show Boat," to be produced for next season by Universal.

Miss Ellis is now playing opposite Basil Sidney at the Garrick in "Twelve Thousand" (stage). Harry Pollard, who is to direct "Show Boat" for Universal, in New York looking for a singing star for the picture, who also screens well, offered Miss Ellis a contract at \$2,500 a week with 10 weeks guaranteed and a probability that the shooting and recording would run to 20 weeks or \$50,000 for the picture.

There was no argument on price with Miss Ellis, the negotiations coming to a standstill when she mentioned that her present engagement is preferred.

## Lenox Hill Bunch in Cherry L. Playhouse

The Lenox Hill Players have taken over the Cherry Lane Playhouse, Greenwich Village, New York, on a year's lease beginning Aug. 1.

The leasing by the Lenox Hill group evidently means that the Playwrights theatre, current tenants, will move. Otta Kahn is said to have withdrawn his support from the Playwrights.

The Lenox Hill Players previously occupied the Lenox Hill Playhouse, adjacent to Terrace Garden, where they held forth for three seasons.

## Musical on Benj. Franklin

A new musical is reported in the process of preparation, based on the central character of Benjamin Franklin. The title is "Go Fly Your Kite."

# Scarcity of Word-Music Writers Holding Back New Musical Shows

## Play Brokers Forming For Mutual Protection

An organization for the purpose of standardizing the play brokerage business has been formed with the filing of papers last week for the Incorporated Society of Authors' Representatives.

The purpose of the association is to agree on a standard agency contract for the protection of authors and brokers, elimination of crooked practices, checking and prosecution of innumerable play piracies throughout the country, and a means of protocol for play brokers in dealing with organizations representing authors and managers.

One of the aims will be to drive the wildcatting, unreliable agents out of the field through depriving them of recognition in reputable offices unless members of the society are willing to abide by fair business rules.

This is expected to have the effect of curbing play brokerage work as a sideline, which has been carried along in various branches of the legit field, particularly by lawyers. The most prominent brokers in the field are reported sponsoring the establishment of the society. Included in the first list of members are the American Play Company, Century Play Company, Brandt & Brandt, and Laura D. Wilck.

Confidential papers were filed by Abner J. Rubien.

## 2 "Front Page" Plays

Two newspaper plays carrying the same title, "The Front Page," are listed for production next season. Each producer claiming priority to the title. It may eventually wind up in litigation.

Jed Harris has one by Charles MacArthur and Ben Hecht, while the other by Edward Riley will be done by Joseph Koehler and Leon Pollock.

## Whetten Sued for Divorce

Kansas City, May 8.

Mrs. Marie Whetten, Wellington hotel, this city, has filed suit for divorce here against her husband, Fred B. Whetten, an actor, said to be playing somewhere in the Dakotas with "His Sweetheart" company.

Mrs. Whetten charges desertion, cruelty and vagrancy. She says her husband is a Swedish comedian, funnier on the road than at home. They were married April 30, 1905, in Cleveland.

## 'Beggar's Curse' Stopped

"The Beggar's Curse" stopped in rehearsal this week when Equity stepped in. Henry Marcell, producer, did not post the required two weeks' security at Equity.

Marcell had rehearsed the piece two weeks before Equity learned it was in rehearsal. Marcell claimed his original backer walked out on him and tried to persuade the cast to waive security, but without success.

## CLARENCE WILLETS BETTER

Clarence Willets is rapidly recovering from the sudden attack of illness here last week, when he went into the Methodist-Episcopal Hospital for observation.

He will leave there the end of this week, resuming his post as manager of Flo Ziegfeld's "Rio Rita" at Boston next Monday.

## STILL REVISING "LADDER"

"The Ladder" did not play Monday night at the Cort, where it was moved for probable summer continuance recently. It was stated another revision was being made, the show resuming Tuesday.

"The Ladder" has been revised no less than six times.

## Mulligan's Subdivision

Charles Mulligan and Ray Carroll, formerly in the legit producing field, have gone into the subdivision racket near Fort Lee, N. J.

The backward musical comedy production schedule this summer is blamed by managers on the dearth of qualified book or music writers. Here managers have worthy books for production, they lack the song-writing team or vice versa.

Philip Goodman has Vincent Youmans under contract for a score for the Louise Brown show, but hasn't a book, although Irving Caesar, who is doing the lyrics, is trying his hand on a libretto. Kaimar and Ruby left Goodman to do an Arthur Hammerstein musical with William Anthony McGuire, who refused to separate from the team at Goodman's suggestion that McGuire collaborate with Youmans.

Fields, Rodgers and Hart are tied up with Lew Fields for a new musical to follow "Present Arms"; Ann Caldwell has the Fred Stone show in hand for Dillingham; Des-Sylva, Brown and Henderson are unavailable because of the new "Scandals," and another show for Aaron & Freedley; Jerome Kern and George Gershwins are both abroad and undecided as to their plans, and similarly other recognized writers are tied up.

## Tax Will Stand at \$3

Washington, May 8. Republican and Democratic leaders state the committee's recommendation for the tax repeal on admissions to \$3 will be adopted by the Senate. It was intimated an agreement had already been reached in this matter.

Senator Simmons' (D) tax program for its entire repeal will not effect any change, it is said.

Senator Smoot, chairman of the finance committee, estimates the \$3 repeal will cut the government's revenue \$17,000,000 from the admission tax source against the House proposal to \$1 and its deduction of \$5,000,000.

Senate committee proposes to get \$5,000,000 of this back by keeping club dues at the present 10 per cent, though the House cut that levy to five per cent.

The President's stated approval of the repeal of the automobile tax, it is now stated, will not affect the admission tax change.

## Fell for the Actor

Salt Lake, May 8.

After years of fruitless courtship by Reed Jones, a local actor, his fiancée fell for him when seeing Jones act at Roman Park, native, as was is now Mrs. Jones.

Jones staged a male "Follies" show at St. George and had a role in it. His wife sat in the front row, watching him on the stage for the first time.

After that performance they were married.

## Bernard Tompkins, Atty.

Bernard Tompkins, the 25-year-old concessionaire of the Schwab & Mandel, Aaron & Freedley, Jones & Green, Lew Fields and Universal theatres, has been admitted to the bar and opened law offices this week in the Navex building, at 225 West 40th street. The new suit will adjoin the space young Tompkins has for his musical, candy and book concession business.

Tompkins studied law while working in the theatres. Supreme Court Justice Peter Schuchack was his endorser on his being admitted to the bar.

## LEE TRACEY'S SCREEN TEST

Universal has given Lee Tracey a screen test for the leading role in the screen adaptation of "Broadway."

Tracey played the lead in Harris production.

## FLORENCE REED SAILING

Florence Reed winds up her vaude tour in "Jealousy" this week. The legit actress will sail for Europe shortly, returning in August to begin rehearsals for a new play in which she is to be starred by Al Woods.



CHICK and ROSE  
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One of the features of "Take the Air" at the Earl Carroll Theatre, New York. Originators of Tin Type Comedy











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BIGGEST SCREEN  
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## FOUR SONS

JOHN FORD PRODUCTION

9TH MONTH AT \$2 TOP  
GAIETY THEATRE  
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CHARLES FARRELL  
AND  
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HOTTER  
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A TALE OF  
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by JOHN THOMAS

WITH  
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ALBERT GRAN • LIA TORA  
BARRY NORTON • TYLER BROOKE

H. D'ABBADIE D'ARRAST  
PRODUCTION

## The River Pirate

with  
VICTOR MSLAGLEN • LOIS MORAN  
NICK STUART • DONALD CRISP  
JOE BROWN

by CHARLES FRANCIS COE

W. M. K. HOWARD  
PRODUCTION

A GREAT STORY  
BY A GREAT DIRECTOR

## Me Gangster

with  
JUNE COLLYER  
NICK STUART  
BEN BARD

RAOUL WALSH production  
of the story by  
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BETTER THAN  
"HIGH SCHOOL HERO"

**WIN  
THAT GIRL**

DAVID BUTLER PRODUCTION  
with  
DAVID ROLLINS and SUE CAROL

**MOTHER  
KNOWS  
BEST**

with  
**MADGE BELLAMY**  
FARRELL MACDONALD · MARJORIE BEEBE  
Based on the story by  
**EDNA FERBER**  
**J. G. BLYSTONE**  
PRODUCTION

DOLORES DEL RIO  
in  
**The  
RED DANCE**  
with  
CHARLES FARRELL and IVAN LINOW  
RAOUL WALSH  
PRODUCTION

"THE MOST  
IMPORTANT PICTURE  
IN THE HISTORY OF THE MOVIES"

**SUNRISE**

F.W. MURNAU  
PRODUCTION  
with  
JANET GAYNOR  
GEORGE O'BRIEN  
FARRELL MACDONALD


JOHN FORD  
PRODUCTION  
**MOTHER  
MACHREE**  
with  
BELLE BENNETT · VICTOR McLAGLEN  
and an all star cast  
3<sup>rd</sup> MONTH TIMES SQ.  
THEATRE

Sammy Cohen  
and  
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in  
**PLASTERED  
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Directed by  
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April - 30, 1928

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This definite and com-  
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Sincerely,  
  
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# About 20 Shows Figured for B'way During Summer Season

May and mild weather last week made for further declines along Broadway. Not over five attractions were unaffected, all the other grosses dropping from \$1,000 to \$500, while a few musical shows were off more than that.

The summer outlook is unchanged in that fewer musical or revue attractions are in sight. Seven of the current musicals are figured to last through the heated period. Most of that group should last well into the new season.

Half a dozen others will likely pass out before the end of June. Only three or four fresh musicals are listed this side of July 4, while two recently arrived musicals are to be added to the summer group.

Of the current dramas and comedies are six to eight figured to survive into the summer. That indicates a total summer card of about a score of shows, about 50 per cent. of the present total.

The two musicals which came in within the past two weeks are not so hot but both are conceded a good chance to last into fall. "Present Arms" is best of the duo. It got over \$1,000 at Pier Marfield for its first full week. "Here's How" approximated \$2,000 in its first seven performances at the Broadhurst, aided by an excellent press which brought in \$7,000 for the initial performance.

## Musicals

The musical leaders which are rated for summer continuance are "Show Boat," \$53,500 last week; "Three Musketeers," an easy second now, \$43,600; "Rosalie," \$40,000; "Rain or Shine," \$37,500; "Green Village Follies," \$40,000; "Good News," \$31,000; and "Connecticut Yankee," \$20,000. "Funny Face" and "Five O'Clock Gypsy" slipped to \$22,000 or less last week, while the balance of the field straggled downward.

The non-musical group regarded set for summer are: "The Bachelor Father," \$20,500; "The Royal Family," \$16,000; "Coquette," \$15,000; "Diamond Lil," \$16,000. Some of the others may stick also, as "Burlesque," getting \$15,000; "Marco Millions," around \$14,000, but due out soon; "Trial of Mary Dugan," \$14,000; "Paris Bound," \$13,000; "Our Betters," \$12,000; "The Silent House," \$12,000; "Excess Baggage," a bit under \$10,000, with \$2,000 balance of the field ranging downward to \$3,000. "Manhattan Mary," expected to last into June, will close its season at the Apollo Saturday, the house next getting "Scandals," the only major revue in sight at present; "The Queen's Husband" will close at the Playhouse, which goes dark, too. "Twelve Thousand" was taken off at the Garrick last Saturday. "Young Truth" will relight the Lyceum next Monday, at which time "She Stoops to Conquer" comes in for a limited period at Erlanger's.

"The Father" bobs up again, this time announced for the Belmont. "The High Hatter" is due at the Klau Thursday. "The Wizard of the Dogs" was moved up from the Village to the 48th Street Monday.

## In the Agencies

Although one new attraction was added to the buys list this week the total drop was 16, a number that is considerable in the face of

Players in Legitimate Directory

**JACK FORESTER**

Featured at  
**CASINO DE PARIS**  
PARIS

**JEANETTE MACDONALD**

STARRING IN  
"SUNNY DAYS"  
IMPERIAL, NEW YORK

**MARIE SAXON**

CARE VARIETY, NEW YORK

**BUDDY WATTLES**

LEADING ROLE IN  
"HIT THE DECK"

MAJESTIC THEATRE, LOS ANGELES

INDIFFERENTLY

conditions and the number of attractions on the list. The buys: "The Bachelor Father" (Belasco), "Here's How" (Broadhurst), "Good News" (Channing), "The Happy Husband" (Empire), "Rain or Shine" (Geo. M. Cohan), "Our Betters" (Henry M. Sells), "Strange Interlude" (John Golden), "Present Arms" (Mansfield), "The Three Musketeers" (Lyric), "Coquette" (Maxine Elliott), "The Silent House" (Morosco), "Rosalie" (New Amsterdam), "The Royal Family" (Selwyn), "A Connecticut Yankee" (Vanderbilt), "The Greenwich Village Follies" (Winter Garden), "Show Boat" (Ziegfeld).

## Cut Rates

There were 24 attractions offered at bargain prices in the cut rate of \$1,000. Included was the Columbia with its current burlesque show. The others: "My Maryland" (Cahoon), "Take the Air" (Carroll), "Love Lady" (Harris), "The Shufflin'" (Eltinge), "The Five O'Clock Girl" (Shubert), "Manhattan Mary" (Apollo), "The Shannons of Broadway" (Marshall), "The Ivory Door" (Hopkins), "The Queen's Husband" (Playhouse), "Whispering Friends" (Hudson), "Excess Baggage" (Fitz), "Bottled" (Booth), "Marriage on Approval" (Edith Totten), "Dracula" (Fulton), "Ten Nights in a Bar Room" (Wal-lace), "The Entertainer" (Ambassador), "Burlesque" (Plymouth), "Box Seats" (Little), "The Skull" (Forrest), "Him" (Provincetown), "The Great Gatsby" (Metropolitan), "The Music of the Dogs" (48th St.), "Paris Bound" (Music Box).

## BOSTON MUSICALS OFF, LEGIT GROSSES HIGH

"Luck," Tapers From \$34,000 to \$13,000—Skinner-Fiske Strong Finish at \$19,000

Boston, May 8. Flowers blooming in the spring in Boston are all the same. The Hub is having more spring openings than it could boast all winter. "Rio Rita," which opened in Boston, returned Monday to the Colonial. "Jimmie's Women" took the boards at the Hollis for two weeks to be followed by Eva Le Gallienne's Ring Lardner's comedy of baseball sponsored by George M. Cohan had its premiere Monday at the Belmont. "Fast Company" is the title of the new musical by George Arliss in "The Merchant of Venice" opened at the Plymouth, to be followed by "The Merry Widow" in the Lyceum. "The Merry Widow" opened at the Wilbur.

"Good News," in its seventh week, and "The Merry Widow" in its second and last, shared box office honors. The musical comedy at the Majestic played to \$26,000, which was lower than the average, but strong in comparison to general business. Otis Skinner and Mrs. Fiske at the Hollis grossed \$15,000, the lowest gross of the week. "The Merry Widow" terminated an eight weeks' run with the lowest gross of all, \$13,000, after a \$34,000 start. "Madcap" at the Shubert did not realize expectations, grossing \$18,000. "The Squall" dropped still lower to \$8,000. "The Play" at the Woburn returned engagement playing a single week grossed \$13,000. "King of Kings" closed at Colonial with \$5,000.

Estimates for Last Week  
"The Madcap" Shubert (second week). Mitzl did fair business although not as high as expected; \$18,000.  
"Paris" Wilbur (first week). "The Play" the thing, which showed earlier at Plymouth, filled in one week for \$13,000.  
"Good News" Majestic (eighth week). Musical hit of the town still going strong; grossed \$26,000.  
"Merchant of Venice" Plymouth (first week). "The Squall" found the going tough, poorest houses of year; \$8,000.  
"Fast Company" Tremont (first week). "Hit the Deck" shut up after eight weeks, starting at \$34,000 peak and gradual drop to \$13,000. Closes for season.  
"Rio Rita" Colonial (first week). "King of Kings" (picture), played four weeks at \$16,000 average; final week, \$9,000.  
"Jimmie's Women" (first week). "The Merry Widow of Windsor" hit up a hot pace in second week, reaching \$19,000.

## "CHINESE O'NEIL" TRYOUT

"Chinese O'Neil" has gone into rehearsal and opens next week at the Rialto, Hoboken, N. J., following in the stock season at that house.

Edwin will be given a two weeks' tryout and then shelved until autumn.

## Caesar's Promise

They're telling how Arthur Caesar promised a nite club washroom attendant a poem for a towel and got away with it. The Gall (or gallic) Caesar promulgated the Caesarian body into discreet retirement and much the worse for barroom wear on the exchequer, he experienced a windfall when the retiring room attendant, named typically inclined, humming and singing standard compositions. Caesar quickly sized up the situation, inquired as to the man's esthetic tastes for poetry, and promised him a good (!) four-line poem in exchange for a towel. And got away with it!

## HEAT HITS CHI; FOUR BOW OUT

"Artists and Models" Drops to \$21,000

Chicago, May 8. Torrid weather, calling to outdoors, accounts for the tremendous wallop landed on Chicago's loop legit houses this week.

Prior even to the warm wave four legit here announced plans for folding, and engaged a special 12-car train to carry 175 or more people back to New York. Among the cavalcade will be "Abie's Irish Rose" from the Admiralty, "Honeycomb Lane" from the Erlanger, "Four Walls" from the Adelphi and "She's My Baby" from the Illinois.

"She's My Baby" held on for the prophesied seven weeks' run. Illinois probably will remain dark. William Hodge's "Straight Through the Door" at the Princess, also held the ultimate closing in its eighth week, with that house too finding a dark spot for the summer season.

Three shows continue to forecast a favorable summer season. "The Desert Song" scheduled to move out of the Great Northern around June 1. "Good News" at the Selwyn, remains the standout of the town, and Bill Roche can sit back for a snug profit. "Excess Baggage" promises a great future, although what the hot weather may do to it is a question.

"Artists and Models" now in its last week, its biggest hit and attraction in the loop, is not meeting expectations. If it were not for the name the flash musical could be set down as a flop.

Jean Ball's "Companionate Marriage," produced by Clyde Elliott at the Cort, follows John Golden's "Fly-by-Night" into the Garrick May 13. The show was recently given by a stock company under Elliott's management in a Chicago suburb.

"Baby Cyclone" at the Blackstone, is handing them laughs even during the hot spell, and the show is doing well. The show is good for at least four more weeks. Frank Craven in "The 19th Hole" follows into the Erlanger after a long run.

the entire stay and built up Beatrice Lillie's local rep. House due for a dark spell.

"The Love Call" (Olympic, 3d week). Doing a satisfactory biz in a good local rep. Due to move to the Great Northern on the 13th, supplanting "The Desert Song." Held good around \$19,000.

"Baby Cyclone" (Blackstone, 4th week). One of the money makers and looks good for reasonable run. Has established a good reputation. Doing nicely, about \$16,000.

"Artists and Models" (Four Corners). All set to blow town next week. Poor business after the first week. Best argument for Chicago's ability to pick 'em. This one lost. Dropped from \$24,000 last week to \$21,000 this week.

"Desert Song" (Great Northern, 36th week). Still the daddy of 'em all, but set to pull out of this house on the 12th, closing a 37 weeks' run. Could have probably run a month more paying business. \$18,000 on the 36th week. Will be followed into house by "The Love Call" (now at Olympic), which will be advertised as by same author.

## STOCKS HOLDING ON

Although summer is close at hand, few stocks are closing. All told, there are some 134 stocks throughout the country, with many summer stocks announced this month and next.

Many stocks are spotted for the summer in communities that have had little road show bookings this year.

Demand is for good royalty pieces.

## Lillian Foster Repeats In "Conscience" Revival

Minneapolis, May 8. The acting of Lillian Foster, guest star, and Nelson, 1st, leading man, in the Broadway Players (dramatic stock) production of "Conscience," Miss Foster's New York hit, took the town by storm last week.

As a result of the future, the Shubert enjoyed its only good business of the Foster three weeks' engagement, doing around \$6,000 at \$1.25 (top). If Miss Foster had opened in this play here, instead of "Chicago," there might have been a different story. Miss Foster's guest star, succeeded Miss Foster's guest star, opening Sunday in "The Constant Wife."

Winding up their season, the Marshall-Bridge Players offered a musical tab version of "Captain Applejack" at the Palace, grossing around \$1,500. Organization goes to the Woods theatre in Chicago.

The Metropolitan continues dark with only "Simba" (motion picture) in sight.

## CAST FOR ANTIPODES

Players are being engaged in New York for a dramatic season beginning in July in Melbourne, Australia, and lasting into the fall.

Elizabeth Mears, daughter of John Mears, globe trotter, signed last week to play Ingenu roles. Players will sail the last of May, expecting to open about July 15. Among the plays scheduled are "New Bremen," "Figs" and "Family Upstairs."

## NEW YORK THEATRES

The David Belasco presents  
**BACHELOR FATHER**  
By Edward Childs Carpenter  
JUNE WALKER, C. AUDREY SMITH, GEOFFREY KERR  
BELASCO Theat., W. 46th St. E. 33rd. Mat. Thurs. & Sat., 2:30.

VANDERBILT Theat., W. 46th St. E. 33rd. Mat. Thurs. & Sat., 2:30.  
THE MUSICAL COMEDY THAT WILL LIVE FOREVER MARK TWAIN'S  
"A Connecticut Yankee"  
Adapted by FIELDS, ROGERS and HART

Jed Harris Production  
THE  
**ROYAL FAMILY**  
W. 42d St. E. 33rd. Mat. Wed. & Sat., 2:30.

LEW FIELDS' THEATRE E. 33rd. Mat. Thurs. & Sat., 2:30.  
THE NEW MUSICAL COMEDY HIT  
"Present Arms"  
By FIELDS, ROGERS and HART  
"The longest and fastest and most colorful show of any day."  
—E. W. Osborn, Era. World

**JOE COOK**  
"RAIN OR SHINE"  
GEO. COHAN 7th Ave. & 33rd. E. 33rd. Mat. Wed. & Sat., 2:30.

The Theatre Guild Presents  
Eve  
"Strange Interlude"  
John Golden Theat., 48th, E. of B'y  
**VOLPONE**  
GUILD Theat., W. 12th. E. 33rd. Mat. Thurs. & Sat., 2:30.  
Work May 14, "Marco Millions"

Paramount's Greatest  
(Motion Picture)  
ANNE NICHOLS  
"ABIE'S IRISH ROSE"  
44th St. Theatre  
Twice Daily 2:30 & 8:30  
SUNDAY MAT. 2:30

ARTHUR HOPKINS Presents  
**MADGE KENNEDY**  
in "PARIS BOUND"  
By Philip Barry  
MUSIC BOX Theat., W. 46th St. E. 33rd. Mat. Wed. and Sat., 2:30.

"BURLESQUE"  
A Comedy  
9th MONTH  
PLYMOUTH Theat., W. 46th St. E. 33rd. Mat. Thursday and Saturday, 2:30.

THE SHANNONS  
OF BROADWAY  
MARTIN BECK Theatre 48th St. E. 33rd. Mat. Wed. and Sat., 2:30.

INA CLAIRE  
in "OUR BETTERS" with  
CONSTANCE COLLIER  
HENRY MILLER'S THEATRE 34th St. E. 33rd. Mat. Thurs. & Sat.

MARK  
**STRAND**  
E. 47th St.  
"THE BIG NOISE"  
with CHESTER CONKLIN  
ON THE  
LEON NAVARA  
and Mark Strand Stage Band  
in "RADIO NIGHTS"  
and a program of delightful surprises  
and exclusive novelties  
MIDNIGHT SHOW TONIGHT 11:30

**ROXY** WILLIAM FOX Presents  
"The Escape"  
with VIRGINIA VALLI and WILLIAM RUSSELL  
Eight Tremendous Stage Acts  
A Host of Talented Artists

**RAMON NOVARRO**  
in "ACROSS TO SINGAPORE"  
with Joan Crawford and Ernest Torrence  
A Most Sensational and  
"LEAFY PANIC"  
Featuring WALT RORNER  
and Other Excellent Entertainers  
and  
**CAPITOL**  
BROADWAY THEATRE

ROMANCE RUN RING!  
See and Hear  
DOLORES COSTELLO  
"GLORIOUS DEFEAT"  
with Conrad Nagel  
on the  
FLORENCE  
Warner Theatre, Broadway at 12th St.  
Twice Daily—2:40 and 8:40



## THE YOUNG MAESTRO

## BEN BERNIE

Gentlemen (and Lady) of the Press! May I Say That "I Am Deeply Grateful!"



## A PRICELESS BOUQUET OF PRINTER'S INK

## Kelcey Allen in "Women's Wear Daily"

"The big surprise of the evening was Ben Bernie. Most of us know that he is a fine musician, an unusually good conductor, and an expert 'wise-cracker.' But the fact that he is also an actor was a secret until last night. He knows the value of comedy and he also knows how to put it across. To this writer Ben Bernie is the 'biggest shot' in 'Here's Howe'; and he does not need his excellent band to win applause."

## Robert Coleman in N. Y. "Daily Mirror"

"The surprise of the evening was Ben Bernie, the bandmaster, making his debut as a musical comedy actor—and making a darn fine job of it. Ben plays a part, sings and everything, besides leading the Bernie syncopators. He'll hand you a wallop."

## Gilbert Gabriel in N. Y. "Evening Sun"

"Hence the delight of discovering—or rediscovering, rather—what a genuinely sly, persuasive comedian Ben Bernie can be. Last night he was all he used to be in his days of vaudeville partnership with Phil Baker, and more, and he very good-naturedly ran away with three-quarters of the applause on hand."

## E. W. Osborn in N. Y. "Evening World"

"Ben Bernie proving himself to be a real actor, right at the centre of the stage, and leading his band in a striking interval, jazzed and otherwise."

## Katharine Zimmerman in N. Y. "Evening Telegram"

"Ben Bernie . . . pops up every once in a while to administer a friendly slap to somebody or other's shoulder or to pave the way for some . . . minstrelsy on the part of his jazz band."

## John Anderson in N. Y. "Eve. Journal"

"The funnybone assignments went to . . . Mr. Ben Bernie, who led his orchestra and got off an amusing line of jabber. . . ."

## Alan Dale in N. Y. "American"

"Ben Bernie seemed to be the prevailing spirit, and then some . . . in the spickest and spannest of evening clothes. . . . Mr. Bernie—may I say Ben?—had his orchestra with him on a sort of pulsating date, and he also introduced us to the members thereof. . . . In fact, you might almost have believed that Ben Bernie and his band were 'Here's Howe' and that the piece might aptly have been entitled 'Here's Ben!' There were many other features besides Ben Bernie, and there is no use pretending that there weren't. But this bandmaster and his associates . . . claimed first attention."

## Percy Hammond in N. Y. "Herald Tribune"

"Mr. Ben Bernie, the humorous addler, expresses most of the bright ideas in the play. . . . Mr. Bernie, hitherto known as a mere bandmaster, seemed to arouse more interest in last night's keen audience than anything else in the show. . . . Mr. Bernie . . . proved to be actor, wit, master of the revels, and musician in the general acceptance of the term."

## Walter Winchell in N. Y. "Eve. Graphic"

"It brought out the personable and very amusing Ben Bernie, who was easily the individual hit of the night. From the two-a-day and the Roosevelt Grill, Bernie brought his sassy and sure-fire salies and distributed much joy. The first audiences adored him and his crew of syncopators."

## J. Brooks Atkinson in N. Y. "Times"

"Then comes Ben Bernie, engagingly clever, with his jazz band up to its old boyish tricks."

## Rowland Field in Brooklyn "Times"

"Ben Bernie is eminently successful in getting laughs . . . in addition to appearing with his talented bandsmen on the stage, he has a prominent speaking role to play . . . and gives a good account of himself. Bernie is a fine comedian, and he scored a tremendous hit last night."

## Ray Harper in Brooklyn "Citizen"

"Ben Bernie was right at home in the role of comedian. He sure had some funny lines, and he delivered them in unusual quiet fashion."

## Burns Mantle in N. Y. "Daily News"

"Ben Bernie, an amiable wit, is probably a good addler when he has to be. Having gained fame, he uses his violin now only for fanning purposes. His musicians are talented and loyally industrious."

## Arthur Pollock in Brooklyn "Eagle"

"There is Ben Bernie, who provides the chief humor of this new spring frolic. Mr. Bernie is a strange sort of jazz orchestra leader. He really proves come when he has things to say. His humor is quite fresh; he doesn't adopt the impertinent pose; he has a voice one likes to listen to and an eager sparkle in the eye. Mr. Bernie did a great deal to make 'Here's Howe's' welcome warm."

BEN BERNIE AND HIS ORCHESTRA  
BRUNSWICK RECORDS

Now Appearing In "Here's Howe" Broadhurst Theatre, N. Y.

Management AARONS & FREEDLEY



# Plays Out of Town

## THE BIG POND

Baltimore, May 1.  
Comedy by George Middleton and A. E. Thomas, staged by Edwin H. Knopf and presented by Edwin H. Knopf and William Farnsworth at the Auditorium, Baltimore, April 30.  
Francisco  
Montgomery as.....  
Honey  
Elliott as.....  
Mrs. Livmore  
Beatrice Holby as.....  
Flora Penning  
Lucille Nichols as.....  
Barbara  
Lillian MacKenna as.....  
Pierre De Mirande  
Harlan Briggs as.....  
Henry  
They Alenby as.....  
Molly Perkins  
Janet Macleay as.....

"The Big Pond" is a fairish comedy that starts off as a variant of the "Man From Home" theme and, after a so-so first act, develops a good scene near the close of the second.

The dialog is crisp and entertaining, although the response of the local audiences, applauding to the echo the three male leads, can hardly be accepted as a criterion for Manhattan. Rather obvious comedy was made to seem better than it really is by the adroit interpretations by the trio told off by Director Knopf for the three fat roles. The Middleton-Thomas comedy concerns an affaire de coeur between the daughter of a man from Ohio and an impecunious but polished Gaul whose ancestry dates back to Charlemagne. Paw Billings, a character lifted wholly from the comic strips, objects to a frog son-in-law. Ronny, adolescent from the home town, suggests that Pierre be shown the mid-western metropolis as the quickest and surest method of exploding the romance. One look at the golf club and main street and he'll be looking up the sailing schedule. Paw says fine, and act one.

Act two is back in Vernon. O. This is where Paw has a factory that turns out rubber gadgets that supply the funds spent on expensive European junkets. Pierre has been given a position in the works as an excuse for coming to America. The opus turns satirical. The aesthete goes Rotarian, even Kiwanian. The man who once reared over Rembrandts and poetized in the moonlight on the Grand Canal is now a hundred percent consumer-maturing contracts over long distance.

Of course Ronny goes arly, furnishing the third angle for the women-and-a-girl situation that is the big punch of the second act. The third act finds both the girl and the producers in a quandary regarding the choice of a fiancé. Middleton and Thomas apparently selected the boy from the States but the maturer generations of playgoers were rooting for Pierre. Both endings were tried here during the week, but it is said that Thomas insisted that Ronny go into the clink. The comedy was a smash hit here, drawing the largest houses the Knopf-Farnsworth outfit has pulled since "The Captive." This was in part due to the casting. The troupe, for the first time this season, has assembled a cast that is sure fire from a b. o. point of view. This is particularly true of the male contingent. Douglas Montgomery retained the company, playing Ronny. Kenneth MacKenna, now a local favorite, gave an engaging interpretation of Pierre. He never for a moment created the illusion that he really was a Paul, which makes it

all the more of an achievement. Harlan Briggs gave an amusing and broadly comic interpretation of a character written as a Hoosier figure. Mr. Knopf staged the play adroitly, while the Arne Lundberg mountings could be lifted in toto for Broadway.

Not a comedy sensation but looks like a good piece of Broadway property, particularly if the satirical angle is further developed. It should sell quickly in Hollywood.

## Camille in Roaring Camp

Chicago, April 30.  
Goodman Memorial Theatre presents an augmented version of "Camille" (written by the younger Dumas) as translated and acted in America by the Heron during the latter part of the 19th century. Camp scenes by Thomas Wood Stevens, as suggested in description by Bret Harte. The Goodman theatre intermittently since March 8.

"CAMILLE" PLAYERS  
Camille.....Dorothy Raymond  
Armand.....Neal Caldwell  
Monsieur Duval.....Whitford Kane  
Mme. Prudence.....Lilly Davidson  
Gaston.....Ellen Koot  
Gaston.....Dennis Martin  
Gaston.....James Griffin  
A Messenger.....Art Smith  
Nanine.....Bernard Osering  
Count de Varville.....Bishop Dickinson  
Roaring Camp characters: Romain Bollen, George Storm, Hiram Sherman, Bess Kathryn Johnson, Sarah Fenton, Russell Spindler, Arvid Sandahl, Richard Steele, John A. Waller, Redmond Flood, Milton Klein, Arthur McConnell, Gordon Hay, Leslie Marshall, Josef Lazarovich.

On and off since March 8 the Goodman players have been acting this something-or-other in their own unique theatre by the lake front. It is announced that Frank Conroy, here recently opposite Ethel Barrymore in "The Constant Wife," has secured the right to either star or annoy Broadway with it.

Thomas Wood Stevens, who manages the theatres at the Goodman, has placed "Camille," the parlor drama in a combination saloon, dancing hall and gambling joint as a play within a play. He accomplishes this by having a traveling company of hams arrive in the gold rush settlement of Roaring Camp and strut their histrionics in the only available spot, the aforementioned den of iniquity.

While the repertoire hams act on a small stage to the rear, the tough characters of Roaring Camp are grouped on either side in front of them. There are two sources of comedy—the orgy of overacting indulged in by the traveling players and the childlike acceptance of the play by the local characters.

For instance, when it is revealed that the hero has unduly wronged the palpitating Camille a member of the audience pulls out his gat and prepares to avenge the gal. Again when a maid enters the room and audibly wonders where a certain letter is, the entire audience points it out to her.

Following the second act of "Camille," the audience mills out to assist in the hanging of a thief. It is then the hero releases their serious acceptance of the play will place him in a bad light when the heroine dies in the fifth act, and he frantically arranges for alteration of script. The heroine does not wait the alteration, which would cut out her big death scene, nor does her father, who manages the company. So in the fifth act she dies, and the audience advances menacingly upon the hero with guns. Shaking the girl, the hero wildly shouts that she is coming back to life, and brings on the prop boy, whom he has bribed to act as a minister, to marry them on the spot.

Countless opportunities for humor in such a script, and the Goodman

crowd has made the best of some of them. Unfortunately, however, they are very far between, and in the interim there is nothing to watch but a horse-neck hammy interpretation of "Camille." This is only funny in the enthusiastically handled emotional periods.

As is customary in theatres where art is adjudged of greater import than commercialism, this offering is handled loosely and is overlong. The curtain is up before start of the performance, showing the gambler's joint unoccupied, and the characters enter one by one to swig liquor and exchange slow chatter. The many minutes of this could easily be cut to less than half.

Whitford Kane, who just has signed with the Theatre Guild, is a natural in his part as the company manager with Hamlet propensities, as is Dorothy Raymond as a monotoned and overly mature Camille. Neal Caldwell, the hero, makes a good overactor and is even better in a short and elite specialty version of "Frankie and Johnnie." Ellen Root, the maid, is the other of the four who realize anything out of the comedy possibilities. The rest appeared the same as they have in previous performances.

There are several impressively ignorant characters among the Roaring Camp audience. Bess Johnson as the dance hall "Duchess" was outstanding. Two men, not identified, provided most of the laughs with their reactions.

Commercial chances for this kid-fest are rather weak at present. General tightening and a fuller understanding of parts by the cast could make it a moderate novelty attraction.

Until revised, in-a-camp "Camille" will not be a Broadway sensation. Loop.

## FAST COMPANY

Worcester, Mass., May 5.  
George M. Cohan presents Ring Lardner's famous baseball story of "Hurry Kane" made into play form. In cast: Walter Huston, Ned Marston, Tom Giller, Nan Sunderland, Kate Morgan, Carolyn Ferriard, Mack Sullivan, Tom Blake, Katharine Francis, Harold Healy, Rodney Hildebrand, Barney Thornton, Gordon Hicks, George Sawyer, Bill Berr, Henry Shev, Dan Carey, Charles Johnson, Jack Hamilton, John Pearson, Arthur Finnegan, Edwin Walter, Gene Paul.

Ring Lardner's merry humor, George M. Cohan's showmanship and Walter Huston's acting have combined to make an offering that is going to amuse the baseball fans for some months to come. Not only that, but it is going to provide pleasure for that infinitesimal number of people who don't know a ball from a strike.

Worcester, which is getting the habit of capturing world premiers, got the first look at this new show Thursday night, and during the rest of the week laughed itself sick.

That must have pleased Lardner, for he told a local girl interviewer that he understood Worcester audiences were the toughest in the world. "Vells" was the last world premier that Worcester held, and perhaps Ring was thinking of that, but, if it's any comfort to him, Jimmy Judge started his "Square Crooks" on the road to success right in the same "opry house" where "Fast Company" saw its first foot-prints.

There was quite a lot of excitement attending the premiere. Cohan came over and his dash and pep became contagious after the first performance. Ring, looking more like an understater than a humorist, appeared actually to weep.

"Thank God that's over!" he murmured out in the lobby, after he saw the first act in its revised form last night.

The play is in. You'll laugh at Lardner's wise cracks, grip your seat in suspense at the melodrama

Cohan has injected and you'll marvel at the characterization of Elmer Kane as done by Huston.

There is a plot, but one doesn't care much about it. The principal point is to get the Ring Lardner laughs. They are largely in baseball parlance, and that doesn't detract a bit. A capable supporting company, but the play drags in the few intervals when Huston is not on the stage. It is built for and around him.

"Want to pitch the opening game?" asks the manager. "You want to win; don't you?" says Elmer Kane seriously. "We want to win every game," says the manager.

"I won't pitch every game for nobody," says Elmer. Kane lives in Gentryville. He has had part of a season in the Three I League. There he was discovered by the scouts. But he got homesick and came home. No ambition, no nothing. Just drives a delivery wagon for a grocery store owned by Nellie Poole. The Giants came for him. He won't sign. Family can't understand him.

"Fraid to go to New York?" asks his brother.

"Wouldn't be afraid to go to Chicago," says Elmer. He loves Nellie. He tells her so. She gives him no hope. Then he signs with New York. His teammates dislike his ego. They play all sorts of jokes until the manager calls a halt. Kane is really a great pitcher.

Comes the crucial scene with St. Louis. Kane visiting a gambler's joint with Graham, another pitcher, loses money. The gamblers frame him and finally hand him \$10,000 to throw the game. He pitches. The discovery comes just before the game he is to pitch.

It's a terrific blow to the team. Elmer is in disgrace. Police get busy, but at the last minute it is discovered that Elmer didn't intend to throw the game, just took the gamblers' money and put it on St. Louis to win. Intended to pay them and everything. Then back home to Nellie and vaudeville contracts and all sort of fortune telling.

But it doesn't come as easy as that. There is an actress engaged to the manager of the team who is frequently called upon to find out what the matter is with Elmer. She's the only one who can do anything with him. Elmer is flattered. Tells the boys how the women are following him on the street.

"Probably another movie actress," says he when he gets a letter.

There is also the plotters' and Nellie's part in the plot, innocently enough, of course. And many other things. But, after it's all over, what you remember are those laughs. The first night the show ran nearly three hours, but Cohan in Boston it will be boiled down to two hours without taking out a laugh or hurting the drama.

Other than Huston, the players who stick out are Miss MacMillan as the mother, Miss Morgan as Sarah, one of the family; Miss Sunderland as Nellie Poole, Tom Blake as Bull Wade, the scout; Miss Francis as a show girl, and Harold Healy as Dave Walker, the manager. Walker's work is particularly exceptional and a big asset to the company. Guilty.

## SEX

Los Angeles, May 3.

Mae West's four act comedy, produced by the Majestic, Los Angeles, opening April 26.

Rocky Waldron.....Paul Fix  
Maury.....Steve Labbe  
Curly.....Fred James  
Agnes.....Edward Ross  
Dorothy.....Marie Wells  
Marge.....Marie Wells  
Bessie.....Frances Winslow  
Florence.....Emily Treasling  
Lieut. Griggs.....Reginald  
Clara Smith.....Claire Ward  
Robert.....Robert McCoy  
Robert.....George Young

"Sex" without Mae West and cleaned up for local consumption is comparable only to "Hamlet" without the Dane and minus the soliloquy. If there ever was any point to producing this thoroughly tripy affair it has been completely lost.

Program and newspapers make no mention of any producer, but the hand of Louis MacLoom is discernible throughout. MacLoom put the thing on himself after he had tried and failed to get another local producer (Harry Koltner) to hold the bag for him.

The story of the gal who followed the fleet, met a noble lad and reformed, has been stripped of all its raciness, and as a consequence emerges as a thoroughly tiresome tract about fallen women and society dames being sisters under the skin. So thorough is the purification been that there isn't a single cuss word left in the script. The famed scene in which the naval lieutenant brings back a bird of paradise to his girl friend has been cut to about two lines, and the seduction toward the finish, responsible in part for the long run in New York, is now whittled down to the lady removing the gentleman's necktie and cooing leading him into her room. "Elsie Dinwiddie" is a bird of a good title for the show as it now stands. And no pun intended.

Acting, direction and production can be described in those two words, im-possible. Marie Wells, quite a looker, misuses Marge by a mile, and the only person who seems to know (Continued on page 82)

# "Miraculously Beautiful Costumes"

—Review of "Here's Howe," "Eve. World," May 2d.

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# Radio Rambles

By ABEL

The highlight of the week-end broadcast was the 2 1/2-hour program on the NBC's blue network (WJZ) of the New York Evening Telegram's third annual All-American Radio Team. David Casen, the daily's radio editor, had selected, and introduced, a program of the past season's other favorites including 30 features such as the Cavallero Quartet, Norman Clark and his South Sea Islanders, Gerald Stopp's Biblical Drama and Great Moments in History, Frank Munn, tenor; Harry Reser, banjo virtuoso; Ed Smeade and Dick Robertson, Mabel La Bode, alias "The Man From Cook's" with his weekly travelogue; Geoffrey Ludlow, Jessica Dragonette, lyric soprano; Marie Johnson, soloist; Cesar Sodero directing the National Symphony Orchestra; Mildred Hunt, contralto; National Grand Opera Ensemble, Happiness Boys, May Singhi Breen and Peter De Rose, R. A. Rolfe as trumpet soloist and Rolfe's dance

orchestra, Kathleen Stewart, pianist; Joe Green, xylo soloist; Genia Zolind, soprano; Stefano di Srefano, Phil Cook, J. B. Kennedy, of "Colliers"; Mediterranean dance band; Luke Higgins, Elizabeth Lennox, Charles Magnante, et al.

Each did a brief specialty and it made for an extraordinary program.

## NBC's Error

Rolfe had to dash back with about 15 minutes to make it on the NBC studios to the Palais D'Or restaurant for his 10 p. m. dance program, and just made it seemingly. Rolfe is again handling his own announcements and it is a welcome sound he utters too. The Rolfe voice is so personality and the NBC erred from the start in eliminating his as well as the cheery greetings of Lopez and Lennie on the ether.

## Stanley a Big Leaguer

William L. Stanley, the organist of the Hollywood picture house, East Orange, N. J., should be in the big league cinema circuit according to his etherized console stuff via WAAM. Stanley's program is nicely balanced and done with distinction. He'll clock in the metropolitan picture houses, judging from the broadcast stuff.

The Stetson Shoe Co. now is a regular commercial with its Waymouth Post American Legion Band coming through from Boston on WEAF. The Variety Club choir assisted them in dramatized martial music, which carries with it somewhat of an overplus of introductory verbosity to induce the best dial stick-to-it-iveness. That should be cut to advantage.

## Too Much Radio

"Chill Pom Pom Pee," a rollicking boulevard song, looks like an early summer cinch hit. It has all the ingredients of a "Valencia" in character to register with the fans and the radio mob is sure giving it a quick ride. While it is still new it is a pleasure.

But like "Ramona," while new was a treat. The way they're hoping on this city there's danger of the film song being "killed." Feist's should give that some attention.

## Freddie Rich's Back

Freddie Rich and his Hotel Astor orchestra are back on the air with Rich himself recently returned from abroad. The orchestra mania expert executive attention. Their program just preceded the "Telegram" all-American radio team broadcast, being unceremoniously cut short to maintain schedule.

Vincent Lopez and orchestra in a brief dance program early Saturday

# Self Announcers

Complying with public and press complaints against the elimination of self-announcers by radio broadcasting bandmasters on the National Broadcasting Company network, D. A. Rolfe is doing his own announcements from the Palais D'Or, and is the only one so officiating.

Vincent Lopez quit the NBC network for the Columbia chain (WOL) for that reason, while Ben Bernis is temporarily out of the Hotel Roosevelt, his brother, Dave, substituting during Bernis's run in "Honey's House."

Rolfe, were the only maestros to handle their own announcements on the air.

on WOR seemingly work with a smaller combination than their more elaborate Monday night broadcasts. Lopez comes direct from his Woodmanstein Inn roadhouse on Pelham Parkway.

## Whoopee in Village

A female Sir Joseph McCormack was annoying the ether early Tuesday night via W.A.A.T. Newark from the Village Grove in Greenwich Village with a trick soprano that rivals John Ginzberg, J.R., murderous air disturbances.

The way those flappers make whoopee of Monday nights in the Village hang-out may not get the place in a jam, judging from the raucous laughter and amusement that percolates through the transmitter. It may also serve as a tip-off in the announcer's misguided pitching of the juvenile abandon and supercharged enthusiasm.

From Oil City, Pa., WLBW had a late hour sympathetic tenor, Jack Kenny, warbling requests like "Among My Souvenirs," "My Melancholy Baby," etc. Governor Kenny is, he has a good voice and a nice delivery to self-piano accompaniment.

WBAL, Baltimore, was testing a new transmitter in a special late-hour program, employing mechanical music for the test.

"Hot dog!" It won't be long now, as the puppets said when he had his tail cut off.

These and many other released gags and exclamations were let loose on the ether Saturday night by the WOR announcer at Rose-laud dance hall, New York, broadcasting the dance program of Milt Shaw and his Detectors. Between numbers the announcer, who repeatedly referred to himself as "Your Announcer," spilled a lot of other silly stuff in order to fill the wire.

It's things like that that are responsible for dial twisting caloused fingers.

# HERE AND THERE

The Weede Meyer orchestra opens at Wrightsville Beach, N. C., May 24, for the summer.

Frank Davis, songwriter and radio artist on WGY, has retired from the profession to associate with Wool-Art, Inc., a mercantile enterprise.

Josiah Zuro and Domenico Savino collaborated on the special score for Universal's "The Man Who Laughs." Zuro did the score and Savino concentrated on the special themes.

Joey Griffith, the tenor, formerly with Vincent Lopez, is now with Al Lentz and his orchestra. Both are confining themselves strictly to commercial radio and the records, eschewing all stage work. They have a string of WMAA commercials.

Ernie Golden and his orchestra open tomorrow (May 10) at the Everglades Restaurant, New York.

## "Chicken Feed" on Coast

San Francisco, May 3. "Chicken Feed" with most of the original New York cast will follow "Baby Governor" at the President here. Among those brought on from the East for this Henry Duffy production are Charles E. Evans and Lila Bennett.

# WHAM Faces Removal

Rochester, May 3. The plans of the Federal Radio Commission to take away the wave length of Station WHAM have caused a widespread storm of protest among fans, artists and officials here. The Eastman theatre and Eastman School of Music are featured over WHAM, which is also hooked up with the Blue and Red networks.

## WOR's Music Library

The most elaborate music library in the radio business is being installed by station WOR. C. M. Borworth is in charge.

It will facilitate orchestration and arrangements of any selection in any key for immediate reference for broadcasting purposes.

## W. B. & S. CHANGES

Waterson, Berlin & Snyder has reopened its Chicago office, Eddie Lewis being transferred from Philadelphia to succeed Willie Horowitz in charge of the Chi branch. Jack Harris leads the Phil office. Frank Gibney has been transferred from the San Francisco to the Los Angeles office.

J. Russell Robinson has joined the New York writing staff of Waterson's.

# Cabaret Bills

## NEW YORK

<b>Castilian Gardens</b> Harold Leonard Or N T G Rev Castilian Royal Eddie Wilkins Or N T G Rev Ches Florence Sneeze & Palmer Florence's Orch Club Barney Alice Weaver Walter O'Keefe Eileen Gail Hale Dyers' Orch Club Ebony Colored Show Ebony Rev Club Lido Routa & Ramon Meyer Davis Orch Club Monterey Jack Irving Ruth Dix Jerry Osborn Myra Adams Helen Flynn Peggy Bolton Jack Linton Club Buchanan Geo Olsen Orch Juliette Johnson Geo. South Connie's Inn Sam Manning Rev Leroy Tibbs Orch Eveready Earl Lindsay Rev Eddie Davis Ernie Golden Orch	<b>54th St. Club</b> Dan Healy Rev B B Fontaine Pussy Knight Frances Shelley Alice Ridnor Eddie South Orch Frivolity N T G Rev Verell-Sims Lana Adams Marion Dale Evelyn Sather Eileen Gail John Murray Pete Woolery Jack White Tom Timothy Bd Helen Morgan's Lana Adams Arturo Gordon Dorothy Croyle Alma Rivers J Friedman Bd Hobart Gus Good Gus Good Orch Hotel Ambassadors Helen Mann Fred Carpenter Van der Zanden Or Hotel Baltimore Madeline Northway Geo Chiles B Cummins Or Hotel Manager Ruth Tibbs Jardin Royal Paul Specht Orch	<b>Leverich Towers</b> Hotel Brooklyn Mel Cusack Little Club Williams Ella Higgins Jack Clifford Mary Lucas Joye Chance Orch Montmartre Emil Coleman Bd W. B. B. Bd McAlphers' Orch Oakland's Terrace Will Oakland Laudan's Bd Falls D'Oe B B Fontaine Bd Rolf's Rev Park Centr'l Arnold Johnson Or Parody Club Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Charles & Lys Lily de Lys Frankie Morris Helen Gray Thelma Carleton Muriel Holland Annette Ryan John Roling Durante's Orch Pennsylvania Hotel Johnny Johnson Or Frank Libus	<b>Saton Royal</b> Texas Guman Tommy Lyman Joe Candullo Orch Silver Slipper N T G Rev Barbara Lake Mollie Ockert Evelyn Martin Hansley Sil John W. Lambert Harriet Marned Patricia Grandes Joan Ockert Le Claire & Mae Jimmy O'Brien Tom Goff Orch Smalls Paradise L'ord Harper's Rev Atta Blake Jazzbo Hillard Dewey Brown Sherman & White Sue Wrotem Alto Oates Blondina Stern Bronze Chorus Chas Johnson Bd Strand Roof Jack Connor's Rev Tom East Margaret Zolnay LARRY BIRY Or Waldorf-Astoria Ruth Tibbs Woodmanstein Inn Vincent Lopez Or Frank Libus
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## CHICAGO

<b>Alabam</b> Dale Dyer Law King Ralph Bart Bernie Adler Eddie South Bd Alamo Hank the Mule Tex Morrissey Bonnie Adale Danice & Ramea Vivian West Evelyn Hoffman Al Handier Bd Ansonia Bell & Coates Billy Snyder Mary & Bobby Jane Decker Bill Kears Bd Blackhawk Coon-Sanders Bd Ches-Flores Pierret Nuyten Rev Earl Hoffman's Or College Inn Ruth Etting Ted Sedor King & King Simms & Co Sherman Bd	<b>Colosmo</b> Bobby Dunders Maudie Hanson Joffe Sil Marce Sil Teddy Martin Norma Lentz Art Williams Frolles Born & Lawrence Nellie Nelson Hal Nixon Lillian Barnes Evelyn Hoffman Billie & Melodie Charley Straight Golden Pumpkin Banks Sisters Rudie & Durkin Gene Gil Jean Gage Austin Mack Bd Katinka Club Joe Allen Joe Allen Radio Jaxia Trixie Ross Ted Sedor Lue Gunning Simms & Co Fred White Bd	<b>Kelly's Stables</b> King Jones Charley Alexander Johnny Daddor Bd Lantern Cafe Al Wagner Bd Freddy De Syrtte George Taylor Betty Tascot Norma Leont Olafsky Kidlay Harriet Smith Lido Inez Gamble Kathleen & Kenna Charles Schultz Barry Clay Bd Lindo Inn Rose Taylor Roy Mack Rev Josephine Bruce Rose Page Babe Fisher Fred Burke Band Parody Club Mae Ryan Phil Murphy	<b>Harry Harris</b> Virginia Sheftall Tommy Stables Betty & Garret Fred Janis Bd Rainbow Gardens John Reed Irene George Alice Cochrane Adams Sil Dermis Kelly W. Wadsworth Bd Samovar Olive O'Neil Carroll & Gorman Joffe Sil Fred Walte Bd Torrance Garden Sophie Kasmir Cortude Claus Joe Sullivan Sylvia Hoffman Sue Hamilton Bd Vanilly Fair Klara Hawallans Verna Dick Hughes Betty Brown Joe Wolf etc
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## WASHINGTON

<b>Carlton</b> Harry Albert Mayer Davis Orch Chantier Paul Fidelein Mayer Davis Orch	<b>Gheys Chase Lake</b> Al Kamons Maudie Davis Orch Club Madrilon Tommy Monahan J O'Donnell Orch Club Mirador M Harmon Orch	<b>Le Paradis</b> Harry Albert Paul Fidelein Mayer Davis Orch Lotus Dougherty Orch	<b>Mayflower</b> Sidney Sideman Sidney's Orch Roma Gardens Club West Orch Wardman Park Sidney Harris Mayer Davis Orch
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## PHILADELPHIA

<b>Club Lido</b> Broadway Follies Club Madrid Chic Barrimore Velo Yonors	<b>Piedcadilly</b> Al Wohlman Murray Sil Jean Gaynor Isabella Dwan Mattie Wynne	<b>Al White</b> Al White & Charlole Dave Ballinger's Rev Walton Roof Lafayette Orch Chas Crafts
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# N. B. C.'s Concert Booking Bureau With Engles Head

The National Broadcasting & Concert Bureau is a new booking entity of importance which has come into existence to supersede the present Artists' Bureau of the NBC, of which Sam L. Ross was the head. George Engles, the concert manager and former manager of the New York Symphony, becomes the managing director of the N. B. C. Bureau, with Ross and his present staff under him. Engles, who also manages Walter Damrosch, Paedrowski, Mme. Schumann-Heink, Jascha Heifetz and Marion Talley among eminent concert "names," will continue his concert management in Steinway Hall.

The National Broadcasting Co.'s new concert bureau will be a factor in show business, rotating talent for seasonal tours and booking radio road shows and concert attractions for chautauques, lecture tours, concerts, etc.

N.B.C.'s million dollars' worth of talent contracted for annually is at Engles' disposal. It will differ from the Artists' Bureau's limitations through playing attractions for long tours and not for personal appearances and individual dates as heretofore.

Another probability will be a national network exploitation hook-up for benefit of personal appearance artists, who will be ballyhoosed by an advance radio campaign.



# Walter Donaldson Music Firm, With Mose Gumble and Walter Douglas Partners

The long impending new music publishing combination of Walter Donaldson, Walter Douglas and Mose Gumble, which has been officially closed, brings into the field one of the most favorable music affiliations. The inclusion of so favorable a professional manager as Mose Gumble, along with the successful executive and a successful songwriter, Douglas and Donaldson's writer of songs, is deemed to be a sure fire combination.

Donaldson, Douglas & Gumble, Inc. will probably start operating June 1. The sensationally successful songwriter who consistently clicks past performance under the big hit banner, turning out such big hits as "My Blue Heaven," "At Sundown" and others, with this and other firms, makes possible the cream of collaborative lyric-writing partners, although Donaldson has been regarded in the trade as a natural lyricist of no mean prowess, as well as the most gifted natural melody composer.

**3 Leaders**

The Donaldson-Douglas-Gumble triumvirate brings together three leaders in their respective fields. Douglas' career as general manager and business executive of Watson, Berlin & Snyder is well known, and Gumble, who has been with no other music publishing firm, is among the big three of high-powered and ultra-popular professional staff executives. His professional following is legion, and his personal qualities as a mixer have made him so important an asset to the Remick company that it has always been subject for discussion why the Detroit creamery man who also lends his name to the Remick organization did not insure Gumble's permanent affiliations through a partnership interest.

The new firm is understood to have a catalogue of guaranteed Donaldson songs. When Donaldson's imminent debut as a publisher was first talked of, Feist's allegedly

guaranteed the songwriter a minimum income of \$100,000 annually from his songs, but it was generally known that Donaldson and Douglas were still carrying on friendly negotiations.

Douglas has an accounting suit pending against Henry Waterson, dedicated on a promise of \$25,000 bonus and a share of the profits.

## Gumble's 28 Years

Gumble's resignation becomes effective May 12, following which he leaves on a little vacation prior to the firm starting functioning. The company will headquarter in the Hilton Bldg. (1585 Broadway), occupying most of the first floor.

Gumble, who has been with Remick & Co., Inc., for 28 consecutive years, growing up with the firm from its very inception in 1900, is understood to have been made a proposition to stick, but despite the natural sentimental attachments he could not turn aside the bright looking new combo.

## Donaldson's Hits

Besides "Blue Heaven" and "Sundown," Donaldson's string of past performances reads like a catalog of all the outstanding song hits in the history of the music business, including "My M-a-g-i-c-m-y," "Midnight Waltz," "My Ohio Home," "Carolina in the Morning," "My Best Girl," "Beside a Babbling Brook," "I Wonder Where My Baby Is Tonight," "Yes, Sir, That's My Baby," "In the Middle of the Night," "Just Once Again," "That's Why I Love You," "Where'd You Get Those Eyes?" "There Must Be a Silver Lining," "Midnight Waltz," "Sam—The Old Accordion Man," "My Buddy" and others.

The firm will start with an all-Douglas song catalog, but after these have been exploited outside material will be published as with other music firms.

Walter Donaldson, Inc., could not be used as a corporate name, owing to a previously registered corporation of that name.

## Inside Stuff—Music

Charles L. Fischer, who returned last week from a four and a half months' world tour, his second in two successive years, says he stole a march on both Wignen and Lopez, who are first starting their globe-trotting. Fischer has an offer for a third consecutive tour on the "Belgenland," but will send one of his units instead, preferring to remain home for a couple of years and preserve his contacts with local engagements.

## American Society's Upward Scale

The American Society of Composers, Authors and Publishers, if it ratifies negotiations with the RCA Photophone, Inc., for a musical copyright contract authorizing Photophone to use their music, will receive \$25,000 down on the closing of the deal, with the first year to earn a minimum of \$100,000 to the music interests, dating from Sept. 1, 1928.

The second year will carry with it a minimum guarantee of \$125,000 per annum and for the third and fourth years the royalty computation rate of 3 1/2 to five cents will obtain, earning an estimated \$600,000 or more per annum for the music men.

## Hallett's Solid Bookings

Charles Shribman, on behalf of Maf Hallett and his orchestra, is advertising in the Boston "Post" and other New England dailies that no further open dates are available until after Labor Day.

Shribman has Hallett booked solid up through Xmas on dance jobs, but is holding a few days open for special bookings for returns, etc., an expediency made necessary by the usual heavy demands later in the season for return dates.

## Rapee's "Picture Songs"

Eyno Rapee re-established the "picture song" vogue with the consistency of his cinema theme song hits. Starting with "Charmaine" and "Diane," the best sellers synchronized with "The Big Parade" and "Seventh Heaven" features, Rapee is clicking currently with "Little Mother" (Mutterehen) from "Four Sons" and "My Angel," the theme of "The Street Angel" (Fox). All of the Roxy maestro's compositions are in collaboration with Lew Pollack.

## Futuristic Jazz

American interest in futuristic jazz is commercially manifested through the large sales of ultra-modernistic music as recorded by Boyd Senter, Bix Berderbocke, Miff Mole, Red McKenzie, Ed Lang, Joe Venuti, Red Nichols, Frankie Trumbauer and Condon's Chicagoans on the Goldie disks. Their jazzlike is of the extremely "heated" variety and the "sales" turnover evidences how interested the American youth is in jazz music of this calibre, which differs from the orthodox symphonized syncopation with its drowsy orchestrations.

## William Billings, First American Songwriter

In an article in the "American Mercury" for May, Isaac Goldberg, who has delved deeply into musical history, picks William Billings of Boston as the first American songwriter. Billings was born in 1746 and died in 1800. His tunes were popular during the Revolutionary War. Goldberg describes Billings as a Yankee-Doodle boy as well as a composer who dearly loved the racket, full of pep and personality. He blew his own horn lustily but died penniless, and lies in an unknown grave in Boston Common burial grounds.

## Lucky First Half

Most of the successful musicals on Broadway have their hit tunes in the first half of the show, in several cases following each other. In "Connecticut Yankee," "Thou Swell" and "My Heart Stood Still," in "Rosalia," "Say So" and "Oh Gee, Oh Joy," in "Show Boat," "Make Believe," "Old Man River," "Can't Help Lovin' That Man" closely spotted.

Among the newer entries, "Present Arms" has "Do I Hear You Saying" and "You Hear Me" of "Me." "Hello 'Here's How" has "Imagination" and "Crazy Rhythm" conceded a chance for popular appeal.

## KEIT BUYING OUT

### JEROME H. REMICK

## Harms Reported Interested Financially in Purchase

With Mose Gumble resigning to ally with Walter Donaldson and Walter Douglas in a new publishing enterprise, Jerome H. Remick & Co., Inc., music business will soon become a Joe Keit property, exclusively, with the reported backing of the Dreyfus Brothers (Max and Louis), otherwise Harms, Inc. Keit is now Remick's general manager, having succeeded the late Fred Belcher.

Remick, who is a Detroit creamery man, is selling out to Keit, who will take over the Remick retail stores as well as the music publishing business with its many valuable copyrights, excepting on his own, independent of Harms' control otherwise, excepting for the financial backing, reported to be \$50,000 to \$75,000. The details haven't been ironed out yet.

The deal, common gossip in the industry, is well regarded by the music men, being a change of name to Remick-Keit, Inc., with the original firm name, a valuable established identity, favored above all else.

## Retail Outlet

The Remick retail stores is quite a factor for Harms' consideration as a choice outlet.

Dreyfuses interest in two outside firms, besides their own several subsidiary enterprises, such as the Sunshine, Victoria, Kern, Hirsch and kindred minor corporate entities that employ Harms as a sales agent. Besides Remick-Keit, the Dreyfus brothers have a small percentage interest in DeSylva, Brown & Henderson, Inc.

With the injection of new backing and new blood in the Remick business, much is expected from the Remick company which, owing to the name, has been a musical center in his music business—superceded by the creamery and banking interests in Detroit—had been slipping of late, owing to the chief executive's general disinterest.

The lease on the Remick building at 219 West 46th street is worth an indefinite amount, being contracted for 99 years, with approximately 85 years to go.

## Paul Ash Greeted

### By Parade and Dinners

The Lyres Club, the New York equivalent of the famous comedy Club of Chicago, took a hand in the opening festivities to welcome Paul Ash to New York Monday noon with a parade starting from their clubrooms at 155 West 46th street, leading to the Pennsylvania station and down to the City Hall, where the Rajah of Jazz was officially received.

Ash's triumph was delayed over an hour, getting in at 12, instead of the forenoon as originally scheduled, accounting for Mayor Walker not being on hand for the welcome. The Mayor waited for more than an hour but had other official duties to perform.

The Lyres toasted the master of ceremonies at a dinner Monday night, attended by the entire music industry. The Tin Pan Alley boys were prominent in the general greetings, especially on the motor caravan.

Today is "Ash Wednesday," according to the Public publicity staff, which has a reception for their a. m. c. set at the Ritz-Carlton's Crystal Room tonight (Wednesday) after theatre.

## DISK REVIEWS

By ABEL

**Ruth Etting**

"Sweetheart of the Columbia records" is back again with a couple of clench clicks, "Ramona" and "Say 'Yes' Today." Miss Etting warbles 'em pretty—and how!—on No. 1352.

**Duke Ellington**

One of the "dirtiest" of torrid colored aggregations is the Duke Ellington orchestra from the Cotton Club, in New York's Harlem section. Their Okeh No. 41013 is just too bad. "Take It Easy" and "Jubilee Stomp" are the titles.

**Gene Austin**

This Victor vocal best seller is featured on the advance releases with "Tomorrow" and "So Tired," a pair of minor favorites. They're done in Austin's studiously sympathetic manner against a skillful instrumental background.

**Paul Ash**

The Rajah of Jazz, who hits Broadway in a few days, not only makes jazz whoopee with his orchestra, but also vocalizes along with Paul Smith and Gang in the choruses of "Dolores" and "My Pet." Besides which it is a most satisfying dance couplet.

**Louisiana Sugar Babies**

This is a most interesting colored aggregation of dance music purveyors. From "Shufflin' Along," they have an unusual instrumental combination including a jazz pipe organ, a piano manned by four hands, trumpet and clarinet with the usual doublings. "Persian Rag" and "Thou Swell" from "Connecticut Yankee" are dance-compelling. Victor No. 21346.

**The Florida Duo**

This jazzy quartet on Edison No. 52231 do stunts with "When You're With Somebody Else" and "Ramona," fox and waltz couplet. They are a really rhythmic featuring some vocalizing as well.

**Piccadilly Players**

Melville Morris heads the Piccadilly Players, an all right Edison recording aggregation. "Rain or Shine" and "Feelin' Good" from "Rain or Shine" are the selections, done with considerable éclat.

## JENKINS' 50TH YEAR

Mid-West Publisher Giving Away \$78,000

**Kansas City, May 8.**

The J. W. Jenkins Sons Music Company, of this city, largest music publishers in the west, is celebrating its golden anniversary, starting this month.

In appreciation for its success attained during the 50 years here, the firm will present a piano and 82 victrolas to churches and schools in its trade territory. The value of the instruments total \$78,385. The institution to receive the gifts will be determined by ballot.

The firm was founded here in 1878 by John Woodward Jenkins. It now has stores in 11 other cities, in addition to its four here.

## Civic Opera Musicians

### Demand \$6,000 Increase

**St. Louis, May 8.**

Demands for an increase in salary from \$55 to \$65 a week for each of the 50 musicians employed by the Municipal Opera Association at the big outdoor summer theatre in Forest Park have become known.

David E. Russell, manager of the municipal opera, said his organization contended that inasmuch as the municipal theatre is a civic project it should not be considered in the light of an ordinary theatre. The fight of an ordinary theatre, to consider musicians have agreed to consider the matter from a standpoint and give Russell their decision later.

The increase, if granted, would raise the season's overhead by approximately \$6,000, wipe out the theatre's profit of \$2,334 for the 1927 season, and create a deficit. The theatre opens June 3.

## DU MARS DIVORCED

**Danbury, Conn., May 8.**

Henry R. DuMars, Stamford musician, has been granted a divorce from Pearl DuMars, Philadelphia, whom he married Nov. 24, 1912. DuMars alleged his wife entertained male friends while he was engaged at the theatre.

In addition to the decree, DuMars was awarded custody of his two minor sons.

## VESTAL BILL REPORT FAVORS SONG WRITERS

### Committee Says Injustice Done Authors of Musical Works

Washington, May 8.

Another step, conceded to be an important one, has been gained by song writers with the favorable report, Saturday last, by the patents committee to the House on bill H. R. 13432 recommending the repeal of the two cents royalty clause on mechanical reproduction as provided in the present copyright law.

This report follows lengthy hearings spread out over several years and though the "all approved" copyright proposal has seemingly fallen by the wayside, at least for the present session, there is considerable hope that the recommended bill will receive action in the House prior to adjournment scheduled for the last week of the current month.

Mechanical interests forced those representing the composers to accept some compromises, particularly in the compulsory license clause introduced at the House. It carries the requirement that when released to one all may use it. However, in contrast to the present law, no compulsory price to be paid is set. If enacted second recording will be required to pay royalties, both as to amount and method of payment, exacted as provided in the contract with the original company.

Details of the bill as originally introduced by Chairman Vestal of the patents committee have previously been reported in Variety. Changes made in executive session holds all royalty payments to a strictly per record basis. This is in response to protests from the mechanical interests expressing apprehension of lump sum payments that could not be met by lesser companies.

Mechanicals also feared changed agreements, after original one had been filed, which would nullify them. This is covered by making any such revised agreements ineffective until 90 days after recording in Washington.

Attempt of the composers to make the law retroactive to the extent of including such copyrights as now exist, but secured prior to the present law and thus not subject to any royalty for mechanical reproduction, was lost. The committee, though believing the old time hits that still held recording value should bring compensation to the authors, let this pass. It is reported, to placate the mechanicals on the many points they were losing.

The committee's report, in part, states:

"It seemed apparent to your committee that obvious injustice was done to the composers and authors of musical works in depriving them of an opportunity to secure their share in respect of the terms and conditions under which mechanical reproduction of their works could be licensed to others, and to subject them to a statutory form of compulsory licensing which afforded no adequate protection against dishonest and unscrupulous manufacturers. It seemed equally apparent that for the just protection of the manufacturers a musical composition, once released by its copyright owner to any manufacturer for mechanical reproduction, should be available to all manufacturers upon terms equal to those required to be met by the first licensee.

"This amendment meets these conditions; will eliminate abuses and evils and injustices which have prevailed for nineteen years, and is therefore recommended for favorable consideration."

## Infringement Settlement

**Agar, Yellen & Bornstein, Inc.**, has adjusted an infringement claim with Harms, Inc., publishers of the "Rain or Shine" show music, over the song, "Forever and Ever," one of the hits out of the Joe Cook musical which Milton Agar and Jack Yellen composed.

Harms alleged it infringed on their copyright of Phil Charlie's song, "Day by Day."

Harms is understood also to have a claim against Spier & Oslow, Inc., over the song title, "Was It a Dream?" The small firm's big hit which is an outstanding success in the business is "The Music Man" by B. G. DeSylva and is said to have co-authored a song of same title for Harms publication on a previous occasion.







## Hot Road Opposish Around New York

Not for many a reason has there been as much roadhouse excitement around New York as is currently the case. Gene Geiger's advent into Woodmansten Inn on Pelham parkway and Williamsbridge road, The Bronx, with Vincent Lopez as the big noise, started it all. Geiger and Lopez have been doing all the business up the road, killing off Al and Jack Goldman's Castilian Royal as well as the Pelham Parkway, both on opposite sides of Eastchester Road at the Parkway.

With Geiger purported to have stated he would "kill off" both of his nearest competitors, and seemingly doing it rather successfully from the start, an open state of warfare has been declared with the Castilian and Pelham Heath, never too friendly, now allied in a common cause to offset the Geiger-Lopez invasion.

The first step towards retaliation is the Crying Goldmans' affiliation with the Frivoli Club-Silver Slipper management (Bill Duffy, Charles Antonson, O. K. Johnny Coakley, et

al.), who already are "in" for 50 per cent. in the Goldman's Merrick Road house, Castilian Gardens. The same bunch are similarly interested now up the road, and an extensive schedule of elaborate entertainment to offset the strong Lopez draw is under way.

It's a battle to a finish, according to the Goldman faction which states that if they don't make any money this season, at least they'll make Geiger spend some more.

### Revue at Castilian

Sunday night (May 6), the first salvo of retaliation was the bringing up of the all-blond floor show, "Parisian Nights," from the Frivoli, with its 24 gals, the show being strong on the undrape thing a la NTC. "Granny" also installs an elaborate girly revue at the Castilian May 18, which will be a permanent feature, augmented by the Frivoli show on Sunday nights, with Texas Guinan slated for next Sunday night (13), Helen Morgan, and other guest stars for the Sunday night ballyhoos.

This, the Goldmans figure, will make Geiger step hard to keep pace. The Castilian management has also contracted with the General Outdoor Corp. for a series of elaborate electrical display signs along the road, to flood the vicinity with their names.

### Change for Luck

As another move to change their luck, Al Goldman is now operating the Merrick Road house, the Castilian Gardens, and Jack Goldman has moved up to the Pelham Road house, the Castilian Royal.

With the Silver Slipper slated to close Sundays within the month for over the summer, the four revue will be a permanent Sunday night attraction at the Merrick Road house, while the Frivoli, which remains open Sundays all year round, will ship its show uptown for an early getaway in time for the usual midnight performance in Times Square.

Billy Duffy was reported buying in on the Casa Lopez the past winter. He is now Lopez's opposition up the road.

The Pelham Heath Inn doesn't know how it stands. David Braunstein may come back into active management, having sold out last season. Lou Schwartz was interested also in buying in to spot Harry Richman at the roadhouse for the summer, but Schwartz's opinion of Lopez's road strength is said to have swayed him. Richman instead will function at the Chateau Madrid, atop the 54th St. Club, which is an open-air cafe during the summer.

### Lou Silvers and Vita

Los Angeles, May 8.—Lou Silvers has been appointed musical director and director of score for the Vitaphone.

His first job will be to write a score for the "Singing Fool," Al Jolson's second picture for Warner Brothers, directed by Lloyd Bacon.

## Orpheum Bar, St. L., Nailed

St. Louis, May 8.

The Orpheum Bar was raided Tuesday by Federal prohibition agents who seized 13 pounds of whiskey—the kind you paid six bits a throw for—nine quarts of gin and six gallons of whiskey in a jug—the other kind, Charles H. Kuth, who said he was the proprietor of the bar for so many years famous as a gathering place for stars and near-stars, as well as never-will-be-stars, was arrested and released on bail.

The dry agents have been trying to "make" the place for several years, but somebody has been just a hop ahead of 'em—till this time. Trapdoors which were discovered on this occasion may account for the fizzes heretofore.

### Name of Act Trouble

The Recorders, mixed trio of two men and a woman, headed by Mildred Reed, have retained Goldsmith, Goldblatt & Hanower to proceed against another Recorders combination, a trio quartet, working at the Swanee Club, on 125th Street and 1th Avenue, New York, for alleged name infringement.

The Recorders trio has been working for Victor, Columbia, Edison and Gennett records; and also for NBC commercials, like the Winkwire Spencer Co. and Horton's Ice Cream, and complain that the trio club Recorders quartet are denigrating them professionally.

### Elkins on Road

Harold Leonard is leaving the Castilian Royal on the Pelham road to reopen at the other Castilian roadhouse on the Merrick road, L. I. Both are under the management of the Crying Goldmans, now crying louder and louder than ever.

In Leonard's place at the Bronx resort will be Eddie Elkins and his orchestra, also a revue produced by N. T. G. with 16 girls.

## Third for Jack & Jill

The Jack & Jill Chop House, Inc., has again encountered the ire of the enforcement squad, according to a padlock suit filed against the restaurant at 141 West 47th street, naming Edward J. Callaghan (known as Paddy Murphy) and Charles Collins as the owners, and Margaret V. Kieley as owner of the real estate. This is the third time the place has been sued, beating the charge on two previous occasions.

The Merry-Go-Round, 123 West 51st street, is also on the books, as is the restaurant operated by Lewis Porrin and Nathan Kalvin at 26 West 49th street.

### KOSLOFF AT ORIENTAL

Chicago, May 8.

Lou Kosloff, formerly at the Chicago, in C., is conducting the stage band at the Oriental theatre.

Eddie Perry, previously alternating between the Senate and Harding, has replaced Kosloff at the Chicago.

### ROSE WITH COLUMBIA

Herman Rose resigned Monday as recording manager of Pathé to align with the Columbia Phonograph Co. Rose will work with Frank B. Walker on the Harmony recordings.

### Foreign Music Man Here

S. Van Lier, general publishing manager of Keith, Brown & Co. Ltd., sailed from London for New York May 2 on a short business visit in America.

### PLAYING THE BETTER THINGS IN MUSIC BETTER

**GUS C. EDWARDS AND HIS**  
**EDGEWATER BEACH HOTEL ORCHESTRA**

EDGEWATER BEACH HOTEL  
CHICAGO, ILL.

## Merrick' Road, Stars

Van and Schenck, who at the Lavinia Royal on 26th St. road, Long Island (Longwood) for the summer, opening June 22. They were the features at the roadhouse last summer at \$3,000 a week, which is their present arrangement.

A peculiar circumstance is that this year they will oppose the Billy Duffy crowd that runs the Silver Slipper and Frivoli nite clubs in Times Square, that faction having aligned with the Crying Goldmans in the operation of the Castilian Gardens at Valley Stream on the Merrick road.

Van and Schenck, the past winter were 16 weeks at the Slipper, and now are in opposition for the summer.

### POLLACK AND WEISS DIFFER

After a tiff with Sam Weiss, owner of the Little Club, Ben Pollack walked out with his orchestra last week. Joey Chance is back again on the job indef.

Weiss objected to Pollack's allegedly overlong intermissions between dance sessions.

### STEVE CHRISTIE'S CLUB

Steve Christie has assumed charge of the nite club at 156 West 54th street. It opened last (Tuesday) night.

Steve recently abandoned the Red Lion Inn on the Boston Post road as impossible.

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Roxy Symphony Orchestra  
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IT'S ALWAYS FULL OF WRINKLES"

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## London as It Looks

(Continued from page 2)

became such an enthusiast that, when in England, he went down to stay with Leach nearly every week-end, riding out with the horses himself. Then High Hat, Fred's third horse, won a race this week.

### The Story of Some Pants

One day Astaire was even measured by a Newmarket breeches maker or some jodhpurs, which are the sort of tight pants Morris Gest would wear at Ascot if he were told that was the thing to do.

"They were sent to my house at Newmarket for Fred," Leach tells me, "and when he arrived at two o'clock in the morning, after motoring down from London, he was so fascinated at finding the jodhpurs in his room that he could not resist putting them on."

"After admiring himself in their perfect fit, he started to undress in order to go to bed. They were such a perfect fit, however, that he could not get them off and for two hours he was trying to peel them, being afraid to wake the family up."

Ask Fred about this when you see him.

### We Copy the Yanks

Sophie Tucker's arrival in London would have been well staged, had there been more room. She stood at the back of the new Winter Garden show on the first night, during the interval, kissing everybody and wondering why people did not notice that she had bobbed her hair.

Sophie has got the Nellie Revell stuff better worked up than any sob sister I know.

Meanwhile, they were all discussing the success of "So This Is Love," which Stanley Lupino and Arthur Rigby had written, and which Leslie Henson had produced according to the best approved American Ford or model. It has everything except spare parts. No Detroit factory could have standardized its output better.

They have found a new British composer in "Hal Brody," but who he is, nobody knows. Leslie Henson would not tell me. Laddie Cliff keeps quiet when you ask. I believe he is all the old Laddie Cliff's composers working under a new name.

Ned Wayburn would like this show. It has everything except melody.

### Comedian Breaks the Rules

Stanley Lupino, who, I believe, is the only English comedian who has made good on your side for years, and who is due back in New York in September, broke all the Comedians' Trade Union rules. He made people laugh.

He was sent for, the next day, by the executive of his union—only comedians earnings more than \$1,000 a week for not being funny are allowed to join—and severely reprimanded. It is not fair to the others. A man who can write half a book, all his own gags and say them himself is a blackleg of the worst description.

### I Must Build a Theatre

Building theatres in England must be a great profit—when you can find a site. One, now being built secretly in Charing Cross Road, will cost \$500,000 and then be let probably for \$2,000 a week, which is roughly 10 per cent of the capital.

The new Piccadilly theatre cost \$1,000,000 and has been let to the Lee Graham syndicate for "Blue Eyes" at \$3,125 a week, plus a quarter of the profits. Building a theatre and renting it permanently must be the best game I know.

### Laurillard's New Toy

Edward Laurillard, who has built the Piccadilly, was alleged to have said, some months ago, that he would never let me inside it, this because I had not seen "The Butter and Egg Man." Laurie and I made it up a very few weeks later, and now I have written a most friendly article about him for his souvenir programme.

I was amazed when I went through Laurie's record. He has such a quiet manner that we all forget he opened the first picture theatre in London, which took only a few dollars the first week; that he built 25 of the very earliest ones and that, not long afterwards, when he was George Grossmith's partner, he controlled eight London theatres and 20 touring companies.

The Piccadilly, which is a perfection of graceful charm in its color scheme, will stand as a monument to his patience and tact.

Now Grossmith, they say, is forming a syndicate to buy the Globe and the Queens from Butt.

### Chamber of Horrors Again

Madame Tussaud's has opened, rebuilt after the fire which burned up early all the waxen criminals in England, most of the Royal Family, Taroni, Charlie Chaplin, Dan Leno and Charlie Peace. Now they are waxed again, and everybody is there except Al Woods. This reminds me that Archie Selwyn, over here for four days, seems to have arranged with Cochrane that "This Year of Grace" is to be done in New York in October.

Cochran tells me that he could easily find a cast, except for the person to take the Marie Gay part.

They are talking here of the idea to try and get Beatrice Lillie, Gertrude Lawrence and Noel Coward to appear in the show together. I doubt whether it could be arranged.

Anyway, Cochrane has got a smash on this side, he assures me. In addition to this, he is now engaged in rebuilding the Elephant and Castle theatre, where they stage the "blooms," producing "The Path to Rome," with young William Brady, doing a cabaret for the Joseph Lyons firm and yet maintaining his equilibrium.

### No Punch in "Punch" Humor

I am getting fed up with all these "Punch" humorists. Whenever a man writes for "Punch," they begin to call him, in the papers, "A. A. L." of "Punch," "A. P. H." of "Punch," "E. V. O. E." of "Punch" until it becomes tiresome.

The latest is A. B. Cox, who wrote an old-fashioned play called, "Mr. Priestley's Night Out," done at the Royalty, the other night—done in the Royalty, you might almost say.

"Oh, he is 'A. B. C.' of 'Punch' people told me. I summarized the evening's proceedings by saying in my next morning's criticism that here was 'more A. B. C. than punch about the play'."

I think this will stop all the X. Y. Z. of "Punch" nonsense. All I know about "Punch" is that you see it in barbers' shops, where, as all my enemies say, and they are quite right, I never go. "Punch" is one reason.

When I was at the first night of "White Birds," the dramatic critic of "Punch" turned to me and asked me if Maurice Chevalier was Albert Chevalier's son. I said "yes."

Then I didn't read it next week, did I.

### Too Many Whispers

Whispering Jack Smith was by no means a success in "Will o' the Whispers." They tried to make him act! People aren't allowed to act badly in England, unless they have been doing it for quite a long time and have been knighted. Then they have to do it, or they take their flits back.

Why they have put in a "Rhapsody in Blue" ballet, I do not know, the music is definitely Victorian, while the ballet wouldn't be noticed in a lunatic asylum.

I liked Billy Bennett best. He is a vaudeville comedian who once even made the Queen laugh. He came on, just like a star of the old musical days, set his jaw and recited from Joe Miller until I laughed myself silly.

## MEMORIES OF A HOOVER

(Continued from page 53)

Langdon and his trick auto act were a riot. . . . The all-right stud poker games on the trains. . . . O. M. Samuels, who is rich, but represents Variety in New Orleans.

The Lincoln in Chicago when Will Mahoney was still far from stardom. . . . The Kedzie in Chicago when Harry Delmar and Jeannette Hackett came to watch the act and it went good! . . . The State-Lake in Chicago where the line forms for blocks at 9 a. m. . . . The spotlight man at Beloit who wrote acts on the side. . . . The time in Frisco when the Variety representative fetched John P. Medbury backstage to peddle dialogue and Medbury hoped he'd soon come to New York. . . . And he beat the road show back by six months. . . . The Durham, N. C., theatre manager who makes girls wear fleshings and won't permit bare legs. . . . The censors at Boston, ditto. . . . The Sablitsky bookings at Philly which force you to play a Sunday at Atlantic City before you can get your full salary. What a racket!

Lexington, Ky., during martial law, when they lynched a negro and the house was closed because of the riots and you didn't get your wage because the contract said it was an "Act of God." . . . Jacksonville, Fla., where you don't play a matinee if it is too hot. . . . The manager of Manchester, N. H., who plays golf with you and if you are smart you let him win. . . . The Palace in New York which scares you to death until you discover that its first audience isn't the toughest in the world. . . . The hotel detectives who have no heart. . . . The Fox engagements in New York where they let you know where you go Thursday after the last performance on Wednesday, which is so subtle of them.

Loew's Palace in Brownsville where the herring destroyers make an appreciative audience. . . . The woman reviewers on the West Coast who think they are George Jean Nathans. . . . The chap on the paper at Lansing, Mich., who said that I hoofed as well as he did, which was merely another form of criticism. . . . Ogden, Utah, a one-night stand which is a jump-breaker between Long Beach, Cal., and Salt Lake for Panter. . . . Think Humphries, the ace guy of the Midwest Keith circuit.

Dallas, Tex., where the prettiest women are. . . . The Columbia at 47th Street in Manhattan on Sundays where you mustn't fool to keep your reputation. . . . The Gus Sun Time which is not as bad as it is kidded. . . . The waitress in Toronto who watched the act from a front row seat at every matinee (ahem) and the saying after a tour is completed with a road show when some one asks: "Whatever became of his girl?" the retort being: "Oh, he loved her—but the season closed."

## London Notes

London, April 23.

Adelphi is inaugurating a system of selling seats on the instalment system, in operation Easter Monday. Paul Murray, partner in the Jack Hulbert revue, "Cloves and Clover," now current at the house, originated the idea. Minimum allowed to benefit by this plan will be six people. Six weeks granted for the payment of instalments.

Felix Edwards, who staged "Rose Marie" at Drury Lane, will produce the forthcoming "Show Boat" for Sir Alfred Butt at the same house.

Binnie Hale, revue actress, gave birth to a daughter March 30. She is the wife of Jack Raine, playing in "Lady Mary" at Daly's. This event makes a grandfather of Robert Hale, the comedian.

Oliver Blakeney, wife of Bernard J. Nedell, and who came over with him to play in "Broadway," recently became a mother. The daughter was christened in the St. George's Chapel, Windsor Castle, March 25. As far as is known, it is the first occasion an American baby has been accorded this honor. Nedell and Blakeney have just scored another success in "Square Crooks."

A musical version of "Mr. Abdulla," farce which failed to register when produced at the Playhouse some time ago, will be staged by Bertie Meyer in the autumn. Music will be done by Chariz.

Miles Mallowson's new play, "Four People," due shortly, will resemble Frederick Lonsdale's "On Approval" inasmuch as there are but four characters. One of these will be played by Percy Marmont, recently returned from America. The other players are Marjorie Mars, Laura Cowie, Raymond Masey. Author will act as producer.

One of the youngest of English composers, Vivian Ellis, 23, has been signed by Harms, Inc., for a period of two years during which time he must write exclusively for that company.

Instead of closing, as rumored, "Lord Babs" will take on a fresh lease of life April 30, when it will replace the Vaudeville theatre and moves over to replace "Quest" at the Criterion. Joan Barry has stepped into the role held by Hermione Baddeley, who left the cast recently to go honeymooning.

A season of Galsworthy plays is being arranged this summer by Leon M. Lion, who has also acquired another play by the Italian author of "The Mask and the Face," entitled "Fireworks" and "Hippodrome Hill," a new play by Harold Hiltstein.

When the Grand Guignol season opens at the Little Theatre, May 14 (B. A. Meyer association with Joe Levy) will be the beginning of a permanent policy of this kind. Some years ago a series of play-

lets were given and found successful at this house, and it has now been decided to make the theatre a permanent Grand Guignol centre. Chief players will be Olga Lindo, Ion Swinley, George Bealby and Ben Field.

Sybil Thormdike has left for South Africa and her role in the recently produced "The Stranger in the House" will be taken over by Rosalinde Fuller the young English actress who found fame in the States.

Bert Cootie's next play will be a thriller by Donald Stuart, "The Shadow." Allen Douglas will produce.

The Moscow Art Theatre Company close their season at the Garrick May 5, and will be succeeded by a new farce, "Young Ideas," by Major E. M. Browning. Ernest Truex will be starred.

As the time approaches for the opening of Edward Laurillard's new Piccadilly theatre, the company which erected it is placing on the market a million dollars of first mortgage debenture 6 1/2 per cent stock at 95, and 950,000 shares at \$1.25 each at par.

Leases are changing hands. The Jack Hulbert-Paul Murray partnership have secured the Adelphi (a Gaunt-Shubert house) for seven years. Their "Cloves in Clover" is current there.

Mavis Lonsdale (daughter of Frederick Lonsdale) and Sam Bennett, racehorse trainer, announced their engagement two days after their meeting at a dinner party. The wedding is set for May 1.

Gerlys and Lysia will replace Myrio, Desha and Barte in the Jack Smith show, "Will o' the Whispers." The latter man open at the Ambassadeurs, Paris, May 10.

After six years Fred Karno is re-visiting at the Alhambra "Mumming Birds," the old-fashioned music-hall sketch in which Chaplin attracted attention.

Leslie Henson will produce shortly a new first play by Ernest Endersley, entitled "Skin Deep." Athene Seyler will be in the cast.

The British Air Ministry has unofficially shown favor to the Carlton management, showing "Wings," loaning models from the Air Museum for lobby display.

Lady Tree's next West End appearance will be in May in "Alibi" a play by Michael Morton based on a novel by Agatha Christie. The production will be under the management of Bertie Meyer and produced by Sir Gerald du Maurier.

Bertie Meyer and Barry O'Brien will be responsible for the production in which Ivor Novello will make his last bow as Romeo, staged later in the year. Ray Compton will be Juliet.

## CHI'S NITE CLUBS THRU

(Continued from page 1)

Gardens has killed their last hope. Petition to Reopen.

Although given 10 days' grace in which to dispose of his furnishings and transact final business, Mann closed his place Sunday night. His Jai-Alai fronton, adjoining the Gardens, is not affected by the padlock and will remain open. Mann stated he will enter a petition to reopen the Gardens for other than cafe purposes, but Elder has indicated this move will meet with strenuous Federal opposition.

The case against the Midnight Frolics was to have been heard Monday, with others to follow, including Chez Pierre, the Gaiety Club, Triangle and Club Ansonia. Others which have received no definite attention as yet, but are expected to be padlocked soon, are the Hollywood Barn (closed), Alamo, Samovar, Blackhawk, Jeffery Tavern (closed) and the Plantation Club.

It is estimated property valued at \$2,000,000 will be made idle by padlocks. Mann's place alone is worth \$1,000,000.

Another problem to show business is the fact that hundreds of entertainers and musicians will be thrown out of work here. There already is a surplus of talent from both departments in Chicago.

Monday the Midnight Frolics was ordered padlocked for one year by Federal Judge Walter C. Lindley.

## Gene Handlan's Bequest

(Continued from page 1)

and most deserving churches in St. Louis.

Best First Nighter  
Gene Handlan was for many years known both by St. Louisans and by stage stars as the most dependable "first-nighter" in St. Louis. That reputation, dating back even behind the days of "The Merry Widows" successful run in St. Louis, was a matter of pride to Handlan inasmuch as it was to the stage celebrities with whom he passed so much time while they were in St. Louis.

It was especially in the old days of Tony Faust's famous restaurant here that Handlan was in his element among the profession. And it was not only among the stars that he walked, though few there were that knew that when actors or actresses of any rank in the theatrical world were in financial trouble in St. Louis, whether through illness or sudden closing of an engagement, Handlan never turned a deaf ear to a proper appeal for aid.

The will came as a great surprise to social leaders in St. Louis because of the unique manner in which Gene seemed determined to set an example for others who might be pointed out the way to do what they might wish to do for the theatrical profession, but which they might not know exactly how to go about it.

Besides the charitable bequests there were others for relatives, including a gift of \$60,000 which Handlan left to a niece, and a handsome sum to St. Joseph's Convict of Mercy.

## "VARIETY" TERRIBLE

(Continued from page 1)

have some sort of a chance to succeed.

Meanwhile, the budding literati needs some practical hints on how to get a job, the Dr. said.

Nolan Diemal  
Following the professor's maxim about the course being valuable inasmuch as it was so discouraging, Nolan painted a dismal and melancholy picture of how impossible it is to get a job as a press-agent unless you are on luncheon terms with practically all the members of the Associated Press.

After becoming a press-agent, Nolan continued, the discovery is made that you're pretty low in everybody else's estimation. There was an advantage, however, he added. You met a lot of celebrities, but as it generally develops they are not worth meeting, even that wasn't much of a privilege.

A side light to the class was Dr. Breckinridge's statement that Variety was used as a text book. Asked how come, the professor said that Variety illustrated that bad writing could still be interesting, thereby proving that literary style is entirely a relative matter.



**By H. Hanson**

herb Steinhilber as the duke's dog, Servaes as his mistress Paul Oh as the English officer Matthias Wichmann as the Prussian—all painting splendidly.



## BARNES' SUPPER SHOW

Closing Day Crowds Force Extra Performance—\$30,000 in 4 Days

The Al C. Barnes circus cleaned up here during its four-day stand, grossing approximately \$30,000. So great was the crush Sunday afternoon—closing day—that it was necessary to sandwich in an extra or supper show, the first time on record for such an occurrence on the coast.

Extra performance, with no advertising of any nature, other than ballyhoo outside the big top, grossed around \$2,800.

## CIRCUS ROUTES

Miller Bros. 101 Ranch  
May 9, Hamilton, O.; May 10, Dayton; May 11, Columbus; May 12, Zanesville.

John Robinson's  
May 9, Reading, Pa.; May 10, Allentown; May 11, Phillipsburg; N. J.; May 12, Wilkes-Barre, Pa.; May 13, Elmira, N. Y.

Sells Floto  
May 9, Altoona, Pa.; May 10, Lancaster; May 11, Norristown; May 12, New Brunswick, N. J.; May 14, Stamford, Conn.; May 15, Bridgeport; May 16, Waterbury; May 17, Springfield, Mass.; May 18, Albany, N. Y.; May 19, Pittsfield, Mass.

Walter L. Main  
May 9, Paintsville, Ky.; May 10, Jenkinsburg, Ky.; May 12, Wayland, Ky.; May 14, Spencer, W. Va.

## Gold Brick Pigs

Elgin, Ill., May 8.  
The humble pigger has been elevated into the gold brick hand-book. Frank R. Rothman, manager of a "scientific hog raising" farm near Burlington, turned the trick which became a panic last week when scores of investors, who had \$15 shares in the enterprise, tried to "locate" Rothman, who "disappeared" when creditors pressed for settlement.

The orphan piglets were sold and \$2,700 now rests with the court for distribution. Scheme was to take young pigs, scientifically raised them into 800 pound bacon strips within four months and turn 20 per cent profit.

## Outdoor Notes

El Ratsch, who has been in the northwest with Leavitt, Brown & Huggins shows, is returning to Los Angeles.

Harry B. Chipman has discontinued the publication of the Amusement World, an outdoor show magazine.

Harley S. Tyler, former circus agent, is now promoting outdoor carnivals in a tour with Elk lodges in the northwest. He will run 10 of them, starting at Portland, Ore., this month.

## Circus Fans at Philly

Philadelphia, May 8.  
Members of the Circus Fans Association will meet here May 23-25 for their annual circus gathering. Headquarters will be at the Hotel Franklin.

May 22 all of the members will be guests of the 101 Ranch Show and have dinner in the cook tent.

## RIDE STOCKHOLDERS WIN

Detroit, May 8.  
Stockholders in the Detroit Steel Coaster and Park Company will receive 6 per cent interest on all stock from the time subscriptions were made, through a decision by the State Securities Commission.

The company owned a large concession at Grandpa Park, recently condemned by the city to allow for a new bridge approach, and is now liquidating. It received \$170,000 for the property under the condemnation.

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1010 Pennsylvania Building, Philadelphia, Pa.

## 101 RANCH SHOW

Kansas City, May 2.  
The Miller Brothers' 101 Ranch Real Wild West opened its 20th annual tour here.

Show starts at 8:30 when Tex Cooper, announcer, gives the signal and the united bands march out in advance of the spectacular "The Circus of the Wild West" performance. The pageant shows the return of Caesar from triumphant conquest with sword and shield, followed by the actual acting personnel presented. The affair is gorgeous and a real novelty.

Following the entry come the sports gladiators in different contests, chariot and standing races—and the arrival of Cleopatra, impersonated by Harriet Hodgkin, on the shoulders of a giant elephant. An outstanding bit of the presentation is Miss Hodgkin's dance on a small platform on the back of the elephant.

Next came Captain Richard V. Swift and his Zouaves in a snappy drill and wall scaling, followed by an exhibit of the Pony Express.

Event number four brings out the stars of the lariat, with Mexico and South America represented. Interests and crowds with a squad of riding, both from the ground and from horseback.

To the lovers of horsemanship the showing of the high school bunch was the event of the premiere performance. The event brought out the best of the 101 equines and the applause and cheers of the audience were put through their paces.

Next came the Cossacks and their display of horsemanship, which was followed by the Russian-Foreign City cavalry, with its hold-up and rescue by the cowboys. A short polo game between teams of cowboys and Russians, interesting to the audience, was the introduction of the herd of elephants. There are five of the beasts and they put on a full "bull" act.

Tough riders of the world brought out representatives from Mexico, Russia, Italy, Germany, Great Britain, France as well as the American Sam's cavalrymen as escort for Col. Zack T. Miller, who welcomed the audience.

Next was shown a replica of an Indian village, with its ceremonial dances and the Hodgkin family—Albert, Harriet and Laura—featured in their riding act. Event fourteen started with a relay race, with five horse and all served to introduce the jumpers. Good hurdling will prove a feature of the show.

Rifle and pistol shooting by Ted Lewis, shooting from a horse, was followed by the trick riders, both men and girls, and proved an interesting event.

Next to closing was the riding of the outlaw bucking horses, and howl a number of pitching sunfishers were used and there was plenty of action from the time the broncs felt the saddle until the whistle blew for the Covered Wagon finale. This is a picturesque affair with the terms of omen, the Indian attack and burning of the wagons and the rescue by soldiers and cowboys.

The show is a real show in spie and span and the stock in fine shape. Tuesday, the second day of the stand, a street parade was given and proved interesting. Features of the parade are the six, eight and ten-horse teams on the band wagons, and the brilliant trappings of the main horses.

The staff for the show is: George L. Miller, general manager; Zack T. Miller, general manager; C. W. Finney, general manager; T. O. Manning, treasurer; Frank Braden, general press representative; Frank Gavin, superintendent concessions; Fred Seymour, general superintendent; Albert Hodgkin, arena director; Dr. J. H. Oyler, superintendent side shows; Tex Cooper, announcer; W. B. Fowler, musical director.

## YOUNGSTOWN'S PARADE

Youngstown, Pa., May 8.  
Ban on circus parades was removed here this week, after in effect 10 years, and the first parade through the downtown streets was of the Sparks' Circus.

Abraham Bogart, 21, Catskill, N. Y., of the Sparks' Circus, was seriously injured in an automobile accident Wednesday morning. Bogart was in a pony cart and jumped off in the path of an automobile. The driver took the injured man to the City Hospital, where he is reported to have abdominal and possible internal injuries.

## Downie Shows in Crush

Martinsburg, Va., May 8.  
The Downie Shows, owned by A. D. McPhie, Medina, N. Y., were caught in a severe blow here and tons of snow crushed in the big top, after the sideshows and cook tent had gone.

The animals were saved, but 125 men were caught when the main top fell. Many were injured, and all had to wait until the snow could be shoveled away.

## 101 Beating Last Season

Cincinnati, May 8.  
Miller Brothers 101 Ranch show reports its receipts for the first two weeks of the season ahead of '27. The western under a tent is here for a two-day engagement.

Following its week in Philadelphia, ending May 26, the show moves to Brooklyn, N. Y., for a week. The latter town has been without a Smith & Wesson opera since 1913.

## VAUDE AT ARCOLA PARK

Arcola Amusement Park, between Hackensack and Paterson, N. J., opens May 19.

Park has a new swimming pool and one of the new features will be a daily vaudeville show.

## PLAYS OUT OF TOWN

(Continued from page 75)

what it's all about is a young man named Allan Connor, playing the noble suitor.

Despite a large and expensive, as well as a splendid and thoroughly below the belt and business is languishing. Third night count totaled 53 people on the lower floor, with four visible in the balcony. One thing about the Los Angeles public—it can stay away from a rotten show with as much determination as it can stay away from a good one.

Jerome Kern, Helen Morgan and Ziegfeld may be interested to know that "Can't Help Lovin' That Man" is sung, and badly, by a buxom lady made up to look like Aunt Jenima.

## FOREIGN REVIEW

## I WANT TO BE HAPPY

Paris, May 1.  
Mme. Paulet Pax has firmly fixed her professional abode at the Theatre de Grenelle, popular playhouse of the suburban category, where the independent company (Comediens du La Croix Nivert) is working hard for international fame.

The latest effort, and another worthy one, is the play, *Veux-tu l'Heureux*, three-act comedy by Andre Ransan. This work of Ransan, a young author, was actually created about four years ago at the Theatre Albert I under the title of "Monsieur Severin, Philosophe."

Story tells of Mr. Severin, an elderly bourgeois who wants to be happy. He is of the cloth slippers and pipe element, contented with little and confident of his wife's fidelity until he learns she is step-mothering with a friend of the family. This revelation upsets Severin's balance so that he is tempted to seek oblivion in a drug. He takes poison, hoping to throw off this mortal coil, and intends a dose for the guilty parties. But the solution proved to be over adulterated. The conjugal couple, however, realize they really care for one another and become reconciled.

While not solidly constructed there is a sound ending. However, the action is a bit tiresome in parts. It is well defended by Jacques Ferrel as the bourgeois and Gisele Fleard as his wife, coupled with Gisele Fleard and Maxime Robert in diverting episodic roles.

On the same bill is a one-act farce by Lady Gregory, translated by R. de Marigny, entitled the *Inseparables*, dealing with Irishmen of the working class. Paul Castan is in the part of a son of Erin.

Two aged inmates of a home for the poor are always squabbling, but only the best of friends for that. When a niece of one offers to take the old fellow away he declines to quit the poor house rather than leave his mate behind, and after the departure of the relative the couple resume their harmless, mutual abuse.

## GILPIN FOR "BLACK BELT"

Charles Gilpin has been signed for "Black Belt," new stage play of Harlem, to go on in several months. Others are James Marshall, Ernest Whitman, Susane Brown, Laura Bowman, Sidney Kirkpatrick and Andy Rneaf. "Black Belt" is the work of a Negro, Wallace Thurman. All the characters but two minor ones are black.

## Obituary

Broadview theatre, (Cleveland) organist, survive.

## PAUL GOUDRON

Paul Goudron, 47, booking manager, died May 1, in Chicago. He had been, at various times, booking manager for the Gus Sun, Sullivan-Conside, Kelly-Burns and Bert Levy circuits. He booked the Fuller tour in Australia and at

## IN LOVING MEMORY OF

My Beloved Wife and Pal

## MINA

Who Passed Away May 8, 1928

WILL CUNNINGHAM

one time handled the coast bookings for W. V. M. A.

Goudron is survived by his wife (Anna Davenport) and the Riding Davenports) and a brother, Gaston Goudron.

George H. Hartshorn, dean of Boston users, died at his Back Bay home. For 50 years he was an usher, first at the old Music Hall and since 1900, at Symphony Hall. Due to failing eyesight he was retired on a pension in 1919. He was an organist and composer and during early life directed an orchestra. For 25 years he was an afternoon usher at the old South End baseball grounds.

The International Alliance reports the following deaths among its general membership: George Bailey, Local 107, Oakland, Cal.; Milton Moore, 378, Wichita Falls, Tex.; George Hinrichs, 5, Cincinnati; William H. Longstreet, 32, Duluth; James McArthur, 5, Cincinnati; Herman Pahl, 237, Racine, Wis.; Thomas S. Ryan (president), Local 124, Joliet, Ill.

John A. Flewellyn, 56, stage carpenter, died April, in Niagara Falls, N. Y. Flewellyn was at the old Hodge Opera House in Lockport and later at the Falls.

The father, 76, of Chot Eldridge and Caroline Bishop, both in vaudeville, dropped dead May 3 in Chicago of heart trouble. He is also survived by his widow.

Ralph Donaghue, 45, in charge contract department at M-G-M studios.

## marcus Coew

in that city April 23 after an illness of four months.

Pickens was a character actor, and received the most attention for his role of "Joe Morgan" in "10 Nights in a Barroom." He is survived by a son, Harry H. Pickens; three brothers, Charles E. Arthur J. and Lew Pickens, all of Columbus, and a sister, Mrs. Margaret Hoffman, of Zanesville, O. Interment in Memorial Rural Park, Columbus.

## NICHOLAS KUHN

Nicholas Kuhn, 80, connected with Buffalo theatres for 50 years, died at his home here, May 4. Starting as an usher at the old Academy theatre, he became treasurer and business manager of that house under H. T. Meach, holding the position for 25 years. During Pan-American he was treasurer of the Teck theatre, and of late years interested in concert attractions at Buffalo.

Mr. Kuhn is said to have been the originator of the cheap excursion idea, having rented railroad coaches over 50 years ago and run excursions to various points in the east, which proved so profitable that the railroads annexed the idea.

## GEORGE RYDER

George Ryder, 55, manager of Loew's Liberty, Cleveland, died April 23 in that city.

Ryder opened the National Theatre in 1904, about 50 years ago. Later he was employed by E. F. Albee on the perfection of a picture projection machine. He had entered claims against the Powers Projection Co., some of which are reported still standing.

Two children, George Jr., and Mrs. Walter Plimmer, wife of the

dio in Culver City, Cal., died May 6 at his home in Santa Monica from heart disease. He was with the old Goldwyn company six years prior to the amalgamation.

The three-months-old son of Murray Peck, Los Angeles representative for Leo Feist, Inc., died May 1.

Mrs. Catherine Tandler, 50, wife of Adolph Tandler, orchestra leader, died May 2 in Venice, Cal.

The mother of Arthur Nimz (Nimz and Kabin) died last week.

## Deaths Abroad

Paris, April 25.  
Lison Fleury, 27, dancer, former member of the Sherry-Gleis of Paris. M. Conrad, 30, former manager of the Cirque d'Hiver, Paris (Francoise), died at Stratford, England.

Serge Mareuil, 28, former comedian, died at the military hospital of Sidi-Bel-Abbes, Morocco, where he was serving in the French army. Deceased was the son of Jeanne Chelrel, popular Paris actress.

## HARLEM CREDIT RISK

Dorothy Bellas, claiming to be a member of the colored contingent with "Slow Burn," was discharged by Magistrate Court when arraigned on a charge of having obtained goods from H. A. Solomon without paying or returning the property.

Solomon was told by the court to bring suit in the civil court. Defendant gave her address as 36 St. Nicholas place.



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# CHICAGO

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## Palace

While Ted Lewis can do things with an audience, it's certain that in no other city does he go over so tremendously as here. From the moment he stepped on the stage, he had the crowd completely in his mitt. Even when Eleanor Brooks came on with a costume that looked like nothing, and settled in for a taste, they only permitted a lengthy gasp to interrupt the enthusiasm. The band is as torrid as ever and has a strong catalog of new numbers.

Another easy crack was Arthur Byron, legit veteran, doing a sketch called "A Family Mixup." He is appropriately assisted by his wife and two daughters. The comedians discover their widowed mother is to marry a questionable character and plan to scare him away by acting like juvenile nuts.

When a man enters the house they give him the works, only to discover later that he's the father of the younger daughter's fiancé. Act is comfortably backed with clean comedy and skillful work by the Byron family. A feature for what's left of big time.

Frankie Heath, with four song stories by Harry Brown, was outstanding in a brilliant and just before intermission Ruiz and Bonita, South American dancers, were forced to a speech. Team has the regular tango and waltz stuff, packs closing punch in a brilliant number. Pair are assisted by a mixed instrumental quartet, all members holding substantial solo spots.

Tex McLeod, gagging as he spins ropes, outdoor work, was appearing in a dress suit. His talk is a mixture of political and social witticisms and his rope spinning is good, although most of it goes unnoticed. A girl comes on at the end for one gag and a rope dance with the Texan. McLeod is easily able to hold a late spot in the better vaudeville hall.

Jay Velle, in the duce, was partial to ballads and put all of them across. His pipes are clear and he would be liked in picture houses. The Honey Troupe, mixed acrobats, act, opened and took several bows on exceptional merit. A young kid is featured, in shoulder-to-shoulder flips and springboard work. A class opener, Maggie Clinton and Partner, Miss Clinton the understander in hand-to-hand balancing, closed.

Hurt by spring weather, the Palace got a better break on business than had the Majestic. Ted Lewis was the difference. Loop.

## Majestic

Having changed from vaudeville to vaude-film for self-preservation, the Majestic is coming more and more to rely on picture. Idea is not bad from the standpoint of entertainment, nor finance.

This week "The Smart Set" (M-G) isn't needed by the stage bill. Featured in billing are Chang and his Mandarins, identified as the only Chinese jazz band in the world. True or not, the act is a novel one. The film likes in the secondary houses on that angle. Orchestra doesn't produce good music, but its five members speak English and have an understanding of American comedy. Chang acts as a capable m. c.

Joe Freed Co. (4) established the only hit, working two burlesque comedy hits at Monroe street likes ft. First was a police item in which Freed did everything but his duty, and second a cabaret number with

Freed working up to a climax low comedy drunk scene. He carries two girls and a girl, and certain for Association houses. Ford and Cunningham, next to closing, were handicapped because their dialog is mild, but not enough to detract from the spot. Ford plays a gabby hubby, giving the lowdown on his wife, she later explaining to the customers what a sap he is. Early acts met a totally dead house and went off quickly. Borner and Boyer, trampoline workers in comic costume, missed completely with comedy, but saved with snappy bounces. Two Blossoms, sister songs, and dance team, likewise were greeted coldly. They sing and dance with an eye for the humor and should get by in a fairly receptive house.

Charles Brugge, who has talent with a banjo and other stringed instruments, dresses in floppy clothes and mixes in comedy, grobatics. His music is best. In fifth spot Mile. Ivy, endurance toe dancer, presented a nicely assembled act in which she is assisted by a fair femme dance team, a moderately good prima and a pianist. Mile. Ivy opens with a film trailer made several years ago showing her walking three miles on her toes. She finishes by jumping from the piano to the floor on the same digits. The act is a reliable veteran for intermediate spots.

Good outing weather hurt business Sunday afternoon.

## Academy

The Academy is independently owned and booked by W. V. M. A. is known to performers as "the hole in the wall." It's one of those places that small time acts are forced to show in despite wordy protests. Very few are actually turning it down, though, when they lamp a contract which sets them there.

Sexton and Cable, a chap as a G. A. R. veteran, and a pretty girl, utilize the psychology of old age and its attendant infirmities to get whatever applause an audience may see fit to bestow. The old fellow tells some rather suggestive yarns, with a usual quorum "by crackles" and "I swans." Weak attempts at song are added. Three girls and two boys, one girl doing songs, comprise the latter half of the Clark Kennedy revue. Boys of the chorus variety do several duos tap and soft shoe routines. Ensemble numbers are added, and the time is spent stepping, Indian dance, featured, all participating, is just too bad. Why these Academy artists insist upon calling a duo "Solo and Company" is mystifying. Johnny O'Donnell and company dashes back and forth each time appearing in a cap of colorful and exaggerated design. He makes faces and cracks that are not so wise. Uses the girl as his clump. Then, too, of course, they dig up a few songs. Johnny's chatter with a gag that has a great past. Finale finds "em both tapping and Johnnie making more faces. O'Donnell, despite the fact that he looks like an old troupier, still likes to "show off."

Acrobats closed. Voltaire duo comprised a completely fellow who goes through some stuff with a girl on the rings and trapeze. The girl is a draw, not acrobatically. She is a picture, and in the costume she is now using it is accentuated. Feature picture, "Rose-Marie" (M-G). Business fair.

## Englewood

The wise dudes loitering outside the Woods building are agreed on one thing—the Englewood is tough on actors. It's true that the Englewood customers rarely give heartily in palm slaps. It's also true that they are rarely afforded a legitimate opportunity.

Consider the National, just around the corner from the Englewood. It plays dramatic stock to nicely stuffed houses, and its patrons applaud heroes and hiss at villains. Or the Empress, just across the street from the National, where Mutual Hebe comes bring roars with the one about the couple whose car stalled. Or the Stratford, just across the street, where Ted Leary as m. c. can bring down the rafters with almost any kind of a gag.

If all these houses can get response from the local crowd, light comedy and the inevitable and gloomy probability thrusts itself forward. Maybe the Englewood's showing acts aren't quite as good as they think they are.

Fair applause Thursday night for Annie and Czech, whip act. The mixed team are in Spanish costume, and the gent cut a paper, light matches and the knots with his whip. He also displays precision in throwing hatches at a wood target. Holmes and Spencer, male harmony team, didn't do so well, because their stuff is presented weakly. All numbers are new and sung in fair harmony, but both boys wear oxford bags and tux coats with all the class and distinction of an Iowa sheik. They also seem undecided

whether to go in for comedy or leave it alone. Al Weber Co., three girls and a straight, with Weber as nut comic, got some laughs on the latter's nut antics as a ladies' man who's supposed to leave women alone because of his heart, but can't. Two of the girls team up for mediocre singing with a kick routine, and the other girl has a forceful prima voice. In next to closing routine and Shelly started as a trapeze act and changed to concertina and fiddle before anything but clowning was done on the bar. Moderate reception, but still a good act.

Marvel Revue, closing, consists of a four-piece string orchestra and a young ballroom team. There is quite a bit this team can improve on, although they show promise. Orchestra goes in for sentimental pops and classics. "Their Hour" (Tiffany-Stahl), featured. Fair patronage.

"Sally, Irene and Mary" will be the first attraction presented by the McCall Bridge musical stock when opening at the Woods here.

Lou Lipson, general musical director for all Palaban and Katz theatres, and Mrs. Lipson (formerly Ruth Fisher) have a son, at

boarded up, signs announcing removal to the new Riverside. What will become of the old vaude house is worrying downtown exhibs who hope it will be torn down and not opened again. Bally now over-occupied approximately 5,000.

Gilda Gray, now on her own, came to town bemoaning her tough luck in Chicago. Her musical director died; she was stricken ill and her dancers laid low by sickness, she said. She prayed for the jinx to bust here and the first thing that happened was a burned out transformer in the movie booth just before the first show. Harold Jepson, Garden leader, is conducting for Gilda's act during its stay here.

The German stock players who closed at the Empress Sunday, are making a tour of the state with one nighters, the opening show at Elkhart Lake.

## INDIANAPOLIS

By EDWIN V. O'NEEL

English—"The Barker" (Dorroll stock). Keiths—"Why Marry?" (Stuart stock, opening week). Mutual—Burlesque.

## CORRESPONDENCE

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

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the Michael Reese hospital April 28.

Helene Wright, ingenue lead with Burns "Coo Coo Charley" company, returned to her home at Hamilton, O., where she will undergo treatment for an infected leg. Corinne Gillard is replacing her.

William Gray, company manager with "Fly-by-Night," at the Cort, is also handling publicity for the show.

Sam Trim, of Lubliner & Trim, has been confined to his home with influenza.

Billy Weinberg has added Lawn-dale and State-Congress to his books.

Last week's Public unit opening at the Oriental, called "Goodbye Paul," will be routed as "Dixie Flier."

Riddle Bruce, m. c. at the Alamo cafe, is held over indefinitely.

Jack Cook and Carter Collins will leave shortly for Panama with their "Remnants" revue on a commission to play three months in government theatres and camps there.

## MILWAUKEE

By HERB M. ISRAEL

Garrick—Worth Stock. Gayety—Mutual burlesque. Alhambra—"Good Morning Judge."

Garden—"Jazz" Singer" (6th week). Davidson—"Devil" Dancer" (2d week).

Empress—"Fit to Marry?" Merrill—"The Patsey." Miller—"Old Ironsides"-vaude. Palace—Vaudeville. Strand—"Patent Leather Kid." Wisconsin—"The Actress." Riverside—Vaudeville.

Stage band policy suddenly closed Sunday at Miller. House reverted to former grid policy of seven acts out of the Loew office and pictures.

Gus Sun has finally hust into the town. Universal neighborhoods are playing the main stuff, live acts, over the week ends.

After supplying proof, she has established a suitable home for her children. Mrs. Ruth Roberts, former vaudeville actress, was granted the custody of her 11-year old son, Richard, whom she gave into the care of Mrs. Mary Herman when five weeks old. She has taken the lad to Detroit. Mrs. German is suing for \$3,000 back board claimed due for the child's care.

The front of the Majestic is

Joelson—Suchman circuit. The house is closed for repairs.

Joelson-Suchman circuit is reported as having sold its house under construction at 167th street and Hiver avenue, to Joseph Wein- stock. House will probably be operated by Loew, as Weinstein has an agreement with that chain to turn over all theatres he acquires.

Park Plaza has substituted Vitaphone for its stage attractions.

Because of excellent business, Windsor will stay open longer this season, being booked well into June. House may even stay open all summer.

Emil Dorfman is the new organist at the Fleetwood. He was formerly at the B. & K., Chicago.

## BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—"Saturday's Children." Teller's-Closed. Werba's Riviera—"Wooden Ki-nona."

Strand—"Mad Hour" and stage show. Albee—"Partners in Crime" and vaude.

Columbia—"Jamaica"—"Her Unborn Child." Momart—Double feature.

Loew's—"The Matinee Idol" and vaude. Loew's Met—"Legion of the Condemned" and vaude.

St. George Playhouse—"Sporting Goods." Fulton—"House of 1,000 Candles" (stock).

A new show will be tried out at the Cort, Jamaica, next week when "Bed and Bored." Edwin Burke's comedy of married life, with Minor Watson in the lead, arrives. "Blossom Time" is slated for the Majestic and "Simba," picture, is scheduled for Werba's Brooklyn, starting May 14 for two weeks.

Arthur Pollock, dramatic critic of the Brooklyn "Eagle" starts for Europe this week. He expects to be away about two months.

First performance at the New Brighton, Coney Island, vaude house, will be May 14.

Ringling-Barnum circus under canvas here at Hicwood May 14. This circus, according to the ads, will be the only one to play Brooklyn this season.

May 21 Joe Shea will open at the Empire, formerly burlesque, with a company of legitimate players, in "The Barker." The Empire, a stock house has nearest competitor many miles away. This is the third house playing stock here. Riviera and Fulton are the other two.

In Sea Cliff, Long Island, The Posters, civic group, have banned Sunday movies. The local school has also come under the ban.

For the last of the season, the Institute Players presented "Seventeen" at the Academy.

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## SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieling—First half, "Crisis Cross"; second half, Frank Wilcox Co. stock in "Marry's Other Husband".  
 Temple—Monday, Countess Helmy Shumova Dancers; balance of week, Temple Players in "Rain".  
 Keith's—Yaml-Rim.  
 Loew's State—"Ship 'Set" and "The Homestead". Public unit.  
 Savoy—Palace Entertainers, stock.  
 Crescent—Yaml-Rim.  
 Strand—"Shepherd of the Hills" and "Viva-Montana".  
 Excel—"Fort of Missing Girls" and "Viva".  
 Regent—"Last Command" and "The Daphne".  
 Harvard—"The Daphne" for Ladies.  
 Avon—"Life of Riley".  
 Rivoli—"The Circus" and "Devil's Skippers".  
 Syracuse—"Jazz Singer" and "Love Melt".  
 Swan—"Get Your Man" and "Tumbling River".  
 Palace—"The Angel of Broadway".

Myron Leves, concert master of the Syracuse Symphony, is featured in the overture at Loew's State this week. The orchestra remains in the pit and Leves and his violin hold the stage and spotlight alone.

As a unique promotional stunt manager William Saxton of Loew's State has organized the Loew State dance orchestra to fill dates in the city and vicinity. Save for Victor Hunt Miller, who will direct, the orchestra is composed of other than Loew theatre musicians. The orchestra's first date is the Carlisle Power Co employees' ball at Oswego on Thursday.

Add Gleason, leading woman for Francis X. Bushman, Sr., in his new vaudeville sketch, "Code of the Sea," current Keith headliner, is a former Syracusean. Bushman in a certain speech Sunday disclosed that as he is opening a year's international tour in the act, and will be absent from pictures for at least that period.

The new Strand theatre, Utica, may open Aug. 15, one month earlier than the date originally set. Work is progressing ahead of schedule.

William Tubbert, manager of the Temple until the house opened with the Temple Players, has been placed with the Palace in Milwaukee.

Empire, dark since the bankrupt-

cy of the Harrison brothers, lessees, will have its first offering next Monday, local rental. Sonya Murens will present her dancers.

Walton Butterfield, comedian, scheduled to rejoin the Temple Players here for next week's production of "The Firebrand" will remain in New York. Butterfield withdrew from the local stock to play in "The Golden Dawn" in New York. He stays in the metropolis for rehearsals of "Underworld," his own dramatic adaptation from the picture. It was given a try here by the Temple earlier in the local stock season.

Ethyle Dawn, soubrette from the Columbia stock, which is now for the Palace burlesque stock at the Savoy, Curtis Mason has left the troupe.

The first carnival to hit central New York this season opened in Ithaca Monday. It's the Southern Tier Shows, and plays Ithaca under firemen's auspices.

Ralph Pollock, master of ceremonies and conductor of Loew's State Synchronizers since the opening of the new Loew theatre 11 weeks ago, is due to transfer in another two weeks to Kansas City. Bruce Brummitt, guest conductor of the State's pit orchestra, remains. Just who will follow Pollock has not been determined, but a m. c. of the buffoon type is the likely choice.

Two local playhouses closed for some time have reopened, while a third house has gone dark. F. M. Croop has taken over the Longan, while C. J. Forrest is now operating the Geddes theatre. Everybody's, which has been running with S. Boccia at the helm, has put up the shutters. All are neighborhood houses.

Robert R. Mill, feature writer for "The Herald," has taken over the press work for the Wilcox stock at the Wieling. Mill pulled a nifty as his first, using both Wilcox and his new, leading lady, Janet Regal, to cover the local opening game of the New York-Pennsylvania League for the two rival evening dailies. "The Herald" drew Miss Regal, while the "Herald" Journal" had Wilcox.

Robert Case of this city has resigned as assistant manager of Loew's State.

The Wilcox Wieling stock will follow "Take My Advice," next week's bill, with "Broadway."

## ATLANTA

By ERNIE ROGERS

Erlanger—"Seventh Heaven" (stock).  
 Rialto—"Tenderloin".  
 Howard—"The Noose"; Public unit.  
 Keith's Georgia—"Night of Mystery"; Keith vaude.  
 Loew's—"Body and Soul"; Loew vaude.  
 Capitol—"Home Bound"; five acts.  
 Met—"Port of Missing Girls".

World premiere of "Freedom of the Press" to be held Sunday afternoon in Capitol theatre for newspaper gang.

Halton Monken out of cast at Bringer to get herself better prepared for presentation of "Seventh Heaven".

Practically all theatres remark showing up of business with first gusts of hot weather.

## TORONTO

By G. A. S.

Royal Alexandra—"Claude-Southern"; "The Play's the Thing" next.  
 Princess—"Earl Carroll Vanities"; "King of Kings" next.  
 Empire—"Sally" (musical); Koppie stock.  
 Victoria—"All on Account of Eliza" (Glasgow stock).  
 Gayety—"Dark".  
 Globe-Stock burlesque.  
 Pantages—"A Girl in Every Port" vaude.  
 Loew's—"Man and Woman" vaude.  
 Uptown—"Little Shepherd of Kingdom Come" stage show.  
 Regent—"The Patient Leather Kid" vaude.  
 Hipp—"Her Summer Hero" Miss Patricia.  
 Tivoli—"Sporting Goods".  
 Runnymede—"My Best Girl" vaude.

Fred Larter has quit as stage manager of Shea's Hippodrome after 16 years, and gone to Dorchester, near Boston, to enjoy the simple life. Albert Marshall succeeds as stage manager.

Toronto, her home town, turned out in force to greet Margaret Anglin when she played three days here with the revival of "Diplomacy". Press Club bought a block of seats and arranged that Jeanne

Gordon call off her song recital at Massey hall for opening night so as not to interfere.  
 Miss Anglin is a sister of the chief justice of the supreme court of Canada, and was born in the Canadian House of Commons when her father was speaker.

To satisfy a judgment in favor of H. George Summers for \$703.82 bullfist seized all costumes and scenery of P. Stuart Whyte's pantomime, "Dick Whittington and His Cat." The outfit was sold at auction to Summers for \$300.  
 Whyte has a half dozen successful pantomimes to his credit up here, but started this one on life road Friday, the 15th.

Following "Sally" which George Koppie is putting on in stock with a cast of 100 at his Empire, the company will give "The Constant Wife" and Barrie's "Alice Sit by the Fire." Nat Burns is featured in "Sally," for which prices have not been raised from the \$1 top. Koppie took hold of this deal house at the opening of the season and has made it pay.

Margaret Kline, with "Policing the Plains," when Equity had to step in and lend a hand at the Princess, has joined this company.

Legit season has already hung on two weeks longer than usual with at least another two weeks to go. After that the Princess will go to pictures with "King of Kings," and the Royal Alexandra will try summer stock.

After giving birth to twins in January, Lois Landon (Mrs. Vaughan Glaser) has returned to her husband's stock. One of the twins died.

Fred Cully, leader of the orchestra at the Hipp, couldn't stand the grind when this K-A house quit a two-day. He has taken a band to Paris. His father is still in the orchestra.

George Wintz took \$38,000 from Toronto with his road company of Ziegfeld "Polles," then spotted them for three days in London. While driving to London he crashed into a mill wagon, kept the horse and injured himself seriously about the head. The driver of the wagon was unhurt. Surgeons say the injuries to Wintz will leave no scar.

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## By HARDIE MEAKIN

National (Erlanger-Rapley)—Steve Cochran stock in "Take My Advice".

Pol's (Shubert)—Jane Cowell in "Road to Rome"; and "Paola and Francesca"; next, "Able's Irish Rose" (original company).  
 Belasco (Shubert)—"Escape" (May 14).

## Pictures

Columbia—"Laugh, Clown, Laugh"; next, "Ramona".  
 Fox—"Why Sailors Go Wrong"; next, "Silver Slave".  
 Keith's-Daric.  
 Little—"Trial of Donald Westhoff"; next, "Lucrezia Borgia".  
 Met—"The Noose"; next, "Tenderloin".  
 Palace—"Smart Set"; next, "Devil Dancer".  
 Rialto—"Open Range"; next, "That's My Daddy".

Holding "The Escape" in Philadelphia for an additional week, throws the local Belasco dark currently. Scheduled for next week.

Steve Cochran's stock has started off with a healthy demand. Sixteen-week allotment.

Finishing up the winter season, a resume of engagements played by Meyer Davis' orchestras, as put out by "Daily" publicity disc dispenser, looks as if he had gotten nearly all of the society and diplomatic engagements.

Fannie Johnson, who fell from her trapeze here on the opening night of the Ringling-Barnum circus, is still under treatment at the Casualty hospital. She is reported to have not been seriously injured, though dropping 40 feet.

Morton Floodas, organist at the Fox, is solving this week, as is J. Virgil Huffman at the Palace.

Lincoln, colored house on U street, has a Vitaphone installation.

Tommy Manahan, dancer m. c. of the Madrilion, closed Saturday last after 10 weeks. Johnny O'Donnell's orchestra continues at this newest of restaurant-dancing places.

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**Pantages**  
Last week, for the first time since Tom Mix pictures have been playing the Pantages, the western act failed to get featured position on all billing. The honor went to the Ocean Park champion Dancers, upon whom Pantages figured to cash in heavily, due to the wide local publicity the event received.

Marathon Dancers were just another experiment with a freak act. Trade at the first Monday show disproved that the marathoners were attracting any extra shekels. Business was just average. In entertainment value the marathon dancers don't mean a thing. They were booked for just the week. The two winning couples are Norris Scott and Evelyn Forst and George Dunn and Violet Pompey. A runner-up to these are William Docking and Myrtle Curtis. Their act was slapped on in the "dance" without any set routines, and the last night was nervous. Couples were introduced to the audience by Noodles Pagan.

Rest of the show was average. The Crooners, vocal quintet, opened. Appeared to be unsetting routine, otherwise okay as to voices. Mayo and Bobbe, two-man comedy team, handed out some laughs and got by nicely. George Mayo, the comic, formerly worked in Benny Leonard's act and before that with Herman Timberg. He can still deliver and knows the tricks. Bobbe is an apt straight for him. Dewey and Gold were a good first, because it held the Eight Kaufman Dancers. Excellent dancers with plenty of class and looks. Dewey and Gold are ordinary song and dance couple, with the girl doing a Ray Dooley kid clothes. Joe Locker, dancing juve, looks good but does little. A series of antiquated blackouts don't set a ripple.

Noodles Pagan, Pan standby for years, didn't cut much ice in his spot. Not new around this town. This time he brought out a buxom girl who, for her size, showed some fast stepping. Katka, Mae and Stanley, standard aerial turn, closed and held 'em. Stanley's work on the trapeze bar featured.

## Orpheum

Seems as though the Orpheum is gradually beginning to change its colors. Atmosphere in the house these days smacks decidedly of picture house flavor. It started off with the Orpheum installing a Russian organ and putting a Newell Alton to preside over it. Alton has been making himself conspicuous, rating with the best organists in town. While this feature is going on, a deal to permeate a new air, the Orpheum now has regular overture preludes preceding the show.

Pit orchestra A. F. Frankenstein directing, directed by outdoor pit. Rubinstein. Interlude pleasant and well received. All of this appears to be a forerunner to the time, probably not at hand, when the Orpheum will embark on a vaude-pictorial policy.

This show was out and out weak. Not a legitimate comedy turn in the early layout. Headlining was Claire Windsor (New Acts) in a Russian playlet that would tax the credulity of anyone. However, the sketch sits itself at the finish when it turns out to be just another of these movie things. Miss Windsor's only significant contribution to vaudeville is a beautiful face and a shining poise.

About the one thing in the early portion was Winnie Lightner, held over. Song a minute gal was fourth and went over 100 per cent, bigger than her first week in next to close-

ing. Miss Lightner both sounded and looked better.

Fulton and Mack, two muscular athletes, opened to good returns. Next week, Mack will "Sunny" at the piano. Miss Mason managed to sell herself with a group of special songs. Joe Mendi, the chimpanzee, with the assistance of a man and woman went through a lot of stuff with ease and certainty. Following intermission Herma and Juan Reyes, concert violinists and pianist, provided the classics. Both are artists of calibre. The girl draws tones from the fiddle the like of which is not heard very often in vaudeville. Her partner, likewise, does as much with the piano. To Rich and "Cherie" fell the duty of closing the show in two spots. Larry Rich, it memo, serves as a partner for Richard, formerly Richardson Brothers and "Cherie." Following the musical duo, Rich dispensed some "hookum" chatter to the partner song and dance routines, before changing scenes to bring on a flash set occupied by a nine piece orchestra. Rich was something else again in front of the band. In this act are the Dean Twins, two pretty girls, and nifty acrobatic twisters. These kids stand out. Bernie Rich, brother of Larry, formerly worked in Benny Leonard's act and before that with Herman Timberg. He can still deliver and knows the tricks. Bobbe is an apt straight for him. Dewey and Gold were a good first, because it held the Eight Kaufman Dancers. Excellent dancers with plenty of class and looks. Dewey and Gold are ordinary song and dance couple, with the girl doing a Ray Dooley kid clothes. Joe Locker, dancing juve, looks good but does little. A series of antiquated blackouts don't set a ripple.

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Crane Gilbert, picture actor, was arrested as a vagrant when found lying in a vacant lot at 4th street and Westmoreland avenue. Gilbert told the police a fantastic story of kidnapping and attack, which the officers of the law branded as a publicity hoax. Gilbert, who claims he is a grandson of the late Barney Barnuch of New York and a cousin of the late Julius Fleischmann, admitted he has been out of work for some time. He stuck to his story that he was abducted, beaten and hurled from an automobile by three strange men and a woman. On his coat was pinned a threatening note signed "Finale."

Investigating officers refused to take cognizance of Gilbert's tale and declared the actor's head and face showed no signs of attack. In San Francisco about two months ago Gilbert is known to have disappeared, and after a week of being without a stock company there after leaving his overcoat on an Oakland pier. More recently Gilbert filed a \$100,000 suit against a Hollywood hotel, alleging management had destroyed letters written to him by the late President Wilson, Pope Benedict, Queen Victoria and other notable personages.

Hollywood Community Players, conducting a series of Sunday matinees at the Hollywood Playhouse, produced "At the Telephone," dramatic play, which the company's Terriss headed the cast, including Ottala Nesmith, Maude Turner Gordon and Robert Frazer. Among other things, the play is directed by this season are "The Fen Blossoms," Japanese opus by Ken Nakasawa, which will have Beatrice Prentiss, William Raymond and George Lester in the cast. Also "The Third Angle" and "On the Lot," by Florence Ryerson.

Since the advent of Public units at the Metropolitan, the house discontinued the use of billboard space large and small. This was eliminated for both picture and stage show. Prior to that time the house had spent considerable on outdoor advertising. Later the Public people in the east changed their minds on outdoor advertising and the house is again using 24-sheet boards on screen and stage. The first paper to go out is on the current picture, "Three Sinners," with Pola Negri and the "Blue Platte" stage show, a John M. C. Leffler production. Two styles of boards are being posted, with a total of 100 stands being used.

A great many changes in the management of houses operated by West Coast Theatres circuit and Wesco have been made during the past few days. The first paper to be ordered the "ace" house manager in Seattle, has been sent from the United Artists there to Tacoma, where he is expected to stimulate additional business for the Rialto and Colonial. Tom Shanley, in Butte, will go to the spot vacated by the late E. C. Leffler, and the Tacoma houses will move to Butte and direct the future of the Rialto and American there, which houses were formerly leased to the late Tom Shanley. Clyde Cuthbertson goes to the Lewiston, Mont., house to replace Jack M. Suckertoff, who resigned.

Thomas Quinn moved from the Capitol, Long Beach, to the Metropolitan, Hermosa Beach, Cal., replacing James Cook. Allan Cush-

man, at the Florence, Pasadena, swapped places with G. R. Stewart at the Starland, Los Angeles. E. Marshall Taylor was sent to the Alhambra, Los Angeles, to replace E. M. Mike Newman, brother of Frank L. Newman, former manager of the Metropolitan here, was sent to replace Harry Adler at the Royal, in town.

Ernest G. Grooney will conduct the orchestra at the Figueroa Playhouse. "Tell Me Again," musical show opens there May 14.

Central, new 600-seater (pictures) on Broadway near 3d, is opened. Independently run business men.

"Lazarus Laughed" will open at the Hollywood Music Box May 15 for two weeks. The O'Neill drama will move to Hollywood after playing four weeks at the Pasadena Community Playhouse.

Moroni-Olsen Players playing "Detour" by Owen Davis, at the Mason this week. Rep will conclude its three weeks' engagement with "Anna Christie" next week. They will then go to San Francisco for two weeks, after which the company will fold up until next season.

The degree team of the 233 Club (Masonic) of Hollywood, accompanied by many members of the club, went to San Diego to participate in the celebration of the 75th birthday of San Diego lodge.

The team, headed by Louis Chaudet and with one exception composed of amusement men, conferred degrees attired in the garb of mid-nineteenth century as former past masters of early days.

A grandstand accommodating 3,500 persons had been built from which to view the pageant which formed a part of the ceremonies.

Georgie Price has been signed by Fanchon and Marco to play six weeks on the West Coast Theatres Circuit. William Howard, of Lyons and Lyons, effected the booking.

Several managerial changes have been made by West Coast Theatres Circuit in outlying houses. Thomas Quinn has been appointed manager of the Capitol, Redonda, and also of the Metropolitan, Hermosa Beach. Allan Cushman, transferred from the Florence, Pasadena, to manager of the Starland, Los Angeles, succeeding G. R. Stewart, who goes to the Florence.

Rube Wolf, m. c. and band leader at the Granada, San Francisco, blew into town for several days last week. Rube took the occasion to hop down here while "The Ingenues," girl musical act, was playing the Granada.

David Harlow, known in the sporting world as "Lone Star Dietz," Carlisle football star, is playing an attorney in "Marriage of Tomorrow." Directed by James Flood for Tiffany-Stahl.

Virginia Clarey and Donald Carroll added to "Tell Me Again," new musical show opening at the Figueroa Playhouse May 14. Carroll replaces Howard Lorenz.

Frederic Stahlberg is guest conductor for the first two weeks of the showing of "Trail of '88," current at Grauman's Chinese. When he abdicates the job Will Prior will take over the baton. C. Sharp Minor is the new organist at this house and remains during the run of the picture.

Marie Prevost will go to New York on vacation when completing Caddo's "The Racket."

Blanche LeClaire, screen actress, will marry Jack Votion, formerly in the E. E. O. casting department. Votion was divorced about six months ago by his first wife, non-professional.

"The Command to Love," with the original New York cast, will open at the Belasco May 21. It will follow in "The Racket."

The Gore Brothers have leased their Capitol theatre on Spring street to Abe Raymond, local printer, for two and a half years.

West Coast has leased the Alvarado, seating 900, to Clyde Sayley. This house is located on the corner of the West Lake, operated by W. C. Ramish. Had the company held it, they figured it opposition to their other houses in the fold. Under lease to another, they figure it just competition.

Tully's girl picture house on Broadway is pulling off a hot come-on ballyhoo in connection with the showing of "The Road to Ruin," sex film independently produced by Willis R. Kent. The gag to entice

the gullible public is a tableau in front of the box office showing a group of male and female wax figures in a supposed orgy of dissipation. Aside from arousing momentary curiosity from the passerby, the gag doesn't seem to be attracting any attention to the b. o.

Mary Doran has been cast to play the feminine lead in George Jessel's first starring picture for Tiffany-Stahl.

The Writers' Club intend to produce "The Beautiful Rival," operetta by Hans S. Linne, which was recently shown for the first time in Berlin, Germany.

Grant Carpenter, screen writer, is doing the American adaptation and Mabel McCane and Nitw Martan will have leading roles.

Elmira Lane will play lead opposite Robert Woolsey in the latter's new musical, "Tell Me Again," opening at the Figueroa Playhouse May 14.

William Austin, Paramount player, has been granted a vacation by the company. He plans to sail for England, his native country, about June 15, from New York. He will be his first visit home in four years.

The sudden heat wave reaching Los Angeles caused a number of extra men and an assistant technical director to pass out during the filming of war scenes in "The Woman Disputed," Norma Talmadge's latest picture for United Artists.

More than 1,200 extras appeared in the atmospheric war scenes being shot on outdoor sets of the U. A. studios.

Joe Bonomo, screen strong man, will start production on a serial for Ray-Ray beginning June 1. Either J. P. McGowan or Francis Ford will direct. Ray Johnson, president of Ray-Ray, is personally financing the film. At present Bonomo is working in "Noah's Ark" for Warner Bros.

Carl Laemmle had the 24-sheet billboard facing the Universal studio entrance painted in futuristic designs and colors announcing to all who gaze upon it to "Watch out for resumption of studio activities after being closed for three months."

Marcus Neubauer, head of a string of theatres in Wenatchee, Wash., is spending a week in town looking over local conditions.

For the first time since its premiere, the United Artists theatre will play a second-run picture when "The Gaucho" will open there, following "Drums of Love." The Fairbanks' picture had a run of 11 weeks here at the Chinese. Following here at the U. A. will be "Steamboat Bill," Buster Keaton's last United Artists release.

"Sunrise" will close at the Criterion May 15 and will be succeeded the next day by "Four Sons," another Fox picture. Movieville and the continuous policy remain.

Annandale Community Little Theatre group have leased the building formerly occupied by the Mandalay and the Los Angeles public library for a clubhouse.

Ann Warrington and William Tooker, who have played together on the coast in "An American Tragedy," are the first to be cast for parts in "Cobwebs," in which May Robson comes to the Windsor Square May 23.

Hollywood Bowl Association engaged Henri Verbrughen, Belgian conductor, for a series of four concerts this summer. Verbrughen since 1922 has been conductor of the Minneapolis symphony.

Guid Players will present "Rip Van Winkle" at the Trinity Auditorium, following "For the Soul of Ireland," "Kindling" and other plays follow.

Construction on the new theatre to be built in Redlands, Cal., by West Coast Junior Circuit is about ready to begin.

Richard Dix has made his first appearance at the Paramount studio after an absence of several weeks, due to appendicitis.

Mary Brian is going to Honolulu on a vacation, following completion of "The Perfumed Trap."

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## SEATTLE

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Seattle—"The Enemy," with Public's "Fast Mail" unit.  
Fifth Avenue—"Across to Singapore," "The American Idea," will be called for trial May 23 in Superior Court.

Orpheum—"The Count of Ten" and vaude.  
Pantages—"A Girl in Every Port" and vaude.  
Blue Mouse—"Tonderloot," United Artists—"Drums of Love," Columbia—"Good Morning Glory," Metro—"The Bad Man" (Henry Duffey Players).

The trial of the Washington Theatre Enterprises, Inc., of which Casper Fischer is vice-president and general manager, versus W. D. Comer and Company, a bond house, and "The Seattle Times," will be called for trial May 23 in Superior Court.

The Fischer interests, which hold a 25-year lease on the Mayflower, now in course of erection, claim that Comer and "The Times" were both responsible for ill-feeling created through the printing of an article, quoting Comer as saying that the Mayflower theatre had been sold for \$1,000,000. The theatre company holds the lease to the theatre.

Vic Meyers and his orchestra are filling an indefinite engagement at the Triniton Hall Room. They succeeded Herb Nodgett's band, which has left for a barnstorming trip to California.

Harry Altkon, for many years manager of John Daux houses, has resigned and left for Los Angeles, where he contemplates entering the show business.

Plans are completed for changing fame of the Morocco cabaret to the Palais Royal, with enlargement to include a full floor show of imported talent. George Shelton's orchestra, formerly of the Olympic theatre, will furnish the music, while present plans call for acts playing at the local houses to be used. B. M. Huntelohsen, press agent for Pantages, is also manager here.

Tom Shanley of Butte is coming to the United Artists theatre here as house manager, succeeding Steve Perutz. The latter, together with Al Bernard, floor man, may be transferred to a Tacoma house.

## KANSAS CITY

By WILL R. HUGHES

Shubert—"Sinba."  
Loew's Midland—"The Circus."  
Pantages—Vaude.  
Newman—Pictures.  
Globe—Bridge Stock.  
Liberty—Pictures.  
Mainstreet—Vaudeville.  
Capitol—Manhattan Stock company and pictures.  
Orpheum and Gayety close May 5.

May production by the Kansas City theatre has been changed from "Royalties" to "Kindling." Royalty demanded for first named play too much for resources of organization.

Capitol, trying to establish Manhattan Musical Comedy company, featuring Emmett Lynn, as family attraction, is offering the show, including four "Kings," for 10c matinees, and 25-35c at nights.

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"TWO OLD TIMERS"  
Direct from Train of Theatre  
You Are Welcome  
724 So. Hill St., Los Angeles

**Figueroa Playhouse** Los Angeles  
Phone Va. 7344  
World Stage Premiere—May 14  
The Brand New Musical Show  
"TELL ME AGAIN"  
30 Captivating Girls 20 Song Hits



## DETROIT

Variety's Detroit Office  
Tuller Hotel

By JOE BIGELOW

Cass (Shubert-Stark) — "Mist  
Man" (1st week).  
Lafayette (Shubert-Stark) — "Ther-  
son" (1st week).  
Shubert Detroit — "Night in  
Spain."  
Bonstelle Playhouse — "Cook  
Robin" (1st week).  
Majestic — "Zat, Zat, Zat" (Wood-  
ward Stock).  
Adams (Kinsky) — "Old Ironsides"  
(1st week).  
Capitol (Kinsky) — "Easy Come,  
Easy Go" (Jazz, Duquet, Unit).  
Fox Washington (Fox) — "Mother  
McClure" (McClure, 5th week).  
Madison (Kinsky) — "Legion of  
Condemned" (2d week).  
Michigan (Kinsky) — "Last  
Command" (Kinsky, 5th week).  
New Detroit (Whitney) — "Wings"  
(1st, 5th week).  
State (Kinsky) — "Three Sin-  
ners" (land presentation).  
United Artists (U. A.) — "Dressed  
to Kill" (2d week).  
Oriental (Miles) — "So This Is  
Love" (Pau, 1st week).  
Temple (K-A-G) — "Domestic  
Troubles" (K-A, 1st week).  
Cadillac — "Bare Face" (Mutual).  
Stock burlesque downtown at  
Broadway Strand, National 1909,  
Palace and Avenue theatres.

In spite of protests by the city  
council of Hamtramck, independent  
suburban township, Mayor Tencer-

wicz has vetoed the bill restraining  
the Joyland Amusement park from  
operating a permanent  
outdoor carnival in the town.

Opening of "Desert Song" at the  
Cass has been set ahead to May 14.

Figures on admissions tax in  
Michigan for the nine months end-  
ing March 31, last, show a slight  
drop in attendance against the cor-  
responding period of the year pre-  
vious. The last amount was \$382,  
547, while the preceding figure  
topped that by about \$3,000.

Walter Prevail made a hurried  
trip here from the coast upon re-  
ceiving word that his mother, Sarah  
McVeigh, is ill.

He will remain with her for at  
least two weeks.

Plenty of strangers in town last  
week and this with the Paramount  
bunch out of the block, the day's  
events, manufacturers' and other  
commercial conventions, and the  
national bowling championships.  
Yet no improvement in theatre at-  
tendance. Only one reason why they  
come here, and none of 'em miss. A  
perfect out, the word "convention."

Kramer theatre, now with five  
acts and films, split week, will go  
into a summer policy of straight  
pictures. Charlie Mack is booking  
the venue.

Local circus season inaugurated  
Sunday by the Sparks show on a  
neighborhood lot. The outfit will  
be camped in forenoon, and then  
leaving town to return next Sunday  
for one day.

Detroit Repertory Theatre, ener-  
getic amateur theatrical group with  
Theatre Guild aspirations, has  
started a membership drive with a  
limit set at 5,000. The organization  
is under direction of Winnell  
Wright.

Federal agents raided the cafe at  
Nine-Mile road and Van Dyke ave-  
nue, arresting John Kovsky, proprie-  
tor. The place has a floor show.

Wright Abshire, mill recently  
treasurer at the Cass, is now pas-  
senger agent with the D. & C. Navi-  
gation Co.

A sound led by Lieut. Lester Pot-  
ter, chief police censor, broke up a  
stag affair last night at 2905  
St. Elliott avenue. Seven women  
performers were taken into custody  
and later released.

Without a summer show prospect  
for his Shubert Detroit, Dave Neder-  
lander is now looking around for a  
picture or pictures. Reports have  
Nederlander aiming with Fox for a  
two-day showing of "Four Sons."  
The Washington isn't believed suit-  
able for flashing this production, so  
it would doubtlessly play another  
house, anyway. The alternative of  
no pictures at all at the Shubert  
Detroit is stock.

Charlie Irwin joined "Jazz Con-  
quest" (unit) at the Capitol this  
week.

## ROCHESTER, N. Y.

By E. H. GOODING

Lyceum — "Snider" (stock).  
Temple — "Snider" (stock).  
Rochester — "Satan and Win-  
nie" (Pau, 1st week).

Eastman — "Enemy."  
Regent — "Speedy" (return).  
Piccadilly — "Showdown."  
Fay's — "Little Snob."

William Courtney comes as the  
first guest star of the local stock  
season this week in "The Snider"  
with the Lyceum Players. Next  
week, Alice Brady in "The Road to  
Rome" with Wagner unit at Tem-  
ple.

Local theatregoers can't get over  
Margaret DeMille, daughter of Wil-  
liam and niece of Cecil B., turning  
her back on the movies. Miss De-  
Mille is here for the summer with  
the Lyceum Players.

A male beauty show would vie  
with the familiar female ditto this  
week at Bath, N. Y., where the  
Hill Hotel Veterans of Foreign  
Wars, is holding a carnival to  
raise funds. Male winner will get  
the publicity for his pains, but  
"Miss Bath" will get clothing, shoes,  
jewelry, etc., from the local trade.

Holden C. Miller, 53, former presi-  
dent of the Genesee County Agricul-  
tural Society, died May 4.

Dr. Frank S. Sampson, 77, Yates  
County farmer, physician and  
architect, who built the Sampson  
theatre in Pennant, died this morn-  
ing in the Chautauque Hospital  
of injuries received when his car  
was hit by a train at Stanley, N. Y.

## SAN FRANCISCO

Variety's San Francisco Office  
Loew's Warfield Bldg.  
(Room 615) Prospect 1363

By JACK EDWARDS

Another attempt by Dan Marko-  
wicz to operate the Imperial, Mar-  
ket street theatre, failed, and the  
house finally been turned back,  
after a hectic career of some eight  
months. Last summer Marko-  
wicz had secured a first run  
feature picture policy, install-  
ing Hattie King with a stage band.  
This venture did not prove a thun-  
derclap success, and the house was  
transferred north, a straight picture  
policy was tried out.

After a few months the house  
was located in Berkeley, where  
brother-in-law, who operated on a subse-  
quent run policy at 25 cents. Busi-  
ness was nothing to brag about.  
Then came discussion of the  
brother-in-law's booking of the  
sex picture, "Road to Ruin," and  
Alto Markowicz withdrew, leaving  
his brother, Dan, to work out his  
own salvation. The Markowicz  
engagement lived up to its name.

The house next was tried as a first  
run of Universal pictures policy,  
with a summer picture, but after  
a week and three or four days  
of bad business the house was  
abruptly closed to undergo repairs.  
After a week it reopened without  
a stage attraction and running sec-  
ond run Universal, and then any  
type of picture. This lasted less  
than two weeks. Finally, in des-  
peration, Dan Markowicz turned the  
keys over to West Coast-Public.

Just what the circuit will do with  
the house has not been decided.  
Imperial was at one time the de-  
facto house of the town, in the days  
when it was operated by Sid Gram-  
man. It's a 1,000-seater.

Cass Hayes, technical engineer  
for Pantheaters arrived here for a  
conference with Rodney Pantages,  
prior to leaving for Fresno, where  
he will superintend the installation  
of stage and electric equipment at  
the new house. Pantages is building  
in the valley city and which will  
be ready for opening in August.  
Hayes has perfected a night system  
for the control of light system that  
is said to be the last word in  
stage lighting. The device is the  
original idea of Rodney Pantages,  
who, however, did not graduate from  
college several years ago. With the  
technical aid of Hayes the plan was  
fully worked out.

It consists of a series of reflectors  
which automatically change for six  
different shades or colors. By push-  
ing a button at the switchboard the  
colors are made to slip beneath the  
reflectors, either in individual units  
or any series up to six. This will  
be the first house in the country to  
be so equipped. Through it use of  
minors will be practically done  
away with.

The new Fresno house will be  
fitted with a counterweight sys-  
tem for lighting fixtures and scenery.  
That was first tried out in the local  
Pan house. It is now being gen-  
erally used in first class houses  
throughout the country.

John Clifton, manager for Pan-  
theaters here, and one of the pioneer  
showmen on the coast, is back on  
the job after his first vacation in  
22 years. He spent it in the moun-  
tains near San Bernardino.

Faulcon and May's San Fran-  
cisco "Junior Beauties" are closing  
in Sult Lake May 14 and reopen in  
a new P. & M. idea May 18.

Walter Johnson and wife sailed  
for Sydney, Australia, May 3, on  
the "Sierra." Johnson will become  
production director for Union The-  
atres there.

Henry Duffy installed a new  
Neon sign in front of his President  
theatre. It is one of the largest  
theatre name signs in California.

Pantages is tightening up on re-  
strictions covering advertising.  
Theaters have been ordered to  
in all Pan houses notifying acts  
that no changes of lines, numbers  
or dialog will be permitted unless  
okayed by the management in ad-  
vance.

Wilcox Muzer came here from  
Los Angeles to find a place for an  
underground film at which he is at  
work. Royal Wadsworth, who will  
direct the feature, and Donald B.  
Laker, Muzer's friend, will  
be in charge of the production. Muzer  
broke into print on his arrival  
by announcing the passing of the  
"good old days" of the theatre,  
especially the "good old days" of  
the theatre and the "good old days" of  
the theatre.

Reception of a new song structure  
immediately adjoining the  
main and Hattie King Square, video  
and pictures on O'Farrell street,  
San Francisco, with its attendant  
under and backyards, has been  
planned for the district, and the  
project will continue to interfere with some-  
thing next year. Arden and Hattie  
are understood to be in the  
area, and the project will continue to  
interfere with the project.

next, with matinee business fully  
70 per cent off.

They've got some classy male  
performers working for Public in this  
house.

One of the embryo house man-  
agers, who commands a weekly wage  
of \$15 at present, is used during his  
spare time to the extent to the extent  
that he negotiates window spaces  
for photos and cards tying up the  
current attraction. This youth is a  
well known person when he thus  
ventures out. Dark sack coat,  
striped trousers, spats, light crush  
hat, chamol gloves and a leather  
brief case make up his equipment,  
and he looks like a million.

West Coast Theatres reopened  
the Hippodrome, Sacramento, with  
feature pictures and five acts. Pro-  
gram changes. Sundays and  
Wednesdays. At the opening day  
matinee the house played to 1,152  
kids, and a capacity of 1,800. Ray  
Luddy, late Stockton, is house  
manager at the Hipp.

Rumie and Davis will alternate  
their musical talk shows between  
Santa Cruz and Monterey, with a  
new bill weekly. They have been  
playing the smaller towns through-  
out the state.

Charles E. Evans, Leila Benett  
and Arthur Aylesworth have been  
engaged by Henry Duffy for "Chick-  
en Feed."

San Francisco managers' associa-  
tion, including vaude and pictures,  
has placed an embargo on the pro-  
fiscious letting out of acts for out-  
side entertainment, such as dinners,  
picnics and other gatherings.  
Demands upon the managers become  
so great for these charitable dona-  
tions that decision was reached to  
cut it out entirely.

Henry Duffy will produce "Chick-  
en Feed" at his President here,  
starting May 13. It will follow five  
weeks of "Baby Cyclone."

Marj and Wynn, vaude act, and  
Mae Collins, legit actress, sailed for  
Australia, the former for a tour of  
the Williamson circuit and Miss  
Collins to open in a Leon Gordon  
production.

Manager Louis R. Golden of the  
Warfield made a tie-up with the  
Hollywood Dry Gingerale Company,  
whereby all 24-sheet billboards for  
the drink concern posted in the San  
Francisco territory (full showing)  
will be used for the drink. Rubie  
Wolf, Warner's star, will be pouring  
drink of the beverage, with the  
wording, "two good mixers." Lead-  
er's name and the Warfield theatre  
are also displayed in type.

San Francisco and Oakland radio  
broadcasting stations have aban-  
doned the half hour silent period  
in stock and picture except Sundays  
from 7:30 to 8. Silent period en-  
abled local listeners-in to tune for  
DX, each evening, with reasonable  
assistance of being the Civic Cen-  
ter of distant stations. Now DX hounds  
have to do some delicate tuning to  
drawn out, the numerous powerful  
city region stations.

Ralph Pincus is negotiating with  
Walker Whiteside for a brief rep-  
resentation at the Coliseum, to start in  
July. Whiteside recently played two  
two-week engagements at the Col-  
umbia, to satisfactory business.

San Francisco and Oakland union  
musicians staged their annual pic-  
nic and outing May 5 at Fairfax,  
Marin county. Festivities started  
with a parade from the Civic Cen-  
ter down Market street to the Ferry  
building. Philip Spiro headed the  
entertainment program, with assist-  
ance from Francis Hundt, or-  
ganist of the California theatre;  
Adele Dahmert, organist, State,  
Oakland, and Ruth Sear, organist,  
Warfield, San Francisco. The pic-  
nic was staged as a prelude to mus-  
ic week, starting at the Civic  
auditorium Sunday, May 6.

Players Guild will do "The Young  
Idea" by Noel Coward, at the Com-  
munity Playhouse, starting May 10.

Elmer Wilcox is doing special  
publicity and exploitation for the  
Warfield here.

San Francisco will be well repre-  
sented on motion picture programs in  
the near future. The following  
events, recorded by Director Kay  
and his organization, were arranged  
by President Duffy, publicity direc-  
tor for West Coast Theatres: May

Day Festival, staged in Golden Gate  
Park; review and guard mount of  
the 30th Infantry; ascent of Mt.  
Tamalpais, world's most crooked  
railroad. These subjects will be  
ready for release in about two or  
three weeks.

Billy Knox goes from Berkeley to  
the Senator, Sacramento, as top  
organist, replacing Allen Lane, re-  
signed.

## BUFFALO

By SIDNEY BURTON

Teck — "Sunny Days."  
Erlianger (Stock) — "Road to  
Rome."  
Buffalo — "Legion of Condemned."  
Hip — "Stand and Deliver."  
Great Lakes — "Why Sailors Go  
Wrong."  
Loew's — "Laugh, Clown, Laugh."  
Lafayette — "Tenderloin."  
Court Street (Stock) — "Camille."

Three new plays will be given  
premieres by the Wagner stock at  
the Erlianger here in the coming  
weeks — "The Intolerable Lover" by  
an anonymous author; "Just Re-  
laxed," by Ruth Woodward, and  
"Concerning Marquize," by Wil-  
liam DuBois. Joseph Tierney is  
acting as manager of the stock, with  
Robert MacNabb continuing as  
house manager for the summer.

Phyllis Tyler, who plays the role  
of Esther Thompson in "Coquette,"  
current at the Maxine Elliott in New  
York, is the daughter of Mr. and  
Mrs. Thomas Z. Tyler of the Hotel  
Statler, Buffalo. It became known  
here this week. This is Miss Tyler's  
first Broadway appearance, she hav-  
ing begun her career several years  
ago as a member of the Cleveland,  
Ohio, Little Theatre Players.

The Shubert-Teck closes the regu-  
lar season this week with "Sunny  
Days."

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**BILLS NEXT WEEK**  
(Continued from page 61)

Minor & Root  
Geo Dornan Co  
Jerry's Rev  
Fred & Palace  
Serge Flah  
Cuckoo  
Brenna & Rogers  
(One to fill)

**Harris (?)**  
Princess Pat  
Country Club Girls  
Nibo & Spencer  
George Moore  
A Van Hips  
(One to fill)

**Sheridan Sq.**  
2d half (10-13)  
Shurr Boys  
Elinore Herbert  
P. Hammond Co  
Haynes & Beck  
Gibb Sls  
(Others to fill)

**PLAINFIELD, N.J.**  
Proctor's  
2d half (10-13)  
Frank Work Co  
Josephine Leonhart  
Duponts  
(Two to fill)

**PLATTSBURGH**  
Strand  
2d half (10-13)  
Hadj Ali  
(Others to fill)

**1st half (14-16)**  
Gordon Bros  
(Others to fill)

**2d half (17-20)**  
Dish Sls & McD  
(Others to fill)

**SARATOGA, N.Y.**  
2d half (10-13)  
Delany-Creedon & D  
(Others to fill)

**SCHEENECTADY**  
Proctor's  
2d half (10-13)  
Hazel Crosby  
Meehan & Shannon  
Allen & Marjorie  
Scotty Holmes Co  
(One to fill)

**1st half (14-16)**  
Prankson  
Mae & Paul  
(Two to fill)

**2d half (17-20)**  
Barl & Rial Rev  
SPRINGFIELD, O.  
Palace  
2d half (10-13)  
Muller & Fraxer  
Fowers & George  
Dance Maniacs  
STURGEONVILLE, O.  
Capital  
2d half (10-13)  
Elin Harty  
Cort & Deddo  
Yachting Party  
Roy Smock  
(One to fill)

**SYRACUSE, N. Y.**  
Keith's  
2d half (10-13)  
Levinberg  
Vivian Hart  
Sully & Thomas  
Caprice Chind  
Rogers & Wynne  
(Two to fill)

**1st half (14-16)**  
McClain & Sarah  
Tat. Harty  
Under the Palms  
Harrington Sls  
Hedley  
2d half (17-20)  
Shamrocks & Tulip

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Lewin & Winthrop  
Up in the Clouds  
Mildred & Marlin  
(One to fill)

**WALTHAM, MASS.**  
2d half (10-13)  
Fein & Tenney  
(Others to fill)

**WARRREN, O.**  
2d half (10-13)  
W & N Nelson  
Maud Burt  
Rogers Lila Co  
(One to fill)

**WATERBURY, CT.**  
Palace  
2d half (10-13)  
Hewitt & Hall  
& Clark  
Paul Taylor  
Frank X Silk  
Rector & Son  
& M. Mason  
Blomberg's Dogs  
Ellis & Brice  
Jim Rooney Co  
(Two to fill)

**2d half (17-20)**  
Crawford & Brod's  
Alf Grant  
(Two to fill)

**TORONTO, CAN.**  
Hippodrome (?)  
Shamrock & Tulip  
Patricia  
Steppe & Pierce  
The Super Club  
Rath Bros  
(One to fill)

**Lang & Haley**  
Al K. Hall  
Harrison & Dakin  
Echoes of Spain  
(Two to fill)

**TRIDENT, N. J.**  
Capital (?)  
Tom Ryan  
Primrose Semon Co  
Phillips Family  
Fred Hamm  
Collegiana  
1st half (14-16)  
Fred Hamm  
(Others to fill)

**TROY, N. Y.**  
Proctor's  
2d half (10-13)  
Dallas & Walker  
Carrie Little  
Doran Rivers Co  
Vanderbilt  
The Dictators  
1st half (14-16)  
Theo Roberts Co  
Elv Cleve  
(Three to fill)

**2d half (17-20)**  
As You Like It  
(Others to fill)

**UNION CITY**  
Capital  
2d half (10-13)  
The Sterlings  
(Three to fill)

**2d half (17-20)**  
Ruth Warren Co  
Mel Klee  
Delrio & Moriche

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Upright Bed  
Uyanos Japs

West Irene  
White Pierre  
Wright-Geo  
Wynn Ray

Wels Bruno  
Zuker Dave

**MONTREAL**  
Princess—"Bubbling Over" (Dumbells).  
Majesty's—"Mr. What's His Name" (Seymour Hicks).  
Orpheum—"Boomerang" (stock).  
Capital—"The Night Commander" (stock).  
Palace—"Patent Leather Kid" (F. N.).  
Loew's—"The Wizard" (Fox).  
Imperial—"Chicago After Midnight" (Warner).  
Strand—"13 Washington Square" (U.).  
"Race for Life" (Warner).  
"Filius Funtatorum" (Lar.).  
"The Siren" (Col.).  
Gayety—"Puss Puss" (Mutual).

When Sir John Martin Harvey, English actor-manager, who has just completed a fairly successful tour of Canada, was taken ill at Toronto on westbound trip, Gordon McLeod understudied him throughout tour as far as Vancouver and made good. Now he has incorporated the Gordon McLeod Productions, Ltd., Canadian company, with capital of \$50,000, under Dominion charter. Outstanding Canadian business and theatrical men from all over Dominion are among the shareholders. McLeod is now in London signing up a cast for the romantic play, "Miss Elizabeth's Prisoner."

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**PORTLAND, ORE.**  
By JAMES T. WYATT  
Portland—"The Wizard in Crime."  
Broadway—"The Actress."  
Oriental—"Leopard Lady."  
Pantages—Roundelay Revue.  
Columbia—"Hunchback of Notre Dame."  
Rivoli—"Patent Leather Kid."  
Heilig—Henry Duffy Players.

Henry Duffy is considering the purchase of an airplane to supervise management of his coast theatres. So far he holds the unofficial auto records of the coast, driving continually between Los Angeles and Vancouver, B. C., where his latest house has been opened. Duffy does his own driving, seldom staying more than two days in any town.

Sarah Truax Albert gave a recital of "Coquette" at the Congress hotel last week on a tour arranged by the Nero Musical Bureau.

The plan of John Fritz for summer opera here has been endorsed by local business men. Fritz is leader of the Orpheum orchestra, and recently produced revival of "The Mikado" with distinct success.

Plans for the business organization of the Portland summer opera are now under way, backed by local capital.



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ARTHUR BEHIM, PROF. MGR



# VARIETY

PRICE  
**25**  
CENTS

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## ALBEE SELLS K-A-O STOCK

### 5c ADMISSION IS FROWNED UPON BY EXCHANGES

10c, Yes; But 5c Is Too Cheap, Says N. Y. Film Board

Repeated efforts of late for a number of smaller film circuits to launch a 5c. admission for their houses during certain hours of the day have failed through the refusal of the New York Film Board to stand for the low cut. So far it has only stood for the 10c scale, with the exchanges connected with the Film Board standing together against the nickel.

It may eventually come where the nickel admish may be installed but that advent is expected to start something among the supplying interests.

The New York Film Board has received any number of requests for the nickel slash, but has countered with strong arguments why such a thing is impractical and reactionary in the long run.

Last week a circuit in New York thought a jitney tariff at several of its film houses would attract business, but the Board shook its head negatively.

### 100 NEW ROAD HOUSES OPEN NEAR CHICAGO

Chicago, May 15. Now they are hiving themselves to the "sticks" for set-ups, private dining rooms and their good times. Chicago night-life, sadly and permanently "iminished by a flock of padlocks, is moving out into the country. And Chicagoans, with their characteristic tenacity, are following.

Now that the night clubs have gone by the board, the roadhouse is coming into its own. The boys who were already on the ground are reaping a harvest, and the County of Cook has already issued over 100 new licenses for the operation of roadhouses.

Not only will the county lay-outs be run on a wide-open basis, but the county police have received orders to do no snooping.

Anton J. Cermak, a broad-minded gent who is president of the county board, has only two men assigned to the duty of keeping roadhouses clear of vice and gambling, and in a newspaper interview he makes it perfectly clear that these two men are to do no prohibiting.

"Chief Jimmy Devereaux, of the county police, in the same interview, relates that he has only 100 men on the job. And, he says, 'I need them all for directing traffic and suppressing major crimes. I think it a lot more important to keep the highways safe than I do to keep a thirsty public from getting a cold drink.'"

### Sound Throwing Test For Political Spiels

With an expectation that picture talkers may be utilized for campaign purposes this coming fall, it is said that Fox's Movietone tested its sound carrying power.

Using a speaking record (talker) with the machine on the end of a truck in one of the side streets, two men walked from the rear during the talking, hearing it plainly as far as 660 feet away.

### Social Summer Racket Sweet and Easy Job

Social directors for summer hotels, notably in the Catskill mountains, promises to be a bigger racket than ever for actors with contacts.

It's a sweet job for the warm months, according to those who have nabbed berths for themselves in former seasons.

About \$200 to \$1,000 salary for the season, plus room, board and high-class treatment and plenty of side money for the smart boys who know how to play up to parents who want their kids spotted next to closing in the weekly amateur shows.

The duties of a social director are to keep the hotel guests from boredom. Weekly entertainments, dances and high-jinks come under that heading.

It's a pipe for vaude actors with any of the social graces on top of their professional knowledge. The boys sometimes can work in the wife as hostess, but generally the hotels prefer a bachelor to give the women guests a thrill.

### Carroll's Wild Salaries And \$11 Nightly Top

Casting agents are puzzled by Earl Carroll's gargantuan plans for his new "Vanities," with price no object, according to Carroll's own demands for super show girls at salaries up to \$200 a week, chorines at \$100 up (including a signed outfit at \$150 a week each), not to mention W. C. Fields and Beatrice Lillie, already set for the revue.

Although Vincent Lopez is supposed to have been set for "Vanities," Carroll is said to be flirting with Paul Whiteman's orchestra. His turn-down by the Shuberts for Al Johnson is already known. Carroll wanted to buy Johnson's services from the Shuberts for the new "Vanities," which the producer plans to make the climax of his career.

Carroll is planning an \$11 top for the entire lower floor nightly and \$5.50 for the balcony, with a \$150 or \$200 premiere scale.

### KENNEDY BANKERS PAY \$4,500,000

Portends Important Changes in Keith-Albee-Orpheum Merged Circuit — J. J. Murdock Understood to Assume Full Charge—Albee May Nominally Retain Presidency

### BIG TIME REVIVAL?

E. F. Albee sold all of his stock in Keith-Albee-Orpheum circuit yesterday (Tuesday) for \$4,500,000 in cash.

Jos. P. Kennedy made the purchase, on behalf of himself, together with a group of downtown bankers, and his associate in the deal, John J. Murdock. From reports Murdock will be the head of the entire circuit.

All other important stockholders in the K-A-O circuit with the possible exception of the Shuberts lent substantial support to the Kennedy-Murdock movement through agreeing, it is reported, giving the Kennedy-Murdock reign full sway meanwhile to work out their plans.

Among the first moves contemplated in the new era of K-A-O from the account is to be an attempted revival of two-a-day vaudeville in the Keith-Albee and Orpheum houses.

The most amazing portion of the story is that Kennedy raised the amount of \$4,500,000 in cash from (Continued on page 31)

### Movietone Sales Talk At Fox Convention

Los Angeles, May 15. At the Fox studio a Movietone subject, 2,500 feet in length, is being made for exhibition at the company's annual distribution convention in New York May 23.

The film will record talks to the delegates by the directors and principal players descriptive of the productions in which they are working.

### Ruining the Ethics

At the Academy of Music on 14th street the other afternoon, while the feature picture was running, a woman's shrill voice suddenly rang out, exclaiming, "How dare you strike me in public?"

One of Variety's girly reporters in the theatre at the time, turning to it, said:

"That's the spirit that'll show men they'll have to keep some things sacred to the home."

### Protecting Cops

Des Moines, May 15. Council Bluffs, Iowa, motorcycle cops are modest. When one halted John Wolfe and Ned Tollinger of Station KOIL because they were driving 32 miles an hour down the main street, Tollinger threatened to sing about him on the radio. When the radio boys were brought before the judge on the speeding charge he warned them against ridiculing the police. Assured there would be no singing or mud-slinging the judge suspended \$15 of a \$25 fine.

### ARTY NITE CLUB IN TWO COLORS

Dark Towers is the title given by Mrs. A. Lehigh Walker, the colored woman who discovered a fortune in straightening out the kinks in colored knobs, to her Harlem home on West 136th street. It is now a nite club or gathering place for the "intellectuals," mixed in color.

The arty bunch in black and white meet in the Dark Towers often nightly, from accounts, with the place made more exclusive through a membership fee of \$1 monthly. The \$1 fee gets the member nothing more than an opportunity to talk with his or her fellow member, of either race.

It is said that all of the members rather relish the idea of the easy mixing. Carl Van Vetchen, author of "Nigger Heaven," is reported a prominent member.

Mrs. Walker has another mansion, more like an estate, in Tarrytown. It's in the centre of a social set of whites who were quite anxious to know all about it when learning some years ago that a colored woman was moving in on them. Mrs. Walker had purchased the house and grounds, with the former setting far back from the street.

Mrs. Walker's wealth is placed at \$3,000,000 by some of her less fortunate friends. She made it all by her publicized method of kicking out the kinks. Her first nite club ownership experience was at the Ebony Club, also in Harlem, and black and tan. There the colors also mixed freely but didn't spend much. The Madame shut the loser, moving about the same collection of high and lofty thinkers to the Walker town house.

Many of the white members of the Dark Towers club live in Greenwich Village.

### PROMPT REFUND

When he destroyed the projection room of the Metropolitan, the audience fled out, collected its refund and stood around while firemen wielded hefty axe swings on the operator's room.

Danger of panic was averted when Walter Davis, house manager, from an aisle, told the folks what had happened and kept the band going.

### FLYING THREE MAY TRY STAGE AND FAIRS

Maybe 1 Wk. on B'way Again Upon Return from 2d Flight

It is said that the three Bremen fliers will make a personal appearance in a Broadway picture theatre before returning home. The engagement is for a week, either at the Capitol or Roxy. The report states the fliers will play on sharing terms with a guarantee for themselves.

A present intention of Capt. Herman Koehl, Baron Von Heuentfeld and Major James Fitzmaurice is to return to their respective homes in Germany and Ireland. Upon his return, Major Fitzmaurice will be knighted, it is said.

Following that ceremony another flight is contemplated by the fliers, to repeat their feat and the next time make it non-stop direct to New York.

Successfully accomplishing it, the fliers are said to have given an option on their exhibition services over here. They will play fairs principally thereafter for a limited tour at a high daily salary.

The first Broadway appearance date was set for May 19th, or 26th. That is dependent upon the fliers' return from their present visiting trip on this side.

### Summer Free Pictures By Town's Business Men

Schoharie, N. Y., May 15.

Believing that motion pictures not only keep natives of the community in good spirits but attract trade from surrounding territory, a group of Schoharie business men will stage free film shows in the open air during the summer months. Season will last from June until September.

Committees on advertising, soliciting, traffic, pictures, machine, screen and operation have been appointed.

Schoharie is believed to be the only community in this section of the state adopting the free movie plan.

Street dances will also be staged.

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**COSTUMES**  
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# London as It Looks

By Hannen Swaffer

London, May 4.

I hope "Show Boat" will survive even the whole page apology published by Sir Alfred Butt in the "Daily Mail" on the day before its production, probably at an advertising cost of \$4,000. I hope so. It would be a pity if all those negroes had been brought over for nothing.

When we hear about the "great" music composed by "great" American composers, we should remember that the best tune in "Blue Eyes" is "Loch Lomond," while the best tune in "Show Boat," Kern's other London production, is "Old Man River" which is merely "One More River to Jordan," with an extra moan.

## Butt's Whole Page Apology

I cannot understand Sir Alfred's apology for himself, published in the "Daily Mail." "Show Boat" was not as bad as that. The advertisement had a dear little woodcut of Ned Gwynn, who used to sell oranges, I believe, to Charles II or Mrs. Warley's Waxworks; Sheridan, who, like Sir Alfred Butt, was famous as a Member of Parliament; Garrick, who acted like thunder and lightning, and Ned Kean, who is so little remembered at Drury Lane today that, when his name was mentioned at the board meeting which discussed, a few years ago, the production of "Ned Kean of Old Dury," a director of Drury Lane asked, "Who is Ned Kean?"

Garrick was not the only person, apparently, who acted like thunder and lightning at Drury Lane. Edith Day must have done it in "Show Boat" because, when the audience came out, it was thundering and lightning all over the place and all the taxicabs had gone home.

## Drury Lane's Resurrection

I must frame Sir Alfred Butt's whole page advertisement in the "Daily Mail." It includes a diagram showing how, until Sir Alfred and Company imported "Rosebud," a someone, if the diagram is true to life, was crushed down by debt and woe and degradation, while the last three years of Drury Lane's Americanization seem to be illustrated, in the same diagram, by a statue of Sir Alfred Butt shouting "Hurrah" to himself like billyho—or is it billyho?

According to the advertisement, "Show Boat" is the greatest spectacle ever presented on this classical stage. It is nothing of the kind. The world's fair scene at Chicago could have been done by Harry Day. Most of the scenes would have made Arthur Collins grin with self-satisfaction—at the thought, I mean, that, in very many ways, the theatre has managers do not understand that, in very many ways, the theatre has gone back since a few men of culture or practical training died, or retired, or got out of it in disgust.

## Sir Alfred's Regard for Tooting

"Produced under the personal direction of Alfred Butt," says the program. Hitherto, Sir Alfred has always been very modest about his knowledge of the stage.

I would like to know exactly what he did in connection with this production. I know he is M. P. for Balham and Tooting. I therefore suggest the only thing he did was to see, when Cedric Hardwicke tooted a toy horn in the cabaret scene, that he did his tooting right.

## Silliest Show Since the Night Before

Now, I do hope "Show Boat" is a success. It would be a pity if all those negroes had to go home. It would annoy Jake Shubert to think that his conquest of London was not complete. Besides, quite frankly, "Show Boat," although it is the silliest story I have seen since "Who's Who," which was produced on the night before, is, after all, better than "The Desert Song" and much better than "Rose-Marie." So it should not run as long as either of them.

## The Good Old Daze

Pat Malone, who is producing "Will o' the Whispers" with Clifford Whitley, had a shock, just before the curtain went up. He went round behind to complain.

"I knew about lighting before you were born," he said to Valentine, the stage manager.

"I am 50 years old, Mr. Malone," replied Valentine. "So it must have been in the days of gas jets."

## Big Time in Palladium

London, May 15.

The Palladium has definitely given up the picture ghost and will revert to its big time vaude policy Sept. 3.

House goes back to its old schedule of twice nightly performances with two matinees a week.

## Ted Lewis in Deauville

Paris, May 15.

Ted Lewis has been booked for two months at Deauville through Armand Lartigue, starting early in August. He may play other French resort dates.

Myrlo, Desha and Barte have been placed by Albert Carson for the Empire, Paris, doubling the Parroquet, effective Oct. 5.

Among other dates for Americans is that of Carl Randall and Peggy Cornell, for the Chateau Madrid restaurant in the Bois de Boulogne, starting in June.

## J. J. SHUBERT IN LONDON

London, May 15.

J. J. Shubert was in town the past weekend holding daily conferences with William Gaunt, partner in the six Shubert local houses. Gaunt is desirous of selling his entire holdings, but J. J. refuses to consider the proposition.

## JOHN EMERSON'S THROAT

London, May 15.

Anita Lees left here Friday (May 11) to join her husband, John Emerson, who suddenly underwent another throat operation in Vienna.

## "VARIETY"

Paris Representative

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## London Cast Show As Paris Revue

London, May 15.

Upon his arrival here early this week, Abt Lastogel, of the William Morris office, will begin negotiations for the revue which is to go into the Ambassadeurs, Paris. Most of the principals will be recruited here, headed by Sophie Tucker, and the show will play in a West End house prior to crossing the Channel.

It is possible that Jack Yellen and Milton Agor will come over to write a couple of new songs for Miss Tucker.

## "Show Boat" Picks Up

London, May 15.

"Show Boat" has taken a sudden spurt and is practically playing to capacity at Drury Lane. Despite the trade influx, the theatre bunch continue to predict a limited run.

## LONDON'S "DECK" CLOSING

London, May 15.

Clayton and Waller's "Hit the Deck" will conclude its run at the Hippodrome June 2. This ends the Clayton and Waller affiliation at the Hipp, a house with which the firm has been identified for several years.

Jack Buchanan's "That's a Good Girl" will open at this house June 5.

## DASH'S ENGLISH CONTRACT

London, May 15.

Irwin Dash went aboard the "Mauretania" Saturday with a contract from Lawrence Wright which calls for him to return from America by the end of July.

Contract is for a year with options on both sides.

## Miller's New Show

London, May 15.

Gilbert Miller is expected here this week to arrange for a new production.



One of the many 1861 Baby Wampus Stars waiting at the Los Angeles depot for the recent arrival of

## HARRY ROSE

The Broadway Jester  
Still Paramounting  
Metropolitan, Los Angeles, next (April 19).

## Chaplin a Knight?

Toronto, May 15.

The London correspondent of the Toronto "Star" says there is a proposal on foot in the English capital to turn Charlie Chaplin into Sir Charles Chaplin.

Around here they think it's the bunk, but admit the Sir Charles sounds and looks pretty.

## York's Theatre Sold

London, May 15.

Violet Melnotte, retired legit star, who has owned the Duke of York's theatre for the past 30 years, has sold the house for approximately \$500,000 to William Hutter, wealthy financier, who is also a director of the Pavilion.

Miss Melnotte's production of "Thunder in the Air" closes in a fortnight, and the new proprietor has arranged for Archie Hebeard to produce his revue entitled "Many Happy Returns" at this house.

It is the work Debar wrote for the Art Theatre club's first anniversary.

## Paris "Show Boat"

Paris, May 15.

Wynn has published his purpose to make a Paris production of "Show Boat" in the autumn. The piece will follow Sacha Guitry's spectacular piece called "Lindberg" at the Chatelet.

Another "Show Boat" item has to do with Paul Robeson, colored, who is in the London cast of the musical piece. He is slated for a Paris appearance June 11 in concert with Lawrence Brown.

## Marvin Opens Well

London, May 15.

Among the vaudeville openings yesterday Johnny Marvin warbled through a quartet of numbers, with instrumental accompaniment, at the Coliseum which, with a few interspersed stories, necessitated another number before he closed.

Marvin also opened at the Cafe de Paris last night, but Sophie Tucker's nightly capacities at the Kit Cat are raising havoc with the other clubs in town. However, those present enjoyed Marvin plenty.

## Orth and Codee Booked

London, May 15.

Henry Sherek, now in New York, has arranged for Orth and Codee to play English vaudeville with their unit. It will be a 15th return here for the team.

Sherek has also booked Burns and Allen and the Three Sailors for this side.

## Copyright Bill Passed

Washington, May 15.

Senate has passed the bill increasing copyright fees 100 per cent, same going through without any discussion on the floor.

Measure now goes to the President for final action, the House having passed it earlier in the session.

## ANGLO-AMERICAN NEWS STORE

Proprietors, R. C. Willis & Co., Telephone Brent 5745. Always the most Up-to-the-Minute Stock of American Publications, Bureau de Change, English, American and Continental Newspapers, Special Mailer to the States, 1 Green Street, Leicester Square, London W.C. 2. Subscriptions received for all home and foreign newspapers, periodicals and magazines. Librairie Continentale, 27 Wilton Road (Victoria Station), London. S. W. 1, Telephone Victoria 5600. Willis' Newsagency, 130B Brompton Road, S. W. 1, Telephone Sloane 2754.

## Soph's Plaintive Response

London, May 6.

In a recitative speech, Sophie Tucker responded to the welcome given her on her return to the Kit-Cat restaurant. This verified response was so replete with topical allusions the audience roared its pleasurable approval.

Here it is:

### Last of the Red-Hot Mamas

Verse

It may sound like a platitude  
But I must express my gratitude  
For the welcome that's accorded me so clearly.  
For I am so glad to be here  
And the way you've greeted me here  
I can only say I thank you most sincerely;  
It's all my fault, and I did wrong  
In staying away from you so long.  
Look what's happened while I was gone,  
How the boys on the flagships have been carrying on:  
Affairs in Egypt haven't been so well,  
And look at the Rubber Market—all shot to hell  
And if I'd been here, I'm telling you  
I'd have put some pep into that Oxford crew,  
And look at the King of Afghanistan,  
What a predicament for a red-hot man!  
He brought his own wife to England—dear, oh, dear!  
He wouldn't have had to if I'd been here;  
Sorry I missed Mr. Churchill's budget, gee  
He'd never have put a tax on petrol if he'd met me!  
Still, cheer up you men,  
Remember the more babies you have the less you pay  
And I can help you at all, why ring me up any day;  
Well, anyway, I'm back again  
To educate the women and entertain the men,  
Sweet sugar-papas, cast me that lovin' eye  
And treat your Sophie pretty; let me tell you why:

Chorus

'Cause I'm the last of the red-hot mamas,  
They've all cooled down but me,  
Those red-hot flamin' mamas that were once reputed  
For liquid-fire lovin' that was undiluted,  
All these modern flappers  
They're just whippersnappers.  
They can't compare with me,  
They pet and kiss and hug and don't know what it's all about.  
When I kiss men, they feel they've had their tonsils taken out  
And I'm the last of the red-hot mamas  
Gettin' hotter, hotter all the time!

## CHEVALIER FOR GOLDWYN

Thalberg Deal for French Character Player Close to Set

Paris, May 15.

Irving Thalberg, on behalf of Metro-Goldwyn-Mayer was in a negotiation with Maurice Chevalier for pictures.

Understanding here is that the deal is practically settled to take the French player to Hollywood to start on a three-year engagement, which may also involve playing in France.

## Glagolin Not Deported;

### Friends Go to His Aid

Boris S. Glagolin, Russian actor and theatre-director who came to this country from Moscow about eight months ago, was surprised early in the morning by an immigration man who came to Glagolin's apartment, at 540 Manhattan avenue, New York, with a pair of handcuffs which needed no interpreter.

Glagolin was placed under arrest, but not cuffed, the shackles being used as encouraging music in the hands of the guard, who later grew friendly enough to volunteer the information that the actor-director's arrest was ordered by the government on a suggestion of some of Glagolin's "friend-companions."

The Russian was delivered to Ellis Island, and his deportation was ordered, the charge being that he had overstayed his six-month visa without having filed an application for a renewal. A day later he was freed on \$500 bond until further hearing, due to the intervention of Mrs. Norman Hapgood of the American Society for Cultural Relations with Russia and the representatives of the Fund for Aid to Russian Men of Letters and Sciences.

Glagolin says that a few months ago he paid \$50 to a lawyer who was supposed to secure an extension, but it appears now that the agent did not even bother to file an application.

Glagolin is considered one of the foremost theatrical men of Russia, on the par with Meierhold and Eisenstein. In New York he staged "Leopold de Voe" "The Gardener's Dog" for Morris Schwartz and made other professional connections, which he says require his staying in America for another six months, after which he will return to Moscow.

## True's New Title

London, May 15.

Ernest True's new show, due at the Garrick Thursday (May 17), is now entitled "Call Me Georges."

## LES REIS CANCELLED

Florida Club, London, Alleges Misrepresentation

London, May 15.

Les Reis, who came over on a four weeks' contract for the Florida Club, opened May 7, but was not allowed to continue the engagement as the managers, Gordon and Drummons, claim the act was misrepresented.

Proprietors state Reis was described as a second whispering Jack Smith which Reis' agents repudiate, maintaining that Reis was sold on his records, reputation and photographs.

Inquiry at the Parlophone Recording Co., agents for Okeh discs, elicited that Reis has made over 100 records for Okeh, 24 of which have sold here to the number of 40,000. It is Parlophone's intention to have Reis make a dozen records for them while he is on this side.

## WALLACE OVER IN AUG.

London, May 15.

Edgar Wallace goes to Canada with his family during August. This will be his first visit there. Wallace intends to return via New York to arrange for the production in Manhattan of his play, "The Man Who Changed His Name." Three American producers are interested, Bill Brady, Gilbert Miller and Lester Bryant.

## SAILINGS

June 6 (New York to London):

Harry Carroll (DeGrasse).

June 2 (London to New York):

Robert Emmett Keane, Claire Whitney (Mauretania).

May 26 (New York to London):

Frank Orth and wife (Ann Codee) (Lapland).

May 18 (New York to London):

Mabel Sampson (Olympic).

May 18 (New York to Rome):

Alexander Woolcott (Biancamano).

May 15 (New York to London):

Hassard Short (Berengaria).

May 14 (London to New York):

Sam Eckman (Levintham).

May 12 (London to New York):

Mr. and Mrs. Irwin Dash, Joe and Bert Gilbert (Mauretania).

May 12 (New York to Paris):

Yvette Rugel, Charles Dillingham, Beatrice Little (Paris).

May 12 (Paris to New York):

Leo Morrison (Mauretania).

Reported through Paul Tansig & Son, 56, 7th Avenue, New York:

May 12 (New York to London):

Fally Sanders (Majestic).

May 12 (New York to Paris):

Mr. and Mrs. A. L. Erlanger (Columbus).

June 2 (New York to London):

Nathanos Brothers (Paris).



# TOM MIX ON VAUDEVILLE

## RAINBOW TALE LURES COWBOY

**Smartest and Frankest One  
He's Met on Trip so Far,  
Ventriloquist's Dummy—  
Thinks Cowboys Should  
Write Titles for Pictures  
—Discovers "Pro Rata"  
and Off'n Vaudeville for  
Life**

**By Tom Mix  
(Variety's Cub Reporter)**

Dear Variety:  
Punchin' cows down in Oklahoma an' ridin' night herd, I used to wrap up in my slicker, sit in the saddle, watch the millin' cattle an' dream of the time when I'd connect up somehow with a day job—when at night there'd be nothin' for me to do but to go to bed an' sleep.  
That was the principal inducement that got me workin' in the pictures—no night ridin'.  
For quite a few years I've stuck to the movies an' I'll admit that I've done fairly well an' be gettin' along pretty fine. Then came an evil moment when a smooth talkin' gent inveigled me into a vaudeville contract.

An', in this connection, him an' me is 'ble to have some serious conversation the next time we meet up, for I've discovered from the way he pictured a vaudevillian's life that he just don't know nothin' about it. I'd like at this point to rear up an' announce that draggin' unruly an' obstinate minded steers an' young heifers from mud holes on rainy nights an' skinnin' a four mule team across a sunbaked, alkal desert is like instructin' a Sunday school class compared with a doin' the "three" an' "four-a-day."

I've sure been havin' a hell of a time in vaudeville.

I've still got a few weeks more to do. The only way ever to get me back in vaudeville again is for the United States government and the President to declare war against me an' make vaudeville the only way out. Even then, Tony an' me know trails a leadin' over the Mexican border concernin' which a lot of the generals never heard an' Tony an' me would be hard to catch. We'd take the chance.

Now that I'm on the subject, I'd like to throw in a little general conversation about this vaudeville business.

I've always enjoyed the reputation of never havin' been skinned in a horse trade as long as I did the tradin' in my own corral; likewise, they claim I never got bested in a business deal that came off in my own office. But that's then. Now, I'm talkin' about now.

Through a mutual friend I met a good lookin' gent with conversation as smooth as a lightnin' rod agent's talk an' manners that showed he knew every rule of Miss Post's book by heart. This gent appealed to me an' I liked him with the result that I invited him out to my house in Beverly Hills for dinner. I even told the butler to put on one of his best home-cooked meals an' left word for the second an' third deputy assistant door-slammers to see the front hall was swept out an' the parlor tidied up for the occasion.

**Frank Vincent Did It**  
This gentleman an' his wife came. His name is Frank Vincent. I told him he was known in the vaudeville world. Him an' me liked each other from the start, an' so as not to be misunderstood, I hope me an' Frank Vincent keep on bein' good friends to the end of the chapter. I still like him, even after all he's done to me. But vaudeville is his game. Mine is punchin' cows an' makin' western pictures.

Right in my own home, a sittin' at my own table an' a eatin' about

the best dinner we ever put up, this bird throwed it into me. I give him credit. There's no end to feelin' better than us an' I hope there never will be. This Vincent gent could sell John Ringling a contortion: act off'n the "six-a-day" an' an' make him think he was a gettin' a feature turn bargain.

Well, sir, the way Frank Vincent described the life of a vaudeville player to me was the most beautiful oration I ever heard with the single exception of Lincoln's Address at Gettysburg, which I once read in a book. Hearin' him talk convinced me that I'd throwed away 16 years in the pictures when I should have been baskin' in popular acclaim a playin' vaudeville dates.

**Forget the Money**  
Vincent said I shouldn't consider the money and end of it, but be bigger than that an' be happy in the thought I was a bringin' delight an' entertainment to thousands of folks an' dispellin' gloom in the Orpheum an' Keith theatres. He didn't say exactly where the gloom was. At that time, never havin' been over "the time," I naturally supposed that it was the public that was sufferin' from the gloom.

Vincent said it was my plain duty as a public spirited an' self-respectin' citizen to go out an' play vaudeville dates in Denver, Omaha, Kansas City, St. Louis, Chicago, Dayton, Columbus, Cleveland, Boston an' especially in the Hippodrome, New York, thereby a savin' the citizens of the cities named an' their families from passin' away from melancholia an' similar diseases. He pointed out to me so eloquently an' so beautifully what my duty as an American was that I'd a felt like a horse thief if I hadn't a signed the contract.

If he told me once, he told me a dozen times I should consider the spirit of the matter an' not the meagre price, which was all they could afford to pay for my services. After a listenin' to Frank Vincent for an hour, I was ashamed that I hadn't gone out before an' played a lot of vaudeville dates at a split week salary.

**The Truth**  
I ain't been with Frank Vincent since this tour started, but I hope to catch up with him in New York, where him an' me are likely to have a nice visit. What I'm a aimin' to say will in no way interfere with his an' my friendship. I want that to continue, but I'm a intendin' to tell Frank Vincent the truth. They've been a drivin' of him—vaudeville ain't what he thinks it is—he's just plain been imposed upon. He thought he was a tellin' me the truth in his allurin' descriptions, but he just didn't know. He'd been misinformed an' his informants have played a dirty trick upon him. Frank is to nice a man as to maintain a friend of mine for me to let a lot of vaudeville managers an' players impose upon him.

Anyway, I ups an' signs the contract to play 10 weeks. Among other things, there was to be flowers in my dressin' room an' flowers in my hotel an' the only thing to compare with my trip from a floral viewpoint was the annual rose tournament in Pasadena. I might put in about here that the only flowers I've seen thus far came from a one-armed soldier in St. Louis, who gave 'em to me in the mornin' an' in the afternoon came around to the theatre and borrowed \$4.

After the contract was signed and the paper printed it, then came a flood of the smart boys an' wise crackers, title writers, song writers, gag men, each an' all of 'em offerin' me a sample wise crack to show they could write up a vaudeville act for me that would, as they said, "knock 'em dead." By the time all of 'em had culled an' showed they was main' a sample of some of their valuable time an' write me an act at the cut rate of \$1,500 an' \$2,500, I had enough wise cracks to fill out a "three-act musical comedy" an' me only a goin' to do 20 minutes. So I saved up these unsolicited wise cracks an' gags, an' didn't buy an act, which was about the smartest thing I've done thus far in connectin' with the tour.

**Gags Died**  
On my openin' in Denver I sprung about the niftiest wise crack that the smartest an' best

(Continued on page 35)

## Drama's Sensationalism May Send It Over

London, May 15.  
Of last week's four West End openings, only a mystery play threatens to crash the altar of successes. This is "The House of the Arrow," adapted from the novel of the same name, which came into the Vaudeville.

It is an absorbing detective story, splendidly acted and only needing a little more speed to be sure of establishing itself.

Sir Alfred Butt and Basil Dean's "Mud and Treacle," starring Talulah Bankhead, made its bow at the Globe, to a mixed reception. It is an unsatisfactory, talky play, well produced, but doomed to failure. Benn W. Levy is author of this three-act work with the cast including Douglas Burbidge, Robert Harris, Lamont Dickson, Eric Ma- turin, Ursula Jeans, Mabel Terry Lewis and Ivor Barnard.

A strong drama, whose sensationalism may bring it temporary success, is "Four People" at Saint Martin's. Miles Maleson, writer of "Conflicts" and "Fanatics," is the author of this piece, designed as a challenge to the moral convention. The trouble is that it doesn't ring true because the characters are artificial. However, it's a daring on the box-office angle.

Avery Hopwood's "Our Little Wife" impressed as just an old-fashioned farce permitting an excellent cast to waste its efforts. It is an extremely doubtful entrant at the Comedy, where it opened.

## Second Night Reviews

London, May 15.  
St. John Ervine, of the "Sunday Observer" and regarded as England's leading highbrow dramatist, leaves shortly to assume a similar post on the New York "World."

It is understood that Ervine will inaugurate the innovation on Broadway of reviewing plays on second night instead of premieres.

## KARSINO OPEN AGAIN

Herbert Cyril Opens Thames Island Resort May 20—Two Bands

London, May 15.  
Karsino, an island summer resort on the Thames at Hampton Court, 12 miles from London and originally opened by Fred Karno and named after him, has been taken over by Herbert Cyril. Latter will open his season May 20. Principal attraction will be two Jack Hylton bands.

Two summer shows the island was sublet by Karno to Princes Hotel and Restaurant Company. This firm renamed it Palm Beach and ran a cabaret show, doubling Princes cabaret artists there on weekends.

New management will call the place the Thames Riviera. Dick Preston will manage.

## Paul Arthur Dies Abroad

London, May 15.  
Paul Arthur, American actor, who came over here 23 years ago as a leading man, died Saturday (May 12) aged 69.

Arthur was the bosom companion of Joe Coyne, who now becomes the senior American actor, for length of stay, in London.

## Guignol Program Dull

London, May 15.  
Grand Guignol's program at the Little late night (Monday) was rather listless.

Impression here is that the public has outgrown this form of entertainment, due to familiarity with the modern thrillers.

## FRENCH MAKER FOR COAST

Paris, May 15.  
Jacques Feyder, French picture producer, has announced his intention to set out for Hollywood as a step to studying the American picture technique. He will be employed at the Metro-Goldwyn studio during his stay in the film city.

## Sayag's \$200,000 Paris Revue; Many Americans in It; Capacity Biz

Paris, May 15.  
Capacity business has ruled at the new Ambassadeurs show, staged by Edmund Sayag and employing the largest group of American players ever assembled in a Parisian cast. The enterprise is said to have cost the producer \$200,000. That includes round trip transportation for all the Americans. It is certainly the biggest floor show ever attempted in the French capital.

Returns have justified the expense for attendance at the theatre-restaurant has been capacity plus right along for the five nights from its May 10 premiere.

Warning's Pennsylvanians are featured and did remarkably well. Among the others are Buster and John West, Evelyn Hoey, Placido Shaler, Muriel Harrison, Frances Gershwin, Joan Wardell, Morton Downey, Kathryn Ray, Three Edies, Myrio, Desha and Earle, Brothers Pearson and 18 American girls. In the British contingent are Mary Leigh and Basil Howe.

Bobby Connolly staged the production and Leo Morrison, both Americans, acted as his assistant. Cole Porter supplied the book and the original score.

## Other New Productions

"Le Renard Bleu" ("The Blue Fox"), produced at the Potiniere by Arquilliere, turned out to be an amusing three-act comedy with cast headed by Arquilliere. Cecile, the young wife of a middle-aged scientist, deceives her preoccupied husband, engaging in an affair with a young dancer because her husband's young friend Jean is indifferent to her. The professor finds her out and wins a divorce decree. He marries a discreet maiden who turns out to be a shrew and a tyrant. Cecile tells Jean she encouraged the dancer only because she wanted to excite Jean's jealousy, whereupon the young pair wed. The title refers to Cecile's visit to a furrier as a mask to her intrigues.

Also in the cast are Pierre Magnier, Georges Colin, Eve Francis and Germaine Auger. Piece is by Ferenc Herze, Hungarian author.

## "Sarati le Terrible"

"Sarati le Terrible," operetta based upon the novel of the same name which was made into a film four years ago, is only fairly good at the Opera Comique. Story has the locale of Algiers. Everybody stands in terror of Sarati who runs

a dingy hotel, because of his brutality and his enormous stature. All except his niece, Rose, whom he in love with Gilbert, fugitive aristocrat, who is employed as a coal heaver on the docks. Sarati has given him shelter, anticipating a reward from his rich family. In the end Gilbert and Rose elope, leaving Sarati to die of love lorn grief.

Julien Lafont plays the lead and Micheleletti cast as Gilbert and Mme. Gauley as Rose. Score is the first work of Francis Bouquet; Georges Klocu is producer and Albert Wolf presides as conductor.

## Call of the Heart

"Cris des Coeurs," starring Gaston Baty's management of the Theatre de l'Avenue, makes a poor showing. J. V. Pellerin's piece is a psychological study of love, signifying that it is better to love with the heart than with the head, a not very fascinating theme. Author shows four examples of romantic matings. In the end the first point out that the pair whose affection proved most enduring was that couple whose mutual sympathy is based on memories of a dead child. The point seems to be that the happiest marriage is that which has its roots in a common grief. In the cast are Hubert Preller, Legoff, Derlier, Mmes. Jamsols, Jeanne Perez and Suzanne Demars.

## Girl and Waiter

"La Fille et le Garcon," by Andre Birabeau and Georges Dolley, succeeds the operetta "Yes" at the Theatre des Varietes, opening last Saturday, to popular acclaim.

Victor, now a hotel major domo, recognizes in a fashionable demi-mondaine, who patronizes the hotel, the wife who had abandoned him years before, when she eloped with another man. The woman suggests to him that he bring suit for divorce, her plan being to marry a nobleman who then is her protector.

Victor, who thinks he still loves his former wife, refuses, anticipating a reconciliation. He arranges a meetings at night in her apartment hoping to win her back. But at the last minute the woman decides that she prefers her life of luxury and ease and goes back to her rich companion.

Jane Renouard plays the woman of the half world, Andre Lafaur the waiter-husband and Saturnin the nobleman. Pauley is cast in a comedy role.

## \$1,000 Worth of Talk

Los Angeles, May 15.  
Mickey Neilan called his wife, Blanche Sweet, in London on the phone Saturday night, with the conversation lasting about a half hour. Charges were \$1,006.  
This is said to be the highest-priced trans-Atlantic confab to date on the Coast without the aid of a press agent.

## Names at Alhambra

London, May 15.  
Alhambra, (vaudeville) has something of a sensational bill this week with Sophie Tucker, Lily Morris and Gracie Fields listed.  
Show is particularly unusual, as women singers have been scarce over here in recent years.

## \$4,000 SEA CONCERT

Paris, May 15.  
The statement is credited to Warning's Pennsylvanians, featured in the new revue at the Ambassadeurs, that the ship's concert on the "Isle de France" coming over netted \$4,000 for the seamen's fund to record for deep sea sailors.

## FIVE-DAY PLAY

London, May 15.  
Avery Hopwood's "Our Little Wife" closed Saturday after five nights.

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# FILM TRADE GOES TALKER

## Standardized Equipment For Vitaphone, Movietone and Photophone Talking Films

The technical departments of the movie talkers are standardizing the apparatus for the ready interchange of one another's subjects for universal exhibition, resulting in R. C. A. Photophone being capable of performance on Vitaphone and Movietone apparatus, and vice versa.

The Vitaphone, which differs from the Fox-Case Movietone as well as Photophone, in that the sound is electrically recorded on and reproduced from phonograph disks, is building its apparatus to accommodate the film sound tracks instead of the wax disks.

Vitaphone machines for celluloid sound reproduction, as an accessory to the wax records, are being built by the Western Electric Co. through delivery to meet the early demands, at the rate of 20 a month.

Photophone hopes to have its apparatus on exhibition in a Broadway picture house by July 1 and states, through Elmer E. Bucher, vice-president and general manager in charge of sales of the R. C. A. Photophone, that in 1929 there will be at least 4,000 movie houses wired for Photophone. Should the exhibitor demand for the Photophone machines be greater, Bucher adds that production facilities and a system of accelerating production schedule, should make possible almost immediate delivery.

For this reason, to forestall hitches, no contracts for machines are being executed until there is a sufficient number of machines available for delivery to meet the early demands. Hence, the deference of such contracts until June-July.

Bucher quotes Photophone apparatus figures ranging from \$4,000 up to \$15,000, the smallest price being for school auditoriums only necessitating a single projector device installation.

### Capacities and Costs

The most popular machine may be the one designed for 1,000-seat capacities to cost \$6,500 to \$7,000. A 2,000-seat house will require an expenditure of \$9,000, and the mammoth auditoriums like the Roxy will require the most elaborate machine, a \$15,000 apparatus.

Western Electric's (Movietone, Vitaphone), most popular machine costs \$13,000, for the moderate sized theatre ranging up to \$23,000. The film attachment on the Vitaphone machines to play Movietone and other filmed sound waves costs additional.

Photophone's affiliation with FBO may result in that company doing the bulk of the talking film production, although Bucher states any company can produce for Photophone on a royalty arrangement per subject.

Exhibitors, unless they know from whence will come the source of film supply, are still chary of the talkers and the quality of the subjects that may be available.

### Interchangeable

The standardization of the apparatus through sub-licensing from Western Electric and General Electric, to make the subjects interchangeable, will do much to ease exhibitors' concern in the matter. Having the pick of the field, there is bound to be a satisfactory fund of movie talker subjects.

Fox's Movietone news reel, it appears, will be the first to benefit most consistently and immediately. Since Movietone news will be readily reproduced on the Photophone, the latter will indirectly benefit the Fox-Case production from the outset.

Sol Wurtzel at Studio

Los Angeles, May 15.

Sol Wurtzel, general superintendent of Fox Studios, is here, after spending nine weeks in Europe.

## Canon Chase Again Slips in Censor Bill

Washington, May 15. Canon Chase, reformer advocate of Federal censorship of the motion pictures, has found in Representative Grant M. Hudson (R.) of Michigan a Congressional sponsor for his pet measure that was first introduced by the now ex-member of that body, Upshaw of Georgia.

However, it is a much revised and broadened bill that Congressman Hudson has introduced with the lawmaker only admitting the bill was the Brooklyn reformer's proposal when the question was put direct by a Variety reporter.

Not only does the Canon get the break of having the bill again introduced, though admittedly too late for any action this session, but he also succeeded, through Mr. Hudson, in having the measure referred to the House committee on interstate and foreign commerce instead of the committee on education, where previously it has slept peacefully with the exception of several days devoted to hearings during the last session.

## Hi-Hat Sure Seater

A hi-hat sure-seater will be erected at 151-53 East 50th street for exclusive patronage, according to a deal by Little Picture House, Inc., closed last week for the property.

The directors of the new sure-seater include Harry Harkness Flagler, Anne Morgan, Mrs. Henry A. Griffith, Elizabeth Perkins, Marshall P. Slade, Sophie Smith and Col. Roy W. Winton.

Miss Smith will be managing director of the house.

## A Touring Preview

Los Angeles, May 15. Second edition of "The Godless Girl," Pathe-DeMille special, has been completed in 13 reels. C. B. DeMille will take this print with him on a three weeks' fishing trip along the Coast and when docking at principal ports will preview the picture in the various towns.

Film is scheduled to open in New York some time in July and will show here a month later.

## Stanley's New Bankers

Philadelphia, May 15. A banking firm new to the Stanley Company is Goldman-Sachs & Co., of New York. The New Yorkers are already said to be handling considerable of the Stanley business.

No report as to whether any special financing is in sight, although the presumption favors that idea.

The Stanley's local bankers are E. B. Smith & Co., of this city, or they were.

## 40 Bears in "Revenge"

Los Angeles, May 15. Problem of securing a couple of six weeks' old baby bears threatened to hold up "The Bear Tamer's Daughter," produced by Edwin Carewe for United Artists under title of "Revenge."

Company sent letters and wires all over the country for the cubs, and after seven weeks' effort succeeded in connecting with L. S. Horn, Kansas City, who dispatched the animals to the Coast.

There are 40 other full-grown bears being used in the picture.

## WESTERN ELECT. TAKES BIG THREE

Paramount, M.-G.-M. and U. A. Make Deal—Using Movietone as General Trade Title with Fox's Permission—Warners, Fox and First N. Already with W. E.

### PRODUCTION IN EAST?

Paramount, United Artists and Metro-Goldwyn-Mayer closed Monday with the Electrical Research Products, subsidiary of the Western Electric Co., for the license privilege to produce movie talkers.

Universal's deal with the same organization is nearing completion. Fox, Warner Brothers and First National already are affiliated with the Electrical Research Productions in movie talkers.

Paramount, U. A. and M.-G.-M. will use the Movietone trade name by special arrangement with and permission of the Fox-Case Corp., which already has produced Movietone short subjects in addition to a regular Movietone news reel.

Warner Brothers, of course, have the Vitaphone as a trade name, and First National created its own coined appellation for its talker known as the Piratone. First National's talker is hooked up with the Victor Talking Machine Co. in using the disk synchronization idea, similar to Vitaphone's.

Fox's Movietone and the Movietone (Continued on page 29)

## 'TALKING' HOUSE OF 8,500 SEATS ON N. Y. SITE

Estimated Cost \$12,500,000—Opening Undated

It is understood that Paramount-Public has decided to proceed with its proposed theatre on the present site of the New York Criterion theatres on Broadway between 44th and 45th streets.

It is to have a capacity of 8,500 seats and play talking pictures only, from the account.

No known name has been selected, but the new house may be the first calling for talking equipment installation in the building specifications. Nor is date set for construction to start.

At present the New York, operated by Loew's in partnership with Paramount, is playing a grind picture policy, changing films daily, the only house on Broadway in the mid-section holding to this scheme.

"Wings," a \$2 road-show picture, made by Paramount, is on its 40th week at the Criterion.

It's probable, under the agreement between Loew's and Public, that Loew's may become financially interested in the new house.

At present, New York's largest theatre is the Roxy, with 6,205 seats.

## FBO Roadshowing "Kings" In Canada May 26

FBO is to road show "King of Kings" (Pathé) in Canada, it is reported, starting in the Province of Ontario around May 26. Deal with FBO has been made on account of the absence of Pathe exchanges in Canada.

## Alleged "Show Boat" Stage Rights Prevent Play's Film From Employing Sounds

## Leads of "Burlesque," Hopkins Satisfied

Despite Florenz Ziegfeld and Edna Ferber's objections to a synchronized film production of "Show Boat," Arthur Hopkins is in accord with Paramount's talker version of "Burlesque." Eddie Cantor is to star in the feature, doing the Hal Skelly role and Nancy Carroll, opposite Cantor, will do Barbara Stanwyck's part.

Par is using the new Western Electric Movietone talker patent for which the deal was consummated this week.

In this particular play, it was Hopkins' opinion that, sans the talker, particularly the dance-off finale, the punch of "Burlesque" would be completely lost.

## May Reissue as Talkers

As soon as the test case of Ziegfeld against Universal over "Show Boat" is adjudicated, film producers who have previously produced screen versions of successful musical comedies may re-issue them with a complete new synchronization production, possibly including the original singers and dancers whose voices, taps, etc., can now be faithfully recorded on the sound track. This will parallel the Victor and Brunswick record companies' re-issues of its musical favorites which are being recorded under new electrical process.

Such musicals as "Sally," "Trene," any of the grand operas, and also the new revues will now be eligible for screen "talkie" rights.

Experimental shorts shown to Variety in laboratories prove that the talker companies have that in mind. Short reels of tap dancers, with each tap clean and clear, film recordings of dialog, music, comedy guttural sounds, etc., including every form of audible expression, can now be caught in synchronization within the film action.

## Cruze With Caddo

Los Angeles, May 15. James Cruze has signed with Caddo to direct Thomas Meighan in a picture to start within two weeks. The story has not been definitely selected.

Cruze may remain with Caddo for more pictures if his ambitious independent company scheme does not materialize.

## Voices for Talkers

Los Angeles, May 15. Far-sighted conductors of voice culture schools are laying a foundation for future business from picture actors by spreading propaganda to the effect that sight and sound will demand the same trained voice as required of an actor for the stage.

Some of these schools are sending out literature, while others engage in a mouth-to-mouth campaign of advertising.

## 18 Hours of Daily Work

Los Angeles, May 15. Getting off at a bad start in the production of "The Rocket," directed by Lewis Milestone for Caddo, made it necessary for the company to work the final week on the picture as long as 18 hours a day to catch up with the schedule.

This is Caddo's first picture, starring Thomas Meighan, and will be released through Paramount.

Edna Ferber, who authored "Show Boat," from which Jerome Kern and Oscar Hammerstein, II, adapted the musical, and Florenz Ziegfeld, its producer, have joined forces to contest Universal's proposed filmization of the story with musical synchronization. This is a test case and without legal precedent to determine whether or not a film producer may make a movie talker of a current musical comedy or operetta success such as "Show Boat."

Ziegfeld is indignant at Universal's known search for a suitable "Magnolia" to sing the role created by Norma Terris. Mary Ellis was first approached for this part at \$2,500 a week for a minimum of 10 weeks, with a likelihood of earning \$50,000 for 20 weeks' work on the picture, which that actress turned down for unusual private reasons. Miss Ellis was selected by Harry Fox, who is to direct "Show Boat" for Universal as the ideal type who can screen and sing well, that being the chief handicap of the talkers at present, the problem of co-ordinating a good speaking or singing voice with the ability to register on the screen.

Nathan Burkan for Ziegfeld is taking up the matter in a proposed injunction suit against Universal. Miss Ferber, who sold the screen rights to her novel outright to U prior to Ziegfeld's musicalization, is aligned with the latter, being interested in the success of the "Show Boat" companies on a 1 1/2 per cent royalty arrangement on the gross.

Protests Music Use

Miss Ferber, through John W. Rumsey, of the American Play Co., her play broker, has also protested against the use of the Kern music in synchronization with the filming of "Show Boat." Miss Ferber's stand is that she sold U story rights and nothing else. Even if Universal were intent on creating its own special musical setting around the "Show Boat" story as a libretto, discarding completely the Kern-Hammerstein development, the authors will object, since it is her contention that the screen rights call for nothing but the interpretation of the story in moving shadow form, embellished by captions and titles.

Naturally, the pit orchestras in the various movie theatres may use almost any form of musical accompaniment, which is the stand Universal will probably take, but when both are mated through a talking device and synchronized for audible reproduction off from a screen, Ziegfeld and the others concerned claim it infringes his rights.

Whether or not a movie talker of this nature becomes a "canned" road show, like a No. 2 company of the original Broadway production, will have to be legally determined in a test case.

Ziegfeld thinks so. So does Burkan, his attorney. Every step to enjoin Universal will be taken if U goes through with its intentions of making a movie talker of "Show Boat."

This test case will be watched by all producers. Paramount particularly is concerned. Having the film rights to "Burlesque," it is contended that the play's biggest punch lies in that finish where Barbara Stanwyck and Hal Skelly, the originals in the play, dance off together in a novel finale. This could be faithfully re-created in a movie talker, but otherwise, in the deaf-and-dumb interpretation, it would miss its point completely, it is said.

## Zita Johann as 'Magnolia'

Los Angeles, May 15. Zita Johann has been signed in New York for the star role of "Magnolia" in Universal's special, "Show Boat."

The role demands a singer, as it is intended to reproduce Magnolia's songs on Vitaphone.







# "Abie" and Strand Hit Lowest On Broadway List Last Week

Looks as though big business has gone on its summer vacation. If not, it's already packed and ready to go. The picture business isn't calling it a season. Still, there aren't so many complaints to be heard. The \$2 pictures are feeling it more than the program houses. Big week-end trade is now depending on out-weather, the sun continuing to out-draw the arcs. Unless an unusual film turns up, the grosses last week give every indication that the tide is well on its way out.

Broadway's pro-racketeers kept the Paramount busy Saturday, where Paul Ash opened and \$29,000 was counted after Sunday's last show. This isn't a particularly big figure, nor is it small. During the winter it would be a normal week-end total. Allowing that it's the middle of May, the 29 "grand" is deemed satisfactory without classing as sensational.

The street's two low points, legit film showings and run houses, were "Abie's Irish Rose" and the Strand, latter still, playing "Rialto." Nearing its third week, went down to \$18,000, while there can be no further doubt that "Abie," after its third week, is among the biggest new New York showings. Doubtful if "Abie" has grossed \$15,000 on the full three weeks.

Not an outstanding gross up or down on the canyons. Paramount was light and fair at \$66,200 with "Easy Come, Easy Go," while "Across to Singapore" plunged \$14,300 to \$54,700 on its holdover. "The Boy Who Came to Get His Gun" was \$31,000, "The Escape" with the Cameo holding "The Raider Emden" for a third week despite an ordinary \$6,150.

"Speedy" so dwindled in price that it was jerked to the end of its fifth week, which showed but \$20,200, and "Ramona" came in seven days ahead of time. Likewise, "Drums of Love" departed from its fourth week, having finished its third week to a mediocre \$13,000.

Three of the exclusive set allipped to a rating in the \$13,000 class, these being "Trail of '98," "The Monk" (1,120; \$11-\$12) (9th week), "The Drop with its contemporaries; \$13,700.

Cameo - "The Raider Emden" (Col) (549; 50-75) (3d week). German picture remaining another week, although \$6,150 nothing to get hysterical over.

Capitol - "Across to Singapore" (M-G) (4,620; 35-50-75-115). Picture held over and took the usual credit of around \$25,000. "White Sister" postponed a week to let "Circus Rookies" (M-G) and big stage show come in to stand off Ash entry for a moment.

Central - "The Big Lights" (U) (822; \$11-\$12) (3d week). Going along nicely at \$11,300.

Criterion - "Wings" (Par) (836; \$12) (40th week). Took first \$12,000 dip to invade neighborhood of \$13,000; unofficial reports state "Wedding March" may eventually be spotted here for exploitation showing.

Embassy - "Two Lovers" (U. A.) (596; \$11-\$15). Leaves tonight (Wednesday) in middle of fifth week; stayed beyond its limit; final full week \$4,600.

44th St. - "Abie's Irish Rose" (Par) (1,490; \$11-\$12) (4th week). Has shown nothing since premiere; complete flop at \$2 and approaching six figure in "red" on run; doesn't seem possible picture has gotten \$15,000 in three weeks, but what's going to be done with it nobody knows. Last week reported under \$4,000.

Gaiety - "Four Sons" and Movie-tone (Fox) (808; \$11-\$12) (13th week). Just ending, one making no claims and satisfied to be on Broadway; \$7,900 again.

Globe - "Street Angel" and Movie-tone (Fox) (808; \$11-\$12) (6th week). Slowing up gradually, but rolling with the punches; \$13,400 not bad, all things considered.

Paramount - "Easy Come, Easy Go" (Par) (3,866; 35-50-75-115). Dix film picked house up about \$1,000; just a fair spring gross at \$55,200.

Rialto - "Drums of Love" (U. A.) (1,860; 35-50-75-115). Never had threatened to become important, and withdrawn at end of third week in favor of "Circus Rookies" (U. A.). Last week \$13,000.

Rivoli - "Speedy" (Par) (2,200; 35-50-75-115). Lloyd comedy lost ground rapidly enough to be pulled off at end of fifth week; \$20,200; moved "Ramona" to 44th St. coming in last Saturday.

Roxy - "The Escape" (Fox) (6,205; 50-75-115). Full count lists at

## "SHEPHERD" POPULAR, GOT STANLEY \$17,500

### Estelle Taylor Made "Honor Bound" Stand Up in Baltimore Last Week, \$11,000

Baltimore, May 15. (Drawing Pop., 750,000) Weather: Fair; heavy rains 2 Days Maryland theatre went over to films for the first time this season Monday, when the Equity Corp., owners of the Metropolitan, took over the house for a week of "Port of Missing Girls." It is a stop-gap, "Browny" holding up at the left house Saturday night after a lame second week.

Last week revealed some ups and downs for the movie returns. Business in general below par. The big Stanley recovered from the lows of previous week with "Shepherd of the Hills" the reason. House still below what it should be. Not a great deal was expected of "Easy Come, Easy Go" at the Century, due to indifferently impression of recent Dix films. This picture better than expected. "Laugh, Clown, Laugh," under adverse conditions, got a pretty good opening week at the Palace, and received a strong following way below average, staged b.o. comeback with "Honor Bound," Estelle Taylor getting much of the credit. Business at the combination Garden also up, with "San Francisco Nights" as the picture end of the bill. The uptown Parkway had a great week with "Speedy."

Estimates for Last Week Century (Loew) "Easy Come, Easy Go" (3,200; 25-60). Not great deal expected and surprised by showing. Business very fair but below average for this stand. Two nights badly affected by rain, while the Palace, which had a fine opening, was way below average, staged b.o. comeback with "Honor Bound," Estelle Taylor getting much of the credit. Business at the combination Garden also up, with "San Francisco Nights" as the picture end of the bill. The uptown Parkway had a great week with "Speedy."

Palace (Loew) "Easy Come, Easy Go" (3,200; 25-60). Not great deal expected and surprised by showing. Business very fair but below average for this stand. Two nights badly affected by rain, while the Palace, which had a fine opening, was way below average, staged b.o. comeback with "Honor Bound," Estelle Taylor getting much of the credit. Business at the combination Garden also up, with "San Francisco Nights" as the picture end of the bill. The uptown Parkway had a great week with "Speedy."

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## NEWSREEL EVENT SAVED "Ladies' Night" Sends Earle Up to \$11,000

### Poor Week Otherwise—All Local Mgrs. Meeting to Discuss Conditions

Montreal, May 15. (Drawing Pop., 600,000) Weather: Fine and Warm Opening of the International League baseball season Saturday shot matinees at local houses since there were capacity crowds on Saturday and a game was held every afternoon since. Also fine warm weather at nights brought out cars and the first big show of the season. Another poor week with grosses even below the subnormal levels of the previous week. Both legit houses were running, and though their grosses were nothing much, attendances there were another setback for the flickers.

Pictures were no rave with one already shown in another British-made that fell by the wayside. Also there have been too many war pictures recently and they are due for a long rest in this town. Changes are fore-shadowed in the near future, which may help, but present outlook is pretty gloomy.

Harry S. Dahn at the Capitol tried his public with another British-made, "The Flight Commander." This got the best press notices in town, but the public wouldn't bite and Harry is cured. Beating the patriotic drum is all very well, but it is the theatre that pays and not the enthusiastic newspaper critics. Meanwhile, exhibitors have been pulled out. Montreal is getting difficult to please; only the really first class will get them in these days and musicals have had a bit of a run here this winter, with a 16-week season starting next Saturday.

Gross here ran \$1,600 below previous week, \$10,000. "The Great Leather Kid" at the Palace started out great, even though the Saturday matinee fell off owing to baseball opening. Sunday and Monday were also good, but the picture fell off at the end of the week finishing with fair \$11,500. George Rotzky secured a sensational newsreel of the death ride of Pauline, which was a feature being war picture and having been already shown here in the winter at \$150 top worked against the picture.

Average vaude and a fair picture at Loew's put that house on top of the heap, a position it usually occupies, but gross was hardly up to normal. "The Great Leather Kid" big house for transients but the business is being continuously hit by the children's bill.

Ada Reeve, favorite British vaudeville singer, who is with the Imperial, Rated to pull capacity, she couldn't fight against Acts of Parliament, baseball and fine weather, but her reception was very good. Picture fair mel-ler and house turned in good \$9,500.

Seymour Hicks and British comedy paid farewell visit of Canadian tour at His Majesty's and the fair return to the better westbound, but tour has been success. Hicks played French farce but high class acting put it over. Princess with "Dumbbells" rated poor.

Big annual meeting of Theatre Managers' Association slated for end of current week will be held in conjunction with Provincial congress. Election of officers and general discussion of poor business conditions Sunday closing and children's bills. Conditions are bad when the two associations meet jointly to talk them over, which has never been done so far.

Estimates for Last Week Capitol (P. P.) (2,700; 40-60). "The Flight Commander" (G. O.). Another British-made war picture which we have had too many of recently and, while it wasn't, neither was it much of a draw, although it had another poor week, falling even below the gross of previous week. Manager Dahn is pulling out the tabloid map and will rely on pictures only. Gross poor at \$10,000.

Palace (P. P.) (2,700; 40-60). "Patent Leather Kid" (G. O.). Opened to big houses first of week, but matinees pulled down by International baseball opening here, games in which have been every afternoon. War picture as well, which are a drag in this town, making about the sixth-in-last few weeks. Houses fell off into the week. "The Flight Commander" had another poor week, falling even below the gross of previous week. Manager Dahn is pulling out the tabloid map and will rely on pictures only. Gross poor at \$10,000.

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## "Ladies' Night" Sends Earle Up to \$11,000

### Poor Week Otherwise—All Local Mgrs. Meeting to Discuss Conditions

Washington, May 15. (Est. White Pop., 450,000) Weather: Widely Varying Big news last week was in the fact that everybody's business went up with possibly the only one that could be set down as a disappointment being Lon Chaney's "Laugh, Clown, Laugh" with Chancy—too many repeats; in the other Loew house, "Palace," a few were also.

Several sports caused comment. Principally that of the Earle which has been floundering somewhat. Business there jumped perhaps 50-000 with "Ladies' Night" in a Turkish Bath. Stanley's "Blue Skies" stage unit and Jack Pepper, permanent m. c.

Place took a healthy spurt upward with a claimed \$5,000 increase—this with William Haines, who holds the record in the house in "The Smart Set" along with Public's unit, "Cameos" and Wesley Eddy, m. c.

Along with these up went the Fox setting the business of the town with "Why Sailors Go Wrong," the Benny Davis revue on stage and a Stebbins circus travesty presentation.

Richard Barthelmess' second week in "The Noose" did the usual drop for second weeks heretofore. Another personage change in the local Stanley-Crandall forces has Joseph Morgan, for 13 years general manager for Crandall, stepping out. The Morgan position will not be filled by the rest of the staff but Morgan is retiring permanently from pictures with nothing definite forthcoming as to future career, either in or out of the theatre field.

With Stanley Company now booking all pictures from New York the Morgan position will not be filled by the rest of the staff but Morgan is retiring permanently from pictures with nothing definite forthcoming as to future career, either in or out of the theatre field.

Estimates for Last Week Columbia (Loew) "Laugh, Clown, Laugh" (M-G-M) (1,232; 35-60). With everybody going upward this Chaney, though being held in sec-ond week, did not come up to usual business gathered for those pictures the house spreads on as in this instance; may have skimmed over the good figure for house and capacity but not what is usually gotten on the splurged ones.

Earle (Stanley-Crandall) "Ladies' Night" (Turkish Bath) (1,100; 35-60). "Silly Blues" presentation (2,244; 35-60). Business up from the sevens and eights recently almost \$11,000. Fox (Fox) "Why Sailors Go Wrong" (Fox) and Benny Davis revue, also Stebbins presentation (3,434; 35-60-75). Bad Saturday opening with "Ladies' Night" rather overbalanced at this house; business went up, though, to almost \$24,000.

Palace (Stanley-Crandall) "The Noose" (P. N.) (1,513; 35-60). Second week, possibly \$7,500. Me (Loew) "Smart Set" (M-G-M) and "Why Sailors Go Wrong" (Fox) (2,244; 35-60). Town has not looked for long time house rode upward with others during week but to not over \$6,000.

CANADA'S SEX FILM Toronto, May 15. North West Film Co. has obtained permission to exhibit a series of 12 to 15 pictures of the same type as the Canadian films, in British Columbia.

When first turned down it was taken apart and re-shot. No cast and plenty of hospital scenes. Is propaganda in favor of eugenic marriages.

JOE ROCK'S SPECIAL Los Angeles, May 15. Joe Rock plans to make "Companionate Divorce" a special, and will not include in his present contract with Sterling.

Westmore, Pres. Make-Uppers Los Angeles, May 15. Percy Westmore, head of P. N.'s makeup department has been elected president of the Motion Picture Makeup Artists' Association.

of a not very brilliant lot for week with gross of \$12,000. Imperial (K. A.) (1,300; 35-80). "Chicago After Midnight" (P.B.O.). Fitted in well with show. Ada Reeve, English musical hall favorite, headlined and big all week. Burchill's dance act ran good second and house held up well in week of poor business, which was \$9,500.

## SHORT OF \$100,000 6 TOP FRISCO HOUSES

### Town Likes Talkers, "Tenderloin," \$13,700—Warfield, \$24,000; Granada, \$14,500

San Francisco, May 15. (Drawing Population, 756,000) Weather: Unsettled Picture houses took it on the chin last week, and heavy. A general air of gloom. The combined total of the six leading houses is several "grand" under \$100,000 and that's no business for Market Street.

Panic was still on at the Granada, but there were other surprises. One was the sudden drop at the Ruben Vais on the second week of "The Circus." Intake slipped about \$6,000. Still in profit class, and has two more weeks to go.

Another talking picture at the Embassy, "Tenderloin," grossed a satisfactory week. California had "Street of Women" and fared exceptionally well, causing general comment that Jennings was hopelessly mis-cast.

"Wings" is still at the Columbia, and an announcement last two weeks caused business to spurt. Reports from surrounding towns indicate picture grosses are off everywhere in the state. Some of the towns have had a long period of depression, but in others the panic is just starting.

Warfield - "50-50 Girl" (Par) (2,672; 35-50-65-90). Probably the weakest Best Daniels picture here in years; stage star and Ruben Vais on the second week of "The Circus." Intake slipped about \$6,000. Still in profit class, and has two more weeks to go.

Columbia - "Street of Sin" (Par) (2,672; 35-50-65-90). Jennings picture hurriedly put in when "Drums of Love" (C. A.) took a brodie; at \$18,000 on first week, and nothing to come of it.

St. Francis - "The Circus" (U. A.) (1,375; 35-50-65-90). About four weeks will be all for this Chaplin; second week, \$18,000. "Three Sinners" (Par) (2,785; 35-50-65-90). Rated among Negri's best but meant little to Market Street moviegoers, which \$14,500; Pub. stage show didn't draw.

Embassy - "Tenderloin" and Vita. (U. A.) (1,367; 35-50-65-90). Strong for talkers in this town, evidenced by last week's gross over that of "Ham and Eggs at the Front" (with-out talk) previous week; "Tenderloin" could in fact be advertised at six; last week close to \$11,300; satisfactory and leaving nice profit.

Columbia - "Wings" (Par) (1,700; 50-75). Road show clicking consistently; low in price, but at \$11,300; satisfactory and leaving nice profit.

2 Houses Top Seattle's \$12,500; 'Drums,' \$7,000 Seattle, May 15. (Drawing Population, 500,000) Weather: Windy First summer weather of the year kept 'em out into the open. Business held fairly good and Blue Mousse had big line nights for "Tenderloin." This house has a large proportion of box seats at 75 cents. It helps bring up the gross.

"Drums of Love" was a flop at the Fifth Ave. "Panic" idea and well balanced all around show at the Fifth Ave. made biz good.

Signs are for general picking up here. Estimates for Last Week Seattle - "Tenderloin" (U. A.) (2,700; 25-60). The Enemy (M-G). But-fano-back as m. c. and given nice welcome; picture didn't draw; entertaining Picture stage show, but slumped to \$12,500.

Fifth Ave. (W. C.) (2,700; 25-60). "Across to Singapore" (M-G). Opened strong with Jack Waldron as m. c. and business at \$14,150. United Artists (W. C. U. A.) (1,900; 25-60). "Drums of Love" (U. A.). Couldn't hear the drum beat and "Greatest Griffith since 'Birth'" but several phone calls indicated "Drums" sounded too martial and not liked; very slow; \$7,000.

Columbia (U. A.) (1,600; 25-60). "Good Morning, Judge" (U.). Fast Denny comedy and a pleaser; slightly improved average trade; \$4,000.

Blue Mousse (Hamrick) (950; 50-75). "Tenderloin" and Vita (W. B.). Lines opening says under million in m. c. and business at \$13,200. Pantages (1,500; 25-65). "A Girl in Every Port" (Fox). Picture title put in lights; novelty of many girl in every port; \$13,200.

President (Duffy) (7,650; 35-125). "The Bad Man" (Henry Duffy Play-ers). With Leo Carrillo as guest star and a good show. Last star idea looks okay here; \$4,500.

US "SEX APPEAL" Los Angeles, May 15. Universal announces a picture based on companionate marriage, titled to be "Sex Appeal." Ernest Laemmle will direct.



# MINUS ASH, ORIENTAL, \$34,000; CHI REVEALS MYSTERY BILL

Take-a-Chance Program Advertised After 2 Days,  
Dix, \$43,000—"We Americans" Weak at \$14,000

Chicago, May 15. Indications are that the departure of Paul Ash automatically ended the Oriental's career as a big money maker. Last week, the first without Ash, Oriental got only \$34,000, despite the biggest advertising and production splurge the house has ever had.

Talaban & Katz took every possible precaution against the sudden drop. Van and Schenck were headlined in the Public unit and no passes were admitted during the week, but the drive couldn't be blocked.

The week held a surprise in the sudden flop of "Take-a-Chance" week at the theatre. Previously this idea has been surefire. After playing the mystery show two days, B. & K. were forced to advertise the complete bill in all papers. It was considered a poor idea, anyway, to look a Dix film here without billing, as he rates eye high locally. Wordings in the promotional ads were graceful enough, indicating the show was "too good to keep secret." "Easy Come, Easy Go," the film managers got an average \$3,000 with the belated start.

"We Americans," at the Roosevelt, failed to show any possibilities with a low \$1,000. It is believed that B. & K. doesn't identify producers of any films playing their houses other than Paramount, M-G-M, and First National, on whom they hold original franchise. Otherwise Universal's "Americans" got all the breaks the favorite son films get. Reviews were mildly favorable, but

"Sorrrell and Son" completed four weeks of unsensational but reliable business at United Artists. Grosses declined on an even basis, playing here with a low \$1,000. The picture as the most reliable yet paying here. "Sorrrell" closed to \$17,500 and could have been held.

First Chaney picture to make a week showing in Chicago is "Laugh, Clown, Laugh." It fell to \$21,000 in its second week at McVicker's and was taken off.

Estimates for Last Week  
Chicago (Public): "Easy Come, Easy Go" (Par) (4,500; 50-75). Played two days as "Take-a-Chance" bill for two days, advertised because of poor business; finished to average \$43,000.

McVicker's (Public): "Laugh, Clown, Laugh" (G) (2,400; 50-75). Although given good sendoff and doing okay on first week, Chaney film dropped \$5,000 to \$21,000 in second week, pulled off.

Monroe (Fox): "Honor Bound" (Fox) (975; 50-75). Daniles generally termed this dreary; not so hot at \$4,000.

Oriental (Public): "Fifty-Fifty Girl" (Par) (3,300; 35-75). Ash is gone and apparently took big grosses with him. Very special, but drew in stage in lavish production, and Dele Daniles on screen let house slip to \$3,500.

Orpheum (Warners): "Powder My Jack" (W. B.) (760; 50). Disappointment expressed with this comedy because Irene Rich seemed miscast in flap type, under average of \$7,400.

Playhouse (Minds): "Children of No Importance" (National) (600; 50-75). Actually of no importance in comfortable though arty house; \$2,500.

Rosevelt (Public): "We Americans" (U) (600; 50-60). Held over in regular run house; \$14,000 week.

State-Lake (Orpheum): "Count of Ten" (U) (2,500; 50-75). Better picture than usually of Mexican Thelma orchestra; headlining vaude; \$19,000 above normal.

United Artists (U. A.): "Sorrrell and Son" (U. A.) (1,700; 35-75). Held reliable, but drew through four weeks, dropping to \$17,500 at close; "Sadie Thompson" (U. A.) in.

## NEXT FOR TEAM

Los Angeles, May 15. After completing "Plastered in Paris" for Fox, the team of Sammy Cohen and Jack Leinick will next do a picture of a story about a six-day bicycle race. "Paris" is expected to be finished within another week. Considerable delay was caused in the making of this picture when Sammy Cohen recently injured his foot while in a moment of off-clopping.

## "DEVILS" FINISHED

Los Angeles, May 15. F. W. Murnau has completed shooting "Four Devils" for Fox. Picture was 25 weeks in work and will cost more than \$1,000,000. Murnau's next will be "Our Daily Bread," adapted from the play, "The Mud Turtle." Mary Duncan will play the lead.

## Good Films Hit Bad Week in Detroit

Detroit, May 15.

Big bumps all around for a second straight week. Business in a melancholy state all over town. "Wings" flapped off Saturday after six weeks without establishing any commendable mark after the opening, which seems to be the usual way of specials in Detroit. Another to depart without getting a deserved rise was "Dressed to Kill" (Fox), the first outsider to play the United Artists. It started off with a low \$14,900, battling some very warm weather, and strengthened a bit last week to drop less than \$1,500, which might be a new mark in first and second week difference at the U. A.

"Romona" had a speedy shove-off here Friday, doing \$2,400 on the opening day and missing the house record ("The Gauchon") by about \$200.

Michigan and Capitol, with "The Last Command" and "Easy Come, Easy Go," were about normal considering prevalent conditions. Paramounts in the three remaining Kunsky stages—Adams, "Legion of Condemned," and "The Gauchon"—dab to impress the Par conventionalists.

"Mother Macree" is in its sixth and last at the Washington after a spitting day and night. It's just about breaking even now. Oriental improved slightly over the previous bad week, though "So This Is Love" seems a questionable cause.

Estimates for Last Week  
Adams (Kunsky): "Old Ironsides" (Par) (1st week) (1,700; 50-75). Par in expansion 10th week; \$13,000 very much below ordinary firsts at this house; boat film has had taste of Detroit before as spec; h. o. g. this week.

Gag (Kunsky): "Easy Come, Easy Go" (Par) (3,448; 50-75). Fair week with \$24,200; Dix brought some of it in.

Madie (Kunsky): "Legion of Condemned" (Par) (2d week) (1,976; 50-75). Two weeks enough; not strong against "Wings" or by \$12,000 for final.

Michigan (Kunsky): "Last Command" (Par) (4,100; 50-75). Jannings shunted into week stand with new special; but drew would have had better individual break elsewhere and at another time; house okay with \$39,000.

Sixth slide after two weeks; closed Saturday with less than \$5,000 in house; special; but drew would have had better individual break elsewhere and at another time; house okay with \$39,000.

Oriental (Miles): "So This Is Love" (Par) (2d week) (2,140; 50-61.55). Sunday slide after two weeks; closed Saturday with less than \$5,000 in house; special; but drew would have had better individual break elsewhere and at another time; house okay with \$39,000.

State (Kunsky): "Three Sinners" (Par) (3d week) (2,575; 50-75). Finally break with picture of quality; not great, but big improvement for this house; too bad it came at this time, as only \$12,000 for final.

United Artists (U. A.): "Dressed to Kill" (Fox) (2d week) (2,000; 50-65). Comparatively better in second week; but drew would have had better individual break elsewhere and at another time; house okay with \$39,000.

Washington (Fox): "Mother Macree" (Movietone) (5th week) (1,700; 35-50-65). About \$50-60 break for house with \$4,500, but mammy film sticking to hit six-week mark; program picture policy, no-weekers, with "Tone," beginning next week.

Hollywood Values  
Los Angeles, May 15.

A reality lecture, discussing values to his prospective clients, told of a plot at the corner of Highland and Santa Monica Boulevard in Hollywood. It was bought by Mary Pickford a few years ago for \$7,900. Recently the actress refused \$150,000 for the property, the lecturer declared, adding the player showed no good week, as competent authority placed the value at a full \$200,000.

Worsley on "Burlesque"  
Los Angeles, May 15.

Tiffany-Stahl signed Wallace Worsley to direct Belle Bennett in "Queen of Burlesque," now being adapted from the novel by H. R. Durant.

This will be the first of a series of four pictures to be made by Tiffany-Stahl with Mrs. Bennett starring.



## THE NATION'S GATHERING PLACE

One of the world's foremost hotels, THE ARRLINGTON at HOT SPRINGS, Arkansas, under the able management of Mr. W. B. Chester, and the Mecca of leaders in the social, sports, industrial and financial worlds, employs a Meyer Davis Orchestra to entertain its justly discriminating patronage. Meyer Davis Orchestras are heard where celebrities gather.

## TENDERLOIN' ON VITA, \$25,000 IN BUFFALO

Huge Gross at Lafayette Sq.  
Last Week and Talking Feature Held Over

Buffalo, May 15.

Weather: Cool and fair. Sheela's Buffalo and the Lafayette Square stood out head and shoulders in last week's Buffalo picture business. The big hit was "Tenderloin," on Vitaphone, at the Lafayette, which developed into a huge draw. Picture did so well it is held over.

Legion of the Condemned, at the Buffalo, turned in a good week comparatively, but below expectations. Aside from this, takings were at low level.

Estimates for Last Week

Buffalo (Public) (3,600; 30-40-65). "Legion of Condemned" (Par) (2d week) (1,976; 50-75). Two weeks enough; not strong against "Wings" or by \$12,000 for final.

Michigan (Kunsky): "Last Command" (Par) (4,100; 50-75). Jannings shunted into week stand with new special; but drew would have had better individual break elsewhere and at another time; house okay with \$39,000.

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## 2 F. N.'s in Toronto Last Week Did Well

Toronto, May 15.  
(Drawing Pop., 700,000)  
Weather: Fair, warm

Richard Barthelmess got nearly all the money in a week of beautiful sunshine when film patrons were flocking the golf links.

It worked out at \$87,000 on the first week of "Little Shepherd of Kingdom Come" (FN) and \$74,000 on the second week of "Patent Leather Kid" (FN) at the Regent.

"Shepherd" got the advantage of a fair surrounding stage show in a house that has been going for year, while "Kid" went into a house intermittently dark all season and had no surrounding program.

Patrons got top money for the week at \$9,000 for "A Girl in Every Port" (Fox). This town likes its heroes rough, tough and nasty, so McLagan, Wolheim and Beery are sitting pretty. Nine thousand is about all the town will produce from now on except on a run picture.

"King of Kings" is the only thing of that nature now in sight. After being booked into the Princess four times and pulled out just as often to make way for some light road show "Kings" is in at last on a fair campaign at \$150 top, with nothing exciting in the way of opposition. Looks like a couple of weeks to fair business.

Tom Daley came back from vacation down by the sea to see his Tivoli take one on the jaw at less than \$400 for a week.

One of the lowest grosses of the season. He spots "Sadie Thompson" next, despite this UA film did poorly when played as early as earlier in the season. "Ramona" (UA) is booked here and getting good advance publicity.

Jerry Sheela continues to pay strict attention to his vaudeville while letting the Hippodrome pictures come as they please. Grosses are not disappointing either. This week was \$8,000 for "The Summer Hero," which got more radio plugging than it was worth.

The fire that gutted the orchestra pit at the Tivoli, however, did not make a cut in grosses there, but with Bernstein switching to the roof garden without missing a single show plenty was left.

Last week they did \$2,200 with "Man and Woman" (MG), despite the censors cut into it. If it hadn't been for smart work on the part of the censors, the picture would not have a Toronto theatre just now, and if it hadn't been for smart work on Jules Bernstein's part that theatre wouldn't have been so smart.

Front of the house gives no indication that programs are in the roof garden, and time consumed in shooting the folk up on the roof.

A travel picture, "Cape to Cairo," slipped into Massey Hall, concert auditorium, but few people seemed to know it was there.

Neighborhoods slipped badly and are beginning to double up on programs for summer months. They are the hardest picture to save.

Result of doubling up is shooting a lot of cheap ones that never see the main stem.

Jack Arthur worked up an excellent battle plan for "Take a Chance Week," which opened to good spring biz Saturday.

Estimates for Last Week  
Patanges (3,400; 30-60). "Girl in Every Port" (Fox). Got \$9,000 about average for a picture of this kind.

Uptown (FP) (3,000; 30-60). "Little Shepherd of Kingdom Come" (FN). Did better average for this time of year with \$7,000 and broke into real money Saturday with coming of "Take a Chance Week."

No. 1. "Patent Leather Kid" (FN). Loew's (2,300; 30-60). "Man and Woman" (MG). First full week since fire saw gross less than 20 per cent. down at \$8,200, excellent, all things considered. House itself likely dark for three weeks, with programs presented in Winter Garden.

Hip (FP) (2,600; 30-60). "Her Summer Hero." You could take this one or leave it alone. Most of them left it alone. Last week also, \$8,000.

"Patent Leather Kid" (FN). Second week went about \$7,200 and dark for balance of summer.

Tivoli (CP) (4,000; 30-60). "Sporting Goods" (Par). Dix picture never got going and \$4,000 better than it could do. One of lowest grosses for this house since Christmas.

Dietz and Smith to  
Write All Cosmo Ads

Los Angeles, May 15. Cosmopolitan has discontinued its advertising in Detroit in charge of Louis Rice. Company will throw the burden of writing all Cosmopolitan ads for the Hearst papers on Howard Dietz, in New York, and Pete Smith on the Coast.

Number of pictures produced by Cosmopolitan does not warrant the expenditure of conducting an advertising office, it is claimed.

## "SHOWDOWN," \$7,500; BAD WEEK IN MINN.

Hennepin's Terrible at \$7,000  
—7th St. Worse at \$3,000

Minneapolis, May 15.  
(Drawing Pop., 450,000)  
Weather: Warm

First warm and summer-like weather of the season helped to pull out the props from under business that has been extremely shaky for some time. Grosses skidded to the lowest levels in months. Gloom everywhere along the railto.

Alone of all the houses, the Minnesota made a respectable showing. But even at this new 4,100-seater, the takings were under those of anything since its premiere.

Patanges, in spite of the fact that the picture, "Harold Teen," was moderately well liked and the stage show, "The Great Impression," easily the best stage entertainment yet presented at this theatre.

The State, too, had a curving stage show and a powerful and above-the-average picture, "The Showdown," but the combination failed to pull. George Bancroft and Evelyn Brent for two weeks.

The general opinion is that "The Showdown," while great stuff for the men folks, was too harrowing to suit the feminine fans.

From "Paris" proved light-weight entertainment for the Strand at 60c prices without any stage acts or show. To make them part with their half-dollar pieces here and trade was practically nil.

Hennepin-Orpheum had "Midnight Madness" on the screen and an "all-girl revue" for its vaudeville. Neither found much favor and this house, like the State, suffered greatly with its gross at rockbottom.

Patanges' pickings also were slim, despite playing picture, "Honor Bound," and "Patent Leather Kid." Seventh Street did next to nothing.

Estimates for Last Week  
Minnesota (FP) (4,100; 65). "Harold Teen" (FN). First picture other than Paramount or M-G-M at this house since opening. Lowes would not have a Toronto theatre just now, and if it hadn't been for smart work on Jules Bernstein's part that theatre wouldn't have been so smart.

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Pat Powers' Problem  
Until the Western Electric tie-up of talks is more thoroughly defined, Pat Powers is in an air device to which or not his own talkie device will be able to make talkie deal with that of "The Wedding March."

The epic on which Von Stroheim shot so many miles of film during the past few years and which was backed to a substantial point will make it now under the Paramount banner in August.

Paramount's accepting the Western Electric contract would seem, according to Powers, to throw a monkey wrench in the talkie device that will accompany the picture.

CHAPLIN STARTS NEXT WEEK  
Los Angeles, May 15.

Charles Chaplin and his staff of writers are putting the finishing touches on his new story, which goes into production next week. Myrna Kennedy is the feminine lead.



# DIRECTORS AND TALKERS

## Fox's Comedy Short Film Will Be Replaced by Movietone Subjects

Los Angeles, May 15. Movietone will take the place of comedies on the Fox short subject program next season. The entire comedy department, including writers, directors and executives has been disbanded, with some 150 people going off the payroll. It had been the intention of the Fox organization to close up the comedy lot several months ago. A series of Van Bibber comedies had to be completed and that job is now done. As Movietone subjects will not be ready for release early in the 23-29 season, the Fox organization will get rid of the comedy stuff turned out during the past four months. Then, toward the end of the year, the Movietone subjects will start and are to be the only short matter released. George Marshall, supervisor of the comedy department for about five years, will leave the organization. It is said, and possibly join the Pathé ranks on the Sennett lot. Billy West, directing the short ones, has been added to the staff of Ben Jackson, who is head of the Movietone department. Andy Rice, out of the comedy branch, is also in this department as a story constructor and supervisor.

## Malloy's Murderer Known

San Diego, May 15. Although the slayer of J. C. Malloy, assistant manager of the California theatre here, has been identified as James Durant, alias Ralph Hill, no trace of the escaped killer has been found the past eight days. Claud Bean, whose name was mentioned in early stories of the shooting, was cleared of suspicion when the police learned that at the time Malloy was shot, Bean was in a northern city. Assured identification of Bean's photograph was made by a visitor in Malloy's office a short time after the tragedy. Search for Durant continues. He is said to have the words, "true love" tattooed on the knuckles of his hands. Malloy's body has been sent to Allentown, Pa., his home, for burial and the body of O. A. Morrissey, companion of Durant, shot to death as he tried to escape, was taken in charge by his widow, who accompanied it to Los Angeles.

## PRIZES FOR SALESMEN

Stahl's Offer To T-S Sellers With Best Sales Record

Los Angeles, May 15. John M. Stahl, general production manager of Tiffany-Stahl studios, is offering six personal prizes to the Tiffany-Stahl salesmen all over scoring the highest mark of sales for the 1928-29 product. First prize is \$1,000 in cash and the others to be jewelry. This was announced at the western sales convention held at the Ambassador Hotel, where all T-S branch managers west of Denver gathered.

## Shoot Canadian Film on Prince of Wales' Ranch

Los Angeles, May 15. Universal will loan Barbara Kent to play in "Retribution," to be produced by British Canadian Pictures, Ltd. Films will be made in Canada, with most of the scenes on the Prince of Wales' ranch in Alberta. Neal Hart, former Hollywood director and later with British National, will direct and also play the male lead. All other members of the cast will be Canadians.

## TITLE WRITER ELEVATED

Los Angeles, May 15. Fay Garnett, DeMille writer and former title writer for Mack Sennett, has been promoted to director. He will handle the megaphone on "The Celebrity," being made by Pathé.

## Harlan Burned Up By Divorce Suit

Los Angeles, May 15. Kenneth Harlan, screen actor, burned up plenty when for the second time he came to testify in Judge Valentine's court in connection with the divorce suit of Albert Preston Henry, Detroit millionaire, against Gertrude Virginia Preston. Harlan on the witness stand declared he intended to file civil action for slander and criminal action for perjury against three witnesses in the case. Judge Valentine ordered Harlan's statement stricken out of record on the grounds that it had no bearing on the case. Mrs. Henry is charged by her mate with infidelity. Although Harlan is not named as co-respondent, it was alleged by several witnesses that he had been seen in the company of Mrs. Henry. Harlan made a denial of the charges and declared he was sick and tired of being dragged into the case. When Harlan's name was first mentioned Judge Valentine cautioned the principals in the suit against using Harlan's name without cause.

## YOUNG LAEMMLE'S 'B'WAY'

Youngest Supervisor on Special for Universal

Los Angeles, May 15. Carl Laemmle, Jr., the youngest production supervisor, will supervise the forthcoming super-special production of "Broadway" for Universal. He will have complete charge of transferring the stage play to the screen in addition to supervising the third series of the "Collegian" pictures, of which he is responsible for producing the first two. In addition to the "Collegian" series, this young executive has "We Americans" and "Lonesome" to his credit.

## John Nelson Accused by Girl of Atrocities

Los Angeles, May 15. Police are seeking John Nelson, Hollywood writer and actor, on charges preferred by Jean Weston, film extra, his former sweetheart. He is charged with kidnapping, torturing and holding Miss Weston captive in an out-of-the-way cabin. His atrocities were climaxed, according to the story told the police, when he strapped her to a bed and scratched an obscene word on her stomach. Jealousy was the ascribed motive for Nelson's cruelty. Nelson at one time headed the Dominion Film Corp. and is the author of "The New Discipline." He was indicted by the grand jury which listened to the girls' story.

## 7 in 7 Months

Los Angeles, May 15. Lon Young has returned to the Coast and will make seven more features for Chesterfield Productions. Young, with the assistance of Gordon King, will try to turn out the seven pictures in as many months.

## LEATRICE JOY AS 'PIONEER'

Los Angeles, May 15. Leatrice Joy has finished "The Bellamy Trial" for M-G-M and will take a month's vacation touring Canada and the east. Upon her return it is believed she will accept the offer to play the title role in "The Pioneer Woman," to be produced by D. W. Griffith with Edward Artistia. C. B. DeMille had Miss Joy in mind for this role when he considered making the picture last year.

## COAST DISCUSSION HELD BY MEG MEN

Wm. DeMille, Crosland, Sloman, Blackton and W. E. Experts Informally Talk and Answer Questions on Sight and Sound—Suggested That One Director Have Thorough Authority in Making Talking Feature Subject

Los Angeles, May 15. William DeMille, stage and screen writer and director, seemed to put his finger on the hot-spot of the discussion being conducted by the Academy of Motion Picture Arts and Sciences regarding the mastery of the new devices for sound reproduction and the best way to approach them from the viewpoint of the writer and director.

## MANY ANGLES ARISE

Los Angeles, May 15. "There will be a dearth of speech and lots of business," was the terse comment of Edward Sloman. "We probably can build a story like that of a stage play we know where not a word was spoken for 15 minutes." DeMille had been an attentive listener during nearly two hours that the discussion had occupied. He had listened to Fred W. Brown describe the foreign film situation and Alan Crosland talk of the making of some of the Vitaphone subjects. Others who had spoken were Nathan Levinson, J. S. Ward, and Hartley C. Humphreys, Western Electric experts, and Albert W. De Sant, assistant to Roy Pomeroy.

Much of the discussion on the part of the experts was technical, as it had to be in answering questions shot at them from the diners. It was in recognition of this that DeMille remarked in the course of his talk when he referred to "this device, which the director is supposed to know but can't possibly understand."

Levinson brought a word of cheer to the directors when he declared in opening that "This new form is a reality and contains nothing to be feared from the standpoint of the director or as a form of entertainment."

"There have been developed at least two perfect scripts," continued Levinson, "scripts that actually worked right through the talking sessions without having retakes. I am sure you will all be agreeably surprised within the next six weeks with our six-reel 'talkie.'"

Levinson was referring to "The Lion and the Mouse," which later was stated to be complete as to dialog.

"We can record either on the film or on the wax," went on Levinson. "We have learned that there must be some one king pin on the picture if we are to have intelligent direction. If we have one director who can speak with authority as to what is said and done, it will be a good picture."

Nothing to Worry Over

"This type of production is some. (Continued on page 42)

## Insistent Rumors of Some Stanley Move with K-A-O or Fox Circuit

## R.R. Men Predict 20% Tourist Increase for Cal.

Los Angeles, May 15. With railroad tourist excursion rates becoming effective this week, passenger departments of the three trunk lines entering California claim that the Los Angeles area will have between 15 and 20 percent more tourists arriving in the initial period than ever before. The Santa Fe will run 21 sections out of Chicago on its various trains the first day, Southern Pacific will bring 16 and the Union Pacific 12. The tourists brighten theatre business here during the summer.

## 40 Publixes Wired

Sam Katz states that 40 of Publix's key houses will be wired for Movietone by Jan. 1, 1929.

It is indicated that with the standardization of the talker apparatus, the product will not be restricted to any one make but Movietone, Vitaphone, Photophone, Pina-tone, and the other tones and phones will be booked if the subjects are of a sufficiently attractive calibre.

## Clara K. Young Draws; Slaps Hollywood Films

Minneapolis, May 15. Clara Kimball Young proved that she still has a real old-time box office punch as far as this town is concerned. While the movie and vaudeville houses were having one of their worst weeks and with weather conducive to motoring, etc., and in the face of generally adverse conditions, Miss Young drew approximately \$9,000 in the Shubert, appearing in person as a Bainbridge Players' (dramatic stock) guest star in "The Constant Wife." Prices were tilted to \$1.50 for the entire lower floor and 75c for the balcony, the highest ever charged at this theatre. The week was by far the best of the present season and one of the biggest ever for stock here. One of the critics called attention to Miss Young's stoniness, and this also provoked considerable comment among the patrons.

C. K. Y. essayed the role of film critic for "The Journal," local daily, and reviewed "The Enemy," this week's State offering, looking the picture over in the projection room. The manner in which Miss Young treated the picture and spoke of films generally is not likely to increase her popularity in Hollywood or the movie colony.

"I really don't like most movies," Miss Young began her review. "I never cared to read 'yellow back' novels, and I think the movies today are depending almost solely upon those same 'yellow backs' for their stories."

"Too Hollywoodish" Miss Young conceded that the picture, as a whole, "quite impressed me." Later, however, she said she was "much disappointed" in the first part of the picture. "It drags interminably," she declared. "The gaiety is forced and unnatural—and much too Hollywoodish for Vienna."

Further along in the review, Miss Young said she supposes she is supercilious because of her years in the films.

"I did feel everyone's attempt to have a good time at the start was very unnatural," continued Miss Young. "True art conceals art, I have always believed. This was forced. When they begin to act natural and forget their forced gaiety in this picture, the whole thing is much better."

"Some of the unnaturalness lies in the Hollywood atmosphere they try to pass off for Vienna. . . . Some of the comedy seems forced, almost hushed, to me. . . . I do think 'The Enemy' is not a bad picture."

Insistent rumors continue of the probability of a forthcoming move of some description, for the Stanley Company to deal with either Keith-Albee-Orpheum or the Fox chain. Denials are issued when any executive of the Stanley Company is approached, but the rumors are repeated by important people who seem to speak with authority.

Monday a story was around that a Fox-Stanley deal for joint theatre operation would be reached before the end of this week. Denied.

Another is that there have been close overtures between the Stanley group and K-A-O, with a likelihood that with the impending changes in the K-A-O direction, that that deal has a very good chance. Denied.

That the Stanley Company is out for a theatre operator rather than for any other purpose in annexing a chain merger seems to be generally believed. Not denied.

## New Whitehall Boss

London, May 15. Charles Lapworth and Nathaniel Pogson, joint managing directors of Whitehall Films, are out of that firm, with Adelqui Miller, chief of production, now in control of the company.

Whitehall was the first British flotation under the Quota Bill and has Sir Basil Clarke as its chairman. The latter will make no statement as to the company's future.

## "STILL" BOYS GET WISE

Los Angeles, May 15. Studio staff portrait and still photographers are getting wise to the racket of building up a rep by embossing, or imprinting, their name across the face of all photographs turned out.

This was forced on them by the demands of the general run of fan magazines which will not accept portraits without the name of some recognized photographer.

The new practice is creating a depression of business among the Boulevard portrait artists, who exact fabulous prices for the same work.

## F. N.'s Talker Studio

Los Angeles, May 15. Ralph L. Foucher, assistant production manager for First National, is on route to the coast to install a Pina-tone Studio at the Burbank plant.

It will record sounds to accompany First National future productions.

## JEFF MCCARTHY APPEALING

Justice C. J. Bruhan, in Brooklyn Supreme Court, last week, rejected the motion for a new trial proposed by attorneys for J. J. McCarthy in the auto accident suit in which a jury returned a verdict for \$100,000, full damages, in favor of Henrietta Vought, stenographer. Bruhan, before whom the original trial took place, expressed no opinion and McCarthy will appeal from his decision.

## "GREASE PAINT" FOR DOG

Los Angeles, May 15. M-G-M will use the title of "Grease Paint" for its next dog picture featuring Flash. This title was announced some time ago by Universal, which intended making the story a special with Conrad Veidt starring. It has since temporarily abandoned the plan to produce it.

## ENDORSE HAYS

Los Angeles, May 15. At the quarterly meeting of the Association of Motion Picture Producers, Cecil DeMille, presiding, a resolution was introduced and adopted commending Will H. Hays on his work on the French quota.



## Eastman's 16 mm. Amateur Road Show Exploitation Outfit Exhibits in N. Y.

Eastman Kodak's touring 16 mm. roadshow came into New York at Horace Mann Hall, 120th street and Broadway, is currently at Town Hall, on 43d street, until May 17 and, naturally, is an out and out plug for the underused Eastman movie product. It's an hour and a half show comprising short subjects which may be rented, or bought, from Kodascope Libraries, a 14-minute screen discourse on how to use the Cine Kodak and concluding with a three-reel feature made by the Rochester Community Players, at present the Theatre Guild of the amateur cinematographers.

Giving three performances daily, Friday night's (May 11) nine o'clock uptown audience was 50 per cent. youngsters, with the small hall possibly three-quarters full. An announcer goes with the 400-foot reels which unwind on two of the new Kodak 16m. projectors with the master of ceremonies and "booth" operator in tuxedos. Admittance by invitation and first come first served on location.

### Sea Lions

A short verbal description of the purpose of the demonstration was immediately followed by three minutes of a Kodascope Library item on "Trained Sea Lions" (Bray-Pathe), reduced down from standard (35m.) size as a three-minute example of what the parlor operator can have on his home program.

Following this came more talk trailed by "Making the Most of Your Scenic Kodak," explaining over and under-exposed negative, and the proper angles to take pictures and the necessity of a slow "pan." Just

14 minutes for this subject. Cinematographs, more library material, had "School Pale," a monkey comedy, for 12 minutes. Another reel reduced from standard size.

"Additional conversation and then into the feature, "Fly Low Jack and the Game," a story directed, camerated and acted by the Rochester amateurs in 1,500 feet, on three 400-foot spools, the equivalent of 3,000 feet of standard film. The dual projectors ran it off in 32 minutes, about normal for a three-reeler in any theatre. Latter production, which a pamphlet states cost \$1.35 outside of the raw stock, displays what the serious minded amateur can do if desiring to write and then carry out a scenario.

### Stimulator

Not much question that this Eastman bid for additional 16m. circulation is an interesting and informative 90 minutes for the amateurs with the feature most creditable from all angles. Snickers greeted some of the historians of the unknown, but the camera work is high grade and the story surpasses many a yarn that Hollywood's poverty row turns out. Mrs. H. A. Gleason is credited as having directed.

Eastman has had this "roadshow" out since last fall touring the country and giving free demonstrations with a lecturer. Reports are that it has been successful in stimulating interest. The small screen carried the EK trademark on top and at side one, on a table, was grouped the various types of projectors, cameras and equipment, all Eastman.

## "Viking Ship" Will Be Made in Norway

Carl S. Clancy leaves for Hollywood this week where he hopes to engage Frank Lloyd to direct "The Viking Ship," to be made in Norway this summer. Work will begin near Oslo, Norway, July 1.

Clancy has \$100,000 to work with the Epic Picture Corp., having been formed to make and handle the picture. Scandinavian business men of New York and Chicago put up the money.

Emmett Crozier is working on the scenario. Johar Bull, Norwegian artist, has spent the past six months in research to have the picture historically authentic. The Norway Government will co-operate.

It is planned to handle the picture when finished on a road basis. Clancy, producer of "Will Rogers Travelogues," has heretofore released through Pathe.

### CARTOONISTS' EXHIBIT

Los Angeles, May 15. The Cartoonists, organization of 65, who do comic work which sometimes reaches the screen, are holding their first exhibit at the California Art Club, Barnesdall Park, this month.

Among some of those who have exhibits are: George McManus, Bert Levit, Tom MacNamara, Charlie Plumb, Martin Justice, George Heriman, Don Herold, Bill Wheeler, V. W. Vreeland, Gene Ahern, Robert Day, Carl Moon, Ted Cook, Tom Wood, Billy Cam, Fred Fox, Sol Moss, Walter Sinclair.

### ELINOR LECTURING

Los Angeles, May 15. After completing two original stories for Paramount Elinor Glynn left here for New York. While she has made no definite plans, it is understood that Miss Glynn contemplates going on a lecture tour this fall.

### PARTY COASTBOUND

Mr. and Mrs. Hal Roach, J. Robert Rubin, Paul Bern, Norma Shearer and Irving Thalberg left New York Tuesday, bound for Los Angeles.

## COSTUMES FOR HIRE

PRODUCTIONS  
EXPLOITATIONS  
PRESENTATIONS  
**BROOKS**  
123 W. 40th St. N. Y. C.



## MARTHA VAUGHN

### The Irish Nightingale

They say good P. D.'s are hard to find. It isn't so. Miss Vaughn was found by Paul Oscar and hasn't lost a week in 2 years. What a find for a show.

## Mascot's Lineup

Los Angeles, May 15. Nat Levine is at the head of Mascot Pictures Corp., with production headquarters at the Metropolitan studios. Ben Schwab, formerly studio manager at Universal, has been appointed production manager. Firm plans to make three serials for the independent market this year and five next year. First of this year's serials will go into production in two weeks, with Shirley Mason and Johnny Walker featured. Richard Thorpe will direct.

## V. Stroheim Asks Powers Release to Direct Gloria

Los Angeles, May 15. H. E. Edington, business manager for Eric Von Stroheim, is in New York conferring with Pat Powers to obtain a release, or promise, from the latter which will enable the director to megaphone for Gloria Swanson on her next picture, to be made at FBO studios.

Powers holds a contract which prohibits Von Stroheim from working for anyone else until he has fulfilled a conditional picture. Powers, it is said, has been reluctant to permit Von Stroheim to work for anyone else, or even to inform the latter when his next production will begin. Miss Swanson is said to have purchased a story from Von Stroheim with the latter having agreed to completely direct it within 12 weeks. This is an unusual promise for Eric; his average shooting time being never less than 26 weeks, and he has run to almost 100 weeks.

## Colvin Brown, Pathe V.-P.

An official announcement scheduled to come this week will mention that J. J. Murdock will continue as Pathe's president and more especially the fact that Colvin Brown has been permanently elevated to the vice-presidency of Pathe.

It is officially learned that the state of "friendly relationship" existent between the two companies will continue and that Joseph P. Kennedy from time to time will continue to act in an advisory capacity.

## Bill Halligan on Fox Lot

Los Angeles, May 15. Bill Halligan has gone to New York, en route to Europe. He expects to return in September. In Hollywood, Halligan, comedian from vaude and shows, will join the Fox staff, devoting his attention to spotting holes in stories prior to, during and after production.

## L. A. TO N. Y.

Winfield Sheehan, Janet Gaynor, Bill Halligan.

## N. Y. TO L. A.

Sol Wurtzel, Jack Ford, Lew Seller, Jack White, Pauline Starke, Evelyn Brent, Phyllis Haver, Harry Pollard, Robert Rubin, Hal Roach, Irving Thalberg, Norma Shearer, Greta Nissen.

## New York Chatter

The out-of-town critics have begun their spring trek to Broadway. Fritz Blocki is due in Chicago this week. Virginia Dale is here. Also Nelson Budd and Philip Hale. Dorothy Herscov's column of movie chatter made a one-day appearance in its old spot, the "Mirror." It is syndicated by Premier and is going to the "Evening Journal," with Regina Crewe returning to the morning tabloid.

Rose Pelwick, "Journal" film reviewer, has been ill. Now that the French style phones have gotten into every home, producers are using trick doorknobs to establish foreign atmosphere in the pictures. The doors are worked with long handles instead of the native big round knobs.

Ralph Spence has flooded the dailies with mimeographed statements that gas-titles are dead.

Bob Coleman, "Mirror" dramatic critic, seriously played up his recent election to a chorus girls' gag "Futility Club."

A femme film star recently gave her press agent fits by analyzing the loving technique of every fellow in Hollywood.

Newspaper boys assigned to cover the convention already are going in training on southern "corn."

When Louella O. Parsons' name was mentioned at a recent newspaper gathering, Camilla Horn wanted to know who she was.

I. H. Shain, canned from Paramount, has sold an original for \$1,200 since joining the Indies.

The rawest one yet pulled on the rats came over from one of the little late stations this week. A bootlegger slipped in his address and phone number with the tip-off, "\$2.50 for the white stuff."

The movie reviewers were squawking because they had to sit on the floor for Paul Ash's opening at the Paramount.

A former opera singer is now night cashier in a 46th street coffee pot.

Thyra Sampter Winslow, just back from the coast, is making them laugh with descriptions of certain house furnishings.

The Burton Davises have taken an open country house.

Jean Herscov is the first star to hit town with frank admission that he has a child 12 years old.

The syndicate photographers got the snappiest fashion layouts of the season from Lily Damita.

Several local dailies have a Hollywood scandal story all in type and waiting to break.

A son arrived at the Thomas Cravens. Mrs. Cravens is Aileen St. John Brenon, of "Pietruchka," and Uncle Herbert's niece.

Movie tea parties have developed into consistent flops. Two were thrown last week without even hinting at the old-time space results. Gln cocktails and no presents are the current economy order.

### Tipping off Coast

The local p. a.'s have the Coast tipped that no picture people should leave Hollywood on a day which would bring them into New York later than Wednesday morning. The Monday, Tuesday and Wednesday arrivals can make the rotos and the Sunday sections, as well as the dailies, doubling space results.

### Chaperones For Stars

The chaperone system has gotten so tough in New York that it has become impossible to talk to a visiting picture star. Day and night press agents are on duty. They tuck the stars in bed at night and wipe the egg off their chins after breakfast, it seems. They even are chaperoned to theatres and clubs.

The impression prevails that if left alone the stars might take a drink and start muttering. Interviews arranged for the press also have the nursemaids in the foreground. The press agent stands back of the interviewer's chair and gives the star's reply looks if things threaten to loosen up.

The system has made "Interviews" so conventional and stereotyped they seldom afford anything human enough to get into print.

### When Lily Came In

When Lily Damita arrived on the "Berengaria" the ship news boys went overboard to a man. Lily had neglected to say before the bar closed. Nevertheless the gang collected in her cabin and wouldn't leave.

A musical show producer on the

same boat had stocked up for the boys. But they passed up the lay-out. The producer gamely crashed Lily's salon and brought along the refreshments.

Lily's mamma was in evidence and requested that she be photographed beside her baby. The boys politely put on their old plateless camera routine.

### Ash's Big Reception

The Ritz reception to Paul Ash last week was the most elaborate the town has seen, running close to a five grand nut. Aside from the torment of the song-boys over who was and who was not invited, the affair, stopped from the publicity angle.

Out of the drove of newspaper people invited, only two or three showed. They got the free refreshments but reneged on the write-ups.

### An Angle?

The Milton C. Work Technicolor bridge lessons carry a credit line to the U. S. Playing Card Company on the Capitol programs. During the last 20 years card sales have increased 1,000 per cent. Bridge is blamed. Decks cost 10 cents to produce. The trust controls all but one small card printing company.

### Reviewers and Punks

The report is circulating that picture reviewers are walking on punks. Nevertheless, the writers are beefing at the Hippodrome checking system. Rain or shine, a press agent parks in the lobby all Monday afternoon. He can't help noticing whether they come late or leave early. He is known to have commented to one of the flaps on tardiness.

### Cat-fight Happened

When a new Hollywood chatter writer left for the Coast beta were laid along Broadway that cat-fights would precipitate a change within three months. The change came through, attributed to the cause suspected, and the beta were paid.

But after the dough had passed over the bars, the femme was reassigned to her original job. The payers are burning.

## Studio at Salt Lake

Salt Lake, May 6. Pioneer Film Co. will build a new studio on the edge of the Sugarhouse district near the base of the Wasatch Mountains.

The first picture to be made by Pioneer will be "The Exodus," a story of the Mormon pioneers. The second will be "The Malamute Kid."

## Kissing Rent Collector

### Beats Girl's Lawsuit

Seattle, May 15. Esther Livesley, 18, former film extra, failed in her attempt to collect \$5,000 from J. B. Shepherd, wealthy Rainier realtor, for kisses she alleged he stole from her.

Judge John A. Frater, of Superior Court, after a five-minute hearing of the case, dismissed the action.

From the stand, Miss Livesley charged that Shepherd kissed her several times against her will when he called to collect the rent in January. She declared he chased her around the table, seized her and made her sit on his lap.

Shepherd denied her statement. He said he had called but, on the contrary, the "would-be" Thea Bara" rather encouraged him to romance, which he admitted he did.

## DeMille Making Plays

Los Angeles, May 15. "Craig's Wife" and "Celebrity" will be the next pictures to go into production at the Pathe-DeMille studios. William DeMille will direct the former while Lina Basquette and Robert Armstrong are assigned to "Celebrity." Production on both will start this month.

## Simultaneous Start

Los Angeles, May 15. Richard Barthelmess and his new bride returned from Honolulu on the same boat as Colleen Moore and her parents. Both stars will begin work on their next First National pictures the same day, May 21.

Barthelmess starts "Out of the Ruins," John Francis Dillon directing, and Miss Moore inaugurates "Oh Kay," Mervyn LeRoy directing.



Stern Brothers have the usual three short comedy series going for Universal release. The Jean Nevel studios are housing the Larry Darrin units of three for FBO release. Cal Art and U. M. Dallas have one each.

Educational reopens with two shorts in production.



## Detroit's Mgrs. Ass'n Petitions Operator's Union to Reduce Scale 25%; Very Bad Business

Detroit, May 15. Theatre conditions here are not very good at present downtown and neighborhoods.

Last week the managers' association met to draw up a petition requesting the motion picture operators to lower the wage scale by 25 percent for the balance of the season. The operators' present agreement will expire Sept. 1.

In the petition the theatre men described their plight as serious and themselves as desperate. Two independents stated their theatrical enterprises are faring so badly they are forced to hold down salaries in the daytime while managing their respective theatres at night.

A committee has been appointed to deliver the proposal to the operators and a reply is expected this week.

The downtown situation is now more distressing than ever, with no more than two houses, excluding legits, seeing any real money. Two have closed, one for the first time in its long existence, while more than one other contemplate the same move.

Keith's Temple, until last August a big time two-day vaudeville theatre and more recently going vaudeville, closed Saturday, marking the passing altogether of Keith-Albee and K-A in Detroit.

Irons & Clamage, with two downtown stock burlesque houses of their own in Detroit, are angling for the Temple. They would install a similar policy but are reported at odds with the stiff rental fee asked by K-A for the 13 remaining years of its 20-year lease on the property.

Proposed closing of Miles' Oriental, vaudeville (Pantages), was suddenly averted when the notice posted a week and a half ago was recalled. Miles was in New York when issuing the order that would have closed his loser and retracted immediately upon his return.

There is a report of a large obligation to be met by Miles and the theatre company, suggesting his trip east was for financial purposes. In that case the possibility is that Miles procured the proper backing.

**K-A's Next House**  
With K-A now without theatre in the entire city, the natural innumerable rumors are abroad. Two downtown houses are probabilities, though K-A's negotiations with Kunsky for the State seem to have fallen through. The Oriental is also named, but how this house can break away from the Pan affiliation is not explained.

Another reported under consideration, although not located downtown, is the Regent, owned and now operated with straight pictures by William F. Klatt. Klatt is said to be asking \$40,000 yearly rental for his questionably situated house.

The usual summer business by neighborhood houses is regarded as a possible aid for downtown business, but nothing is forthcoming from that source as yet.

### "Gorilla's" Gross Leads

#### F. N. to Buy 3 More

Los Angeles, May 15.

In that "The Gorilla" has topped all first National pictures on gross over a period of six months, the company has purchased screen rights to three more mystery plays to be released on the new program. Stories purchased are: "The Haunted House," by Owen Davis; "Seven Footprints to Satan," by A. Merritt; and "The Octopus," by Ralph Murphy and Donald Galaher.

#### DENNY'S LEAD, BETSY LEE

Los Angeles, May 15.

Isabel Steifel, protégé of Reginald Denny, will be known on the screen as Betsy Lee.

She will appear opposite Denny in "Red Hot Speed," his next Universal picture.

#### Branch on McCoy Films

Los Angeles, May 15.

William Beach, former Fox theatre manager, has turned screen writer, is now doing the scenario on the Col. Tim McCoy pictures for M-G-M.

Larry Weingarten supervising these pictures.

### PUBLIX-SHEA'S NEW ONE

Reported For Buffalo Neighborhood —Weak Denial

Buffalo, May 15.

Rumors of the further extension of the Shea-Publix neighborhood theatres in the Buffalo district appeared to be confirmed Saturday. It was reported that Shea would operate a new neighborhood house at Seneca and Cazenovia streets. In addition to the two first run downtown Shea houses, Shea-Publix is operating two other neighborhood theatres.

The Seneca-Cazenovia district has formerly been controlled almost exclusively by Hall & Hannay, although there have been numerous reports of invasion into the section.

Sunday Shea issued a statement there is nothing definite as yet with regard to the new theatre in the section and that until a statement forthcoming from M. Shea, there was no reliability in the report.

### Titleless "Terror"

Los Angeles, May 15.

In "The Terror," Warner Brothers Vitaphone feature, there will be no written titles. Dialogue will indicate whatever suggestion of action is necessary.

Story is being adapted by Harvey Gates from the English play written by Edgar Wallace.

### Columbia's 2 in N. Y.

Columbia will make two pictures of the 1928-29 program in New York. They are "Side Show" and "Nothing to Wear."

The Cosmopolitan Studio is reported as having been leased for the two productions, which will go in work some time next month.

### U's "Barge" N.Y.-Made

"The Barge," forthcoming Universal, which Edward Sloman will direct, is to be made in New York. The waterfront locale of the story makes it necessary to bring a unit east for most of the location stuff.

### NEW LONDON HOUSES PLACED

New London, Conn., May 15.

Walter T. Murphy and Charles J. Duce, owners of the W. T. Murphy Amusement Co., have turned over the operation of their three New London theatres to the New England Theatres Operating Co., of Boston.

The three theatres here are the Crown, pictures; Capitol, largest house in the city playing vaudeville and pictures, and the Lyceum, housing legitimate attractions. No direct sale or transfer, the Hub firm merely adding the three theatres to its existing in Massachusetts and New York.

Murphy will remain as district manager for the Hub concern, while Roy Averill, formerly manager of Poli's, Waterbury, will be appointed house manager for the three local theatres.

### King's Football Film

Los Angeles, May 15.

Burton King's next for Excellent will be a football story starring Gladys Hulette.

King's Conway Tearle pictures will not begin before July 1.

### "Collegian" Exteriors

Los Angeles, May 15.

Nat Ross and 40 people are in Phoenix, Ariz., to film the outdoor scenes for the first of the new series of "Collegian" pictures, being produced for Universal.

### Alberta Vaughn's FBO Series

Los Angeles, May 15.

Alberta Vaughn has signed with FBO to be featured in a series of 12 two-reel H. C. Witwer stories. All Herman will direct.

Series scheduled to start about June 1.

### Dick Halliday Sails

Dick Halliday resigned from the publicity department of Paramount. He sailed for Europe last week for his health.

### A. F. L.'s 5 Garments

Los Angeles, May 15.

Where a union delegate attends a national convention, one of the clauses in the blue book of the organization is that the delegate wear five garments that have union labels, otherwise he will not be admitted to the sessions of the organization.

This rule has been in effect ever since the formation of the American Federation of Labor. For a year prior to the international convention all stage hands, picture operators, electricians and musicians chosen as delegates scurry around Los Angeles to find shops which handle merchandise with union labels. The minimum of five unionized garments must be carried to enter the delegate in safety.

It is said, however, that never at a national convention of any of these organizations have the delegates been examined to make their garments having the union label stamped thereon.

## Beetson Working Out System for Economy Buying

Los Angeles, May 15.

Setting forth that the picture industry spends an average of \$15,000,000 a year for supplies and necessities to make their productions, Fred W. Beetson, executive vice-president of the Association of Motion Picture Producers, advances a plan for the standardization and centralization of buying by the members at the quarterly meeting, over which C. B. DeMille presided.

Beetson told the members that a committee was working with him on five specific phases of the general economy plan. They include the handling of building material purchase; insurance of studios and productions; establishment of a central wardrobe and costume department; control of prop rental department and uniform classification of studio accounting.

It will take the committee at least another 60 days before they have a concrete system ready for the operation of economy through a central bureau.

Beetson also read a report on the progress made by the studios with the adoption of the Mazda lighting system. He stated that about 70,000 feet of film had been shot in experimenting with the Mazda process and this week about 10,000 feet of these shots properly edited would be sent around to the studios interested in the results. He also said the good work done by the Society of Motion Picture Engineers at their recent convention here.

The members were also told that it would be impossible to get J. A. Ball, vice-president of Technicolor, to head the research department of their organization. Beetson was instructed to "look around" for another man.

### Oppose Daylight Saving

The annual resolution of the producers in opposition to daylight savings was adopted without a dissenting voice. This is always passed after daylight saving goes into effect in all parts of the country but Southern California, where it never has been tried since the war.

The association will tender a banquet May 25 to the visiting members of the Film Board of Trade, whom Charlie Fettiplace, who have for their annual session here.

A resolution was also passed which provides that all studios will declare Saturday afternoon, June 16, a holiday so that the stars can attend the Junior Olympic tryouts at Wrigley Field.

### PHYLLIS "SINGAPORE SAL"

Los Angeles, May 15.

When Phyllis Haver returns from New York this month she will be starred by Pathe in "Singapore Sal." This is being adapted from the novel titled "The Sentimentalist."

Alan Hale will probably be opposite Miss Haver, and William Boyd is being loaned to United Artists for "La Palva."

## Publix School Managers' Jobs

Publix has issued a detailed list of the men graduated from their managers' school in the last three years and where now employed. Of 75 graduates, 62 are actively engaged in theatre work. This is accepted as Publix's official reply to stories circulating from time to time to the effect that the "factory-made" managers were not remaining in show business.

The list includes:

Name	Theatre	City
Edwin Adler	Howard	Atlanta, Ga.
Wallace Allen	Loew's Palace	Indianapolis, Ind.
V. R. Anderson	City Manager	New Brunswick, N. J.
A. M. Anderson	City Manager	McAlester, Okla.
Arthur Baker	Denver	Denver, Colo.
Herman Bamberger	Flushing	Flushing, L. I.
E. Bernstecker	City Manager	Jackson, Tenn.
Pierre Boulogne	Granby	Norfolk, Va.
George Broemler	Olympia	Chelsea, Mass.
Herbert Chatkin	Broadway	Council Bluffs, Ia.
C. Conner	Capitol	Concord, N. H.
E. S. C. Coppock	Texas	San Antonio, Tex.
W. J. Cotten	Star	Little Compton, R. I.
Lawrence Cowan	Loew's and United Artists	Columbus, O.
P. F. Dobbin	Prospect	Brooklyn, N. Y.
Louis Finske	Alabama	Birmingham, Ala.
Al Fourmet	West Coast Theatres	Los Angeles, Cal.
Harold Garfinkle	Midway	Brooklyn, N. Y.
Robert Gillam	Paramount Adver.	Hanft-Metzger, N. Y. City
Louis Goldberg	Olympia	New Haven, Conn.
Ed Harrison	Texas	Houston, Tex.
J. Hobby	Tampa	Des Moines, Ia.
Ray Helms	Strand	Knoxville, Tenn.
Hal Howard	Strand	Ashville, N. C.
Graham Jeffrey	Allston	Allston, Mass.
Horton Kahn	Home Office Adver.	West Coast Theatres
Fred Kinslingbury	Le Paramount	Paris, France
O'Ferrall Knight	Michigan	Detroit, Mich.
George Laby	Olympia	New Haven, Conn.
Homor Le Tempt	Queen	Austin, Tex.
Harold Le Valley	Broadway	Newburgh, N. Y.
Elmer Levine	Des Moines	Des Moines, Ia.
Walter Lloyd	Sub-District Manager	Jacksonville, Fla.
Raphael Lozano	Olympia	Mexico City, Mex.
Carol MacPike	Riviera	Omaha, Neb.
C. Malphurs	Teckla	West Palm Beach, Fla.
Al Mason	Palace	Dallas, Tex.
Robert McHale	Seattle	Seattle, Wash.
John McKenna	Imperial	Charlotte, N. C.
J. M. McKay	City Manager	Macon, Ga.
C. F. Millett	Strand	Pawtucket, R. I.
M. K. Moore	City Manager	Fl. Smith, Ark.
George Nevins	Great Lakes	Buffalo, N. Y.
Tom Olsen	Suburban Theatres	New Orleans, La.
W. L. Perutz	United Artists	Seattle, Wash.
Fred Piessner	State	Reading, Pa.
Norman T. Prager	Capitol	Oklahoma City, Okla.
Walter Rose	Rialto	Brooklyn, N. Y.
Andrew Roy	Tampa	Tampa, Fla.
Roy Slentz	Victory	Denver, Colo.
Royd Smith	Palace	Memphis, Tenn.
Evelyn Steel	Georgia	Atlanta, Ga.
Louis Stein	Roosevelt	Newark, N. J.
R. K. Stonebrook	Loew's Valencia	Baltimore, Md.
Joseph Walsh	Public Home Office	New York City
Harry Wareham	Manhattan	Manhattan, Kan.
V. L. Watkins	Tivoli	Chattanooga, Tenn.
George Watson	Garden-Family	Davenport, Ia.
Robert Weltman	Rialto	New York City
Ross W. Wiegand	Minnesota	Minneapolis, Minn.
John T. Wright	Paramount Office	Sidney, Australia

### Color Unit Abroad

Los Angeles, May 15.

Tiffany Color Classics will produce a series of two reels in Northern Africa and Europe, as well as one feature length subject. Unit sails direct to Tunis June 9 in charge of Curtis F. Nagel.

Leonce Perret, French director, has been chosen to direct for the feature.

### F. & B. BUY TWO

Minneapolis, May 15.

Despite the threatened Fox invasion of its territory, Finkelstein & Ruben are going ahead with their expansion program. They just have acquired two more Minneapolis theatres from L. Rubenstein and A. A. Kaplan. One is the new Granada, now in the course of construction, and the other the Arion. Both are residential section houses.

Rubenstein has been retained to manage both theatres.

### Remy as Studio Guest

Los Angeles, May 15.

Low Remy, southern district manager for Fox, with headquarters in Dallas, Texas, is here as guest of the Fox studios. He will spend a week talking to studio executives on the next season's program.

Remy then leaves for New York to attend the Fox convention.

### H. J. Green With Pathe

Los Angeles, May 15.

Howard J. Green, who recently left First National's scenario staff, is now on the DeMille-Pathe payroll.

He will adapt "Marked Money" to Junior Coghlan. Hector Turnbull will produce.

### Joe Rock's "Undressed"

Los Angeles, May 15.

Joe Rock will start production soon on "Undressed," his last picture under the old contract for Sterling. Phil Rosen will direct.

### Hersholt's 1st Time East

Jean Hersholt arrived in New York yesterday (Tuesday), on his first visit. Hersholt will play the father in "The Girl On The Barge," from the Rupert Hughes novel. Mary Philbin and George O'Brien are also in the picture, which Edward Sloman will direct. Sloman arrived in New York Saturday. Miss Philbin and O'Brien next week.

With the principals assembled in the East, scenes will be shot on the Erie Canal and New York harbor.

### Stern's 4 New Girls

Stern Bros. Film Co. has four new actresses for their comedies.

Dorothy Colbert will appear in the "Let George Do It" series. Betty Welch, daughter of William Welch, old-time picture actor, will appear in the "Mike and Ike" series.

Durless Purdue and Harriet Matthews will be in the "Newlyweds."

### ALICE WHITE'S 4 STORIES

Los Angeles, May 15.

First National has purchased two more stories to be used as starring material for Alice White. "Rosie of the Ritz," original by Charles Behan and Garrett Fort, and "On the Air," from a book of radio short stories by Paul Dreesonsburg.

These will be made after "The Show Girl" and "Bluffers," and will complete the four starring pictures scheduled for Miss White on the "28-29 program.

### RELIEF FOR BOB YOST

Los Angeles, May 15.

Frank Murray, unit press agent at the Fox west coast studios for five years, has been elevated to office manager of the studio publicity office.

This will relieve Bob Yost, publicity director, from the many minor office details and afford him more time to interview members of the fourth estate.



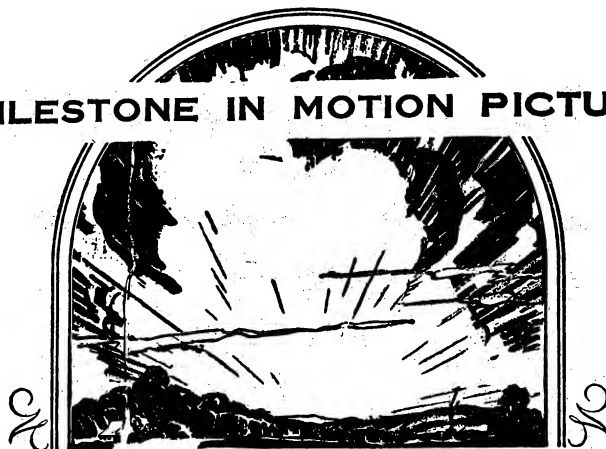
This French floker of the last story of Carmen, the *kyss*, has been used and abused on a real achievement for several seasons, not the least of which is it was shot in Tonda, Spain, actual locale of Merimee's yarn. It is "Jugueton" Melville's story in the *Illustrated London News*. In this version of "Carmen" closely follows the novel, but the operatic version used for viciously accurate "Carmens." "Carmen" is okay, but cut it out of the grinds.

The story of the sexy cut girl who vamps the soldier and him to murder the banditry love of her needs no retelling.

(Continued on page 25)



ANOTHER MILESTONE IN MOTION PICTURE HISTORY



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# A PERFECT "SOUND FILM" THAT ALL PRODUCERS AND THEATRES CAN USE

**RCA** Photophone embodies projection and acoustical improvements of far-reaching significance. Nothing approaching it in tonal effectiveness has ever before been offered motion picture theatres.

The human voice is reproduced by RCA Photophone as a *real* voice, rather than the emanation of some mechanical force. The most delicate tones of a symphonic orchestra reach their hearers with all the tonal fidelity of the original orchestration. There is absolutely *no over-loading, no distortion or unnatural volume.*

Furthermore, as a result of a wholly new sound recording process, RCA Photophone films *last*. The sound

track of these films will outlive the picture.

In the production of motion pictures, the RCA Photophone will add the vast entertainment resources of the radio field to those of the film industry. There will be available a wide selection of full length motion picture productions from front-rank producing organizations, synchronized with symphonic orchestrations and dramatic sound effects. Also, news reels and novelty films.

The new RCA Photophone projection equipment will be ready for installation in the theatres July 1st. Installation prices will vary from \$4,000 to \$15,000, depending upon the size of the theatre. The equipment may be leased at exceptionally moderate terms.

## Equipment that meets every requirement

RCA PHOTOPHONE projection equipment may be installed in practically every projection booth with little alteration.

Standard films, without the sound feature, may be used without any change in the RCA Photophone, *as may all types of "talking films."* The installation of RCA Photophone equipment in no way interferes with the projection of the ordinary picture.

In addition to a wide range of feature productions, news reels and novelty films, there will be available through RCA Photophone, Inc., a large selection of films of incidental and non-synchronized music.

For theatres desiring only reproducing apparatus for incidental and non-synchronized music, there will be available high power reproducers, providing superlative performances, at moderate prices.

Forward-looking exhibitors, when in New York, are invited to investigate at our studio, the business-building potentialities of RCA Photophone.

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# RCA PHOTOPHONE INC.

411 FIFTH AVENUE NEW YORK

*A Subsidiary of the Radio Corporation of America*



## Ga. Exhib Sues Fox and Others for \$102,200; Charges Trade Restraint

**Alleges Film Board Refused Him Service After Making Unjust Award—P. V. Kelley Suing**

Atlanta, May 15. Charging conspiracy in restraint of trade, P. V. Kelley, picture exhibitor, of Ashburn, Ga., has filed



**LILLIAN DREW**

Sensational Acrobatic Dancer

**Week May 12 (this wk.)**  
**ROXY, NEW YORK**

For Production Engagements or Picture House Presentations Communicate with My Manager

BOOKED BY

**GUS EDWARDS**

Syd and Norman Newhoff  
1658 Broadway, New York City

suit in federal district court here asking \$102,000 in damages from Fox and a dozen other distributors.

Kelley alleged damages to the extent of \$33,000 resulted from the concerted action of members of the Atlanta Film Board of Trade in cutting off his film service Jan. 1. The petition asked three times the bill of damages as provided in the Sherman anti-trust act.

Kelley said that on entering the picture business in February, 1927, he contracted with Warner Brothers, Universal, Famous Players, Educational, F.B.O., Bromberg and Liberty to supply him with pictures. Shortly afterward he discontinued the Fox news, his contract having expired. Arbiters appointed by the Film Board of Trade then awarded Fox to Kelley for 52 weeks, over his protest, he alleges.

He charges that he declined to accept the service and a penalty of \$2,045 was assessed against him by the seven distributors. On his refusal to pay his service was discontinued. Kelley says he then offered to pay his contract rates in advance but was refused, whereupon he asked to buy service of United Artists, Pathe, M-G-M, First National and Universal, all said to have been prohibited, through membership in the Film Board of Trade, from contracting service to him, he alleges.

### Chi Conventions

Chicago, May 15. United Artists will hold its sales convention at the Blackstone Hotel here May 25.

Columbia's local convention opened Friday (11) at the Congress Hotel.

FBO started its Chicago sales convention at the auditorium Sunday (13).

### Church's "Paper"

Churches offering opposition to picture houses by exhibiting films at admission prices are now utilizing "paper" as well. Immaculate Conception Church, in the Bronx, issues "lithograph" passes to those storekeepers who will display window announcements of its twice-a-week film shows.

## Talker Operators' Scale Adjusted In San Jose, Cal

San Francisco, May 15.

West Coast has worked out a satisfactory scale with the projectionists in San Jose over Vitaphone and Movietone operation. It is still in negotiation with the operators in Oakland, Sacramento and Fresno, with prospects of ultimate agreement. With talking pictures installation in these towns running operating costs to a prohibitive figure on wage scale and number of men required in booths, West Coast Theatres was left no alternative and ordered discontinuance.

Failing to convince the projectionists that their demands were out of reason, the circuit closed the Campus, Berkeley (suburb of and under Oakland jurisdiction) and the Capitol, Sacramento.

The San Jose situation was settled on a basis of three men in the booth when using talking appliance part time, up to one hour, at \$10, over the regular scale for straight pictures. When a full Vitaphone show, including scored pictures, is run four men, split in two shifts of two men each, will be used. Conferences between the theatre execs and the union leaders are somewhat clarifying the Oakland and Sacramento situations and indications are that an adjustment will shortly be worked out.

Most of the Vitaphone projection scales were set by men new to the business, based on suggestions made by a few operators who were vitally interested. It is generally felt that unless projectionists agree to more equitable demands and help establish proper scale and conditions of employment there will be no considerable volume of talking pictures on the coast.

### Film Board Convention

Los Angeles, May 15.

Representatives of the various Film Boards of Trade in key cities of this country and Canada will meet at the Ambassador Hotel for a week's convention beginning May 19.

Chief factotum will be C. C. Pettijohn, of the Motion Picture Producers and Distributors of America, father of the film board idea.

Trem Carr's 8

J. P. McGowan has been signed by Trem Carr to produce eight pictures featuring Bob Custer, to be released for Syndicate Pictures through Rayart exchanges.

The first subject is under way.

## Loew's, Buffalo, May Be Made All Indie by Local Co.

A report around New York for some time that Loew's, Buffalo, an independently and locally owned vaudeville theatre, but operated and booked by Loew's Inc., might dissolve the present connection now appears to have actual substance.

The Buffalo Loew's holding company has paid no dividend for some years. Its stock is said to have dropped below 15, while the house for the past year has been steadily reported in the red.

It is also reported there is friction between the holding company and Loew's as the operator, with a speculative surmise that the Buffalo locals may decide to run the house as an independent or go with another chain if Loew's Inc., withdraws as the operator and booker.

In any adjustment, reported as possible, a new agreement may be reached between the theatre and Loew's, with the latter now operating under a lease that may be terminated at will upon given notice if the gross falls below a fixed minimum for any set period.

Should the separation occur, from the account, it will happen in the summer, in July or August.

### "LION-MOUSE" MAY 21, L. A.

Los Angeles, May 10.

"Lion and the Mouse," with Vitaphone, will succeed "Glorious Betsy" at the local Warner Brothers theatre May 21.

Larry Ceballos will stage a presentation with the cast to include Jimmie Clemens, Ellen Marcy, Harry and Dan Downing, The Rogues, Tommy Atkins, Sextette, Sally and Ted, and a chorus of 24 girls.

There will be two Vitaphone subjects.

## Mid-West Houses Taking on Talkers

Chicago, May 15.

Smaller houses in the midwest section are capitulating to the talking pictures idea in a wholesale manner. Some figure it a good policy to have the equipment installed now as an antidote to probabilities of a tough summer season. Vitaphone is being installed in this territory at the rate of five a week.

**GENE SHELDON**

**"Panto-Mirth"**

with

**Jack Laughlin's**  
**"Sunshine Days"**

**A Publix Unit**

Dir.: SCHALLMAN BROS.

One of Funcheon and Marco's Good "Ideas"

NAT

**SPECTOR**

A Dark Cloud with a Silver Lining

## THE JESSE CRAWFORD ORGAN CONCERT

MRS. CRAWFORD AT THE ORGAN

PROGRAM WEEK BEGINNING SATURDAY, MAY 12

OPERA MEDLEY

"MARTHA"

"MEDITATION" FROM "THAIS"

"SOLDIERS' CHORUS," "FAUST"

"MUSSETTE'S WALTZ," "LA BOHEME"

"SEXTETTE" FROM "LUCIA"

FOR SENSATIONAL ADAGIO SEE

**VINA and ARTHUR**

Permanent Address, Variety, Los Angeles

IN THEIR OWN REVUE

NOW TOURING PANTAGES CIRCUIT



Another FANCHON and MARCO "Idea"

**JACK WALDRON**

**Master of Ceremonies**

**FIFTH AVE. - SEATTLE**

**JOHN MAXWELL**

AMERICA'S MOST EXTRAORDINARY SINGING VOICE

Now Under Exclusive Management WM. MORRIS  
By Arrangement With MINNIE ELIZABETH WEBSTER

## BEBE BARRI'S DANCING GIRL UNITS

## The Eight BEBE BARRI'S Rockets

now in their fifteenth week at Wisconsin Theatre, Milwaukee, Wis.

are being retained there until September

Thanks to E. J. WEISFELDT

THE  
**16 BEBE BARRI Girls**

six consecutive months

LOEW'S ALLEN THEATRE, CLEVELAND, OHIO

THE  
**12 BEBE BARRI Girls**

now in their 20th week at

LOEW'S PARK THEATRE, CLEVELAND, OHIO

Booked by PHIL TYRRELL, WILLIAM MORRIS AGENCY, Chicago

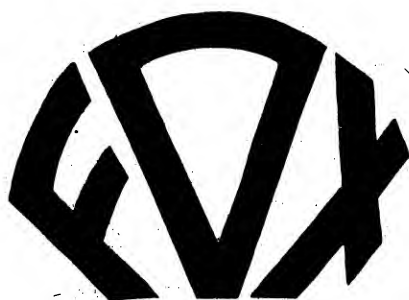


# Another Indication of FOX Supremacy

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DURING THE SELLING SEASON  
now closed, more than  
TWO THOUSAND  
NEW ACCOUNTS

*played the industry's finest product*



**FROM AUGUST, 1927**  
**to date**

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## FOX FILM CORPORATION

is proud to announce this increase in business  
deserved by magnificent BOX-OFFICE Successes:

**2062** + **184** = **2246** **SHREWD  
NEW  
BUYERS**  
New accounts in United States      New accounts in Canada

AND NOW MORE THAN EVER

**They're All FLOCKING TO**





# BIG BUSINESS in San Francisco

*Critics*  
"An Excellent  
Picture."  
*News*

*Box-Office*  
"Healthy Business  
all week — Topped  
the town"  
*Variety*



WALTER MOROSCO  
presents

Corinne GRIFFITH

"The  
Garden  
OF  
Eden"

A Cabaret  
Chorine goes  
from Paris to  
Monte Carlo,  
looking for life — &  
loses her heart.

IN  
MODERN  
DRESS

Book  
Now!



with  
LOWELL SHERMAN  
LOUISE DRESSER  
CHARLES RAY

Based on the play by Rudolph  
Bernauer and Rudolph Oesterreicher

Supervised by  
John W. Considine, Jr.

A Lewis Milestone  
Production

UNITED ARTISTS  
PICTURE

Frank



# Advice on Talkers' Installation Given by Technicians on Coast

Los Angeles, May 15. Motion picture technicians assert that it will be only 18 months before the theatres of the United States, of any size at all, will be equipped to handle sound or talking pictures. These statements were made by a number of technicians experimenting on the project, at a conference of the Technicians' branch of the Academy of Motion Picture Arts and Sciences.

Roy Pomeroy, head of the Paramount research and sound and effects department, told of the vast number of theatres just waiting for the word as to what style of talkie project to install. When that word is given Pomeroy feels that at least 5,000 houses will be ready to use pictures of the sound and effect style within six months.

O. A. Ross, who read a paper on "Tone in Connection with the Motion Picture," stated that the field is under three heads, though claims may be made that there are four or five. The three he specified are (a) continuous performance or continuing action with sound, similar to that in "The Jazz Singer"; (b) intermittent synchronizing action and sound, as in the blowing of whistles or firing of guns; (c) non-synchronizing action and sound, such as the reproduction of incidental music during the presentation of a scene.

He pointed out that to his way of thinking the Jolson picture was a standard to abide by and not a freak as there is only one Jolson. He declared that this particular picture opens the path for outstanding artists to carry a feature picture entirely on their own entertaining ability.

In discussing the intermittent type Ross feels that it is most essential and will be universally adopted. He claims that it will enable producers to emphasize the more important scenes of a production through the employment of the synchronized sound.

He also urges that the industry be careful in making their selection of the apparatus they wish to adopt. Ross says that it would be best to get the apparatus which holds out the widest latitude for successful development and when that is done to stick back of this particular device and work for its further perfection. This, he points out, would eliminate the expense to the exhibitor of equipping theatres with from one to half a dozen devices, so that the latter might take advantage of the best each might present from time to time. The smaller exhibitor, he feels, could not do this and, without his support, the future of sound projection might not be entirely successful or profitable.

**Regulating Volume**  
Pomeroy said nothing should be done further reducing the size of the camera aperture. In early days it was necessary to reduce the size of the frame owing to difficulty in securing lenses. Now it is possible to get the lenses, but the matter of expense involved in shifting over has delayed the change.

By a device containing a loud speaker it is possible for a monitor placed outside the recording stage to determine the volume of the various voices and have them modified or strengthened. It is not possible to change the volume in printing.

Western Electric now is making an auxiliary non-synchronizing film for use in breaks. Pomeroy stated. The art of the old Biograph in using large frames was right and would return, said Chairman Nicklaus, the reduction to present size being accomplished by projection printing.

Sound could be controlled through a range of from 200 to 3,000 tone cycles, declared Pomeroy. Separate recording film will be necessary in the case of Technicolor.

It will be more economical to photograph successful plays with dialog than it will be straight pictures, added Mr. Pomeroy. This was due to the small number of sets to be photographed, in comparison with the many locations in the case of a picture. This opens a new field for road shows, he said.

## Filmed Fight History

Los Angeles, May 15. John Burke, retired sports editor, has completed making a seven-reel picture narrating the history of fighting from year 100 B. C. to the present date. Mushy Callahan and another Coast fighter did the demonstrations. Burke expects to road show the picture, sending along with each unit a former pug to lecture.

## NO TOPEKA POOL

All Theatre Interests Agree in a Denial

Topeka, May 15. Rumors of a consolidation of Topeka houses under one management are rumors, nothing else, so Variety's correspondent is informed by Roy Crawford, Lawrence Brunniger, G. L. Hooper and Maurice W. Jencks, representing the Kansas Amusement Syndicate, Lawrence Amusement Co., Jayhawk Co., and the National Theatres Co.

Calling in a body upon the Variety man, the gentlemen declared that while there had been some talk there is no chance this season for any change in management, ownership or policy of the nine Topeka houses.

The Grand and Orpheum are owned by the National, which manages the Jayhawk for the Jayhawk Co. Lawrence Amusement Co., largely Nate Block of St. Joseph, owns the Cozy, Crystal, Gem and Best theatres, and the Novelty, vaudeville, is owned by the Kansas Amusement Syndicate, of which L. M. Crawford is president, and in which the National Co. owns an interest.

## 1st Div's Name Changed

Los Angeles, May 15. First Division Pictures of California have changed its charter to read First Division Producers Corporation, with R. M. Furst, president and treasurer; Raymond Wells, vice-president in charge of production, and Jesse Goldburg, secretary.

The producing corporation will make pictures to be released through the First Division Distributors, of which Jesse Goldburg is an officer in charge of distribution.

## Uniformed Attendants Park Cars for Patrons

Milwaukee, Wis., May 15. A new stunt is offered by Brin's Garden for the auto drivers. House has arranged with a nearby garage for three uniformed attendants in front of the theatre.

When a car drives up the attendant hands the driver a check and then takes the car to the garage. This eliminates the necessity of the car owner parking his machine while the family waits.

Theatre is out nothing except the money spent on advertising the system. Garage pays for the attendants, getting it back from the 35 cents service charge the auto owner pays. The attendants are bonded against accident.

## Report Bob White Selling 11 Houses to Universal

Portland, Ore., May 15. Bob White, general manager of 11 suburban houses of the Multnomah Theatres group, is reported selling out to Universal. Local reports are that Universal is allied with the Circle theatre, downtown second run house, in purchase of the suburban group.

The sale, if consummated, will prove a setback to the plans of independent exhibitors who were contemplating formation of the Northwest Independent Exhibitors' Association as a booking combine.

## Serials' Comeback; Eleven Will Start Within the Month

Los Angeles, May 15. Production of serial pictures are regaining popular favor among coast producers, with over 11 scheduled to be in work within the next 30 days.

Companies engaged in making the chapter pictures or preparing are Weiss Brothers with two; Nat Levine, two for state-right release; Ruth Roland, two for state right; Rayart, one, and both Pathe and Universal expecting to keep two serial units going for the balance of the year.

Other small independent companies are expected to contribute at least 15 before the year is out.

## U Strengthened in N. W.

Portland, Ore., May 15. Universal is in a much stronger position as a distributor in the northwest territory as a result of a deal, when Bob White resigned as president of Multnomah theatres, in which Universal has been for some time a 50 per cent partner.

White's interests were sold to C. L. Woodlaw, H. J. Phillips and Stephen Parker, who own or control a number of independent houses in Washington and Oregon.

Through their joint interest in the 11 Multnomah houses they become partners with Universal.

Opening May 21  
Stanley, Philadelphia, Pa.

## BUDDY PAGE

America's Most Versatile  
and Youthful Bandmaster  
of Ceremonies

"VARIETY" says:  
"In one band number Page plays a solo on the marimba, piano, bass viol (strumming it) and, throwing a few somersaults, he leaps into the pit and plays the organ till the house rocks. Panic, and deservedly."

Under Personal Guidance of  
ARTHUR ANDERSON  
GEORGE DEBER, Personal Rep.

Booked by  
SAMUELS MUSICAL BUREAU  
1560 Broadway

One of the things that Sales  
Managers and Salesmen are  
proud to talk about at their  
national conventions is good box-  
office pictures

## AFRED E. GREEN

Makes Them for Distribution by  
FOX

West Coast Motion Picture  
Directory of Players, Direc-  
tors and Writers

Titles by  
MALCOLM  
STUART  
BOYLAN  
FOX



JOHN F.  
GOODRICH  
FREE  
LANSING

JOHN WATERS  
DIRECTOR  
Leaving Paramount  
June 1

## Preference means Profits

The theatre that stresses screen  
quality is well on the way to  
popular preference. And that  
preference means profits.

Specify prints on Eastman Posi-  
tive—the film that preserves  
every bit of photographic quality  
for your screen.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.



# Make this your PRO UNIVERSAL HEADLINE

## Four Great Laemmle Super Productions

### UNCLE TOM'S CABIN

Carl Laemmle's \$2,000,000 Production direct from its six months run on Broadway at \$2.00 top.

### THE MAN WHO LAUGHS

Victor Hugo's immortal romance. Starring Mary Philbin and Conrad Veidt. Now selling out every performance at Central Theatre, Broadway, N. Y. \$2.00 top.

### BROADWAY

Filmed from the Jed Harris stage production written by Philip Dunning and George Abbot. It's the one and only Broadway!

### SHOW BOAT

Tremendous—as Edna Ferber's best selling novel.  
Tremendous—as the sensational Florenz Ziegfeld musical show.  
Tremendous—in advance publicity and exploitation.

### 4 BIG MONEY DENNY'S

Reginald Denny in four he-man stories with speed in every picture!

Red Hot Speed  
The Night Bird

His Lucky Day  
Clear The Decks

## 7 Big Laemmle Specials

### THE FOREIGN LEGION

starring NORMAN KERRY and LEWIS STONE

### THE MICHIGAN KID

RENEE ADOREE and CONRAD NAGEL

### THE COHENS AND KELLYS IN ATLANTIC CITY

Further adventures of the world's funniest comedy team

### GIVE AND TAKE

from the Broadway stage success by Aaron Hoffman. GEORGE SIDNEY and JEAN HERSHOLT

### THE GIRL ON THE BARGE

from the Cosmopolitan Magazine story by RUPERT HUGHES. MARY PHILBIN and JEAN HERSHOLT

### THE LAST WARNING

Sensational Broadway mystery play. More thrilling than "The Cat and The Canary"

### LONESOME

GLENN TRYON and BARBARA KENT in an entirely new, distinctly different type of picture

### 8 HOOT GIBSON JEWELS

Proven at the box office absolute King of all Western Stars—that's Hoot Gibson!

The Danger Rider, Burning  
The Wind, Smilin' Guns,  
The Getaway

Points West, Clearing The  
Trail, Blow For Blow,  
King Of The Rodeo

*Again Universal has the Pictures!*



# SPERITY year with ERSAIL ERS 1928-29

## 22 Headliner Jewels

### 4 LAURA La PLANTE'S

The Screen's Great Comedienne!  
In four delightful romantic comedies.

### 4 GLENN TRYON'S

His face is your fortune. In four new knockouts  
**FREEDOM OF THE PRESS**

with LEWIS STONE, MARCELINE DAY,  
Henry B. Walthall, Malcolm MacGregor.

**ANYBODY HERE SEEN KELLY**  
with TOM MOORE, BESSIE LOVE.

**MAN, WOMAN AND WIFE**

starring NORMAN KERRY, with PAULINE STARK.

### RED LIPS

Charles Rogers, Marian Nixon.

### HONEYMOON FLATS.

With George Lewis, Dorothy Gulliver, Bryant Washburn.

### THE CHARLATAN

Shivery—chilling—gripping!

### JAZZ MAD

starring JEAN HERSHOLT.

### THE SHAKEDOWN

The double-action, money-making kick on  
show-business and underworld atmosphere.

### THE PLAY GOES ON

Beautiful legs—dazzling lights—red hot lips—back-stage life!

### COME ACROSS

A smashing melodrama of the underworld!  
Silks and satins in the shadow of the law!

### THE GRIP OF THE YUKON

with NEIL HAMILTON, FRANCIS X. BUSHMAN.

### PHYLLIS OF THE FOLLIES

MATT MOORE, ALICE DAY

### SILKS AND SADDLES

From Gerald Beaumont's great story  
"Thoroughbreds" with MARIAN NIXON.

### YOU CAN'T BUY LOVE

Fast moving drama of the restless spirit of youth.

## 22 Western and Thrill! Features

5 Reels Each

### 7 Ted Wells Western Dramas

6 Rex, The Wonder Horse  
with Jack Perrin

### 7 Thrilling Melodramas

2 Aviation Pictures  
with Jack Wilson

Loaded with action—crowded with drama—packed tight with thrills

## The Best Short Subjects in the World

5 AMAZING NEW SUPER SERIALS.

## TARZAN THE MIGHTY

from the world-famous stories by Edgar Rice Burroughs

### The Final Reckoning

by G. A. Henty

### The Mystery Rider

by George Morgan.

### THE COLLEGIANS

CARL LAEMMLE Jr.'s  
Universal Junior Jewels

3 Bigger, Better and Grandier Series

12 Two-Reelers in Each

With the Original Collegian Cast

### 26 OSWALD

the Lucky Rabbit—One Reel Comedies

Created by Walt Disney

Winkler Productions

### 13 HORACE

### IN HOLLYWOOD

starring Arthur Lake

### 13 LAEMMLE

### NOVELTIES

Something new under the sun.

### The Pirates of Panama

by William MacLeod Rains

### The Diamond Master

by Jacques Futrelle

### STERN BROTHERS

2 reel comedies, 13 in each series including

### SNOOKUMS

In the "Newlyweds and Their Baby"

Universal Junior Jewels

### MIKE AND IKE

LET GEORGE DO IT

BUSTER BROWN

### 52 ACTION FEATURETTES

2-Reel Thrillers

(12 TENDERFOOT THRILLERS)

with George Chandler

(12 FOREST RANGER PICTURES

with Edmund Cobb

(12 STUNT COWBOY SERIES

with Bob Curwood

(8 HARRY CAREY Reissues

(8 JACK HOOXIE Reissues)

### INTERNATIONAL NEWSREEL

—it's the Jewel of the Newsreels!

2 each week—104 a year—Released thru Universal

And Will Show 'em to You FIRST!



## Makers of Shorts Have Had Losing Season to Date

With Metro-Goldwyn-Mayer and Paramount-Famous-Lasky cutting into approximately 12,000 accounts between them for short subjects and the prices therefore sliding down as much as 50 per cent., every independent producing and distributing organization in the field making shorts has suffered a heavy loss during the past season. It is reported from sales departments these will continue throughout the coming year.

Though M-G-M and Paramount

have cut in strongly the number of accounts held by the independent producers has not diminished. Several independents have increased the volume of their accounts but have failed to get adequate prices for product.

M-G-M and Paramount have taken, in many cases, the best accounts in the short subject field, getting into the houses paying \$75 and \$100 for shorts. The acquisition of 100 accounts by the independents affected in each case did not offset this loss on account of the additional bookkeeping and distribution necessary in maintaining small accounts.

The major producer-distributors, though unable to undersell the independents, have determined on a policy of continuing regardless of losses, figuring that the cut in prices, and lack of profit in the short subject field will eventually drive some of the independents, if not all, out of the field.

Educational, Universal, Fox, F. B. O. and Pathe shorts have all been strongly affected by the entrance of the M-G-M and Paramount shorts through the price slashing and some are reported taking a loss on distribution.

There Is No Substitute for

# PAUL ASH



STAGE-BAND  
ENTERTAINMENT  
Known as the  
"PAUL ASH POLICY"

PARAMOUNT  
THEATRE  
NEW YORK  
Indefinitely

"EXCLUSIVELY COLUMBIA  
RECORDING ARTIST"

## ENGLAND ONG

CHINESE BLUES SINGER  
SECOND CONSECUTIVE YEAR  
WITH FANCHON AND MARCO  
Thanks to Harry Wallin

"THE HALF-PINT-OF-BLUES"

## NORA SCHILLER

Headlining for Fanchon and Marco  
Indefinitely

GAYLE

RUTH

## MOORE SISTERS

"MISTRESSES OF CEREMONIES"

with

Frank Cambria's "Take a Chance" Unit

Wk. May 7, CHICAGO. Wk. May 14, UPTOWN. Wk. May 21, TIVOLI  
CHICAGO, ILL.

Direction: LYONS & LYONS

## HOWARD EMERSON

Versatility and ORCHESTRA Showmanship

Now at Melba, Brooklyn, for indefinite engagement

Direction ARTHUR SPIZZI

## BAND LEADER STIRS UP 3 LOCAL DAILIES

Mgr. of Palace, Dallas, Sus-  
pected Behind Frame

Dallas, May 15.

Ken Whitmer, Publix stage band leader at the Palace, has fallen afoul three newspapers of Dallas and a merry war has been going on for three weeks. Whitmer takes digs at the press from the stage and the press comes right back at him in the reviews. A Haydn Mason, smart managing director of the theatre, is said to have started it all just after reading a life of P. T. Barnum and discovering a controversy brings nickels to the box office.

Whitmer prides himself on playing sixteen musical instruments. Three weeks ago he played a trombone solo and John Rosenfield, Jr., reviewer for the "Morning News," sat through the show with Mason. Rosenfield commented to Mason that Whitmer's playing was badly off key. Mason replied that this was a new style of trombone playing, imitation of a steel guitar. Rosenfield used the whole thing in a review saying that Whitmer was a good steel guitarist among trombone players.

This turned Whitmer up and the following week he announced from the stage that he was going to play a two-piano number with Homer Phillips and, mentioning Rosenfield by name, said that he wished to inform the critic that he, Whitmer, "is not one of the four Hawaiians but one of the four Horsemen." Rosenfield, who is inclined to be up-stagey, got sore and wrote in his review that Whitmer now demonstrates that "as a trombone player he is a good pianist." Walter Holbrook of the Dallas "Dispatch" took a hand at this point and began knocking the stage band leader for jumping on the newspapers.

Name Calling

Last Saturday Whitmer from the stage said that he was going to play the drums in spite of the "police reporters." I mean sporting editors, I mean, of course, dramatic critics" in the audience. Rosenfield, getting madder, told the public about Whitmer's peeve against the press and proceeded to dig further. He wrote that Whitmer's drum playing was "almost as good as that of the regular drummer" and said that the stage band leader took two encores on his jazz specialty, "one on the motion of his audience and one strictly on his own." Holbrook said that a sports writer was a good one to review a Whitmer performance inasmuch as Whitmer used to be and probably still is a prize fighter.

The only one who is laughing about the fight is Mason who recalls that the Dallas newspapers romped on Lou Forbes, another stage band leader, so hard that Forbes became the topic of conversation in town and lasted 13 months, 10 months longer than any other stage band leader has survived in this town.

### CANADA'S 1ST FINE

St. Denis Theatre Allowed Children  
Under 16 in Film House

Montreal, May 15.  
First infraction of the Children's Bill came up in local courts when Raoul Rickner, charged with permitting children to enter the St. Denis theatre, neighborhood house in east end of city, was fined \$50 and costs for first offense with an additional \$100 for a second offense. Third offense will mean loss of license.

### Indianapolis Kills Daylight

Indianapolis, May 15.  
Theatre owners won their fight on daylight saving time adopted by city council Monday night. Mayor L. Ert Stock vetoed the measure in response to the storm of protest, led by Associated Theatre Owners of Indiana. Councilman Herman P. Lieber, formerly of Circle Theatre Co., recently elected to council, led the opposition.

Fort Wayne and Valparaiso have adopted daylight saving time by popular vote.

"Salvage," Original, U.

Universal has bought an original story "Salvage," written by John Clymer. Wesley Ruggles will direct it with an all star cast.

It is a story of the San Francisco waterfront.

## \$200,000 Altering Plan For Publix Palace, Dallas

Dallas, May 15.

With John J. Friedl's return from the Publix sales organization convention, held in Washington recently, Al H. Mason, managing director of Publix's Palace here, announced the opening of a \$200,000 remodeling and refurnishing program for the house. Friedl is district supervisor for the southwest Publix division.

Work will begin on the project as soon as George C. Perkins, Chicago, arrives to award the local contract after plans have been completed by the construction department of the Publix headquarters in New York.

A 48-foot sign, with six-foot letters, said to be the largest in the south, will be on the Palace, says Friedl.

Seating arrangement will be revamped "in a probable increase in the capacity."

According to Mason, the construction work will not interfere with the shows. The work should, according to present plans, be completed around July 15.

## "Snap Shots" Liked; Other Units Made in Chicago

Chicago, May 15.

"Snapshots," the first unit produced in Chicago for the regular Publix coast tour, is receiving such favorable comments from managers and reviewers it is probable that others will originate here at frequent intervals for that route.

"Snapshots" was conceived and produced by Will J. Harris of the Balaban & Katz production staff. He has been engaged in special presentation work here for some time.

## ED LOWRY

Master of Ceremonies



SKOURAS BROTHERS  
AMBASSADOR  
ST. LOUIS, MO.

WOODS

## MILLER

SONGS PLUS PERSONALITY

In "Diving Venus" Idea, with Thanks  
to Fanchon and Marco

## 30 Days on Minors' Charge

A sentence of 30 days in the Workhouse was given Benjamin Hurwitz, 57, of 1910 New York avenue, Brooklyn, N. Y., owner of the Universal Picture theatre on the Bowery after his conviction in Special Sessions for permitting minors into the theatre without guardians. Nunnez San Fillipo, of 54 Eldridge street, ticket taker, was fined \$25.

Both were arrested on the complaint of Children Society agents on March 27.

BENNY

# MEROFF

CUTE, EH!



Breaking All Records

Marks Bros. Granada

and

Marbro Theatres,

Chicago, Ill., Indefinitely

Exclusive Okeh Recording Artist

## 'HERMIE' KING

M. of C. and Band Leader

Direction FANCHON AND MARCO

Now—SENATOR, SACRAMENTO

"MITEY"

## ANN LEAF

AT THE WURLITZER

BOULEVARD, LOS ANGELES

JOHN and HARRIET

## GRIFFITH

Dancing Specialties Plus Personality

Appreciation to Fanchon and Marco

## MYRTLE PIERCE

Featured Dancer with Joseph Plunkett's Unit

## "IN DUTCH"

## STRAND, NEW YORK, Week May 14

Formerly Premier Danseuse with "Greenwich Village Follies"

Direction WM. EDELSTEN, JENIE JACOBS' OFFICE

## TRAILERS SELL SEATS

## NATIONAL SCREEN SERVICE

## YOUR MOST EFFECTIVE SALESMAN



# You're Going to be FAMOUS



## --the day after you open THE GOODBYE KISS

You'll have to **WORK FAST**  
to get in this

### First National Surprise Special

—and we're working with  
you to put it over quick—with  
full-page ads breaking imme-  
diately in

JUNE 16th LIBERTY  
JULY PHOTOPLAY  
AUGUST PICTURE PLAY  
SEPTEMBER COLLEGE  
HUMOR  
AUGUST PHOTOPLAY  
AUGUST  
MOTION PICTURE

Breaking the good news  
to **13,800,000**  
**READERS**

**9**  
CROWDED  
REELS OF  
COMEDY  
ROMANCE

First  
National  
Pictures

*Everybody in town will be talk-  
ing about you as the man who  
gave them the surprise of their  
lives with this great Special--*

*As a man who knows how to pick  
fine pictures on Merit, not  
ballyhoo--*

*As the man who introduced them  
to 3 brilliant New Stars in a  
single production.*

### A First National Special



**JOHNNY  
BURKE**



**SALLY  
EILERS**



**MATTY  
KEMP**

**DISCOVERED** and personally  
directed by the most famous of  
all Star-Makers--**MACK SENNETT**

Member of Motion Picture Producers and Distributors of America Inc.—Will H. Hays, President





# What smart showmen look for in 1928-29 product announcements

¶ Not gaudy colors. Not smart cracks dished up in trick type. Not has-been or synthetic stars. Not run-of-the-mill, old-fashioned pictures. Not good pictures for which there is no advance demand from the public. *What you look for are the sure-fire naturals, the pictures you can tell six months before you play them that they will pack your house.* ¶ The Harold Lloyds and the Clara Bows and the Emil Jannings and the Richard Dixes and the "Wings" and "The Wedding March." And "Canary Murder Case," which you and your wife and 200,000 folks have been reading and talking about. And new up-and-coming favorites like Charles Rogers, Esther Ralston, Wray-Cooper, and Hall-Taylor, idols of the young 16-30 crowd from which you draw 70% of your audiences. ¶ Buying product is simplified this year. The important pictures that the smart showman looks for — specials, features, news reel, shorts—are all in one group . . . . .



## PARAMOUNT'S WHOLE SHOW PROGRAM

### Specials

Harold Lloyd  
Wedding March  
4 Clara Bow  
3 Richard Dix  
2 Emil Jannings  
Canary Murder Case  
Beggars of Life  
The Tong War  
Crime of Interference  
The Letter  
Tahiti Nights  
Soubrette  
Perfumed Trap  
Wolf Song  
Dirigible  
Man I Love  
Hard Boiled Angel  
Living Together

Upstart Gentleman  
Behind German Lines  
Burlesque

### Star Hits

3 Richard Dix  
4 George Bancroft  
4 Bebe Daniels  
4 Esther Ralston  
2 Pola Negri  
3 Wray-Cooper  
2 Florence Vidor  
4 Charles Rogers  
3 Taylor-Hall  
3 Adolphe Menjou  
3 Zane Grey  
1 Thomas Meighan  
2 MacLean-Christie  
1 Sir Harry Lauder  
1 Model of Montmartre

### Short Features

104 Paramount News  
8 Vernon Comedies  
8 Dooley Comedies  
8 "Macduff" Comedies  
8 "Confessions of a Chorus Girl" Comedies  
12 Great Stars and Authors  
26 Krazy Kat  
26 Inkwell Imps  
2 Horton Comedies  
*Extra!* Byrd's Flight to South Pole

### Road Shows

Wings  
Abie's Irish Rose  
The Patriot



# **NUISANCE PRESS RACKET ANNOYING MANAGERS**

**"Press Cards" at \$2 Each Issued to Subscription Solicitor  
—"Courtesies" Inferred..**

A racket reported as national in scope and developing into quite a nuisance in theatres is the issuing of "press" cards to amateur or part time magazine subscription agents, who attempt to crash the gates of theatres or movie palaces with the gimmicked credentials.

It seems that the cards are given to the agents, or in some cases sold for \$2 each. The agents participate in subscription-selling contests with prizes for the winners. Those not coping prizes are presumably somewhat mollified by the "press privileges."

Most of the theatres in Philadelphia, Detroit and wherever the racket has become conspicuously prominent stop the "accredited subscriptionists" at the door and send

for the manager. Presumably in some places the magic word "press" gets the boys and girls by the chopper without a ticket.

One out-of-town house manager says he has turned down 50 of the cards within a month. The "press" cards reported from Washington are very official-looking and bear the same Steele Superior Press Service Syndicate, on the face, and countersigned by C. H. Gejell. On the reverse side appears the name Union Circulation Company, 5 Columbus circle, New York, M. A. Steele, national organizer. At that address a Variety reporter, after stating the purpose of his call, was informed that "the manager" was too busy to be seen.

## **M. & S. Circuit Judgment**

F. B. O. Pictures Corp. has taken judgment by default for \$4,000 on a note against the M. & S. Circuit, Inc., which operates a string of neighborhood flicker houses in New York City.

The note, issued in November, 1927, payable in five months at the State Bank, New York, was signed by Elias Mayer, as president, and Philip Cohen, treasurer, of the M. & S. Circuit, Inc. It was protested. Note is presumably in payment for film rentals.

## **Rogers Suing Saxe**

The Motion Picture Guild, Inc., headed by Louis T. Rogers, and the Lumas Film Corp., Sam Saxe's states' rights distributing organization, are in litigation to the extent of \$45,000 which Rogers' firm claims. Lumas denies it and forced a point compelling the M. P. Guild to serve a bill of particulars detailing how the \$45,000 is arrived at.

It revolves about a deal whereby Rogers was to make two Betty Compson features for Lumas' release. The M. P. Guild sets forth that its share of the guaranteed net profit would be \$35,000. Eight thousand more is charged for services rendered and \$2,000 for expenses.

Lumas, allegedly, refused to go through with the contract of Nov. 9, 1927.

# **Pete Harrison Explains His Pettijohn Attacks**

A complaint made to District Attorney Joab Banton recently by Charles Pettijohn, counsel for the Film Boards of Trade, against Pete Harrison, publisher and editor of "Harrison's Reports," was quietly settled last week in the office of Nathan Burkan, attorney for Harrison. Harrison printed an explanation in his trade weekly, "Harrison's Reports."

Pettijohn did not file formal complaint against Harrison in the district attorney's office and did not institute criminal action proceedings, as generally believed. Counsel for the Film Boards complained about the steady attack on him in the reports.

The following appeared in "Harrison's Reports," week of May 12, as a result of Pettijohn's claim:

"From time to time in Harrison's Reports, I have published articles concerning the varied activities of Charles C. Pettijohn in the motion picture field.

"Strong representations have been made to me that these articles reflect upon the character, honesty, integrity and ability of Charles C. Pettijohn.

"I sincerely deplore that anybody should have placed a wrong interpretation upon those articles, because I had no intention of writing anything calculated to or which might injuriously affect Pettijohn personally or his standing, character, ability, honesty or reputation.

"So that there may be no misunderstanding as to my intentions expressed in those articles, I now make clear that they were simply aimed at criticizing his activities solely, but with no aim or purpose to do him any personal injury or to cast any reflection upon his person.

"In the interest of fair play to all, I cheerfully write this article so as to remove any possibility of any misunderstanding on this score or my intentions in connection with those articles."

# **Simon Charninsky Dies Suddenly in Dallas**

Simon Charninsky, 42, toppled over in the lobby of the Capitol theatre, Dallas, at noon, May 8, and died at 3:30 the same afternoon in the hospital he was rushed to.

Seemingly in good health, the youthful and prominent Texan showman's death was attributed by physicians as due to a blood clot, likely resulting from heart trouble. A widow and several brothers survive.

Mr. Charninsky, with his partner, Ray Stinnett, lately secured national press notice through their successful restraint of trade damage action against Paramount. John Moroney, of Dallas, was their 28-year-old attorney who secured a verdict of \$325,000 against the picture distributors. Paramount appealed the judgment, filing a National Surety bond for \$500,000. The appeal will be argued in the fall.

Mr. Charninsky's brothers were associated with him in the hotel and theatre business in Texas, with St Charninsky recognized as of the foremost independent picture exhibitors of the southwest. Charninsky & Stinnett operated in Dallas, Pantages, besides the Capitol, and were the owners as well of a chain of theatres in Texas.

## **GERAGHTY'S F. N. CONTRACT**

Los Angeles, May 15. Thomas J. Geraghty has signed a term contract with First National to write originals, adaptations, continuities and titles. Geraghty has been working in the same capacity for Robert Kane ever since the latter came to the Coast.

Geraghty's first assignment will be the adaptation and continuity of "Waterfront" for Jack Mulhall and Dorothy Mackall.

## **Clinton Goes "Sunday"**

Clinton, Ill., May 15. The railroad shop vote swung Clinton into the "open" Sunday column last week after 53 ballots had been thrown out because of illegal markings, giving the Sunday opening proponents a majority of nine votes, 1,107 to 1,098.

## **"Nanette" to Sound**

Los Angeles, May 15. First National will make "No, No, Nannette," in the fall with the employment of Firnatone, sound-producing device. The company will erect on the lot a special structure for the installation of the necessary equipment.

## **Jess Day Leaves Des Moines**

Des Moines, May 15. Jess Day, manager, with the A. 11. Blank enterprises here for nearly 10 years, has gone to Milwaukee to join the Midwesco chain and to manage a house either at Oshkosh, Wis., or in Milwaukee. He is succeeded here by H. S. Ward.

**PERSONAL**  
**RITA LE ROY**  
Please write to  
Capt. NYLANDER  
Palos Verdes Hotel, San Pedro, Calif.

**ARLINE**  
**LANGAN**  
ORIGINATOR OF THE MONOPEDIC  
DANCE  
4th Consecutive Year with  
Fanchon and Marco

**NOW!**  
**OGDEN**  
AT THE ORGAN  
WEST COAST'S BROADWAY  
PORTLAND, ORE.

**BRADFIELD**  
WITH ADAM  
THEATRE  
NIGHT  
CLUB  
LIVE

**Master of Ceremonies**  
**WALT ROESNER**  
CAPITOL, NEW YORK

**HELENE HUGHES**  
**ROY SMOOT**  
Featured with  
FANCHON and MARCO

**Walter Bastian**  
and the State Bunch  
6th YEAR  
as Musical Director and Arranger  
with  
KUNSKY THEATRES, DETROIT

*A Conflict of Primitive Passions.*



**SAM SAX PRODUCTION**  
**HELL SHIP  
BRONSON**  
With  
**Mrs WALLACE REID  
NOAH BEERY**  
AND SUPERB CAST!

Directed by Joseph Henaberg

# **West Coast Theatres**

Master Showmen of America  
**BOOK SOLID ON**

# **"HELL SHIP BRONSON"**

Now Playing at Criterion Theatre, Los Angeles

**HERE ARE FOUR REASONS WHY YOU  
SHOULD BOOK NOW!**

FILM DAILY: "Noah Beery makes picture. . . . Happy fadeout. Good B. O."

DAILY REVIEW: "Rip Roarin'. . . . Big names. . . . Out of ordinary run!"

M. P. TODAY: "Book-and-exploit for golden dollars at the b. o."

M. P. NEWS: "Powerful story. . . . Should prove a good draw!"

GOTHAM PRODUCTIONS, Inc., 1650 Broadway, N. Y. C. } Foreign Rights Controlled by British & Cont. Trad. Co.,  
SAM SAX, Pres. BUDD ROGERS, Vice-Pres. Inc., 1540 Broadway, N. Y. C.—J. C. Barnstyn, Pres.





## LITERATI

## Columnist Tipping Off

A newspaper executive from the midwest who has been making whoopee in the nite clubs is gunning for a Broadway columnist who misguidedly mentioned the newspaper editor's name in connection with his \$5,000 throwaway money one night in Texas Guinan's when two \$500 bills were deposited in the headwaiter's hands and century-note bills were handed out by the whoopeezer to the kids in the show. It was in celebration of a recovery from a hospital stay.

The New York newspaperman used it for copy, and the item found its way, as those things generally do, ringed and red-penciled to the

editor's boss. The latter cares not for such publicity, even less than any of his staff accepting foreign decorations, hence the editor—who incidentally is still making whoopee and doesn't care who knows it, but doesn't want it publicized in the public prints—has a peculiar niche in his memory for the newspaperman who so indiscreetly made copy of the episode.

## Broun on "Telegram"

Heywood Broun goes Scripps-Howard tomorrow (Thursday) when joining the staff of the New York "Evening Telegram." He will conduct a column similar to the one he had on the New York "Morning World," when leaving that daily by request.

There is no information as to any

restrictions or the liberty allowed Broun in his comment in the "Telegram." "The World" objected to an article by Broun in "The Nation," in which the writer spoke his mind about "The World" and its policy. Broun's dismissal with "The World's" public statement that disloyalty on his part was the cause, provoked divided opinion among newspaper men.

Many thought "The World" displayed its thin-skinnedness by objecting to a writer's comment on itself in another paper, since Broun had the daily's consent to write under his own name on it. Others said "The World's" attitude was correct, as long as it couldn't take a pan on itself and policies from some one who appeared to know.

In this week's issue of "The Na-

tion," Broun has another story. In it he states that his dismissal from "The World" for the reason assigned justified his article on "The World" of the week before. On "The World" Broun's salary was reported at \$20,000 annually. When he left, a notice went up on the paper's bulletin board that contributions to fill the Broun space would be acceptable from any of the staff, and if printed, the writers would be paid extra for them.

## Real Columnist

At the Paul Ash reception at the Ritz Hotel, New York, Wednesday, Mrs. Gilbert Swan, wife of the Broadway columnist whose stuff is syndicated in the hinterland, mistook Bob Coleman of the "Mirror" for her husband and accidentally happened to put her hand in Bob's coat pocket, fishing for a handkerchief. Swan, happened along and gagged: "It's enough I swipe his column, so must you go through his pockets also?"

## Fred Prince's Marriage

When the Pulitzer Prize for the best piece of newspaper work of the year was recently awarded to the Indianapolis "Times" for its share in cleaning up the Ku Klux of Indiana, no mention of Fred J. Prince was included, either by the Pulitzer award committee or "The Times." Prince was the paper's reporter who had accomplished the entire Klux confusion and disgrace in that state. Prince had not been allowed a by-line during the Klux campaign so perhaps neither the committee nor "The Times" knew who had done it, although the paper appeared to have made a bad guess after notified of the award.

Around seven weeks ago Prince left "The Times," in Indianapolis, to marry. His wife was the widow of the late Capt. English of Indianapolis. Mrs. English-Prince is worth \$10,000,000, according to the careless calculators. If it should be a million or two less, still enough left. The Princes are now living in Washington.

## Dog vs. Bankroll

It is reported the marital differences between Jeff Machamer and his dazzling blonde former artist model wife are being squared. She walked out three months ago, going to Texas, leaving only a note that everything was over. She took along their motor car, police dog and a joint bank account said to have amounted to \$170,000. Jeff sent word that if she'd send back the dog, "it will be okay by me."

Jeff is cartoonist and columnist on "Judge," writing under the name of Judge, Jr., and also does a comic strip called "Petting Patty" for the New York "American." He is a night club hound but for professional purposes, a rather thorough Broadwayite and the author of a book "Here's How," containing a hundred recipes for mixing cocktails. Machamer used his column for some time gathering recipes from around the country. He also organized the High Hat Club, a night club stunt.

Machamer designs some of the covers for "Judge." The week the wife walked the cover was done by him. It was made up of 16 pictures of her with a blue background and was entitled "My Blue Heaven."

Since his wife left Jeff's cartoons have had little open letters to her in the corners, indicating his affection. One small sketch recently had him singing "Among My Souvenirs" to an ex-playmate.

## Dull Thud at Atlanta

Among notable casualties in the ranks of Hearst editors was that of Victor Lawrenson, of the Atlanta Georgian. It was generally considered that Lawrenson had made a remarkable record in building up circulation and goodwill; but a curt note of dismissal received by mail ended any dreams. Lawrenson has remained in Atlanta, where he is engaged in financial enterprises.

## Dorothea Antell's Story

Dorothea Antell, who has been sitting up night and day for nine years since an accident while performing on the Poli circuit and has one of the most baffling spine and leg injuries ever known to science—all of which is known to the entire theatrical profession—has at last been "discovered" by the feature syndicates.

International Feature Service is preparing a lengthy article on the case. Coincidentally, Ruth Morris, daughter of William Morris, who has always been associated with theatricals and the ill, is doing the story.

FANCHON AND MARCO PRESENTED

# ANN PENNINGTON

AT LOEW'S STATE, LOS ANGELES

and TURNED AWAY BUSINESS!

Here Is the Count!

\$25,973



IN PERSON

LOEW'S STATE THEATRE

WEEK OF MAY 4

Booked Through WM. MORRIS AGENCY

Stopping Shows with

AL PLUNKETT'S Unit  
"IN DUTCH"

SEGA

The Hard Nut to Crack

Entire Stanley Route

This Week, N. Y. Strand  
My Plugger: GEORGE DEBERMaking Them Laugh in  
PLUNKETT'S Unit

"IN DUTCH"

EDDIE

FRANKLYN

and

CHIC

STANLEY

"The Original  
Long and Short of It"

Entire Stanley Route

This Week

Strand Theatre, N. Y. C.

Enjoying Our Tour with

CRULL'S Unit

"IN BERMUDA"

DOUGLAS

and

WILLIAMS

"In Harmony That's  
Different"

Next Week, Stanley, Philadelphia

East Greets West

Billie LEE Mary

SISTERS

The 14k Voices  
from the Golden WestOpening May 19  
Stanley, Jersey Citywith CRULL'S Unit  
"GRADUATION DAYS"

Entire Stanley Route

With Thanks to  
Leon Leonidoff

ANTON Z.

NELLE

Late of Pavlova Ballet

in

"MIZER" This Week  
at Roxy

BOOKED BY

SAMUELS  
Musical Bureau1560 Broadway  
Bryant 4273-4



# AVAILABLE NOW - WHEN YOU NEED IT!

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	WHITE
NIGHT MESSAGE	N. S.
NIGHT LETTER	N. S.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT  
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at  
BAA 456 NL (SEATTLE E WASH)

SAM E MORRIS  
WARNER BROS NEWYORK NY  
TENDERLOIN OPENED MY THREE BLUE MOUSE THEATRES SEATTLE  
PORTLAND AND TACOMA TO TREMENDOUS BUSINESS DESPITE  
STRONGEST OPPOSITION STOP ENTUSIASTIC AND APPLAUDING  
AUDIENCES ALL TOWNS STOP BELIEVE WILL SHATTER ALL  
PREVIOUS RECORDS REGARDS  
JOHN HAMRICK

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	WHITE
NIGHT MESSAGE	N. S.
NIGHT LETTER	N. S.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT  
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at  
10NSV 35 2EX (READING PENN) 113P MAY 1

SAM E MORRIS  
WARNER BROS NEWYORK NY  
TENDERLOIN OPENED ARCADIA THEATRE TO TREMENDOUS BUSINESS  
LONG LINE AT BOX OFFICE BEFORE OPENING DOORS UNDENIABLY  
BEST ENTERTAINMENT SINCE THE JAZZ SINGER CONGRATULATIONS  
BEN AMSTERDAM

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	WHITE
NIGHT MESSAGE	N. S.
NIGHT LETTER	N. S.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT  
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at  
VB508 25 NL EXTRA (DENVER COLO) 4

SAM E MORRIS  
WARNER BROS NEWYORK NY  
OPENING NIGHT TENDERLOIN GREAT SUCCESS WELL RECEIVED  
CROWDS OUT TO CURB EXCEEDING OPENING NIGHT OF JAZZ  
SINGER CONGRATULATIONS  
HARRY HUFFMAN

CLASS OF SERVICE	SYMBOL
TELEGRAM	BLUE
DAY LETTER	WHITE
NIGHT MESSAGE	N. S.
NIGHT LETTER	N. S.

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT  
GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Received at  
4NSV 41 DL 3 EX (NEWHAVEN CONN) 942A APL 30

SAM E MORRIS  
WARNER BROS NEWYORK NY  
OPENED WITH TENDERLOIN TO GREATEST BUSINESS EVER ENJOYED  
BY THIS HOUSE CATERED TO THOUSAND MORE PEOPLE THAN JAZZ  
SINGER PATRONS PLEASED AND COMMENTS GREAT  
ALFRED GOTTESMAN

# Dolores Costello in "Tenderloin" with Conrad Nagel

STORY BY  
MELVILLE CROSMAN  
SCENARIO BY  
E.T. LOWE, Jr.

A WARNER BROS. PRODUCTION

Directed by  
MICHAEL CURTIZ

Coming "NOAH'S ARK!"  
Made to top any picture ever made!

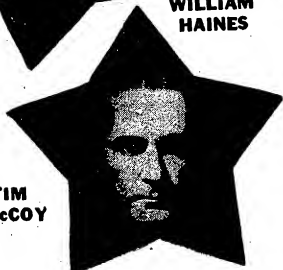
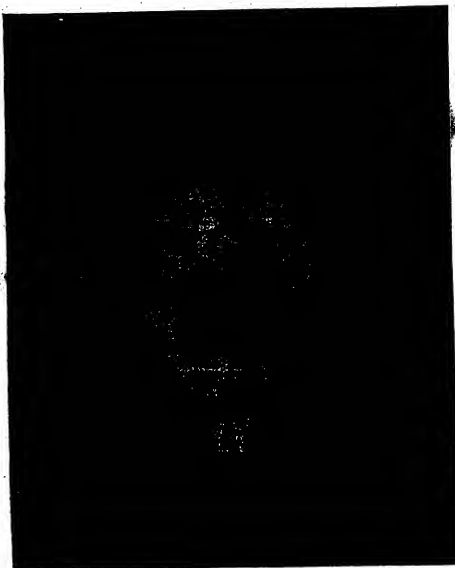


# THE METRO-GOLDWYN-MAYER LION THE GREATEST STAR ON THE SCREEN

*and his brilliant supporting cast*



JOHN GILBERT

NORMA  
SHEARERWILLIAM  
HAINESTIM  
McCOY

*presenting the  
following pictures for*  
**1928-1929**

GRETA  
GARBOLON  
CHANNEYBUSTER  
KEATONMARION  
DAVIESRAMON  
NOVARRO

## 3 SPECIALS

SHOW PEOPLE

Marion Davies  
William Haines

THE CARNIVAL OF LIFE

John Gilbert  
Greta Garbo

THE LOVES OF CASANOVA

## 4 LON CHANEY

While the City Sleeps  
and 3 others

## 3 GRETA GARBO

Tiger Skin, Single Standard  
and 1 more

## 4 WILLIAM HAINES

Excess Baggage  
and 3 more

## 3 MARION DAVIES

Dumb-Dora and 2 more

## 2 RAMON NOVARRO

Gold Braid  
and 1 more

## 2 JOHN GILBERT

The Devil's Mask  
and 1 more

## 4 NORMA SHEARER

Ballyhoo  
and 3 more

## 2 BUSTER KEATON

The Camera Man  
and 1 more

## 1 LILLIAN GISH

The Wind

## 4 DANE-ARTHUR

Camping Out  
and 3 more

## 3 CODY-PRINGLE

The Baby Cyclone  
and 2 more

## 6 TIM McCOY

## 2 FLASH

The Amazing Dog  
Star in  
Grease Paint  
and 1 more

## 3 COSMOPOLITAN PRODUCTIONS

Our Dancing Daughters-  
Breakers Ahead-  
Mothers and Sons

## 3 ELECTRIC-LIGHT HITS

The Bellamy Trial  
The Wonder of Women  
A Free Soul

## 40 HAL ROACH COMEDIES

10 OUR GANG  
10 LAUREL-HARDY  
10 CHARLEY CHASE  
10 ALL STAR

## 104 M-G-M NEWS

Twice Weekly

## 6 M-G-M GREAT EVENTS

entirely in Technicolor

## 26 M-G-M ODDITIES

UFA world-wide gems

THE IMPORTANT



COMPANY



# CARMEN

(Continued from page 13)

every moviegoer over the age of ten would recognize the plot as the basis on which most vamp stories for the screen are founded. The picture was shot with the Spanish hill country as a background, with no studio sets and no trick photography. Story is simply and directly told in a strange and little known land. The latter, its winding streets, hot fields and sand-dusted hills, have been used to excellent advantage by Director Feyder.

Louis Lerch, young French actor, comes close to running away with the picture at times. As Carmen's lover he is called upon to kill all who would steal her from him and in the duelling scenes, is superb. Meller, the Spanish detective, looking a little heavier than when on this side a few years ago, gives a realistic performance. Her Carmen is no flapper, but a full grown woman, who takes her loves where she finds them and flings them aside whenever the gypsy in her craves freedom.

The high spot is the bull fight. This one looks like the most authentic affair of its kind ever shot and holds a kick for most anyone. All the preliminaries leading up to the kill are shown. Then the picador steps out to confront the maddened and practically exhausted bull. With half a dozen or more spears buried in his hide, the bull prepares for his last charge. He lunges at his newest tormenter and as he does so the picador buries his sword up to

the hilt between the bull's eyes. Most of this is proof that bull fighting is no child's play. All is shown, only the actual kill being cut. In addition to the duels and bull fights, the picture has a battle in the mountains as the soldiers attack the gypsy stronghold. Here the soldiers are doing plain and fancy stunt slides down sand dunes while in pursuit of the bandits. One of the soldiers stops suddenly in his descent and catching his arm in an exposed rock takes a pot shot at the enemy. It's a fine touch for a hearty laugh.

At the Greenwich Village grunting the flicker last week brought about \$3,000 with 50c. tops and two-bit matinees. Some of the carriage trade that found its way down to the latest sure seater sniffed at the prices, so that this week the scale has been tilted to six bits.

Looks like the Greenwich Village will provide plenty of opposition for the Fifth Ave. playhouse, especially if the new operators can grab a good flicker to follow "Carmen." Also they're giving away free cigarettes, as well as tea and coffee over at Sheridan Square.

## AFTER THE STORM

Columbia production and release. Hobart Bosworth starred in screen billing. Directed by George B. Seitz under supervision of the producer. One of the best cast featured in billing. Players include Charles C. Delaney, Maude George, Eugenia Gilbert and George Kova. Author not credited on screen. At Keith's Hippodrome, New York, week May 7. Running time 55 mins.

Moderately entertaining show meller as good as anything shown at the Hippodrome in recent times, which says or means little. Here for a full week this independently produced picture can make the grade in the smaller houses if properly handled. Suspense is lacking and love interest weak on account of insufficient strength of the players to whom these roles have been entrusted, but had these deficiencies been overcome the picture would have merited attention in the first runs.

Hobart Bosworth is a strong personality and a fair name draw in the spots this film is intended for. He screens well here.

Comedy attempts with a Chinese

A Great Week at the Fifth Ave. Theatre, Seattle, Wash., for

## TED MARKS

"Formerly TIM MARKS"

THERE'S A REASON

JACK WALDRON

M. of C.

BEST IN THE WEST

Direction WM. MORRIS MAX TURNER

## AURIOLE CRAVEN

Featured in

"DANCING FEET"

Now

METROPOLITAN, LOS ANGELES

MANY THANKS TO

# WILL J. HARRIS

WHO CONCEIVED AND STAGED

## "SNAPSHOTS"

A PUBLIX UNIT

Now on Tour—Publix Circuit of Theatres

FEATURING

TYLER MASON BERNARD and HENRY

MILLS and SHEA BERT TUCKER

DON TRAILKILL and THE GOULD DANCERS

RICHARD

## "LIMBERLEGS" EDWARDS

With "DANCING FEET," a Publix Unit

May 19 to 25, Inclusive—METROPOLITAN THEATRE, LOS ANGELES

Direction: WILLIAM MORRIS OFFICE

cook aboard ship poor and results negligible though one piece of business, throwing the cook's plaster gods into the ocean, registers for a laugh.

Action is powerful and gripping and, though not abundant, is enough to carry the picture. First fight scene is well handled and rescue sequences in a storm, the boy and girl out on the ocean in a small boat, convincing and impressive.

Story not good, but a father and son, captain and first mate of their ship, the former harboring an insane hatred against all womankind because he believed the first had betrayed him to the revenue officers when he was a smuggler in order to get the reward. The second, a loose woman of Singapore, was well handled and died when he was finally caught and thrown into prison for five years.

The flashbacks are more interesting than the story and better results might have been obtained had the continuity been written in the present tense, starting at the beginning and ending at the end. Instead of going back and holding up progress.

Charles Delaney and Eugenia Gilbert, as the youthful pair, set up in the spot. The latter, Maude George delivers a correct impersonation of a bum out for a sailor move.

They like it where action takes precedence over, and the audience is not oversensitive to the finer shades of dramatic interpretation.

Which, through its subsidiary, Electrical Research, negotiated such contracts, was tardy in the delivery of wired equipment. It cost Warner Bros., allegedly, untold dollars through exhibitors not being able to book Al Jolson's "The Jazz Singer" because of this handicap.

Manufacturing of machinery is already in high schedule and will be increased to meet the obviously increased demand.

The full page advertisement in the New York "Times" by the R. C. A. Photophone, subsidiary of the Radio Corp. of America (General Electric-affiliated), which is in competition with Western Electric, is "doped" by showmen to have been for effects. Elmer E. Bucher, vice-president and general manager in charge of sales, as well as David Sarnoff, president of Photophone, Inc., had hoped to garner the "sweet" contract W. E. closed with the big producers. Sarnoff's sailing for Europe last week is joshed about by the competitive element as resulting from disappointment in consummating the deal, despite Photophone's lesser price for its apparatus, which ranges from \$4,000 to \$15,000 as against the Movietone-Vitaphone machines costing up to \$24,000.

As it stands, with the houses all wired for uniform talkers, Fox's Movietone news reel will receive the best immediate "break." This will prompt Paramount to start its own Movietone news service, having first call on their own as well as the M-G-M (Loew's) and United Artists' exhibitors.

Pomeroy in Charge

Roy Pomeroy on the west coast in Hollywood is understood to be in charge of the technical end of Movietone for all three major companies—Par, U. A. and M-G-M. Production in the east will be at Paramount's Long Island studio, which has been reopened especially for Movietone productions and which too is reported will be a common production centre for shorts, features, etc.

Western Electric's contract deal



"Thanks, Milt Murray," Says

FRED

## STRITT

for saying in the Detroit "Times": "He's OKMNX, this lad Stritt. As the weeks pile up and he continues on, merrily entertaining the regular patrons who come back week after week to see him, his versatility becomes amazing. This week he offers a redemptive song, 'Laugh, Clown, Laugh,' that is a gem. He puts it over, and how!"

Now at the STATE, Detroit  
Coming East. Ask Lee Stewart

with the companies is said to be for a term of 15 years, with the Electrical Research Products receiving \$500 per subject in advance on a royalty arrangement guaranteeing the electrical company not less than \$100,000 annual income from the production end. This is in addition to the installation costs of the apparatus.

It is stated by a representative of J. E. Otterson, president of the Electrical Research Products, that the increased business will not tend to bring production cost of the machinery down in view of the expert craftsmanship and highly specialized parts essential for each and every outfit. These factors do not permit for conservation if a consistently high standard is to be maintained, it was stated.

At present there are a little over 300 theatres wired for Vitaphone-Movietone. Contracts for an additional 300 theatres are in process of fulfillment within the next three or four months. By the first of the year, Mr. Otterson estimates there will be at least 1,000 picture houses equipped for Movietone exhibition.

These will include Keith-Albee-Orpheum houses, according to W. E., for exhibition rights. Although K-A-O through its Pathe-FBO affiliations is hooked up with Photophone for production, the W. E. people state the vaudeville circuits will use their talking projection and reproducing machines.

Beins dat I ain't used ta makin public spiels, I takes dis means ta give me tanks ta de misters COWAN, SAUNDERS, PARTINGTON, LEDDY and de rest of de BOIDS on de tenth lift of dat PARAMOUNT SHANTY. Woids can't express me feelins towards de BOSS

## J. MURRAY ANDERSON

fer dollin me up in de sweetest layout youse ever lamped, and I'll be struttin me onions in same wid de "FLAPPERETTS" at de PARAMOUNT THEATRE, week MAY 19th. Hopin dis finds youse de same, I am

## "CHIC" KENNEDY

Queen of de Gas House  
P.S.—Regards to de Bow Winkler.

## THE FLYIN' COWBOY

Universal production and release. Starring Hoot Gibson. Story by Arthur Statler. Directed by Raoult Eason. At Loew's, New York, week May 12. Running time 60 minutes.

First rate western with a dude ranch for some neat clowning, a gem cowboy and his wife in a west show. Hoot Gibson has been getting better stories of late. His horse is almost as familiar as Tom Mix's Tony and when he rides out after the bat 'uns on the neighborhood screens, Hoot is greeted with cheers by the kids.

Olive Hasbrouck plays opposite and gives a fine performance as the blase easterner who is thrill-proof. Both the writer and the director also deserve credit for the way Olive goes over the top. It is just as the dude ranch is being put on a one man rodeo more for her benefit than the rest of the dude ranch's guests.

A good finish is provided by having Gibson slide down a mountain-side and concealing himself in the side of a tree. There he ropes the two Chicago bandits who are headed for the border with a lot of ice belonging to the girl.

Tag this one for the "western" houses.

## EVERYTHING TALKERS

(Continued from page 5)

tones of Par, U. A. and M-G-M, as well as Universal (to come) will use the talking principle with the sound tracks on the film print itself. Synchronization is accomplished through both pictures and sound waves being projected simultaneously from the projection booth.

Paramount, U. A. and M-G-M decided not to coin and create their own individual names (such as Farnstone or Unitor or Metrotone) but concentrate on simultaneously exploiting the Movietone trade name as an established billing.

Wiring Houses

Through all three organizations being affiliated in production or theatre operation the triple deal was simultaneously closed. Similarly, Movietone's exhibition will be uniformly worked out so as to obviate competition. Thus, in New York, the Paramount theatre and the U. A. Rialto and the Rivoli will have the Movietone wired in these houses. M-G-M will probably hold back the Capitol from Movietone in deference to the Paramount. These details are yet to be ironed out.

Although each theatre circuit controls hundreds of theatres individually through direct operation or exhibitor affiliation, the extent of the Movietone vogue in the Par-U. A.-M-G-M houses cannot be readily gauged owing to local conditions and a schedule for restricting Movietone to the houses it will most benefit. With as many as five theatres in one city not counting New York or Chicago—perhaps but two will be Movietone wired.

Sixty-Day Deliveries

Electrical Research Products, for its part, has accelerated its machinery manufacturing schedule several hundred per cent. Deliveries in 60 days are promised and an oral covenanted stipulation. This is for the purpose of wiring as many houses for the new season as possible.

Warner Brothers' complaint had been that the Western Electric Co.,

# Fanchon and Marco

Wish One of Their Greatest Leaders

## PAUL ASH

A World of Success During His

PARAMOUNT, NEW YORK, Engagement

P. S.—Paul, we think you are one of the geniuses of the age—F. and M.



## Ned Wayburn Decides to Stage Ensemble Acts for Picture Houses

Ned Wayburn, veteran revue and vaudeville producer, is making his debut as a picture house stager with "Ned Wayburn's Chicks." The turn opens for an eight-week tour of Stanley houses May 19 at the Stanley, Jersey City, with Strand, New York, to follow.

Wayburn's unit will consist of 12 girls averaging 17, who have graduated in five departments of the Wayburn school in the last four years. Each is a soloist and is making her professional debut after coming to the Wayburn school when "just kids." Wayburn is featuring ballet work for the first picture house unit, wishing to counteract an impression that his school teaches only taps and acrobatic dancing.

Wayburn has made no connections beyond arrangements for his initial production, but intends to go into the picture house field on an extensive scale. Wayburn's school, the first, largest and foremost establishment of its kind in this country, has an average enrollment of 2,500 pupils.

The annual "Recital Revue" of this season's graduates will be held June 16 at the Heckscher theatre, 5th avenue and 104th street, at \$2.30 top.

### Fay Courtney's Debts

In the Queen's courts, Fay Courtney (MacNicol), vaudeville actress, filed a voluntary bankruptcy petition listing liabilities of \$2,231 and no assets.

Mrs. MacNicol's address is 239th street and Rocky Hill road, Queens Village, L. I.

### Leary's 3 Days as M. C.

Ted Leary, who came here from Chicago to officiate as master of ceremonies at the Granada, opened Friday and closed Sunday. Leary was reported ill with the management deciding, it is said, that his services be dispensed with.

### DANCERS ON CONTINENT

Margot O'Brien, solo dancer, sailed last week to fulfill engagements with the Deutsches Theatres in Germany and Austria. Anne Douglas, also a solo dancer and formerly with the Danish Dancers, will sail in a few weeks to work for the same interests. Carlo Kraemer, American representative for Deutsches, made the placements.

**EARL FAGAN AND ORCHESTRA**  
— with —  
**BOB AND EULA — RATCLIFF DANCERS**

One of Fanchon and Marco's Good "Ideas!"  
**BABE MORRIS**  
Tap Dancer Supreme

### NEW HOTEL ANNAPOLIS

Washington, D. C.  
Sine c. \$17.50  
Dance. \$28.00  
in the Heart of the Theatre District  
11-12 and H Sts.

### NATTOVA LOSES IN COURT

Decision in Favor of Horlick on Contract

According to Justice Crain's decision, Natacha Nattova, the dancer, will not be able to accept a 25-week Public tour at \$656 a week, being bound to William Horlick, who had her under his exclusive contract at \$600 a week. Miss Nattova sued Horlick unsuccessfully for an injunction to restrain Horlick notifying managements and the show business that the dancer was under contract to him.

Miss Nattova set forth that Public Theatres Corp. worked on the principle of peremptory cancellation when advised of a rival manager's claim on any of its artists and she dreaded the safety of her attractive contract with the circuit.

Horlick successfully showed that Miss Nattova had ignored her agreement with him as had Lyons & Lyons, who closed the Public contract for her. Horlick stated that although 25 weeks were deemed a good season, he had been already successful in booking her and the act for 22½ weeks thus far, with other dates in the offing.

Miss Nattova's supporting affidavits from people in her act were to the effect that Horlick had told them that the season was over more than a month ago and that they set out to find further bookings. Her allegation was that Horlick was seeking to coerce herself (Nattova) into a financial settlement.

### Crows and Fields On 21-Day Tour

The Two Black Crows will be Moran and Mack's feature billing on a three-week concert tour under F. C. Coppicus' direction starting June 4. The team's billing, through Columbia recordings, prompted its superlative their own names for the limited tour.

W. C. Fields, screen comedian, will co-star with Moran and Mack on this tour, to play 21 one-night stands on percentage arrangements which can earn up to \$10,000 a week for each feature for seven days' work.

### Bozo Snyder in Show

Bozo Snyder, comic, has been engaged by Phil Gilmore for his show, "Under Your Hat." Fred Helder, another vaudevillian, goes in the same show.

Josephine Harmon was signed for his show some weeks ago.

### HYAMS-McINTYRE GO FILM

Johnny Hyams and Lella McIntyre are back from the Coast and will likely remain East over the summer.

While jouncing around they may go after the picture house change, with an act they have adapted to the film palaces' stage show needs.

### HOLBROOK-NEWBERRY TURN

Adelaide Hughes has shelved her act recently at the Palace, New York.

William Holbrook, her dancing partner, has formed an act with Barbara Newberry.

### Joe Brown's Vita

Los Angeles, May 16.

Joe E. Brown will make a Vita-phonograph for Warner Bros., called "Don't Be Jealous," which Bryan Foy will direct.

In the cast will be Patricia Carron, Eugene Pallette and Harry Downing.

### JULIET STARR LIKED N. Y. AND BOY FRIEND

That's Why She's Not Going to Australia in "Good News"

Juliet Starr, specialty blackbottom dancer, has been sued by the Fuller circuit for breach of contract.

About three months ago Juliet was signed by Ernest Rolls for the Fullers, through the Jenie Jacobs office, to play the Zelma O'Neal role in the Australian production of "Good News."

At the time Australia did not seem so far away. Juliet has been around a bit and to all the nice places, as she says. But during the last three months New York began to look pretty good to Juliet, and also a boy friend. Also she wanted to stay here to sing over the radio on station WGBS, and to pose for the "Antics of Arabella," a comic strip in the "Evening Graphic."

Juliet has a contract with the "Graphic" and does not want to break it.

Then the Shuberts lured Miss Starr with an offer to appear in the new "Artists and Models" this August. That put Australia entirely out of the picture. She simply would not go to Australia.

### Didn't Snap

At first they told her she would have to snap out of that frame of mind, but finding that she did not, molls brought suit against her and any day she now will have to appear in court.

The Fullers claimed that they had taken pictures of her, advertised her in Australia and now could not replace her.

Willie Edelman and Jenie Jacobs are awfully sore. They threaten to "garment" her salary whenever she goes and to keep her out of work for 15 or 20 years.

### Jenie's Lyric

Miss Jacobs wrote her a letter, saying "Oh, how you lied to me. Why did you lie to me? And why did you not tell me the truth?" which Juliet says sounds just like a popular song.

Juliet has transferred her money to her mother's name, says she, but Willie Edelman keeps calling her up to find out if she has been working. She has been working, but she tells Willie she has not, and, anyway, says Juliet, if the worst comes to the worst she and her mother have doctor's certificates testifying that for some time they both have been ill.

### Paddock Cancels Date To Square Himself

Charles Paddock, the champ sprinter, has cancelled his dates for personal appearances next week at Loew's Hillside and Victoria theatres to return to California and straighten out the protests that have been made against his amateur standing by his recent theatrical engagements.

The champ is scheduled to appear at the Olympic games in July.

Paddock has been playing Loew's houses as a "personal appearance" with a film in which he starred, the title being "The Olympic Hero." Paddock is this week at the Gates the first half and the Grand the last half, both Brooklyn houses. The Amateur Athletic Union is understood to have registered criticism of Paddock's stage appearances as placing him under the taint of professionalism.

### Provincial Liberties

Danbury, Conn., May 15.

Three out of the five acts at the Empress last week slipped over plugs for Old Gold cigarettes. The week previous the acts were plugging Fally Markus, the booker.

## Information for Realty Holders On Muskegon's Oil Boom Situation

### LEAVES TAB FLAT

"Night on B'way" Bus It Home from N. J.

"A Night on Broadway," 22 people tab, stranded in Westwood, N. J., last week when Tom Easton, producer and manager of the act, is reported to have left the company flat.

Easton organized the tab out of New York and had been playing dates through Pennsylvania and New Jersey, mostly smaller picture houses, on a percentage basis and booking direct. The flash did a nosedive in Westwood, playing to less than \$400 on three days. The company defrayed expenses back, via bus, and stormed Easton's office in the Galety building, to find he had been dispossessed May 1 for non-payment of rent.

Easton, hitherto unknown to show business, lined up his troupe by engaging principals through several casting agencies and acquiring his choristers from the graduate pupil list of various New York dancing schools.

### Eva LeGallienne at Palace For 3 Weeks at \$4,000

Eva LeGallienne, with a company of eight, will open at Keith's Palace, New York, June 18, for a stay of three weeks at \$4,000 weekly.

Miss LeGallienne will have a company of eight with her, changing playlet each period.

Hermione Shone, the woman agent, induced Miss LeGallienne to take this vaudeville time and money. It is believed Miss LeGallienne's purpose is to procure further funds for the new theatre she wants and will place the net of her Palace earnings for that end. It is also possible her company may be volunteering their services for the same reason.

### Beauty Finals

Loew's contest for the selection of a Miss New York to the Galveston beauty contest this summer will hold its finals tomorrow and Friday nights (May 17-18) at Loew's State, Broadway and 45th street.

It's a Loew tie up with the New York "Evening Graphic," with several prizes for the beaut runners-up.

### Dora Maughan's Jump

Dora Maughan left the Palace New York, bit last Thursday and left Friday to open on the Orpheum Circuit in Winnipeg.

Joe Lewis finished out the week in the opening intermission groove.

### LORNA POUNDS IN N. Y.

Lorna Pounds is in New York and may make an appearance at Keith's Palace. Jenie Jacobs is handling the English girl.

Miss Pounds is of the former Pounds Sisters, a famous English music hall turn of other days. Toots Pounds, the sister, is now studying for grand opera.

### MURRAY'S LONG CONTRACT

Ken Murray has been placed under a five-year contract by Charley Allen, of the Benthams office. Murray will shortly be featured in a new Keith-Albee unit, together with the boys and girls in his regular act.

The present KAO unit, in which Murray is appearing, has Harry Carroll and company sharing top-line billing.

Chicago, May 15.

So many inquiries have been received at Variety's Chicago office regarding the oil boom at Muskegon, Mich., a Variety reporter investigated on the spot.

It was found that there is no reason for performers to become excited over the value of their realty holdings there, and any offers should be carefully looked into. There are probably 400 performers who make Muskegon and the surrounding vicinity their summer home. Many have owned property there for years. Those who live near the city proper have constructed all year homes, but the majority of the property owners have summer cottages.

Some of the larger oil companies, such as Sinclair and Standard are in the field and are leasing some properties.

Inquiry disclosed that the well nearest the theatrical colony was a failure. Muskegon is noted for the Theatrical Colony Yacht club, to which hundreds of performers belong. The theatrical colony surrounds the yacht club.

Before leasing property, performers should have a capable attorney report on the situation. The Muskegon Chamber of Commerce has issued a warning against grafters and fly-by-night promoters.

The usual lease terms from the recognized oil companies are so much for land rent and a percentage arrangement. The latter ranges from one-eighth to a quarter of the oil taken from the property, with the oil company setting a definite time for the drilling and completion of operations.

### Two Claim Howards

Both George White and the William Morris office allege they have the Howard Brothers under contract. White claims he has a verbal promise from the Howards and that they will open with the new "Scandals" in about six weeks.

The Morris office has sent out an announcement that the Howard Brothers will not appear in the new "Scandals," but will play the large picture houses all through the coming season.

White has resigned the entire cast of the last "Scandals" except Buster West.

### Carl and Carr Separate

Carl and Carr have separated. Carl is reported forming a two-act with his wife, with Beatrice Carr thinking of a single turn.

**CHARLES BEAUCHAMP**  
TENOR

11th Consecutive Week at Public Million Dollar Theatre, Los Angeles

**JAY C. FLIPPEN**  
FRIARS CLUB, NEW YORK

An "Idea" of Fanchon and Marco  
**ROY CUMMINGS**  
with  
FLORENCE DUFFY

# JANET of FRANCE

in "TOOT SWEET"

THIS WEEK (MAY 14), LOEW'S STATE, NEW YORK  
HEADLINING ENTIRE LOEW CIRCUIT

Direction PAT CASEY

Personal Representative, E. K. NADEL



# Performers Can't Swear at M. C.'s Or Musicians, Says Chi Union

Chicago, May 15. Any performer feeling like hurling a few oaths at a master of ceremonies had better wait until he blows Chicago. The Chicago Federation of Musicians has ruled that offensive epithets and threats cannot be applied to members of the local with impunity.

When a performer does swear at a musician or m. c. he is usually forced to make a written apology which is published in "The Intermezzo," official musicians' paper. Eddie Wynne, of Creighton and Wynne, is the most recent violator. He cracked profane at Benny Meroff, m. c. of the Granada and Marbo theatres. Wynne's confession that he is sorry was published in "The Intermezzo" under the heading: "President Extracts Another Apology."

## CALLS HUSBAND WEEKLY BILL LOVE FALLER

More Divorce Cases in Chicago  
—Stanley Price's Lost Family

Chicago, May 15. By the time Stanley Price completed his engagement in "Abie's Irish Rose" his wife had blown to parts unknown, and his step-son had reached the ripe age of 20.

Price is the original "Abie," and has become so accustomed to his role he reads newspapers from the bottom up. In Chicago he engaged Attorney Phil R. Davis to get him a divorce from Mabelle Price on grounds of desertion. Judge Sabath heard the case and granted him marital freedom. Stanley, during trial, indicated his wife was much older than he, mentioning the 20-year-old step-son as mute proof. The Prices were married in 1920, and took individual board and bed four years later without having been mutually favored with one of those blessed events—or babies, as they are laughingly called outside the New York territory.

Frank Cotter, whose wife, Sigma, identified him in court as the actor who fell in love with a new girl on every bill, was ordered to pay Hanna \$25 a week alimony and turn over some of his properties to her. Phil Davis represented Mrs. Cotter. The couple were married in Dec., 1919, and worked together in vaudeville for some time as Andrea and Cotter.

Venus Heck, a tank diver until her marriage to Dr. George Heck, has filed suit for divorce through Mr. Davis on the main claim that she and hubby haven't been living together for three years. When they were, says Venus, the doc spent quite a few of his nights elsewhere. The Hecks have a 10-year-old son.

## Helen Wood Asks Divorce From Boat-Driving Hubby

Detroit, May 15. Mrs. Helen C. Wood, former show girl, has applied for divorce from Philip S. Wood, brother of Gar Wood, the speed boat builder.

Suit was filed within 24 hours of Wood's return from Florida, and cruelty is charged. They were married in August, 1922.

Wood was in the air service during the war, but is principally known for his skill at the helm. His proposed trans-Atlantic flight last September, with Duke Schiller as his partner, was abandoned at the Coast after the pair flew from Windsor, Ont.

## Jeanne Eagels for Loew?

Jeanne Eagels may enter vaudeville via the Loew Circuit next month if Equity's annual meeting ratifies the 18 month's suspension meted out to the star.

With K-A-O rejecting the de-throned star, at \$25,000 several Loew agents approached Miss Eagels for authority to represent her for Loew bookings.

## FRANK DURANT SUICIDE

Foreign Tango Dancer Out of Work, Despondent

After penning a note that he was despondent because of his failure to land an engagement as a tango dancer, Frank Durant, 28, of 440 West 45th street, committed suicide by slashing his throat with an old-fashioned razor as he stood before a floor-mirror in his room.

A friend of Durant's went to his room to take him to a movie and discovered the suicide. Detectives Pat Hartly and Joseph Fitzgerald, of the West 47th street station, summoned Dr. Thel, of Bellevue Hospital. Durant had been dead a few hours.

Durant came here some time ago from the Argentine. He was a specialty dancer. He had heard that he would have trouble getting an engagement. Daily he sought work. Finally his funds ran low and he was compelled to take a menial job in a biscuit factory.

Durant brooded over the fact that he was a finished dancer and unable to acquire an engagement. He told his fellow roomers. He came from an excellent family in the Argentine.

Relatives in South America were notified.

## Child Ward of County as Father Argues in Court

Des Moines, Ia., May 15. The first dramatic chapter in the life of Betty Jane Sellers, 9, was written in District and Supreme Courts here when Carl A. Sellers, her father, won the custody of the child from Mr. and Mrs. Leroy Niles, who had taken the girl with them on their vaude tours at the request of the child's mother just before her death. The Sellers were separated at the time of the mother's death. Mrs. Niles is the youngster's aunt.

The girl was with the Niles for six years, traveling the entire country, but the father took his case to the Supreme Court. Newspaper stories proclaimed Betty's happiness with her real father, but later developments turned out rather badly, the girl causing the arrest of her father in March for beating her with a strap.

While the case is pending, Betty is a ward of the Polk county court. Arrangements are being made by the juvenile court to procure another home by adoption.

## 3 Colored Performers Succumb to Pneumonia

Death cut short the stage careers of three colored professionals last week in the Harlem Hospital, and all within a few days of each other. Pneumonia was the cause and claimed Slim Henderson, Toots Davis and Percy Colston.

Davis was buried in Woodlawn, Friday, while Henderson and Colston were interred on Sunday. The three funerals were held under the joint auspices of the C. V. B. A. and The Troupers, prominent colored theatrical organizations.

## Married in Bed

Rock Island, Ill., May 15. Jay Mills, alternating with Casey Jones between this city and Waterloo, as m. c. for Public stage presentations, was married to Ruth Glandville, Denver, May 8 in St. Anthony's Hospital, Rock Island, with Jay propped up on the bed, after an operation for appendicitis.

It was the second trip on the matrimonial seas for both of them. The wedding had been set for two weeks ago and was to be a stage affair when Mills was stricken. A local justice presided and only a few intimate friends of the couple attended.

## EDGAR ALLEN MAY BE OUT OF FOX OFFICE

Booker Seems Supplanted by  
Loeb—Mrs. Allen's Divorce  
Action Starts

Although Edgar Allen is still on the Fox Vaudeville Exchange payroll, for the past two weeks Jack B. Loeb has been handling the routing books, with Jesse Kay assisting.

The agents are taking it for granted that Allen is no longer active with the organization.

The recent notoriety involving Allen and Frances ("Peaches") Browning, culminating in Mrs. Allen (Katherine Murray) instituting a suit for divorce last week, after repeatedly denying such a possibility because of her devout Roman Catholicism, is believed by the profession to have had much to do with Allen's standing with William Fox. Allen's resignation as a movie actor, which he had renounced his faith for Catholicism was known to have created some negative opinion from Mr. Fox.

Mrs. Allen is at present in Paris. The divorce suit was started after she had sailed, although the possibility of a future divorce was a move to obviate sensationalism and scandal was discounted for the same religious motives. She named a Mrs. Browning in her divorce complaint.

Allen, in turn, through his attorney, Julius Kendler, claims to have some strong evidence of his own which has promised to be a sensational nature when the proper time presents itself.

### Baby Adopted?

Their six months' old baby, Mary Jane, is another mysterious factor in the Allens' affairs. Common belief has it that the child is an adopted one. This is substantiated by the mother's absence abroad without her infant daughter, who is in custody of Mrs. Allen's father, Bernard Eugene.

When the baby arrived invitations for its christening had been issued to several of the Broadway people, but the dates were indefinitely postponed for almost two months, at which time it became too late for any formal baptismal ceremonies.

The baby's absence from the Fox office at first was explained by "illness" until Loeb was told on the phone that Allen could not have been ill that day, having been seen at the moment on the Square. Whereupon Loeb would not confirm or deny, remaining non-committal.

It is stated that Allen himself does not know of his position in the matter.

## "Little Peggy" vs. "Baby Peggy" in Chi; Squawk

Chicago, May 15. Now it's Peggy vs. Peggy. Little Peggy, a local picture house dancer, has been called for misleading advertisements. City Prosecutor Frank Peska has served notice on Peggy that she draws business on the strength of a name well known to picture fans, "Baby Peggy." Both Peggys are playing vaudeville and picture house dances.

Theatre patrons notified the prosecutor's office that they had gone to theatre expecting to see "Baby Peggy."

## Grab Second of Three Lafayette Theatre Bandits

Recent arrests have about cleared up the robbery of the Lafayette theatre March 1, when three bandits got away with \$752.

Last week Joseph Dellicott, 22, a Harlem peddler, was nabbed by Detective Brown and identified by Bernard Burtt, manager of the theatre, as one of the robbers. Some weeks ago the police caught James Polombo, who is said to have admitted participation.

Dellicott denied any connection with the robbery. He is said to have driven the car in which the bandits escaped. The third robber is still missing.

### Jack McGowan Returning

Back from Hollywood but a short while, after briefly staying on the coast, Jack McGowan is leaving May 28, to return to the M-G-M lot and the film scenario of his stage play, "Excess Baggage."

McGowan isn't certain how long he will remain this time.

## Albee Sells K-A-O Stock

(Continued from page 1)

the bankers within 48 hours and without displaying a financial statement of K-A-O.

On the surface it looks as though Kennedy, through his connection with General Electric and Radio Corporation of America, might have expansive plans not altogether confined within this Albee deal. Gen. Elec. and RCA are interested financially in Kennedy's picture concern. KBO, and the prospect of some future mammoth deal to arise out of the present one is probable.

A rumor has been about for some time, and previously printed in Variety, of the continuous Murdock-Kennedy close association. It may be that Murdock pointed out to Kennedy and his G. E. and RCA associates the possibilities in the show business, including the K-A-O chain.

Bankers interested are said to be the Chase National, Blair and Company and the Millbank crowd. Also reported behind the deal are the du Ponts, although there is no verification of the du Pont rumor. Another report is that the du Ponts did consider the purchase but that the bankers named, along with Kennedy, took over the Albee stock by themselves.

### New Board Members

Albee, it is said, may continue as the official president of K-A-O, through his name being in the corporate title, but a new board of directors will be chosen with more prominent names on it than the K-A-O board now contains.

The K-A-O circuit is comprised of about 125 theatres, nearly all vaudeville now. Of the total number there are from 30 to 35 Class A theatres susceptible of any policy. Really values of K-A-O properties are reported very high and in excess of the present market quoted valuation of the circuit's capital stock.

### K-A-O Stockholders

Albee held over 200,000 shares of K-A-O stock and is said to have received \$21 a share, the underwriting price. Shortly after the stock went on the market, it fell from 21 to under 15¢. This is reported to have abetted the K-A-O land grab by stockholders.

Among the latter and their holdings are:

J. J. Murdock	160,000
Walter Cook	80,000
Maureen Goodman	80,000
Robert Larsen Est.	80,000
The Shuberts	80,000
Orpheum group	Remainder

The former Orpheum Circuit stockholders, who received one for one of K-A-O at the recent merger are said to hold nearly 500,000 shares of K-A-O among them. It is not known how this amount is divided nor how many Orpheumites still remain K-A-O interested.

All of the K-A-O stockholders listed excepting the Shuberts, Orpheum group and Albee received their stock by bequests from the late A. Paul Keith. Mr. Keith, in his will, also left a sufficient number of B. F. Keith's shares to Albee, to give the latter control, which he has since retained either by stock holdings or agreement.

### Lee Shubert's Reason

The Shuberts secured their Keith's holdings through the stock left by the late E. M. Robinson and left to him by A. Paul Keith. The Robinson bequest was made to a sister, Mrs. Charles Anderson, who later sold the stock to the Shuberts. Lee Shubert at the time did not particularly want the Keith shares, but as the Shuberts were then contemplating vaudeville and other re-

## Kunsky-Morris Detroit

Detroit, May 15. Morris Silvers and Max Turner, of the William Morris Chicago office, were in town last week to confer with Howard Pierce on the proposed affiliation of Kunsky's newly established booking agency with Morris.

It developed that the Kunsky agency will operate under a booking agreement with Morris (Chicago), but will not become a William Morris enterprise in name for the time being.

Kunsky booking office is headed by Howard Pierce, also general production manager of the circuit. He is assisted on the booking end by Lew Kane.

prison movements against Keith's. Lee wanted to be listed as a Keith stockholder to obtain a line upon the Keith business through the statements, he would then receive.

Albee was given a large share of the business by the will of B. F. Keith, who died a few years before his son passed away.

Joe F. Kennedy is the banker-showman president of the picture distributor producer, FBO, and who lately reformed the Pathe (pictures) organization. This Kennedy did at the request of Murdock, president of Pathe, with Murdock also the executive director of K-A-O. There is probably no man in the K-A-O organization who knows it as thoroughly as Murdock.

### FBO-Pathe

In taking over the Albee interest and direction of K-A-O, the Murdock-Kennedy combine receives with it the Pathe-DeMille holdings, leaving it problematical, through the present close association of Kennedy and Murdock, how long, with the K-A-O theatre circuit behind it, it will be before there may be a complete production and distributing merger of FBO and Pathe.

One angle of the proposed reorganization will tend to bring the younger set of the K-A-O staff forward, it is said. Among this set is Pat Casey, ostensibly head of the Vaudeville Managers' Exchange association, but of recent times a close companion of Messrs. Murdock and Kennedy. There is no information as to how Casey will fit into the new line-up, but that Casey knows all there is to find out about vaudeville is common knowledge.

### Albee Dominant

E. F. Albee has been the dominant head of Keith's since he became its general manager almost 30 years ago, at that time following J. Austin Fynce in the position. As the dominant head, without a discord against his commands or instructions possible, Albee's word in the K-A-O has been always the final say. Lending the K-A-O organization into sufficient prominence for Wall Street to recognize it, may have been the incentive, but Albee has the mind around to see that it might be for him to take a little rest from the business. Though a very wealthy man and of wealth for many years, Mr. Albee has worked constantly and hard. Always at his desk by nine, he seldom even left before six or seven, and up to the past few seasons took no recreation whatever.

When K-A-O and Orpheum merged Lehman Brothers were the bankers. There is no report if the Lehman are in on the Albee buy, but it is said their contract at the time of the merger gave the bankers an option on about 50,000 shares of K-A-O stock.

Rises in K-A-O stock and Pathe stock toward the end of last week presaged some important move.

### Kennedy's Speed

It is reported that Kennedy procured but a four-day option on the Albee stock, with that option expiring yesterday. Messrs. Albee, Murdock and Kennedy, from the account conducted all negotiations between themselves without lawyers or outside negotiators being called in.

Murdock and Casey are strictly vaudeville men. It is anticipated that should K-A-O under its new direction go in for mergers or acquisitions in the future theatre field, they may call in a picture theatre operator to handle that end. It is said that Murdock has decided that two-day vaudeville may be made to thrive, and he will, with the vaudeville assistants around him, concentrate altogether along that line.

It is also anticipated that during the summer any number of changes will occur in the present K-A-O personnel.

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AT LAST! — A REAL

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*The Song The Bluebirds Are Singing!*

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*The Best Home*

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## BRISK TRENTON SCRAP; LINCOLN'S BIG SHOWS

Trenton, N. J., May 15.  
A heated scrap for business has been initiated by the new Herschfeld Lincoln theatre here, against Walter Reade's Capitol, the older house.

Lawrence Golde, formerly with the Keith-Albee booking forces, has been commissioned to book the stage shows for the Lincoln. So far he has been paying for good big acts.

A split week and revue style of turn make the present policy, besides the pictures. This week Golde in the first half has Delmar's Revels, a large unit revue production, with the halves booked with this style of attraction until the middle of July.

The revue displaces the former Lincoln's presentation.

K-A books the Capitol, also a vaudeville house.

Tim Owsley is now managing the Gibson theatre, Philadelphia. Early this season Owsley had his own musical tab.

## License Dept. Renews Drive On Bootleg Vaude Houses

License Department of New York has renewed its drive against picture houses operating with common show licenses who have been bootlegging vaudeville without proper authority.

First to come under the axe are the Palestine, Apollo, Florence, Odeon and Clinton theatres, all spotted on the east side. These houses had been playing vaudeville with seeming immunity from interference for the past six months.

Last week's bills were cancelled when the License Department threatened to revoke current licenses if the houses did not stay within the confine of their common show license. The action is reported as result of complaints presumably from competitors. It is said that a number of other complaints against houses in New York and Brooklyn that are illegally playing vaudeville are being investigated.

Common show license, under which the above houses operate, only permits screen exhibitions with an occasional vocalist or lecturer.

## AUTHORS' ROYALTY JUDGMENT

Frank Fay, Bert Lahr, Sam Baerwitz and Harry Delmar, owners of the Delmar's "Revels" revue, issued a \$1,900 note Feb. 6 last to Billy Rose, Ballard Macdonald and Jesse Greer, the authors and composers of the songs in the show. This was in payment of accrued royalty and due in 90 days. When the note was presented at the Hanover Bank it was protested.

Judgment by default has been taken by the songwriters against the show management.

## GAMBY-HALE DANCE ACTS

Gambarelli (Gamby) premiere for Roxey for many years, has joined with Georgie Hale in producing dancing groups for KAO unit bills. The Tip Toe Girls, first unit sent out by the new dance producers, opened at the Coliseum, New York, last week.

RAY  
**LUBIN**  
JUST A GOOD BOY GONE BAD  
Playing consecutively for Fanchon and Marco  
With thanks to George Morgan and Harry Wadlin

**DRAKE and WALKER'S**  
All Colored Revue  
with  
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THOSE VERSATILE DANCERS  
**MURIEL**  
AND  
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Foremost Exponents of the Bowery Dance—Featured in "Farsian Follies"

THAT LYRIC TENOR  
**CHARLES**  
**WILLIS**  
(The Colored McCormack of Vaudeville)  
Now Playing on the West Coast  
With Thanks to Alexander Pantages

## Omaha's Scale Cut by 4 Film Houses Occurs Often

Omaha, May 15.  
The theatre price war here has brought things just about down to the bone. At least four of the downtown houses have made one or two cuts during the past three months. The last was for the Riviera, Public deluxe house, cutting its weekday matinee from 40c to 25c and to offer its balcony at night, except Saturday and Sunday, for 40c. Downstairs seats remain at 60c.

Latest quotations on leading theatres are:

Riviera ..... 60—40—35—25  
Orpheum ..... 50—35—25  
World ..... 50—35—25

The Moon, second-class house, is contemplating running matinee prices until 7 p. m., while the rest already have let the bars down until 8:30.

The Riviera's cut was the first made since the opening, but the Orpheum has come down twice recently.

The World had gone up after installing Vitaphone and Movietone.

## Detroit's Only Vaude

Detroit, May 15.  
Miles' Oriental, playing Pan vaude, went the limit in its Sunday advertising to proclaim itself as playing "the only big time vaudeville in Detroit." The ads led off with the line, "The Survival of the Fittest!" Keith's Temple had closed for lack of business Saturday night.

Oriental is now the only downtown vaude house with the exception of the Columbia, located on burlesque row (Monroe street).

Manager Wodetsky is doubling temporarily in advertising and publicity for the Oriental since Joe Lee's departure last week.

## "Padlocks" as Act

Max Hayes has taken over the vaude version of "Padlocks of 1928" from Padlocks Productions, Inc., and will route the piece for a tour of the K-A-O time. The vaude version of the former Texas Guinan revue is in 11 scenes and carries a cast of 35.

Piece was previously in difficulties, with the company having been stranded three weeks ago, but since paid off before Hayes took over management of the unit.

## PADDEN'S BOOKING OFFICE

Metropolitan Booking Offices were formed last week with Harry Padden as general booking manager, with offices in New York.

Its personnel includes Louis E. Walters, Joseph Sullivan, Paul N. Denish and Ross Frisco.

In the association of Joe Sullivan with the enterprise brings to light the withdrawal of Sullivan from the Keith-Albee-Orph offices.

Sullivan for years has had booking privileges on the K-A-O floors.

## Geo. King Still Indie

George King, vaude agent, former eastern representative for the Bert Levey Circuit on the west coast, denies that he is again resuming his former connection here. He will continue as an independent agent.

## NEGRO SHOW BIZ N. G.

Salacious Material Proving Boomerang, Report

According to producers of colored shows (for colored audiences) this past season has been the worst in some years. Short seasons, forced closings, stranded companies, have been notable.

One vet colored producer is emphatic in his censure of some of the Negro theatre operators and bookers, who have demanded that the shows inject salacious scenes, suggestive dialog and that the girls with the troupes display as much nudity as possible. This sort of condition, he declares, is blamed for so many shows hitting the rocks.

Certain houses in the south have been unusually flagrant in this sort of show.

## Orpheum's 1st 4-a-Day

Chicago, May 15.

The first Orpheum house to go into four-a-day is the Riviera, on the northwest side. This is exclusive of Junior Orpheum or Ass'n houses.

Originally a Balaban & Katz deluxe presentation theatre, the Riviera was taken over for booking by the Orpheum Circuit, with a two-a-day policy. When that flopped, the house was switched to three-a-day.

Continuous grind has been resorted to as a last hope.

## MARGARET LAWRENCE SKIT

Margaret Lawrence, whose legit vehicle, "All Alone Susan," has been indefinitely postponed, will enter vaude under direction of Albert Lewis. Miss Lawrence will offer a sketch unselected as yet.

## Farnum Signs Watson

Ralph Farnum has signed Milton Watson, Chicago picture house tenor.

Watson opened at the Paramount with Paul Ash this week.

NOW PLAYING PUBLIX THEATRES  
**MASSE**  
AND  
**DIETRICH**  
Direction ARTHUR SEELE  
of LYONS and LYONS

**DOTSON**

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In Specialty Dances  
Featured with "Radio Fancies"  
Now Playing Pantages Circuit

SONGS AND DANCES  
**PEARL**  
TWIN  
Playing West Coast Theatres  
With Thanks to Fanchon and Marco

## SEARCH BEING MADE FOR MARIE LABARD, MISSING

Bronx police are searching for Marie Labard (Labard and Franklyn), missing from her apartment, 204 W. 123rd street, for several months. Search is being made at the request of her husband, Frank J. Walsh, who, as Wilbur Franklyn, has been her stage partner.

It is the latter's belief that his wife is somewhere in the Bronx, under the belief her disappearance will make it easier for Franklyn to get work, as she has been a cripple since February and was depressed over her inability to resume stage work. Franklyn has been working as a single. At the time Miss Labard was injured the couple were working in "Merry-Go-Round." She had been shopping, and on her way home slipped and fell. Injury was so severe that she was removed to a hospital, where her leg was placed in a cast for seven weeks. The couple's five-year-old is in a convent in New Jersey.

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Homer's Odyssey describing the "Ten Years' Wanderings of Ulysses" is a fac-simile of Roscoe Ails' search for an ideal. The consequence is Artist's Isle, situated on a beautiful island approached by a rustic bridge. Seven-room log bungalows, lavatories and bath, motor boating, fishing, golfing, swimming. The summer resort millennium.

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EDITH BRISTOLL, S. F. "CALL"

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S. F. "NEWS"

"An entertainer unique in the theatre the hit of the bill . . . success riotous."

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EASTERN CITIES TO FOLLOW

GREETINGS TO ALL MY FRIENDS IN SHOW BUSINESS







## 2 Loew Cleveland Houses Adopt Vaudeville Policies

Loew's Park and Granada theatres, Cleveland, will scrap their presentation policies May 27 supplanting with vaudeville.

The Park will play five acts on a split, while the neighborhood house will operate likewise.

### SAM FALLOW ALONE

Booking firm of Fallow and Rogers has dissolved partnership. Sam Fallow is, taking over the offices and will continue to book acts for clubs and independent vaudeville.

### ON OUR WAY EAST

FRANK

**MITCHELL**

and

JACK

**DURANT**

Direction WM. MORRIS  
Thanks to FANCHON AND MARCO

## Eva Jorgensen's Divorce Suit Settled Out of Court

Los Angeles, May 15.

The contested divorce suit of Eva Mudge Jorgensen, former vaude actress and writer, known as "Little Eva" Mudge, and Hans Henrik William Jorgensen, was taken off the calendar in Judge Anderson's court when a settlement was declared to have been reached out of court. Under the terms of the settlement it is understood that Mrs. Jorgensen will receive the custody of the two children.

The case was hotly fought in court for several days and was marked by the appearance of "Death Valley Scotty," notorious desert millionaire, whose real name is Walter Scott. The latter, an old friend of Mrs. Jorgensen, was prepared to testify in her behalf, but did not get the opportunity.

The suit was first started by Mrs. Jorgensen against her husband in which she charged extreme cruelty. Jorgensen later filed a cross-complaint. Both complaints will now be dismissed.

Charles B. Maddock, K-A-O producer, returned from his annual sojourn abroad last week.

## DENVER ORPHEUM CLOSES

Squawks From Union and Acts Who Jumped to Davenport, Ia.

Denver, May 15.

The Orpheum, one of the oldest theatre standbys of the K-A-O circuit, has shut down. Though not a complete surprise, closing of the house drew squawks from the local musicians' union as well as from the acts who were given sleeper jumps to Davenport, Ia.

Orpheum has been encountering bad business since Public opened the Denver, just around the corner. Vaude house was operating on a policy of five acts and pictures.

## ILL AND INJURED

Slain Mason (colored) is recovering from a recent illness.

Rosie Gillyard (colored) is quite ill in New York. Miss Gillyard was with Florence Mills' "Dixie to Broadway" and later of Connie's Inn and Plantation reviews.

Emma DeBerry, en route with "Sugar Foot" (colored), is recovering from a severe illness.

Irwin Barr, professional manager, Milton Well Music Co., Chicago, is ill with tonsillitis.

Paul Wright, son of Harold Bell Wright, novelist, has been acting in stock companies around New York for the past year. For several months Wright has been ailing and two weeks ago was sent to his home in the west. He is the younger of two sons.

Anna Q. Nilsson, fractured her right ankle as the result of a fall from a horse in the mountains near Fresno, Cal. She is in a hospital at Santa Monica and will probably be confined two or three weeks.

Mrs. George Johnson, with Mid-City Park, Albany-Troy, (N. Y.), road, recovering from a serious illness.

Ken Browne has been out of the cast of "Take My Advice" (Henry Duffy), Alcazar, San Francisco, through illness.

Margaret Irving underwent tonsil operation last week by Dr. Morton Hertz, in New York.

Helen Bolton underwent a throat operation at St. Vincent's Hospital, Los Angeles, and is recovering rapidly.

Sadie Banks has been removed from the hospital to her home, at 949 Simpson street, Bronx, N. Y. C.

Write to the ill and injured Joan Adaire, who finds singing over WMCA interesting, gave another demonstration of bizarre taste, by going to the Midtown hospital to have her tonsils removed instead of picking a normal and orthodox operation like appendicitis. She's getting along nicely, although still speechless.

Mrs. Tom Waters (M.-J. Wallace), ill for past 20 weeks, has been removed to her husband's suite in the Manhattan Square Hotel, New York.

Jack Hutton, film booking manager for the Small & Strassberg circuit, recovering from an operation for the removal of his tonsils.

## Bentham's Coast Rep

S. George Ullman, former manager of Rudolph Valentino, is now representing the M. S. Bentham office in Hollywood.

Ullman is offering H. B. Warner, Lilyan Tashman, Elinor Fatio and Irene Rich for personal appearances in eastern Publix houses.

## PRODUCING COMBINE

Sam Baerwitz and Myer Golden have formed a producing combine for vaudeville.

Golden has been producing vaude acts on his own, while Baerwitz is a Loew agent who has occasionally taken a production plunge.

## GRAHAM-LEE REUNITE

Graham and Lee have reunited as a vaude team after a separation of five years due to the illness of Elsie Graham. Latter was ordered to Saranac as a result of nervous breakdown.

Lee has been working as a single.

## 3 WAY POLICY

Kingsway, Brooklyn, adopts a tri-umvirate policy of vaude, pictures and presentation this week.

Six acts comprise the first half of the show, with presentation and screen feature after intermission.

## Fanny Rothman With Collins

Fanny Rothman has resigned her post with Hermine Shone, K-A-O agent, to become affiliated with Johnny Collins, Loew agent.

Miss Rothman succeeds Carl McBride.

## JUDGMENTS

M. & S. Circuit, Inc. F.B.O. Pictures Corp.; \$4,948.

Jack Welch; Madge Hart; \$2,614.

A. S. Friend Cos.; Inc.; J. H. Welch, Inc.; \$177.

C. B. & C. Photoplay Corp.; Burns Bros.; \$83.

Harriett Amus, Corp. and Maxwell M. Chetkin; W. A. Swasey; \$1,261.

G. Maillard Kessler; Heating & Plumbing Finance Corp.; \$950.

Erwin S. Kleeblatt; Butler Paper Co., Inc.; \$12,578.

Same; Green, Low & Dilge, Inc.; \$6,773.

John Corts Co., Inc.; E. Davis; \$1,156.

Same; H. A. Gair; \$2,682.

Satisfied Judgment

E. Ray Goetz; Punch & Judy Theatre Co., Inc.; \$415.70; Feb. 26, 1923.

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Did the ALMOST IMPOSSIBLE at the  
**STRAND, New York, Last Week**  
Stopped Shows With Constant Rapidity

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## A HUMMING HARMONICA HOUND

Even Chicago's Revolution Can't Stop Our Show Stopping Record

**EDDIE MAYO**  
and **HIS GANG**

**MOST ENTERTAINING KIDS IN VAUDEVILLE**

AND

**WHAT A RIOT!**

Keith Rep, LEW GOLDER

Loew Rep, JOHNNY HYDE

F. S.-Thanks to Mr. Jack Loeb and Jesse Kaye for allowing us to knock 'em off at Academy of Music, Audubon and Crotons

*Nan Walperin*

KEITH-ALBEE CIRCUIT

# EDWARD J. LAMBERT

THE FASHION PLATE, CUP AND SAUCER

HEADLINED LOEW'S STATE, NEW YORK, WEEK MAY 2, AND BOOKED TO HEADLINE THE ENTIRE LOEW CIRCUIT AT A SALARY OF

**\$10,000 (TEN THOUSAND DOLLARS) PER WEEK**

IF YOU'LL COME DOWN A LITTLE, I'LL COME DOWN A LITTLE

**THIS WEEK (MAY 14), GRAND, ATLANTA, GA.**

Thanks to Messrs. J. H. Lubin, Marvin Schenck and Al Grossman

"Lambert is a priceless humorist  
—a sweet treat and a bright book-  
ing."—Variety, May 2.







## PARAMOUNT

(PAUL ASH)

("Hello, Broadway"-unit)  
(NEW YORK)

New York, May 14.

Paul Ash is getting his chance on Broadway, and it looks like a good chance. New York and the playhouse house goers can't know him overnight. Although Public certainly did give their prize m. c. an outstanding performance in "The Saint of Jazz" opened at the Paramount Saturday for his initial New York week.

Saturday, with the weather too nice, the Paramount did a big business and Sunday was nicer, giving the house and Ash a fair week-end on the gross. Tonight (Monday) at 8.30 the Paramount was exactly but no standees nor box office line, but another fine car evening after the stretch of bad outdoor weather since April 1.

An unsuspected volume of speculation seemed to sweep over the show business as to what Paul Ash would do with his New York. That is because he did such a stupendous thing in Chicago, two steady years at the Oriental, putting that house over the top, and from its outset and a year before it at McVickers. Previously Ash was in San Francisco, a rage there, and a section where he can't get a time to play for the rest of his life, according to the Californian native sons or managers.

Ash will grow on the Paramount trade. He's playing it slow and easy at first. About the only things in the talent way he displays are personality, conducting and showmanship. Of the latter he has a lot to back up his fortunate personality, the latter made more marked by his aloof of hair. He doesn't sing, but he does talk, and Milton Watson, his Pacific Coast tenor, he played the piano accompaniment for both songs. The songs closer to the acts than has been usual with m. c.'s. Maybe he steadies them in that way.

As a master of ceremonies on a Public stage, he appears to have more liberty in introductions than the customary Public m. c. in bringing on the acts he cross-fires a bit here and there, and he says "Give the girl a hand." That once was once too many in the Tex Guinan ballroom. Ash incites the applause, however, by his own hand clapping, and he is more generous to the turns with him on bows than he is with himself for the same purpose.

At the finale of the stage show, and to very substantial applause, Ash took the final bow with the company and let it go at that. He could easily have been more generous to the turns with him on bows than he is with himself for the same purpose.

As a leader with a new band, although it's scarcely the first time, Ash took the final bow with the company and let it go at that. He could easily have been more generous to the turns with him on bows than he is with himself for the same purpose.

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Opening was an excellent effect. Two large hands outside a curtain, to either side, were strings of ribbons down to five girls' knees, under the hands, while above on an enlarged animated picture, face only, of Ash, pantomiming the act. The girls, specially written lyric for the first number, "The Musical Mr. Ash," starting the current "Hello Broadway" unit.

Ash first appeared in person after the band had come up on the elevator stage playing "The Gang's All Here" amidst a cheering throng. He led the band through "Back Yard" very well played, much more so than the ensuing "Man I Love," with both songs titles programmed, making the double act a success. But he was a voice in the band through a megaphone doing a chorus of each.

Ruby Keeler was the person introduced by the band. She was a trifle over Miss Keeler saying she intended to sing. She sang "My Pet," then did her tap dancing and was over.

Mr. Watson was the next, doing "Ramona" and an encore, "Lilac Tree," to considerable applause. Ash also kidding lightly with him. Ash appeared to make a solid impression. Ash said he was a Leland Stanford boy from California, whom he had had with him in Chicago. Watson was not at all concerned. It sounds flattery at times and even in high. It may be the number of shows daily.

Ash had the show running pretty well by this time and added to it

with the orchestra playing "You're Wonderful," with Paul Small called from the band crew for individual

Following, the Tiller Girls, eight, did a nice stepping dance bit and won regular applause. They were introduced by John Remos' Midgents. One is so small he was taken out of a satchel. The ground acrobatics and lifts by Remos of the smaller girls got even better. The show slowed up the show, although the house made it evident they liked the turn.

But was a slow spot and didn't make it any too easy for the three Ormonde Sisters, in the next to closing position, with their harmonizing songs and dances. The centre girl of the trio seems the only dancer of the three, but the audience liked the girls well enough to make the last led by Mr. Small, particularly announced for it, with the girls breaking in the number.

Encores, finale of a fair eight portion, with Mrs. Jessie Crawford at the upstage organ playing with the band. Miss Keeler came on again to sing "The Girl Who Came to Stay" on the program were given to Mary Read for the dance ensembles; Carmine Vitolo for set pieces; Brooks for costumes; Edward Lyric; and Rubby Cowan for the finale verse.

Mrs. Crawford played a medley of light operatic airs for her regular organ interlude. Jesse may inform his wife that almost any organ player might do that, but that's not the point. "Inspiration" is a Fitzpatrick sort early on the bill and very well done, also Fitzpatrick's "Mother" and "The Girl Who Came to Stay" for the full week. All of the forists should send Paramount a present this week.

Paramount News reel, with all Paramount pictures, very short and very tame. For what it held it could have been left out altogether, especially the four sets of twins.

After the Ash unit Bebe Daniels and Paramount picture called "The 50-50 Girl." Whoever slipped that story over on Par never treated it in the 50-50 way—it was more like 95-5 for the picture.

Other than the picture a very entertaining bill and lots for the 75c. date after 6, all over the house, including the mezzanine.

Miss Keeler, Remos' Midgents, and Mr. Watson, New Acts.

## ORIENTAL

("Sunshine Days" Unit)  
(CHICAGO)

Chicago, May 7.

Dear Joe:—The last letter I wrote to you was from the New York office, you remember. Because the town was nuts? I was right. I'm back in Chicago.

Consistent, but just because you have Detroit office in your bedroom don't lose your head. When I gave an Oriental unit a good no-rag a few weeks ago, whose of the "yours" was it to pick the unit up at your end and pan hell out of it?

Maybe you think that helps my ratings with the old boy. Maybe you were so full of Detroit fever you caught the show from the manager. How did you like my wife? Boy, how you quivered me!

"I notice," says she, "that this fellow in Detroit says Ginger Rogers isn't good. How come you said she was?"

"He hates women," I explained. "You mean—" says she haltingly, "you mean you're looking too cloudy in the eyes. I hung my head in silent acknowledgment."

I'm sorry, Joe, but you brought it on yourself. You said you were coming to Chi I'll throw a party with women at our flat, and you can prove you're all in front of her. Not too late, though.

Soy, the Oriental seems different without Paul Ash. The crowd inside is quieter, and the house seems almost empty. But you can't pan this "Sunshine Days" unit, even if it plays Detroit with a sex picture.

Jack Laughlin has been brought in from the East to alternate productions with Lou McDermott, and he spread his stuff as thick as Meadow Gold. Besides you know, Lou and Schenck heading the unit, supported by Gene Sheldon, Lischeron and Alyce and Sally Sweet.

The girls, who conceived one of the prettiest sets ever in a picture house. The nearest thing it looks like an Italian garden, with green trees, statuary, and foliage, and statues spread all over full stage. The musicians are out-loud as can be.

impressive in a fast tap dance and a fan number. The Oriental was certainly wise in replacement of bullets.

Lou Kosloff, band leader at the Chicago, is in the Oriental one week. B. & K. are in a quandary about a band leader for this spot. Kosloff started his band with a symphony orchestra of a pop number, highly class and a surprise to the Oriental crowd.

The first act was Gene Sheldon, who was in a comedy start as a hooper who doesn't know what routines to pull off as the music keeps changing. Later he picks up his banjo and plays a special arrangement of "Alabama Bound" with sound effects. Sheldon is great for all picture houses.

Edw. Fenton, who hit the picture houses after Peggy Bernier clicked at the Oriental, sang a couple of necky numbers and played a special arrangement of "Alabama Bound" with sound effects. Sheldon is great for all picture houses.

The Gould ballet worked with a kick routine perfectly timed the girls were called back for a long bow. Lischeron and Alyce, character dancers, are one of the best in practically nothing. They were dressed as gypsies here, and the title maybe was, "Mexican Jumping Beans at Play."

After this the shutter drop was let down, and Van and Schenck took over the house. Their reception was a prolonged affair. Stupid as they seemed, they sang several comedy numbers, and Van took his ballad spot. Van was oost in a new number called "Master of the House." It was a medley of the great big-hand boys have disrupted American home life. Schenck's ballad likewise brought out the heavy argument, and Van took the stage by running up the aisle. It was wise to feature the team the week after Ash left.

An ensemble finale closed, with a silver waterfall in the rear of the Italian garden suddenly taking on life with the aid of spotlights. A sunbeams revealed the girls nestling against its rays. The spectacle brought spontaneous applause. Running time of production about 50 minutes.

Jesse Crawford is at the organ this week as another drawing card. Crawford is the gent who gave solo houses and the organists union has any medals lying around he should get them. He didn't follow Keats' community singing style here, but presented a medley of popular and classic songs without screen slides. Very few local organists risk their reps on straight playing, but Crawford is an exception. He sold his notes for a first finish.

"Fifty-fifty" (Par), feature. Pathe Review and newsreel completed. Jimmy Petrillo of the musicians' union sends his regards, Joe, and the stenographer in Harry's office has been pinning ever since his paunches. Your ma called up the day she went to New York and asked me if you hid your winter underwear here. She said she knew you wouldn't take it.

Stick where you are and lay off New York. The old boy still thinks of the nature of the act at the Arena, on 4th avenue, is good training.

Loop.

## LOEW'S STATE

(LOS ANGELES)

Los Angeles, May 11.

Bessie Love is the latest recruit from the screen for picture house entertainment. Miss Love, a diminutive and accomplished artist, looks like a girl for the spoken film. On the screen she has done many a good chore and her name is not unknown to the public.

Famous Players present her in what they call their "Merry Ann" idea. She uses Jerry Delaney as an aid. Miss Love dances, eccentric and bold, poses on Delaney's lap for a comic, contrilolous bit and for a finish does a combination black bottom-variety drag.

Rest of supporting show, as a comedy, is not so forte. Talent is not brought out as an even balance. A trio called Irma, Dot and Hazel are not warm enough to tickle the audience. But the picture house mobs with their chants in the harmony. Then Ily Mayer, pianist, slips his mits across the bridge. The O'Connells, a local trio, who have been used by F. and M. almost as much as "Ivory soap," exercises his pipes for a couple of ballads. Four former line girls now to specialise in a couple of acrobatic bends and kicks with the routine too long.

Benny Rubin, m. c., called the show together. He told a few stories, hooded a bit and substantiated the fact that he is a natural here. Setting for this turn and costumes, though inexpensive, are a first.

An M-G weekly, with a few local spots, opened. Then J. Wesley Leonard, organist, put over a fifty laugh special. The O'Connells, a local trio, who have been used by F. and M. almost as much as "Ivory soap," exercises his pipes for a couple of ballads. Four former line girls now to specialise in a couple of acrobatic bends and kicks with the routine too long.

## LOEW'S MIDLAND

("Pagoda Land"-Unit)  
(KANSAS CITY)

Kansas City, May 10.

There is but little left with this unit since it was reviewed in the Capitol, New York, except one singing act, the dancing girls, and the symphony orchestra. The absent are Al and Ray Samuels, John Griffin and the Royal Bell Troupe. Irene Taylor is the only one mentioned in the New York review.

A medley of Herbert's melodies was the selection of Joseph Kline for his Midlanders, and gave the show a good glow. Short news reel followed, and then Billy Wright, at the organ, gave the localities their first presentation of "When the Irish and the Germans Get Together." Introduced as a tribute to the air heroes of 1918. Slides with the words were used, but the "Give Your Kind Applause" thing failed to materialize. This organist is capable of much better things.

Some snappy strains by Joe Kay and his stage gang, all dolled up in white. Chiffon and chiffon, they started, "Pagoda Land" and introduced the 12 Chesterettes in their dragon affair. It is a genuine novel here, a pleasure to the eye.

Miss Taylor was next, and told them she was "A Good Girl." The audience believed it and did not entreat, although the trend to make Applause was still lacking. Wallace and Cappa followed for a novelty dancing bit, but did not fare much better.

An ensemble number of "Sunshine" by Joe Saunders was the band's offering, with Joe Kay singing through a megaphone, and the custom of beginning to wake up Gus Mulcahy, the dancing harmonist, seemed to have just what the bunch wanted. This boy knows how to put his stuff over.

After this, another neat routine of Tiller stuff and gave an exhibition of well-trained legs, Adler, Well and Herman, with their black and white costumes, in a good humor and proceeded to keep them so, with the boys having a hard time to get away.

Miss Taylor and the girls on for the finale, with the dancers working on the ends gave the little show a nice finish, and the fans were all ready for "The Circus," which followed.

## CALIFORNIA

(SAN JOSE)

San Jose, Cal., May 7.

West Coast Theatres Circuit and Fanchon and Marco tried out an experiment for the last week. The installation of the Will King Musical Comedy Co. for a split-week engagement, playing three days at this house and for a day at the El Comodoro.

Experiment has had a twofold purpose. It was intended as a leverage to crush local opposition by the local picture houses, and to give the company at the American (National Theatres Circuit) since Jan. 1, and to determine if the higher type of musical comedy could be made into a straight picture presentation house.

The first objective was obtained without an trouble. Result voluntarily closing at the American the day after King opened at the California, a block or so away, admitting defeat openly in a certain talk. The second objective, the drying powers of King at the California, was also plainly demonstrated, business taking an upward spurt on both week-end days.

However, with a Fanchon and Marco production for the other four days of the week, it was figured that the picture houses and the musical opposition has been removed, the California goes back to its old policy of F. and M. productions Tuesday and Friday, and F. and M. specialty bits Saturday to Monday.

King has long been noted on the coast for his productions. Current-ly he has his hand to the picture houses, and he is doing "Fair and Warmer." In support of King, who is a droll comic, are coast favorites, including Bessie Hill, Lee Durbin, June Clyde, Don Smith, Minorva Ureka and other principals, with a chorus of 12 hardworking girls. King's comedy is sure-fire on a comedy, and a good show is given, divided into four scenes with specialties in front of the olio during scenic changes.

The musical of necessity relegated Jay Durbin to his hand to the pit, but Brower worked up the community singing idea and had the customers justly joining in. It required a liner to get the King's histrionic ability. He assigned him a role in "Fair and Warmer," that of a furniture mover. Even the most severe critics were forced to admit that he handled the part capably.

The spitting of the week between severe and San Jose entailed some severe burlesque on the King company in transportation. They had to make the 150-mile jump overnight by bus, through lack of rail connection. The King company is not nearly a baggage cart of scenery and properties. Cost was prohibitive and brought about a decision to leave the King company out of the King and his company out in a new Fanchon and Marco unit idea.

King is a money-getter for the West Coast circuit, and his cover has been identified with anything but good clean type of entertainment.

## STATE

(BOSTON)

Boston, May 14.

The velvet ropes in the lobby in optimistic fashion. The draw was only fair despite the Gantley and Sawyer revue and "The Gentry" (M-G) on Sunday. Chilly weather probably brought more business than the bill, although the show itself was a bit of a disappointment. The picture had apparently been staged for censorship and to hold down the running time, the resulting effect being a sort of intriguing picture puzzle. When the heroine has to go democratic to her baby and carry him to death and finally comes to be ruined, but with a quart of milk and a herring, the audience thought the plot had just started to unravel. But it was the end of the yarn.

Santley and Sawyer got off to the most lame start they have ever made in Boston, although they finally made the grade and carried away top honors. Their closing minut in Colonial costume was a really artistic bit, but their introduction in one is too flat for such showmen to turn.

They are named four girls. One of them, named Gertrude Lemmon, is being featured for a toe dance that makes it stop the act. Boyd Senter was the other featured act but was held down to such a short routine that he did not crash as usual. The News, Topical and Hal Roach comedy were fair film fillers, and Birge Peterson, at the organ, had a mother song that was a mess of syrup used to your reporter, who had to stop the act. Boyd Senter sort of thing when passably presented and when in the proper condition. Libbey.

## WISCONSIN

(MILWAUKEE)

Milwaukee, May 11.

"Spring is Here" was the stage show and it was right. While sprightly and all that, it demonstrated that buck fever even made its way to the actor's stock. When caught the acts seemed a bit tired, or maybe were just wondering why they should work so hard when the customers preferred their cars to theatre seats.

However, plenty of youth and talent to be picked out of Eddie Wynn's act. He was a handsome, a huge power of flowers, the back drop of which parted much on the order of the Spanish fan. Eddie Wynn, a handsome, a huge power of flowers, the back drop of which parted much on the order of the Spanish fan. Eddie Wynn, a handsome, a huge power of flowers, the back drop of which parted much on the order of the Spanish fan.

Singer, Ed Maynard "Sonny" Eisman, a little fellow who has a neat voice and knows how to handle his feet. Ed and Morton Beck have some of the best dancing in the city. A xylophone and dancing act. Fair and pleasing.

A brother and sister team, Bud and Edna, a very nice act. Art Richter plays the organ and attempts to get the audience to sing. Little success on this stunt any more. Ed and Morton Beck, actress' (M-G) complete the bill.

## STRAND

("In Dutch"-Unit)  
(NEW YORK)

New York, April 12.

Joseph Plunkett has banded a quantity of fair specialty talent, a group of dancing girls, the stage band and Leon Navara, a comedian. The show is a very nice one, very sprightly than it really is in idea and execution. Principal objection to production is that it is not a model. There isn't much to be gained by conforming to the universal type. There's too much competition in that form of show.

Presentation, which runs 40 minutes, opens with a special screen fragment appropriate to Mother's Day (May 13). Ed and Morton Beck, quotations along with their utterances on the mother theme.

News weekly gives three of the services. The show is a very nice one, very sprightly than it really is in idea and execution. Principal objection to production is that it is not a model. There isn't much to be gained by conforming to the universal type. There's too much competition in that form of show.

"In Dutch" opens with a drop in the show. The picture is a reproduction of a Dutch chandelier, before which Myrtle Pierce, soprano, sings a number, dressed in Dutch peasant garb. With this introduction, the picture of the chandelier-hue of the chandelier.

The drop behind them is plain, with a picture of a Dutch girl, her gold-hair draped in two enormous ropes looped to either side. The picture is a reproduction of a Dutch chandelier, before which Myrtle Pierce, soprano, sings a number, dressed in Dutch peasant garb. With this introduction, the picture of the chandelier-hue of the chandelier.



It's probably the longest show  
Capitol has ever held. S



**THIS WEEK (May 14)**  
**NEXT WEEK (May 21)**

An asterisk (\*) before name signifies act is new to city, doing a new turn, reappearing after absence or appearing for first time.

Month of May

Ruby Slay	Fred Brozin
Fred Hutelings	Conrads Pigeons
<b>BRISTOL</b>	James Hunter
Hipodrome	<b>LIVERPOOL</b>
See George Wood	<b>Empire</b>
Robert Rimmott	Cliff Friend
K & C Whittney	<b>MANCHESTER</b>
Dorkan	Hippodrome
Fred Curran	Love & Money
Zebra Mas	<b>MANCHESTER</b>
Morris & Cowley	Palace
<b>CARDIFF</b>	Dessert Song
Empire	<b>NEWCASTLE</b>
Boys Will Be Boys	<b>Empire</b>
<b>CHATHAM</b>	Quest
Empire	<b>NEWPORT</b>
Young Hibbols of V	<b>Empire</b>
<b>CHISWICK</b>	Continents Rev
<b>Empire</b>	<b>NOTTINGHAM</b>
Isla Kremer	<b>Empire</b>
Williams & Lottinga	

Week of May 14

**Playing Hereabouts This Week**  
**PEREZCARO SISTERS—LOEW'S**  
 Oriental  
**MEXICAN REVUE—Amercian**  
 Booked for **LOEW ROAD TOUR**  
 Opening at Norfolk June 11  
**HELEN HONAN and HER FOLKS—**  
**LOEW'S Lyric, Commodore, Ho-**  
**booken**  
**BUSTER and ANN MASON—LOEW'S**  
 Melba, Brooklyn  
**CHALFONTE SISTERS—State,**  
 Elizabeth  
**LITTLE YOSHI REVUE—State,**  
 Elizabeth  
 Direction of

Massachusetts	Gomez 3
Penn. Or.	Schaeffer's

**ALF T. WILTON**  
1560 Broadway      Bryant 2927-8

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<b>Billy Danvers</b> <b>Troy Sills &amp; Helen</b> <b>Biddle Bayes</b> <b>Gianni &amp; Earl</b> <b>DUNDEE</b> <b>Kings</b> <b>Moulton &amp; Rev</b> <b>GLASCOV</b> <b>Albany</b> <b>That's a Good Girl</b> <b>Empire</b> <b>Keep Dancin' Rev</b> <b>HANLEY</b> <b>Quickstep Rev</b> <b>LEADS</b> <b>EMPIRE</b> <b>Crookshanks</b> <b>Royal</b> <b>Skin Rev</b> <b>WILLET</b> <b>LEISTER</b> <b>Palace</b> <b>Isouard &amp; Rev</b> <b>Jovers</b> <b>Misquigotto &amp; Maxly</b> <b>Rich &amp; Galvin</b>	<b>Poor Papa Rev</b> <b>Royal</b> <b>Tommy's Wife</b> <b>POPE &amp; SOUTH</b> <b>Royal</b> <b>Pettinahorn &amp; Rev</b> <b>E. SAIPORED</b> <b>Palace</b> <b>Bogus Prince</b> <b>SHEFFIELD</b> <b>Palace</b> <b>Student Prince</b> <b>SNEED'S BYRON</b> <b>Empire</b> <b>Byron &amp; Byron</b> <b>Lena Brown</b> <b>Lee &amp; Tennet</b> <b>Gregon &amp; McN</b> <b>SOURDEE</b> <b>Kings</b> <b>Popular Ontras</b> <b>EMPIRE</b> <b>Palace</b> <b>Burlesque</b> <b>WOOD GREEN</b> <b>Empire</b> <b>And So to Bed</b>
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Week of May 14

## Picture Theatres

<b>NEW YORK CITY</b> (Capitol) (12) Sylvia Miller Capitol Milton C Work Walt Rosen Capitol Ruth Etting Capitol William Sie 16 Town Nip Girls (Circus) (12) (13) "Russian" Unit Walt Rosen Capitol Capitol Capitol "Hallelujah" (12) Parano (12) "Parano B'way" U Tiller's Coktails Rube Koeber Capitol P. Remos' Mildreds "60-80 Girls" (12) "Flippin'" U Paul Ash Billie Gerber Lilly Rio Bros Lilly Menly & Crocker Foster Girls Sally Ritter (12) Sally Carl Blatter	<b>Watts &amp; Hawley</b> Chicago (14) "Pagoda Land" Chicago Lou Kosloff Adler Well & H Chicago Irene Taylor Chicago "The Actress" Granada (12) "The Actress" Hungarian Tr Shirley & Adams Lea & Don Barton & Raven Hadding (13) Jazz (12) Art Kahn Th Chicago A J & Rand Coteman Goetz Chicago "My Best Girl" Chicago Chas Kaly Kid Al Herman Tony Barnes Adlon & Phillips Shoon "Sunshine Days" Chicago Al & Vavie Ed Sally & Schenck Adlon Sheldon Gould Daniels Edna
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**PROVINCIA**

**Steenblock Hill** 11  
Mead 12  
Charlotte Willard  
Hernandez 3  
Nemethi Gary  
"Ramona" 2

**Boxy (12)**  
Doug Stanbury  
Anthony Nello  
Jan Tongue & Porter  
Nicholas 12  
Beatrice Helkin  
Garcia 12  
Van Grona-  
22 Roxxyette  
Garcia 12  
Alti Montano  
Joyce Colas  
"Hill's House"  
Strand (12)  
"In Dutch" Unit  
12  
Franklyn & Shelly  
Hernandez & Luc

**Tuesday**  
**723 7th**  
**New York**

**Original (12)**  
"Mission Hellcat"  
Mark Fisher &  
Candy  
Billy Carpenter  
Roy Rogers  
Alice "Clever"  
Joel Crawford  
"Hill" Em Taw  
Berez (12)  
Steve Williams  
Rob & Bob &  
Martha  
Cresland Co  
Laypo & Brad

Anastase (14)	Joseph Griffin
Arvidson (14)	Accent & Jenekso
Sammy Kaufman	Sorel
Mac Baer Or	Roca
LeBanc & Duch'm	Ray
Rena Parke	Rayway 4
Juliette Hays	<b>IND*P'LIS, IND.</b>
At Loocher's Girls	<b>Palace (19)</b>
"Landy Be Good"	Kinder
<b>HILTON, A.I.A.</b>	Boyle
<b>Alabama (18)</b>	Ralph Cook
"R'd H't C'trs P'ty"	Mignon Laird Girls
Janet Ellis	George Johnson
"Hitchins & H'll'v"	<b>IND*IND* N. J.</b>
Helen Kennedy	Sanford (13)
Clifton & Dexte	Roberts Sils
R. Gould	Merton & Fally
<b>METROPOLITAN, MASS.</b>	Romero
<b>Metropolitan (14)</b>	Park Sils & Hardeo
"Plapp-roddem"	Harry Evans
Gene Redemich Bd	Bud Sils
	Ray Nols Bd
	"B'K F Up Father"

EXCLUSIVELY DESIGNED  
GARMENTS FOR GENTLEMEN

**BEN ROCKE**

ays	<b>JACK L. L</b>	
Av.	<b>TAILOR, 908 W</b>	
ork		
(Y) U't	Lorraine Tumor Gordon & King Long & Small Mull & J. of D Meyers & Hanford	Dorothy Berke Marion Naidi Indl "Skyscraper" Million Dols
(Y) U't	<b>DES MOINES, IA.</b> Capitol (18) "Million of Dars" U Darling 2	Leo Garbin Helen Hughes Roy Smoot John & I. Gri Hunt & Hunt "Hill" Harrie Hollywood Ned
(Y) Tid	Arch Cannon Ben Jaselle Evelyn Eve William Andell A. Milardo Girs Kicmawa Tr	"Good By Kiss" "Good By Kiss" "Good By Kiss" (Ind.)
(Y) ainin		

24 OFFICIAL California (10)  
C Bakalinskoff Or  
Glorious hetero  
NEWARK, N. J.  
Miller (4)  
Butthorpe (1)  
Gretta  
Jerome  
Grabau & Golden  
Davis E Anoro  
Maurice Allen  
NEWARK, N. J.  
Hranford (2)  
McDonald  
Charlie Wilkens  
Vivienne Glenn  
Ray  
McNof & Gifford  
Greta Br'm'n (1)  
Gretta (1)  
Eay C'mo Eay G'o  
Fayette (1)  
Vittap (1)  
C Henry Earle  
"Glorious Time"  
NEW HAVEN, CT  
Sherman (1)  
Seabury  
Swar  
"Love Me"  
NEW ORLEANS, LA.  
Sancroft (8)  
Arabian Nights  
Muller (1)  
Black Dots  
Gastro (1)  
White  
Lula Rocketts  
OMAHA, NEB.  
"Glorious Time"  
Treasure Ships' U  
V & E Stanton  
"Glorious Time"

Gino Severi (2)  
NEWARK, N. J.  
Granda (11)  
Phil Lampkin (1)  
"Glorious Time"  
Glen Goff  
Harry Rose  
"Glorious Time"  
Aurole Cavan  
Richard Edwards  
"Glorious Time"  
Homor McManis  
Canico Talbot  
"Glorious Time"  
St. Francis (12)  
M. Branda (12)  
"The Circus"  
Wardell (12)  
Toledo (12)  
Earl & Bell  
Babe Morris  
"Glorious Time"  
St. LOUIS, MO.  
Ambassador (12)  
"Glorious Time"  
Rita Owlin  
Glorford Sis  
"Glorious Time"  
Missouri (12)  
Samsin (12)  
Unit  
Bernard  
Dennett Bros  
Cul (12)  
Symphonists  
Freddy Martin  
"Glorious Time"  
St. (12)  
Nat Nazario Jr  
"Glorious Time"  
Mignon Ladd  
Criss Cross Girls  
"Glorious Time"

A & G. Bloom (19)  
Fellcia Sorrell Co Kendal Capps

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PIRATE BOYS  
**P.I.E.D. P.H.A., P.A.**  
 Ray (14)  
 Will Berry (14)  
 Barry Mayo & W  
 Wilson Grant  
 Jean Fuller Co.  
 "Pie"  
 Fox's (14)  
 Castleton & Mack  
 (14) Capella  
 Francis Williams  
 "Hangman's House"  
 (14)  
 Lane Sls  
 Waltons  
 Mlio  
 English Muscote  
 Jeffrey & Miller  
 "Garden of Eden"  
**F.I.T.S.S.B.E., P.A.**  
 Penn (14)  
 "Swance Moon" U  
 (14)  
 Jack North  
 Cy Landry  
 "The Patsy"  
 Lewis  
 "Carnous" U  
 "Circus Rookies"  
 (14)  
 Nat Nazario Jr  
 16 Girls  
 "The Girl"  
 Lillian Roth  
 Francis Corbett  
 "The Girl"  
**SYRACUSE, N. Y.**  
 State (19)  
 "Rah Rah Rah"  
 (14)  
**WASHINGTON, D.**  
 Earle (12)  
 "The Girl"  
 Jack Pepper  
 Bernice & Bullard  
 3 Girls  
 "The Girl"  
 Edward Albano  
 Grace Yeager  
 "The Girl"  
 "60-60 Girl"  
 Fox (12)  
 S J Robbins  
 P. Umansky Ballet  
 H & Barger  
 "The Girl"  
 Theodore  
 Muriel LaFrance  
 Joyce Turin  
 Richard Singer

[illegible]

Loew	
NEW YORK CITY	Allee Deyo Co (One to fill)
American	Delancey St.
1st half (21-23)	1st half (21-23)
3 Redcaps	Raymond Pike
Lernace & Pansy	Irving & Burnet
Bob Fisher	Hillier & Forte
Betty Felsen Co	Rives & Arnold
Reth Marsh	Casper & Morris
Raym'd & Caverly	(One to fill)
Cody Bro	2d half (24-27)
(One to fill)	3 Nitos
2d half (24-27)	Kessler & Morga
Oscar & J Martin	Sparrling & Rose

**PSHUTZ**  
about St. Phila.

(Two full fill)  
Grand  
1st half (21-23)  
Neilsen & Callan  
Dixie 4  
Hart Wagner &  
Gilbert & Avery  
(One to fill)  
2nd half (24-27)  
Reed & Rector  
Jean Joydon  
Lloyd & Don  
R. & C. Gay  
Percarsio St. Ray  
Greely Spacy  
1st half (21-23)  
Ward & B. Jones  
Kessler & Merg  
F & J Rinchman  
Love & Jones  
Sparring & Ross  
Patty Reed Ross

Irving & Burnett  
St. Townes  
Janet of France  
Bubbs & Ross  
Dixie 4  
Sinclears & O'Day  
(One full fill)  
Boulevard  
1st half (21-23)  
Rachal & Jones  
Frish & Sadler  
Scotts & Vernon  
One Full fill  
(One to fill)  
2nd half (24-27)  
Rachal & Jones  
Frish & Sadler  
Scotts & Vernon  
One Full fill  
(One to fill)

Or	Byron	Kate & Wiley
uel	Leon & Dawn	Rives & Arnold
uchs	S Brilliant Co	Ray & Hines
	(One to fill)	Janet Kippen
ore"		(Two to fill)
	<b>Commanders</b>	<b>Lincoln Sq.</b>
	1st Half (21-23)	1st Half (21-
"ph's	Madue Elliot	Secinals & O'
	Louise Scaphra	Byron
	Ryan & Gaudin	Leon & Dawn
	Jail House Rev	Steppe & Pierce
Prod	Jack McKay	Supper Club
	3 Londons	2d Half (24-4
	2d Half (24-27)	2d Half (24-4
	Sanna's Bar	Green & Birchie
d	Tom Levine Co	Green & Park
	Joe Cogert	Scotts & Verno
	Carney & Jean	(Two to fill)

Nelson & Warden	Bee Jane & Rev
Corbett & Barry	Bee Jane & Rev
Patty Rest Bros	Benjoland
<b>Orpheum</b>	<b>OLIVELAND, O.</b>
1st half (21-23)	<b>State (21)</b>
3 Night	La Fleur & Portia
Janot of France	Edith Bohman
Romance Castle	Pepto
M Andre Girls	Edna Lorraine
2d half (24-27)	Rainbow Rev
Parlo	<b>COLUMBUS, O.</b>
Corinne Arbutnot	State (21)
Bond & Trent	Gaynor & Byron
Edna & Lillian	Art Gilman
Left & Demarests	Wm. W. St. Clair
<b>State (21)</b>	Low Kelly Co
3 Castles	Harry Fox Co
Nancy Decker	Newsboys Rev
Battery to Bronx	<b>CORONA, I. I.</b>
Calites Bros	Plaza
Edna & Lillian	1st half (21-23)
Edna & Lillian	Bardeleins

**Victoria**  
1st half (21-23)  
Zolda Bros  
Sid Townes  
Robert Desmond  
C Mason & Gwynne  
Happiness Girls  
2d half (24-27)  
Ariana  
Betty Marsh  
Penny Reed & Gold  
Chae Padock  
Mary Co

**BROOKLYN**  
**Bedford**  
1st half (21-23)  
Kate & Bill  
Ethel Dallan Co  
Vie Plant Co  
Al B White  
C. J. & M. J. Gile

Lloyd & Dean  
Lancaster & L'ning  
S. J. & M. J. Gile  
(One to fill)  
2d half (24-27)  
Selma Brantz  
Ethel Johnson Co  
Flaming Youth  
Al B White  
M. Andre  
E. J. & M. J. Gile  
3 Golfers  
L. J. & M. J. Gile  
Frank Sinclair Co  
Frank Melino Co  
Ruth Elder  
2d half (24-27)  
Bud Darrell  
Ryan & O'Neill  
Cook & Collins  
C. J. & M. J. Gile

Janna P. Jones  
 2d half (24-27)  
 Worden Bros  
 June & G Rodgers  
 J. J. & D. Gordon  
 Stepps & Pierce  
 Supper Club  
 J. A. A.  
 1st half (21-23)  
 Aginas  
 June & G Rodgers  
 N. N. & G. Gordon  
 Sim Moore & Pal  
 Sgt Pricado Bd  
 (24-27)  
 Zaida Bros  
 Prich & Sadler  
 J. J. & D. Gordon  
 Casper & Morrissey  
 Joe Fejer Orch  
 Metropolitans (21-  
 23)  
 J. J. & D. Gordon  
 Howard & Bennett  
 J. J. & D. Gordon  
 Victor's Rev  
**HOBOKEN, N. J.**  
 1st half (21-23)  
 1st half (21-23)  
 Lang Bros  
 Rogers & Tremont  
 Stephens & Co  
 Norton & Brower  
 Sallina's Cir  
 J. J. & D. Gordon  
 Plekard's Seals  
 Caryl & O'Connell  
 J. J. & D. Gordon  
 Robby & King  
 Toy Lion & Sue  
 J. J. & D. Gordon  
 Houston (21)  
 Takewa Japs  
 J. J. & D. Gordon  
 Jos E Stanley C  
 Billy Giason  
 J. J. & D. Gordon  
**JAMAICA, L. I.**

Dave HARVEY Co  
 1st half (21-23)  
 Cyclopedia Rev  
 1st half (21-23)  
 Oriental  
 Oscar M. Martin  
 Burns & Foran  
 Keith & Wilma  
 S. Brilliant Co  
 Bert Collins Co  
 2d half (24-27)  
 Palermo's Dogs  
 W. Verne  
 Mason & Gwynne  
 Happiness Girls  
 (One to fill)  
 1st half (21-23)  
 Frank Shields  
 Mary & Mary  
 Goss & Barrows  
 Johnny Berkes Co  
 1st half (21-23)  
 Hillside  
 1st half (21-23)  
 Royal Sindles  
 Joan Joyson  
 Chas Padlock  
 Leland Landau  
 Peracore Sls Rev  
 2d half (24-27)  
 1st half (21-23)  
 Bob Fisher  
 Sam Moore & Paul  
 Will Higley Girls  
 2d half (24-27)  
 MEMPHIS, TENN  
 Lew's (21)  
 Louis's Monday  
 Craig Campbell  
 Otto Orretto Co  
 Elliott & LaTour  
 1st half (21-23)  
 MONTREAL, Can  
 Lew's (21)

Collegians	2d half	Samuel	State (21)
Jungleland		Stanley & Ginkler	
U S Thompson		Edgar Bergen Co	
Seymour F & B		Will J Kennedy	
(Two to fill)		Leont Gitz Rico	
<b>Premier</b>		(One to fill)	
1st half (21-23)		<b>NEWARK, N. J.</b>	
Jack Birchley		State (21)	
Juns & Jo		Lady Barbara's	
Green & Parker		Jack LaVier	
Harry Hines		Hamilton Sis &	
Jewel Rev		Raccoons & McIntyre	
2d half (24-27)		<b>FABER CITY</b>	
Diaz Monkeys		<b>NEW ORLEANS</b>	
Burna & Foran		State (21)	
		Winnie & Dolly	

Mamma in the Box  
O'Dunn & Day  
Jail House Rev  
AARANTA & CA.  
Grand (21)  
Rose Kress 3  
Creighton Lynn  
Jlonel Mike Hawk  
Lander Bros & L  
Dor White Hawks  
BAY RIDGE  
Loew's  
Dante Ethel & Marie  
Corney Arubucke  
Flaming Youth  
Bobby & King  
Will Higgle Girls  
and half (24-27)  
with

4 Mariners  
Bobby O'Neill Co  
Yorks & O'Brien  
MORRIS & CO  
NORFOLK, VA  
State (21)  
LoRays  
Natalie Alt Co  
McGinnis & Ew  
Alt Herman  
Carnival of Venice  
PLSD'S P.K. N  
(21)  
Random  
(Three to fill)  
PITTSBURGH, I  
Aldine (21)  
Aix'nd' Bros &  
Luehl & Benson  
O'Donnell Blair

June & Jo Zelaya

**"Those Red-Hot Boys"**  
**JEROME & RYAN**

**DOING WELL, THANKS**  
LOEW'S BEDFORD AND AMERICA

**THIS WEEK**

Direction  
**Joe—LEDDY and SMITH—E**  
226 West 47th St. Suite 9

Love & Kisses  
Romaine & Cattie  
Lion Menzelli Co  
**BIRMINGHAM, ALA.**  
Loew's (21)  
Cahill & Maybelle

Edith Clasper Co.  
**TORONTO, C.**  
Loew's (21)  
W E Ritchie Co  
Frank Mullineux  
L. J. G. Co.

FRANK WHITMAN  
 2nd half (21)  
 Eddie Lambert Co  
 Perry Mansfield  
 BOSTON, MASS.  
 Ephrem (21)  
 Evans and Perez  
 Ferris & Ellis  
 Cartmell Harris Co  
 Donares & Deind  
 Night Concert  
 BUFFALO, N. Y.  
 State (21)  
 Donahue & LaSalle  
 Cynthia  
 The Roberts Co  
 Rob Henshaw Co  
 Parker Babb Orch

Gaudamith Bros  
 Shaw Carroll &  
 WOODHAYN,  
 Willard  
 1st half (21)  
 Selma Brants  
 U S Thompson  
 The Varieties  
 Corbett & Bar  
 Lola Menzelli  
 2d half (21)  
 Hec-4  
 Bernice & Pat  
 Jack McKay  
 Gilbert & Aver  
 (One to fill)



# LYONS & LYONS

*Intimate Chats*

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## News From the Dailies

This department contains rewritten theatrical news items as published during the week in the daily papers of New York, Chicago, San Francisco, Los Angeles and London. Variety takes no credit for these news items; each has been rewritten from a daily paper.

### NEW YORK

The 47th annual meeting of the Actors Fund of America was held May 11 in the Hudson theatre, New York, with President Daniel Frohman in the chair.

Election of officers was as follows: President, Daniel Frohman; first vice, E. F. Albee; 2d vice, Walter Vincent; secretary, Robert Campbell; treasurer, Sam A. Scribner; trustees for three years, William Seymour, R. H. Burnside, Richard Herndon, Crosby Gaige, Major Bernard A. Reinold and (Miss) Bijou Fernandez.

Madison Square Garden hands one to the gag men of the dailies by staging a June 1st revival of the 23-June 4, the Garden being the fight center of the nation. Prettiest bride will be picked. Also merchants of many lines will display their wares, mostly women's wear and household goods.

Earl C. May, writer of circus life stories, who attempted suicide, was moved from Bellevue psychopathic ward to another ward where milder cases receive treatment. May tried to jump from Brooklyn Bridge.

Cardinal Hayes addressing the Catholic Actors' Guild at luncheon in the Astor praised the player folk of the Guild for their efforts to emphasize the good side of the stage and working for clean plays.

"Peaches" Browning-Mrs. Eddie Allen affair got another airing, when the former Frances Newman declared she would sue Mrs. Allen for defamation of character in naming her correspondent in the Allen divorce action.

A fire at the Embassy Club, 151 East 57th street, caused little damage, but it called attention to the fact that the old Proctor's 58th street has been razed and work is progressing on the new theatre.

The \$14,000 foreign car presented to Peggy Joyce by John T. Locke involved in charges of stock frauds amounting to millions, was seized under replevin by the auto dealers, who claimed a balance of \$4,000. The car was especially built for Rudolph Valentino. It is an Isotta-Fraschini roadster. It was in storage under Peggy's name. Peggy paid off and kept the ritzy bus.

Bertrand L. Taylor, society broker, and Gertrude Lawrence, will be married when the English actress obtains her divorce.

Otto Kahn resigned from the Film Bureau when that organization endorsed "Dawn," the Nuremberg picture. Arch Selwyn, who has the exhibition rights to the film in this country, issued a long statement criticizing Kahn's attitude toward the picture and replying to attacks against it by others.

### LOS ANGELES

Maurice Tournier, Jr., son of the director, was arrested in Hollywood on a charge of intoxication. Young Tournier pleaded not guilty and bail was set at \$750 pending trial. He couldn't raise the cash so he was taken to the city jail.

Argument between Earl Fraser, Ocean Park amusement man, and his divorced wife, Lillian R. Fraser, over who should pay a \$215 bill for baby clothes, was settled by Municipal Judge White. Court entered judgment against both and ordered them to pay the department store where clothes were bought.

Marie Dressler has gone to New York to sail for Europe. She returns in September.

City council is taking up a proposed ordinance governing flying over the city limits. Unless federal regulations are observed, it will be a violation of the law to operate aircraft over the city if the new ordinance is passed.

Stunt flying would also be affected by the new law, as it would become obligatory for the acrobatically inclined pilots to obtain a permit and then only after rigorous examination.

Burglars made a clean job at the residence of Jack Doyle, sports promoter, getting away with valuables amounting to \$5,000.

Clarence Badger, directing "Hot News" with Bebe Daniels for Paramount, went in for an impromptu swim in the Los Angeles Harbor, accompanied by several assistants, when their launch capsized in the water. Those on board were Grace Yearsley, script girl; Paul Jones, assistant to Badger; and William Marshall, Al Meyer and Rosal Riera cameramen. The camera fastened

to the boat was slightly damaged, as was some negative film.

Ferdinand R. Wismer, for more than 30 years a musician, has filed suit for divorce against Elizabeth Wismer. Mrs. Wismer charges with causing him great mental suffering every time she called him a "fiddler." In his complaint, Wismer pictured his wife as being disagreeable and dictatorial around their home. The couple separated after 31 years of married life.

Another Hollywood marital barge on the rocks, Miss Marguerite Kirkland, former "Screen" girl, now known on the screen as Ann Page, admitted she had been divorced from David Kirkland, picture director. Mrs. Kirkland's relative reluctant to talk and declined to say where the divorce was applied for and granted. The pair were married for three years.

Vera Gordon filed a cross-complaint in answer to a \$95,000 suit brought against her in connection with a mortgage on business property owned by Gordon and Louis Lautenstein, realtor. Mrs. Gordon charges the property's value was misrepresented.

Billy West, comedy director at Fox studios, obtained a divorce from Ethlyn Grier, West's picture actress, on grounds of desertion. Superior Judge Schauer granted the decree after listening to West's charges against his wife. West told the court he tried to effect a reconciliation with his wife, but failed. A property settlement was declared to have been made out of court. In connection with his divorce, complaint West recently filed a \$100,000 alienation suit against Michael Glaser, whom he charged with stealing the love of his wife and was responsible for their separation. This action has been dismissed.

In two separate departments of the Municipal Court two young boys against whose picture was found guilty of charges growing out of asserted wild parties in Hollywood. In the first case Jack O'Neill, brother of Sally O'Neill, and Molly O'Neill were found guilty of an assault and battery charge before Judge Wilson.

The same day found Maurice Tournier, Jr., the picture director, convicted by Judge Gray on a charge of drunkenness. Tournier admitted he had been drinking while entertaining some friends when the police arrived.

### SAN FRANCISCO

For the second time in two years J. G. Barrett, convict in Folsom Prison, has made a confession that he killed William Desmond Taylor, picture director, Feb. 1, 1922, in the latter's home.

Two years ago Barrett, who was serving a four-year term, confessed that he had killed the director at the request of two actresses because the director had attempted to break up a narcotic ring they were interested in.

His second confession was made on the eve of his trial for an attempted jail break which would get him another sentence of from one to five years. Barrett, who was making his confession of his own free will because he had been double crossed, said that he had been deceived by the police. Barrett in his second declaration states that he did the job because Taylor was going to release secrets of the movie colony to the press, which would have ruined the character of at least one picture star and involved numerous other prominent screen personalities. Barrett said that a prominent picture actress was associated with a Los Angeles man who hired him to do the shooting. He declared that all the details of the job were laid out for him before he pulled the trigger.

Varden Smith is having a check made on his statement.

More than 25 persons at some time or other were involved in the investigation of the murder of Taylor. The police and district attorney have made about 10 different investigations since the night of the crime. They claim that they never got anywhere near the trail of the murderer and always gave up after a short try.

Seems as though the Taylor murder always crops up in public prints on the coast just at a time when a candidate announces himself as being ready to give up the job of district attorney. A new one is to be elected here to succeed Aaa Reyes in August. Reyes was an assistant district attorney's office at the time of the Taylor murder and when he became district attorney carried on numerous investigations on tips that went for naught.

## DIRECTORS AND TALKERS

(Continued from page 9)

Being the director should never worry about or be concerned about. It must be regarded just as a stage play. Today the lines are cast four or five days in advance of the photographing instead of as in the beginning just a few hours before. The contrast in results is notable. We save a lot of time and money by making preparations in advance of actual shooting."

After a six-months' trial of using two machines running simultaneously, one of them dark, as a preparedness measure in case of breaks, it was decided by the Vitaphone authorities there had been so few interruptions that the precaution could be dispensed with.

De Sart told of three months' experiences at the Criterion in New York during the run of "Wings." He referred to the difficulty of pleasing the mass. Where one person would complain of the noise "splitting the ear drums," another would insist he had been to war, and that to make the picture realistic there must be a lot more noise. "In pictures of this type," said De Sart, "the management of any theatre is going to have its troubles with its sound effects."

**Substitute Singers**  
The employment of a substitute singer for a player with an inadequate voice was practically out of the question, said Crosland. One experiment of that sort was enough for him, he said. This was where Warner Oland was called upon to fill the role of a cantor. A real cantor was placed in the wings and Oland was made to sing in synchronization with the singer's words; the result was not satisfactory, said the director.

**Mechanical Translation**  
William DeMille suggested it was up to the scientists to invent a machine that automatically would translate English into French, German and other tongues.

"After what we've heard, I wouldn't put it past them," replied one of his conferees. The chairman of the session, described the early difficulties of American picture-makers in meeting restrictions imposed upon them by the difference in customs of foreign countries. He cited, for example, the ban of the American custom of kissing upon the mouth to the public, saying no French theatre would show a picture containing such action. He pointed out that the use of words would cultivate a new crop of things to be avoided.

"This condition may force Frenchmen to look at French pictures and Germans to look at German pictures and so revolutionize the making of foreign productions," commented DeMille.

"Once the foreigners learn that we are becoming accustomed to language in pictures and will increasingly demand that addition it will be found even more impossible for their films to be sold in the American market," said Blackton. "There isn't in France sufficient business obtainable to return the cost on first class pictures."

"Then this new plan is going to take away from us the great thing we have claimed for the pictures—universality," said DeMille. "But insasmuch—as the introduction of American films into Europe has resulted in Europeans wearing American hats and shoes and about everything else so we may be sure that in a couple of generations from now all Europeans will be speaking English so they may continue to see and also understand our pictures."

An independent producer contemplating the use of sound devices in a single picture may secure them at a cost ranging from \$3,000 to \$25,000, said Levinson. All first-class houses should be in a position to project sound pictures in a year and a half, he estimated.

"How is this new development going to affect the art form of motion picture stories?" asked DeMille, turning serious. "Is it going to be simply a photographic reproduction of a stage play or is it going to be the foundation of a new motion picture art in the method of telling a story?"

**Ganned Plays**  
"It is a wonderful thing to be able to photograph a stage performance and send it out in cans and reproduce it according to the whims of the man in the projection room. But I am quite sure entertainment seekers would rather see that performance in the theatre with the actors speaking their lines. The new form will be soon, though, to many in towns where there are no theatres."

## READER'S OWN STOCK

Opening June 11 for Summer at Columbia, New York

A summer burlesque stock policy, directed by Walter Reade personally, will be installed in the Columbia, New York, June 11, following the last of the Mutual booked shows in there for the present season. Prices will remain unchanged. Mike Joyce will continue as house manager.

According to Reade the new stock project will not be directed in any way by the Mutual wheel people.

## Tab Mgrs. Beat Case

Los Angeles, May 15. Thomas Dalton and Robert Whalen arrested on a charge of presenting an indecent performance in connection with their musical tab, "Hot Mamma," won their case before two superior court judges who ruled that a municipal ordinance was unconstitutional.

The showmen faced 60 days in the housegaw if found guilty.

## BURLESQUE CLOSINGS

Burlesque shows closing this week are: "Stolen Sweets," Empire, Brooklyn; "Record Breakers," Grand, Akron; "French Mails," Pittsburgh; "Broadway Scandals," Star, Brooklyn; "Merry Whirl," Indianapolis; "Sweet Sweeties," Hurtig & Seamon's Music Hall, New York.

Houses listed as closing this week are the Gaiety, Brooklyn; Empire, Providence; Empire, Brooklyn; Grand, Akron; Lyceum, Canton; Haymarket and Empress, Chicago; Star, Brooklyn; Mutual, Indianapolis; and Hurtig & Seamon's, New York.

**Burlesque Engagements**  
With Philadelphia Stock Co., Dolores Dupont, Vera Vance.

With "Flapper Fashions," I. J. Irving and Co.

Betty and Buddy Abbott signed by Joe Hurtig for next season with "The Social Mads."

Smith and Nichols Signed  
Walter Smith and Buddy Nichols have been signed by Hurtig and Seamon for "Social Mads" next season.

The show is one of a trio which Hurtig and Seamon will operate over the Mutual Circuit next season.

## Burlesque Routes

Week of May 21  
Bare Facts—Columbia, Cleveland.  
Bovary Burlesque—Columbia, N. Y. C.  
Bright—Empire, Toledo.  
Dixon's Big Revue—Cadillac, Detroit.  
With "Flapper Fashions," I. J. Irving and Co.  
Girls of the U. S. A.—Gaiety, Montreal.  
Lulu—Three-Locust, Canton.  
Parisian Flappers—Maestri, Albany.  
Red Hot—Empire, Boston.  
Sugar Babies—Howard, Boston.

The new development, after all, is simply more or less a practical reproduction of an old art form, which is the theatre.

"What effect will this new form have on scenarios? I don't know the answer, possibly no one here knows it. But I think the answer is in the egg, right now and somewhere."

"How will the elements of speech and silent action be combined?"

**Theatre or Picture**  
"It is the close-up that differentiates the new art," said Blackton, telling how that factor brings a speaker "right down to us." Describing how he had been impressed by the performance of Al Jolson ("Jazz Singer"), the speaker told how the revelation of the player's personality as disclosed in a close-up had reversed his previous antagonism to the new form because it "reflected the personality of the individual on the screen."

"The right method will not be that increased power of speech," declared DeMille, whereby the players are speakers one moment and speechless the next. The suggestion is not that these people are dumb, but that they are silent. The first sound of the voices may bring a thrill, but when that voice ceases it brings a shock."

"This new art at the present time is between two kinds of convention—of the theatre on the one side and the stage on the other. The picture does not sound real when players talk one minute and can't talk the next."

"If they talk all the way through we have the theatre. If they don't talk we have the picture."

## Burlesque Stock in Experiment With M. C.

Detroit, May 15.

Jim Bennett has returned from New York, where he completed engagements for the summer stock at Izzy Seldenberg's Cadillac (Mutual). The hot season policy opens with a midnight show after the last wheel performance of the season, May 26.

The road will collaborate with a permanent m. c. in Harry Conroy and the three shakers, Ann Conroy, Peggy Gilligan and Ella Sears remaining. Bennett picked Jessie MacDonald in New York, while other principal women will be added along with a chorus of 24.

Men engaged are Bud Purcell, Jack Reynolds, Joe Hill, Irving Jacobs and Harry Feldman.

## One Detroit Burlesque Stock Ends Its Season

Detroit, May 15.

Broadway Strand, first of downtown Detroit's five stock burlesques, today to call quits, goes out this week. The Broadway entered the race quite late and never threatened hectic opposition.

Billy Ecton, operating the burlesque policy for the Stott Realty Company, owner of the house, has returned to the outdoor field in the east with the Ringling show.

The Broadway Strand was once the class picture house of Detroit. It will not be open this summer unless the Stott people locate a taker.

## Columbia in Cut Rates

For the first time since the Columbia, New York, started on its burlesque career, its seats got into the cut rates last week, and are still there.

About 50 of the \$1.50 and 50 of the \$1 orchestra seats landed at Leblang's. No one wanted any for the first few days. Many would have taken them under the impression they were for "Burlesque," the legit attraction at the Plymouth.

Finally a few were sold, but there are no indications that the Leblang subscribers are intensely interested in two-a-day leg shows.

Walter Reade, the new operator of the Columbia, got the Leblang idea. Walter was the first leg business once himself. He knows a lot about it since that project cost him plenty before passing out.

## Minsky's Dramatics

Mark Linder has engaged with Minsky Brothers to author and produce a series of dramatic playlets (stock burlesque) in conjunction with stock burlesque at the National Winter Garden, New York.

## DES MOINES GARRICK OUT

Des Moines, Ia., May 15. The Garrick here closed its burlesque season of thirty-two weeks last week with a return of "Dimpled Darlings."

Burlesque will be presented here next season, but at another theatre, as the Garrick will reopen in the fall as a dramatic stock house and will be renamed "The President."

## BURLESQUERS FINED

Detroit, May 15. Doreen Furmen and Romaine De Tonnencourt, arrested at the National (stock burlesque) on indecent performance charges, were fined \$25 and costs each.

Judge Jeffries gave them choice of 30 days.

## DAN DODY NO CUT

Dan Dody, who has been directing the runway numbers at the Columbia, New York, severed connections with the house Saturday night. He refused to stand for a cut under the new house regime of Walter Reade.

Dan will now devote all his time to his commercial interests.

## TRENTON TABS

Musical tabs went in as the summer policy at the Lincoln, Trenton, N. J. last week, with Kessler and Rose booking.

House formerly played a vaudeville policy, the vaude booked independently.

## NEWARK STOCK OUT

The proposed summer stock burlesque for the Lyric, Newark, N. J., has been called off with the house going dark at the end of the Mutual wheel season there this week.



## 7 PRISONERS WALK OUT ON 47TH ST. POLICE

Commotion Over Jail Delivery—Everybody Investigating

While every available patrolman and detective attached to the West 47th street station, under the command of Captain Lennan, began the hunt for seven prisoners who made their escape from a corridor of the old West 47th street station early Saturday morning, Chief Inspector Lahey, with Deputy Chief Inspector James S. Bolan and Inspector Lewis Valentine continued their investigation yesterday in the West 47th street station house to fix the blame.

It is common gossip that a wholesale shakeup in the station house will take place. Two lieutenants and two doormen will undoubtedly be struck by the official axe that is being sharpened by Police Commissioner Joseph E. Warren. It is said that the new police commissioner has rid the department of more men than any of his predecessors.

Captain Edward Lennan has an excellent record in the police department. For years he was attached to the detective bureau and probably knows more about the sleuth racket than many in the job. He has personally joined the hunt for the fugitive felons.

The detectives attached to Inspector Lewis Valentine's staff raided an alleged speakeasy at 345 West 57th street, early Saturday morning. Sixteen men were seized in the place, including the alleged proprietor who was charged with violating the Volstead law. The other prisoners were charged with suspicion of a statutory crime. The raid was led by "Zekke" Keller, captain under Valentine, and whom all Broadway fears.

The men were arrested as suspects in connection with a criminal assault on Mrs. Catherine Zito, 22, of 200 West 96th street. She was outraged by seven men in the speakeasy on May 3. Following the raid the men were taken to the West 47th street station. They were fingerprinted and almost all found to have long "Lemon" (criminal) sheets.

Soon after incarcerated in the archaic jail that has been disused for years, the fugitives forced a small bar in the corridor window and fled over the rear yards to West 47th street. The discovery was made in the morning when the prisoners were to be taken to headquarters for the lineup and others for arraignment in West Side court.

No Suspensions  
John Halpern, 24 years in the department, was the doorman on duty. Halpern has an excellent record. He was unable to explain the "jail delivery." Inspector Valentine, it is said, spoke in his favor when the commissioner suggested his immediate suspension.

Thus far there have been no suspensions. The investigation is being conducted by Bolan. Meantime officers off duty are spending their time running down clues.

The escape of the prisoners is said to be the largest in the city, according to a search of the police records.

The eight prisoners remaining in the cells in the station house were arraigned in West Side court before Magistrate Edward Well on the charges of suspicion of rape and aiding and abetting in the escape of prisoners. The court freed the men on both charges because of lack of evidence.

## GARDEN FIGHTERS LET OFF

Murray Rander, 3802 Ocean Parkway, and William Dow, 951 East 43rd street, Brooklyn, received suspended sentences by Magistrate Rosenbluth in West Side Court. Both men pleaded guilty.

They were arrested March 9 by Detective John Broderick, head of the Industrial Squad, in the lobby of Madison Square Garden during the bicycle races. Broderick charged the men engaged in a fight, and that Rander kicked him while Dow caught him from him around the neck.

Following the arrest, Broderick accused the detective of fracturing his jaw, while Dow said he was kicked in the stomach. After the two had pleaded guilty, Magistrate Rosenbluth decided to suspend sentence.

## Caesar the Gyp

The Little Club retiring room, attendant whom Arthur Caesar traded a four-line poem for a towel, is complaining that the Caesarian body gyped him.

Having promised him an original verse in lieu of a cash gratuity, Caesar palmed off a stanza by Robert Burns with his name signed to it. The lyrician's webroom attendant on checking up discovered that Bobby Burns was ghost-authoring for Caesar.

## Waiter Loaned Girl Friend Wife's Jewelry; Wants It

"He never told me he was married, your honor. He invited me to a dance and gave me several pieces of jewelry. He told me I had nice hands and that the rings would become me. He told me that he wanted to make his friends envious by having me wear the jewelry he gave me," so declared Ira Anse, waitress, living at 210 West 104th street and employed at the Saint Hubert Hotel, 120 West 57th street, to Magistrate Rosenbluth in West Side Court.

The waitress was haled to court on a summons by Bill Constant, waiter, of 330 West 49th street, and living with his wife, Mary. The latter came to court with her husband. Constant is employed at the St. Regis Hotel, but had formerly worked at the St. Hubert, where he met Ira.

Constant told the court that his wife was ill last March and that he invited Ira to a ball at the Hotel Astor. "I loaned her my wife's wrist watch, bracelet and other jewelry to make a showing," said the Greek waiter. "Several days later I sought the return of my wife's jewelry, but had no luck," he said.

"I pleaded with her. She told me the stuff was in lock. I want my wife's jewelry," plaintively said Constant.

The court dismissed the summons and Ira was free. Constant told reporters that he was going to sue for his wife's jewelry.

## CRUDE BANDIT CAUGHT

Struck, Girl Bookkeeper in Paramount Bldg; Hallway

William Doyle, 28, 210 West 54th street, who hails from California and says he is part owner of a speakeasy, was held without bail for further hearing when arraigned before Magistrate Well in West Side Court on a charge of robbery.

Doyle was arrested after a chase in Broadway where he had slugged Catherine McNeely, 21, 7 Linden Boulevard, Brooklyn, on the head with a bludgeon in a hallway of the Paramount theatre building. Miss McNeely, who is bookkeeper for Walgren & Co., druggists, on the ground floor of the building, was only slightly injured.

The young woman had been instructed to go to the Chemical National Bank, in the same building, to deposit \$1,495. The money was wrapped in blue paper. She left the store and walked into a semi-private hall. Doyle suddenly appeared and without warning struck her on the head.

The force of the blow was sufficient to bowl the girl over. She screamed as she fell and attracted others in the hallway. Doyle, as he struck her, plucked the package away from her and started to run. He got to the street and started south.

A dozen or more took up the chase shouting as they ran. At 43rd street and Broadway were Detectives States and Miller, Broadway squad. They saw Doyle running toward them and nabbed him. He was taken back to the drug store where Miss McNeely was being attended for a laceration of the scalp. She identified him.

At West 47th street station Doyle would not say why he had picked out such a busy spot or how he learned the girl carried the money.

Sid Morehouse, English actor, sues for his home in England May 26.

The Motion Picture Theatre Owners of America, presided over by Pete Woodhull, this week moved from 745 Seventh avenue to less cramped headquarters at 1650 Broadway.

## LILLIAN BOND SAYS HUBBY ANNOYS HER

Married Schulman in London After Swift Courtship—Secures Summons

Lillian Bond (Mrs. Harry Alfred Schulman), 20, who has appeared in C. B. Cochrane's Revue, London, appeared in West Side Court and obtained a summons against her husband, Harry Alfred Schulman, of 46 West 70th street, charging that her husband has continually annoyed her. Magistrate Edward Well issued the summons and it will be heard today (Wednesday).

Schulman is said to be connected with the National Stage Children's Association, 562 5th avenue. Lillian came to court accompanied by her mother. They are living at 50 West 70th street. Harry lives opposite Mrs. Schulman told the reporters she quit her husband four weeks ago when he thumped her on the back at Broadway and 50th street.

"That was the straw that broke the camel's back," said the English dancer. "No one knows what I have suffered," she continued. "I have had plenty. I know when I have enough," she added.

She claimed that four weeks ago she with her mother, Harry and the latter's mother were on Broadway and 50th street. Harry wanted all to go to a certain movie, she said. She declined. "Then he thumped me," said the dancer.

"We had been living then at the Chalfonte Hotel. Mother and I went home and packed our belongings and sought new quarters at our present address. Still continuing to annoy me Harry moved directly across from me. Mother and I were living," she stated.

Speedy Love  
"What a fool I've been. About a little over a year ago he came to London and posed as a big theatrical magnate of New York. He said he had tremendous wealth. Wanted me to leave it. He saw me in Cochrane's Revue and sat in the audience for two nights."

"He began to make speedy love. He suggested we get married. 'I am a man of action,' he said, when I asked him to give me a chance to get my breath. He told me of his many autos, servants, apartment houses and endless other fairy tales."

"However, I married him in a church in London. We went to Paris and returned to London. Then, with mother, we sailed for New York. What a life. One continual battle. He kept nagging me. Of course I found out that his tale of wealth was untrue," Miss Bond said.

"I was about to sign up for a long contract with Cochrane when he married me. Since coming here I sought work. He has prevented me. I visit booking agents and he storms the place with the result booking agents want nothing to do with me. I make a few dollars posing for artists and photographers, but that is all," she declared.

Miss Bond stated that she expected to land a job with Earl Carroll.

Miss Bond was formerly in Beth Berry's act, "A Night of Follies." She is a few dollars and was literally a toast of the town when the American promoter came over on a publicity idea to England and wooed and married her in three days. Schulman is known to show business for the professional kiddie entertainments he stages on Sunday night concerts.

## HOLMES LIKES TO RIDE

And Got 20 Days for Doing It Without Settling

Granyville Darby Holmes, 35, 579 5th avenue, L. I. City, who said he was a vaudeville actor, has a penchant for taxicabs, particularly when he is broke. As a result Holmes is in a city guest for 20 days at Welfare Island.

Holmes engaged a taxicab and after riding around some time decided to inform the chauffeur he had no funds. The chauffeur drove him to West 47th street station to keep him from getting other taxi men in trouble.

In West Side Court Holmes pleaded guilty to an intoxication charge. His fingerprint record showed that his last appearance in court was Feb. 9, 1928, when he had failed to pay a taxi bill and was sentenced to 10 days in the Workhouse.

Magistrate Rosenbluth decided to raise it to 20 days this time.

## Columnists Talking

"What's worse than a kibitzer with halitosis?" asked Walter Winchell of Karl K. Kitchen. "A near-sighted kibitzer with halitosis," said O. O. McIntyre to Mark Hellinger.

## Judge Exasperated at Attitude Toward Robber

Refusing to permit a withdrawal in the burglary charge against Edward Reid, 18, soda clerk, residing at 220 West 49th street, Magistrate Abraham Rosenbluth, in West Side Court, directed Assistant District Attorney John Hennis, in West Side Court, to lay the facts before the grand jury.

Reid was arrested by Detectives James Lyons and George Ferguson, of the West 47th street station. He was seen to enter the apartment of Jack Walpole and to Jack Dempsey's theatrical manager, who has an apartment on the 10th floor of the Hotel Forest, 224 West 49th street.

The defendant is charged with crossing the roof of the Markwell, where he was living, to the roof of the Forest, then down the fire escape to Wall's apartment, where he is alleged to have entered by way of a window. He was seen to enter by a bellhop, who saw him emerge with several hundred dollars' worth of Wall's clothing. The stuff was wrapped in Wall's bathrobe.

The bellhop phoned for the house sleuth and they seized the defendant on the fire escape on the 10th floor. Reid was brought to the lobby, while Lyons and Ferguson were notified. They then took Reid to the detective bureau.

Reid also admitted robbing the apartment of Leo Kammerman, manager of the Silver Slipper cabaret. Kammerman lives on the 14th floor of the Forest Hotel. His apartment was burglarized two days before Wall's was looted. About \$250 worth of his clothing was taken. He reported his loss to Ferguson and Lyons. They questioned Reid about the burglary and they said he admitted it.

Protecting Record  
In court Wall declined to prosecute Reid, stating through the district attorney he expected to leave for the Coast. Kammerman then asked to be the complainant against Reid. He also declined, declaring he did not want to mar the defendant's record.

The Court became exasperated. "You can't bemoir the defendant's record when he admits that he entered two apartments on separate occasions. If it were an isolated case I might agree. But where the defendant deliberately returns to the hotel and burglarizes another apartment I am satisfied no good can come of him," said the Court.

Magistrate Rosenbluth directed that Wall and Kammerman be served with subpoenas to make copies of their evidence in court. Reid will probably be indicted before his case is called again in West Side Court.

## Hotel Beat and Bad

Check Passer Held

Charged with being a hotel beat and said to be wanted by the detectives of the West 30th street station for passing worthless checks for merchandise, Harry Jacknowitz, 43, salesman, stopping at the Knickerbocker Hotel, West 47th street, was held for trial in Special Sessions. Magistrate Rosenbluth fixed no bail.

Jacknowitz was arrested at Broadway and 47th street by Detectives Meehan and Fitzgerald, of the West 47th street station. When brought to West Side Court, Bill Shanahan, manager of the Hotel Lincoln, stated to the Court that Jacknowitz had stopped at the Lincoln and "blew," owing \$35, for which he gave a rubber check. Detective Sheehan of the West 30th street station was in court ready to arrest Jacknowitz, he said, for phony checks he had issued to furriers. Shanahan stated to the Court that he was one representative of hotels in Times Square that goes to court to prosecute and not to collect on spurious checks.

The Court praised his attitude and said if other hotels did the same that there would be less passing of rubber checks in the hotel district.

## Big Roadhouse Profits Chopped Off by Cops

Netting \$180,000 in three weeks is the record of the Loma Linda roadhouse 15 miles outside of Houston, Texas, which was wrecked by State troopers last week at the conclusion of its third week in business, because of official ire towards the roadhouse's gambling activities.

Catering to a wealthy newly rich oil bunch from around the Texan oil territory, the Loma Linda imported special talent from New York, booked through Lou Irwin, a new show coming down every fortnight.

The Keller Sisters and Lynch were to have opened the night of the race never showing. Arthur Brown, the m. c. from the Club Richman, was being held over for an additional two weeks, but also didn't start on his renewal period. The acts, however, were paid off, including return fares to New York.

The troopers dismissed everybody quietly from the Loma Linda and then set about making a thorough wreckage job of the roadhouse's wheels and other gambling accessories.

Brown states that \$50,000 side bets or wagers on a number were quite common and added that a smart dame from Broadway could have annexed five or six g's for herself if she knew her stuff with "the boys."

The hostesses in Houston worked too nice compared to the Broadway specie, it is said.

## George Miller, Pianist, Fined for Beating Woman

A fine of \$25 was imposed on George Miller, 30, 1045 Ocean avenue, Brooklyn, piano player and orchestra leader in cabarets, when before Magistrate Rosenbluth in West Side Court on a disorderly conduct charge.

Policeman Kelly, Arsenal station, said he was accused by a woman at 59th street and Broadway. He saw Miller run from the subway and go north. He said he called to him to stop but Miller paid no attention but finally halted when two shots were fired at him.

Miller was brought back to the subway station. When he saw a woman on a bench. The policeman said he was told Miller had struck the woman several blows in the face. The musician denied this. He said his companion had fainted and he carried her to the bench where she was found.

As he declared, he said several men approached and accused him of striking her and was about to beat him up when he started to run to get away from them. Magistrate Rosenbluth was not impressed with the story, particularly when he admitted he had deserted his woman companion, and imposed the \$25 fine.

## "JUST A GOOD FELLOW"

Leaving two notes to his superiors explaining his act, Harry Watnelle, 25, soda jerker, employed at Liggett's drug store, 83 Columbus avenue, was arraigned in West Side Court before Magistrate Abraham Rosenbluth on the charge of burglary and held in jail of \$500 for the action of the Grand Jury. Watnelle was unable to get the bail.

The soda clerk roomed at 46 West 93d street. He was arrested by Detectives Charles Moran and Cornelius Manning of the West 68th street station when given treatment for two discolored eyes and contusions of the scalp after he had been robbed and beaten, he said, by two men who forced him to burglarize the drugstore.

Watnelle was found bleeding and helpless at 53d street and 6th avenue by a patrolman of the West 47th street station. When he recovered sufficiently he told the police that two men had forced him to rob his employers. He was then commanded by the two, he said, to go to a speakeasy on West 54th street.

After he had spent some of the loot on the pair he said they left. Out of the place the two pointed guns at him and then began to beat him. They took more than \$100 from him, he said. He told the detectives, the latter averred, that he entered the drugstore with a key. Inside, he was forced to write two notes of regret to his bosses, explaining that some day he would make good the loss. Turning the cash of \$462 he and his two companions left. They then went to the speakeasy and bought some liquor.

"This is what I get for being a good fellow," said Watnelle.



## Among the Women

By the Skirt

The Best Dressed Woman of the Week  
ANN CODEE  
(Palace Theatre)

### At the Palace

The opening act at the Palace, The Almys, take no chances with the theatre orchestra. They have a girl sitting in a niche with a harp. She wore a white satin dress made with a double flounce of meline. Marlon Bent, brought to the stage Monday's mat in the George Sidney act, was in a flaming red ensemble.

Crystal Herne, in a new sketch by Edgar Allan Woolf, called "The Woman in Black," showed two black gowns. One was covered with a black lace coat and the other, an evening gown, was of taffeta with a diamond embroidery that reached over each shoulder and down the front of the skirt.

Nitza Vernille, in an elaborate dancing act, had several changes. A blue chiffon was made with full skirt and flowing sleeves. Grey velvet with full skirt had tight sleeves. A ruffled taffeta evening wrap covered a three tiered white taffeta frock. The ruffles were wired and carried a design of red and blue. Three huge tassels of yarn hung from one side. A unique cowboy costume was mostly of gold. The short pants, however, were black velvet at the rear. A sofa covered with at least two dozen attractive cushions helped pass the time away while the dancer made her changes.

Ann Codee (with Frank Orth) was in a black velvet coat trimmed with gold. The pattern that edged the coat was a cut out design. A high collar was lined with a plain gold cloth and a small hat was very French. Shell pink was the second change. The chiffon gown was made with a longish waist and a short flounce. The flounce was studded with brilliant. While the gown was sleeveless there was a high collar.

### At the Paramount

Paul Ash, was introduced to the audiences which have crowded the Paramount ever since his arrival by 10 girls dressed in men's suits of brown coats and tan trousers. Mr. Ash wore the same combination himself. His men were in white trousers and mahogany colored velvet coats.

Ruby Keeler, appearing twice, wore first pale blue velvet pants with matching blouse of chiffon. Diamond buttons trimmed the sides of the tiny pants. Her second costume was the same with only the color changed. It was a lovely shade of pink.

The Ormonde Sisters were rather old fashioned in a combination of blue and pink costumes. John Tiller Girls looked familiarly dressed in their several numbers. However, the black and white half skirt costumes and the green and peach flowered dresses are lovely enough to repeat many times.

Beebe Daniels in "The Fifty-Fifty Girl" film wore no important clothes. She showed a suspender dress and a slick coat.

## Gray Matter

By Mollie Gray  
(TOMMY GRAY'S SISTER)

### The Step-Near Girl

"Stand and Deliver" was apparently the bandit's slogan, and he even posed for his picture with his gun pointed straight at the camera, just like children who shoot their fathers do for the "Graphic." Rod La Rocque was looking for adventure and found it. A mule-power elevator was the most interesting thing in it. Lupe Velez is in her customary screen role of throwing herself at some hero, and she's lovely, too. She'll be named the "Leap Year Girl," keeping it up. Only a Greek costume, so the screen said, and a final moment in all that could be seen of her wrap, a white fox collar, were her only chances to dress, and one to reverse.

### Spotlight for Capsized

Worries of a movie fan: How many years was Eugene Gilbert waiting for Hobart Bosworth's ship to arrive, perhaps spending all her time on the wharves watching for it, and how did she know it when she saw it, and suppose it hadn't arrived even 25 years later? "After the Storm" came a wedding, and the storm had some heavy moments. Luckily the capsize pair had a comforting spotlight though all was inky blackness about them. Eugene's wardrobe was not the reason the hero fell in love with her. They were clothes built for service, long hard service, but in keeping with the character. In "After the Storm" are plenty of taxis (modern version).

### Dumb Enough Role

Eyes so capable of that wondrous wonder expression as Midge Bellamy's must be a terrible liability. Roles dumb enough to fit it will probably be her regular cinema diet. "The Play Girl," except in the moments the villain is kidding the hero, is too stupid for either word or action. The experience had "knight him something good anyway, a taste in women's clothes and a practiced eye for size.

A wrap of white caracul, it looked like, with collar of white monkey fur was fitted to the waist, but flared from there making a very good looking affair to the camera and the audience. Another wrap of white velvet had its wide sleeves spanned nearly to the shoulder, white fox for a collar.

Of course Miss Bellamy was only

trying to be a play girl but her example certainly dressed the part. Think of a tight-fitting gown with a large reptile pattern back and front and not thinking back either, but in this day and age. Shades of Theda Bara!

### Fans Get a Break

The Roxys has finally given the picture fans a break with "Hangman's House." About time, before it lost the name of being a picture theatre. Picture at least explains why Ireland is so full of fairy tales and ghost stories. Interesting camera work, and probably authentic since a Margaret Clancy is film editor.

June Collyer looked sweet in her various riding outfits, one a heavy coat, soft felt hat and a wool scarf, another more dressy and of black with velvet collar and topped by a shining silk hat that would have to be measured by its shadow. Ride saddle gracefully, too. Her wedding dress was mostly lace, using only silk for the tight bodice, and the veil entirely of lace.

### The Great Unshaved

Richard Barthelmess surrounds himself with tall players, high-backed chairs, and by stooping his shoulders and curling himself up succeeds in looking like a boy in "Kentucky Courage." A southern picture without a horse race.

Several of the great unshaved finally get their names in print. Nelson McDowell being one. Molly O'Day had no competition on appearance in Doris Dawson, even though Doris wore hoopskirts and plumed hats. Doris can put her chin in the air in the best southern manner, but otherwise didn't seem anything to leave the mountains and the Union for.

### 64 Good Reasons

Roxy orchestra and ensemble did themselves proud with impressions of "Faust." "The Miser's Death" left some doubt about his final desination.

"The Spirit of Labor," appropriately backed by cranes, etc., was original and clever. The 32 Roxys had their 64 good reasons for popularity added a new routine with fold-out arms; very good. A moon and a gondola always brings on a dud, and that in turn brought on all the publicity for a neat ballet and a rather gaudy finale.

## Ritz

The career of Michael Arlen has been a picturesque one! This Armenian, who spent some years in England, finally blossomed forth as a best seller with his novels "These Charming People," "Mayfair," and "The Green Hat." From the dramatization of the latter he accumulated a fortune. Then he began writing a comedy entitled "The Aristocrat." Weeks dragged into months and the work is still unfinished.

After emerging from obscurity, and while on the crest of the wave, Arlen created commotion in Paris by his constant attendance on an American heiress, Lela Emory. Lela is a daughter of Mrs. Alfred Anson, of New York and Bar Harbor. Her father was John J. Emory, of Cincinnati, who left many millions. One of her brothers, John J. Emory, married Mrs. Gibson Post, daughter of Charles Dana Gibson, the artist. Audrey, married the Grand Duke Dmitri of Russia, and is known as Princess Ilynski. Lela's step-father Alfred Anson, is a son of the late Earl of Litchfield, and the uncle of the present Earl.

After that romance waned, Arlen became engaged to the Countess Mercati.

### Ritz Party

Among the most prominent hosts in Paris is the immensely rich Ralph B. Strassburger, formerly of Philadelphia. A son of the late Jacob Strassburger, he married Mary Bourne, heiress daughter of the late Commodore Frederick G. Bourne, president of the Singer Sewing Machine Co. Strassburger recently gave a banquet at the Ritz, the guests entertained by two Southern girls, the Misses Lawkin and Ward, whose plantation songs were previously heard at Palm Beach. The party included Prince and Princess Obolenski (Alice Astor), the Grand Duke Dmitri and Princess Ilynski, George Gershwin, whose "Rhapsody in Blue" has captured Paris, and Cole Porter, the American composer, who played some of his latest melodies. Michael Arlen was present, as well as the Duchess of Sutherland and the Grand Duchess Marie of Russia. Ritz? You said it!

### Melville Ellis's Successor

The Duchess of Manchester has been in New York on one of her frequent visits to America. Originally Helena Zimmermann, of Cincinnati, her late father, a millionaire, had business dealings with the late King Leopold of Belgium. At the time of her marriage with the Duke, whose mother, the late Consuelo Yznaga, was an American. His Grace employed the late Melville Ellis as private secretary, and Ellis accompanied the bridal pair on their honeymoon. Later Melville became an important personage with the Shuberts, finally appearing in vaudeville with Irene Bordoni, his Shubert position, appropriately enough, being taken by Ernest Romaine Simmons.

### Parisian Dressmakers

Paul Poiret, the famous French dressmaker, has made costumes for many American actresses, and is known to scores of them who visit Paris. Interest is therefore taken in the divorce he obtained recently.

Another noted creator of frocks is Lucien Lelong, who also includes many American actresses among his customers. Last summer he won as his second wife the beautiful and accomplished Princess Nathalie Paley, daughter of the Grand Duke Paul of Russia, uncle of the late Czar. Before his first wife divorced him, Lelong had employed the Princess in his Paris shop as a saleswoman in the perfume department.

### Eleanor Sears Walks

Newspapers throughout the country have exploited the feats of Eleanor Sears, the Boston spinster, rich and socially prominent, who recently broke all feminine pedestrian records in walking from Newport to Boston, 74 miles, in exactly 17 hours. Forty-six years of age, Miss Sears walked 109 miles, from Burlingame to Del Monte, Cal., in 1922, and in 1925 she walked from Providence to Boston, 47 miles, in 10 1/2 hours.

A few years ago her brother, Frederick Sears, of Boston, married Norma Pontine, who had been on the musical comedy stage, and once appeared in a revue on the Century Roof.

### Pat Somerset's Past

Pat Somerset, the English actor who has separated from his current wife, the third in the series, with

## Remarks at Random

By Nellie Revell

While awaiting in the reception room off the Hotel Astor banquet hall where the luncheon was being given last week by the Catholic Actors' Guild to Cardinal Hayes and the three Bremen fliers, I was the amused observer of an interesting incident. Baron von Huenefeld, Captain Koehl, and Major Fitzmaurice had left their hats on chairs in the room. When three cops on guard there saw them and recognized them they seemed to exert the same fascination that a red apple does a small boy.

One policeman gingerly fingered an aviation cap and suddenly removing his helmet applied it to his head. The other two followed and the three stood inspecting each other in the distinguished airman's headgear, laughing and commenting like school boys on a lark.

"Gee, I'd like to swipe the Dutchman's cap," exclaimed one of the officers. Any further comment or commencing was abruptly halted by the sudden appearance of a luncheon guest. The peace guardians hastily dropped the hats and stood gravely at attention.

Father Donahue, chaplain of the Catholic Actors' Guild, was late leaving his residence for the luncheon. He asked the taxi driver to "step on it," which that worthy proceeded to do until a traffic officer's whistle brought their speedy progress to a sharp halt. When they responded to his command to "pull over to the curb," Father Donahue stuck his head through the window (it was open of course), and explained:

"It's all my fault, officer. I'm Father Donahue and am late on my way to the luncheon to his Eminence, the Cardinal. I asked the driver to make haste and I'm sorry to have broken any traffic rules."

"Oh, you're sorry, are you, Father," said the cop, "are you awfully sorry?"

"Yes, I'm very sorry indeed and shall never repeat the offense," replied the priest.

"Well, then, Father," directed the traffic guardian, "seeing you're sorry, you do three Holy Marys this afternoon, be a good bye and be sure to go to communion in the morning!"

Jim Thornton is always good for a story. He confided in me the other day that he is preparing a program for a Lyceum bureau tour and a whirl around the Y. M. C. A. circuit. He told me of having met Tom Heath, of McIntyre and Heath, in Astoria. They are neighbors there but didn't know it until they chanced to meet. Jim expressed his surprise. "Oh, yes," said Tom, who is 76, "I've lived here a long time. See that apartment building over there? Well, I own it. I have just been offered \$90,000 for it but am holding out for \$100,000. I'll need it when I get old."

Just to keep the record straight and lest some other columnist make the same mistake I did a couple of weeks ago and think the "P" in A. P. Waxman's name stands for Percy, it isn't. The initials stand for Abraham Patrick.

The owner of the paradoxical cognomen explains it was bestowed upon him by his parents in honor of Pat McCarren, former political boss of Brooklyn.

### Life's Most Embarrassing Moment

To be seated in my favorite restaurant (I am afraid to say tavern), at midnight eating a rarebit and to discover at the next table looking straight at me my dietician.

Thirteen was the prisoner's unlucky number, the Judge and twelve jurymen.

### Atlantic City

There's something about Atlantic City that makes one wonder why they ever imagined they were unhappy about anything. Whether the way the sun shines on the water or the holiday spirit that prevails everywhere but somehow I just feel like I used to feel on the circus lot where our slogan is "Another day, another town, another chance."

This bounding reporter stopped over in Philadelphia an hour to visit Mr. and Mrs. Clarence Willets, who were leaving for Boston where Clarence, still feeble from a recent illness, joins his show, "Rio Rita," which closes there Saturday. After which Mr. and Mrs. Willets go to their camp at Luzerne, N. Y. His physicians assert his recovery was nothing short of a miracle.

I am informed that the Florists' Association pays \$18,000 a year to the woman who created the idea of Mother's Day.

Speaking of Mother's Day. An acquaintance of mine who is a mother of the modern school received a mother's day wire from her son which read:

"My maw bobs and waves her hair, 'Smokes and drinks, I've heard her swear. 'Eue say, she is the very best and quite the understandingest of any maw I ever saw."

"Those interested in better diction," says a "World" editorial, "should feel encouraged by recent news. Both sides of the Atlantic report noteworthy efforts toward finer pronunciation." The article further states that hospitals are including particular attention to proper speech in its curriculum to student nurses. She must not say "rhoid Avenue" or "soft berled eggs." Student nurses must have at least two years in high school before they can enter a nurse's training school and therefore do not go slumming with their English. My experience with nurses is that it isn't what they say that annoys a patient as much as the "nasty" way they say it.

### On the Boardwalk

Ernie Ely, who is summing here. Si Goodfriend, Lee Shubert, Wm. Fox, John Zant, Ted Harris, Richard Maney, Charles (Chic) Sales, Rita Gould and Clarence Gray.

his name originally Holme-Summer, is a son of Admiral Berkeley Holme-Summer, respected personage in the British Navy. Educated at Harrow and Harrow, he was well known as a nobleman. He first acted in 1918, appearing at the Coliseum in London. Two years later he was with Edith Day in "Irene," and these two were married after Pat was divorced by Margaret Bannerman and Edith was divorced from Carl Carlton. Miss Day, who hails from Minneapolis, is popular in London, and has been starring there in "Rose-Marie."

The present Mrs. Somerset was Shelby Worrall, of Texas, who had divorced Harry Curtis.

### Doris Keane in Far East

Doris Keane, who has spent the winter months in Madeira, is re-appearing in her tour in "Romance" the costume play in which she opened on Broadway in 1913. It was written for her by Edward Sheldon, the young Harvard man who for years now has been an invalid, though he finally collaborated with Charles MacArthur on "Lulu Belle" for Lenore Ulric. Miss Keane, even in 1913, was well established as an actress, having been a leading lady for many years.

Following her American success in this play with a triumph in London, Miss Keane married her leading man—Basil Sydney, English actor, whom she brought back to New York. After adopting a child, she divorced Sydney and he has since been associated, as co-star with Mary Ellis, who divorced Edwin Knott.

Miss Keane now expects to tour South Africa, the Far East and Australia. Some years ago she did "Romance" in pictures, made by D. W. Griffith, but it was said to have been disappointing.



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## 15 YEARS AGO

(From Variety and "Clipper")

Mary Pickford, who had just closed season in Belasco's "The Good Little Devil," at the Republic, New York, signed for a brief engagement with Famous Players Films Co. at \$500 a week. She was under Belasco contract to return to the speaking stage the following season.

Burlesque was growing in public esteem. Progressive circuit, offshoot from the Columbia Wheel, was reported negotiating for Keith's Bronx. Wheel producers were looking for class material. Sam Williams contracted for one act for the following tour at \$350.

General Film Co., "trust" distributor, was adding to its exactions. The concern "clocked" Loew's Herald Square and when it found day's receipts reached \$385, it increased its rental rates. General Film Co. hinted that it figured it was entitled to about half a theatre's profits. The Herald Square replied by cutting the service down to second runs instead of first.

Rosczka Dolly, teamed with Martin Brown, opened for a week at Hammerstein's. The sisters had just finished a long engagement in "The Merry Countess" at the Casino. Jenny Dolly was playing vaudeville dates for the summer with Harry Fox.

In connection with a new lease for the George M. Cohan at \$100,000 a year, discussion turned to high rentals and in this connection it was recalled that George Lederer once held the New York Casino at \$30,000 a year, including the stores on the street level.

F. F. Proctor had been in the habit of doing business with independent agents in booking his "family time." But now an edict came from the Keith headquarters that all outsiders must be barred.

## 50 YEARS AGO

(From "Clipper")

Later reports of a sensational battle-to-death between a bull and a lion in San Antonio, made it appear that the exhibition was a frost. When the lion was turned into the arena, eye-witnesses said, it showed no disposition to give battle and had to be prodded on. Undiscouraged, the promoters of the event now announced that they had imported a cougar (Mexican lion) which they would match against the bull, promising a "lively engagement."

Wabash, Ind., which had not had a circus in years because of its high license, reduced the tax from \$50 to \$20 a day and two shows were immediately routed in during the early season.

"Clipper" sporting writer objects to the "new fangled" billiard game which appears to be the balk line variation. He publishes a long argument tending to prove that the new plan of play was invented because John McDevitt, by nursing the ivories, had not long before made a record run of 1,458 and nobody could match this skill in "nursing." "Clipper" regarded "nursing" as a part of legitimate skill in billiards and resented the innovation.

Mary Anderson sailed for Europe and it became known that her profits from the tour just ended reached the imposing total of \$14,400. She was one of the foremost stars of the day.

P. T. Barnum, replying to reports that he contemplated retiring from the circus business, told his interviewer he could never quit the swiftest, but would be in harness when he died. "Business activity is as the breath of life to me," he said.

## The Picture Talkers

Picture people are much exercised over the talking picture, in the production and in the theatre. There seems good reason for it.

For one very good reason the picture business needs a stimulator. Talking pictures of the sort in prospect look to be it. Vitaphone and Movietone have stimulated business in the theatres they have played. Especially Vitaphone (Warners) "Jazz Singer" with Al Jolson, while Warners' feature subjects, like "Tenderloin," also shorts, have done good trade as well, and Fox's Movietone News (reel) has been a draw by itself.

The talking picture as it sits before the film industry just now is all new to it. There will be many developments, with the chances all will be for the betterment of the production and exhibition. It looks certain to improve the class and grade of feature pictures. The talkers with sight and sound must inspire more and superior stories for the screen. They should attract the best of the dramatists excepting those with the speaking stage vanity.

Now there are not over 400 wired theatres in this country, while there are 18,000 theatres which could stand wiring. From this latter number, however, must be deducted those houses of the chain or smaller circuit where all in a town will not be wired, in order that the wiring shall not be overdone. Estimates are made to the effect that there will be from 2,000 to 5,000 wired houses by Jan. 1, next.

Standardization of equipment agreed upon by the supply companies is important, as the leading film producers have determined to make their pictures talk. It gives the theatre a choice of selection on one equipment installation. Cost of installation importantly figures in the talkers.

Matter of players becomes serious. Much of the talking productions probably will be made in the east. In New York the field for substitute players who can talk from the screen is much wider than in Hollywood where the vast majority are picture actors only. With another possibility that the personality in the voice on the screen may overshadow the current physical personality which has created so many film favorites.

The talker may bring out a new crop of favorites and perhaps fans. In talkers circuit may receive preference above anything else. This could quickly lead to the legit market for trained speaking stage players, to appear and talk before the camera. What it may do with picture actors unable to talk time will bring out. It may send many to those makers without the sight and sound production, still clinging to the black and white, or with their present organizations that will continue to turn out some black and whites.

A decided point that will have to be answered sooner or later by the talking makers is the foreign market. Talkers with American actors could quickly lead to the legit market for foreign language countries. Nor is it likely the foreign tongue for the country intended could be made in other than that country, meaning another individual production, or the foreign tongue added to the original characters of the film here or over there, as may be accomplished by the overlay. In either event it is quite probable that the possible gross of the foreign tongue country will have to come into the calculation, besides the prospective time the wired theatres will become universal. Unless Americans install abroad, not many theatre operators in the rest of the world will take on the talking equipment for quite some time, unless it's a house or two here or there in the large foreign capitals.

The backward point with the talker just now is whether it's dangerous or how much so to attempt a direct semblance of speaking stage play upon the screen, without the physical presence of the players. That would be the result with too much dialog for the characters. Or it might leave the talking feature in the position of being neither a speaking play nor a moving picture as both are now known. Or it could operate to really exploit the speaking stage play, unless the difference in the admission's tops would step in as a preventive.

All of the picture business appears to be talking talkers. It reveals the intense current interest in the subject. The electric companies' engineers know the mechanics of the talker, but for the rest one may know as much as the other with all having their own opinions or conclusions.

The mechanical end of the talkers, meaning the electricians, talk big of the future of the talking picture, for the theatre, home or community. They speak with confidence, but it is all yet to be tested.

Open competition may be another stimulator in all ways. Most of the picture producers will be making talkers by next season.

Talking pictures, however, will be different. That is assured and that is a big percentage for the picture trade to start with.

## Inside Stuff—Pictures

Now that Will Hays is back and business is going on as usual over here and in France, some people say there must be an inside to the Hays adjustment with the French. Nothing much inside appeared to leak out over there. The inside, the insiders think, is that Hays probably promised Sapene the French boss, that the American distributors will handle some French pictures hereafter, and annually, likely also settling upon the advance payment. That advance payment appears to always please Sapene the best. He may have more confidence in cash in hand than distribution at long distance.

Of course no one over here knows how Sapene conveyed his thoughts to Minister Herliott, if he did, or if it were done, just how. Maybe Hays will tell if anyone thinks to ask him.

Reports have gone from New York to Chicago that an eastern bond house holding bonds on a Chicago circuit of indie theatres has representatives in Chicago securing control of the circuit. The bond house is reported highly dissatisfied with the circuit owners' various attempts to sell out and also with their method of theatre operation. When securing control of the theatres it is believed the bond house will reduce the present owners to theatre manager positions and eventually cash them out.

Owner of another indie circuit it also taking steps to get control of the circuit desired by the bond house, buying up all available class B stock, which sells for one-fifth as much as the class A but has the same voting power. If his plans go through, the bond house would be forced to place him in authority because of his holdings. It will require about \$300,000 to get control of the theatres.

A story from the coast mentioning names of Paramount's contract people unintentionally omitted Julian Johnson, George Marion, Jr., and Herman Mankiewicz, each under term contracts to that organization.

One of the major Broadway picture houses is rolling up a rep for

itself as responsible for the worst projection on the street. It's the one theatre where titles are always hard on the eyes because of what seems to be vibration of the machines in the booth.

The peak was reached Wednesday night. Play during the last show when the operators were running the feature so fast the film was hurtling through the "gate." Titles and screen figures were jumping all over the screen. It gave the half a house plenty to squawk about and they let their displeasure be known by applause, stamping and whistling. Operators paid no attention to the demonstration for at least two reels.

A great way to keep business out, exciting comment being, "What's the use of coming here to see a picture—you can't see it." This particular performance made a wreck out of a perfectly good rough picture.

Little Camilla Horn, co-starring in "Tompest" with John Barrymore, was the guest of honor at a press tea given to the boys and girls of the Chicago newspaper at the United States Hotel. She made a good deal of fun with them all, particularly when she cracked: "Write about me. I am not what you see, but I am good as dead, but write, write lots and lots!" Her customary frankness handed them laughs and plenty and the resultant publicity proved that Camilla is quite a clever woman.

In the current issue of the Universal Weekly there is a neat gag on "The Cohens and Kellys" series. The releases of the theme for the next 22 years are listed. For 1929 there is "The Cohens and Kellys in Atlantic City," for 1943 "The Cohens and Kellys in Las-Bad," with blow-off coming in 1950 with "The Cohens and the Kellys in-Sane."

Warner Brothers established a record for handling mobs in their production of "Nooks Ark," directed by Michael Curtiz. More than 4,000 extras appeared in the Casino scene that covered several acres of ground on the old Vitaphone lot. These people appeared in costume of the pre-biblical day and were made up ready to take part in the first scenes shot at 9:30 in the morning.

More than 20 cameras were used in recording the action. With the aid of 30 assistant directors, loud speakers and sirens the direction of this vast mob was executed with clock work precision and no mistakes necessary.

The story of "Power" now being produced by Howard Higgin for Pathe-DeMille is centered around the construction of a dam, using the actual background of Pacima Dam now being constructed at a point 16 miles from Los Angeles, and said to be the highest dam in the world.

A boom with a lift of 700 feet carries a basket with cameramen focusing the action of the dam's construction from mid-air affording many unusual shots. The original story called for a dam break and stock shots of the recent St. Francis break were obtained while the story was in preparation, but these scenes have been eliminated from the story because it reflects the old humors of previous pictures employing dam breaks.

M-G-M sent out a denial last week of any intention of using Herbert Hoover propaganda in its news reel or in the Loew theatres. The story was printed in the dailies. This may have arisen from the report when Louis B. Mayer some months ago called upon Hoover in Washington. He was then reported to have pledged his personal influence to Hoover, but it was not divulged at that time if Mayer included any pledge for Hoover on the screen. The latter is considered doubtful, as matters of that nature and especially on news reels are still submitted to the Hays office.

Mike Simmons, director of publicity and advertising for Gotham, is compiling a book to be published in the fall entitled, "Airing the Movies." Book will embody interviews with headliners in every branch of show business held over station WPCB during the weekly movie hour conducted by Simmons for approximately two years.

N. Brewster Morse, who held the sack at the Greenwich Village theatre recently when \$100,000 was dropped in less than two months, is a son of the senior partner of Tiffany, the jeweler.

Young Morse, anxious to break into the picture business, went around buying film and introducing himself. The film exchanges didn't make the rentals any cheaper on that account. First National collected \$2,500, it is said, for "The Whip Woman," so bad it had to be taken off after four days and "Lady Windemere's Fan," three years old, substituted.

First National is also reported to have sold Morse some first runs on Ken Maynard.

One of the coast studios found it expensive to have extras on big sets sit around between scenes and wear out the prop furnishings on the stages. As a result, they placed wooden benches on all the stages painted with the words "Please use this bench and save possible damage to expensive furniture."

Someone apparently is making a concerted effort to secure a controlling position of the \$2,500,000 stocks and bonds issued by Conney Bros. (National Playhouses, Inc.), in Chicago.

Quite a few of the thousands of small stockholders have been approached to unload their stock bought at \$25 and now selling for \$3.

## Inside Stuff—Vaudeville

Mitzi, the eight-year-old daughter of Joe Keno and Rosie Green, is doing a 12-minute single turn, on the same bill with her parents (Keno and Green). The youngster is giving an imitation of Mack and Moran on the discs. Previously the tot did it for the amusement of her folks and their friends. That she is now doing it for the amusement of her folks on the stage speaks for itself. It also permits the house to bill Moran and Mack or the Two Black Crows or both in conjunction with Mitzi's impersonation.

While the two joined acts were playing on the Interstate time, Jerome and Grey, also on the bill, left it. No substitute was engaged. Mitzi being deemed strong enough to carry the show. To make the child realize she is an act, although presumably booked with Keno and Green, the Interstate paid her personally \$100 weekly on the tour.

K-A-O office in Chicago was extremely one-sided in its recent declaration of neutrality concerning Harry Rogers' trouble. Rogers, producer, had a girl act in the Orpheum house. When the turn had a layoff in Minneapolis, Dorothy Savier left it and joined the McCall-Bridge stock there. Rogers took the matter to court and appealed to the Orpheum office for a statement. They replied it was not their business.

Losing by a court decision, Rogers returned to Chicago and made retaliatory overtures to some of the girls of the McCall-Bridge company in the Orpheum's Tower theatre. He received notice from the Orpheum office to keep away from the players.

Since then Miss Savier has failed to work for Rogers.

A mixed farce act on the K-A-O bill has disturbed the act and to ditch her partner as he was always quarrelsome. When she played she had to wait for him in the speaker and she always, where he would be throwing cutting or breaking dishes, and not taking a saying. "This is so strange. He never acted that way before." So she carried him and 20 weeks lookies. Just before leaving the she broke his finger. He made a drunken pass at her, she grabbed his head and twisted his finger until it broke.

"And he was so plastered," said the girl, "but he doesn't even know that I broke it."



## 24 Ticket Agencies Fined, With Jail Sentences Suspended

Monday in the federal court Judge Bondy meted out severe punishment to the executive officers of 24 ticket agencies, among them some of the most prominent on Broadway, for failure to file the proper returns on tickets resold at premiums more than 50 cents per ticket and failure to pay the government one-half of the excess proceeds. Each individual was fined \$5,000 and an extra \$1,000 was added for agencies which are incorporated.

In addition each broker was sentenced to six months, but the sentences were suspended.

The cases have been pending since last summer when the ticket investigation prosecuted by U. S. Attorney Charles T. Tuttle resulted in the conviction of Oscar and Edward Alexander, followed shortly by the others involved pleading guilty of evading the law.

The Alexanders were similarly fined \$5,000 each and the agency \$1,000, and their six months' sentence, which was held up pending an appeal, was suspended also. The appeal did not progress further than the Circuit Court of Appeals.

It had been generally understood that Tuttle agreed not to ask for jail sentences. The court, however, placed the brokers under probation for one year and can be remanded for further violations. If proven, they will be permitted one year in which to pay the fines, their bonds being continued.

Several brokers up for sentence Monday have given up business and are working in other ticket offices. There is a possibility of some being forced to work out the fines behind the bars.

There were 13 corporate agencies fined \$6,000 and 11 brokers operating as individuals, fined \$5,000 each. The total in fines amounted to \$133,000. Added to that is \$100,000 collected by the government in assessments based on the failure to pay the government's share, the total therefore amounting to more than a quarter of a million.

The revenue act provides that where tickets are resold for more than 50 cents over the box office or established price, one-half of the excess be paid the government. The ticket men contended that such measure, enacted originally during the war, was confiscatory and that it was price fixing and therefore illegal. Although the Supreme Court ruled out a New York state law prohibiting the resale of tickets for more than 50 cents premium, the federal courts ruled the government measure is an excise tax. For that reason, presumably, the appeal in the Alexander case was not pushed to the highest court.

### Dividing Fines

Two agencies operated by the same officers were ordered to divide the fines, each paying \$3,000. They are the Sullivan Ticket Co. and the Tyson Operating Co. The sentences clearly establish that the offenses were misdemeanors. Some question as to their legal standing had caused the license department of the state to hold up the licenses of the brokers.

Last summer, when the agencies pleaded guilty, it was decided that one officer of each ticket concern be named as the responsible party. The individuals and the agencies fined were:

Arrow Theatre Ticket Company, William L. Deutch, president; Bascom, Inc., George J. Bascom, president; Beckhardt Theatre Ticket Service, Inc., Samuel Beckhardt, president; Bryant Theatre Ticket Company, Wm. Bryant, president; Cohn Theatre Ticket Office, Inc., Louis Cohn, president; Samson Meyer, secretary; William Wyrin, trading as Everin Theatre Ticket Office; Gotham Theatre Ticket Company, Inc., Harry Kaufman, president; Charles A. Levy, doing business as Broadway Theatre Ticket Office; John A. Mahoney, doing business as the Calumet Theatre Ticket Service; Jacob S. Jacobs, doing business as Jacobs Opera and Theatre Ticket Office; Joseph F. Quinn, doing business as Manhattan Theatre Ticket Company; J. L. Marks Theatre Ticket Service, Inc., Jacob L. Marks, president; Leo Newman and Jack Levy, trading as Premier Theatre Ticket Company; Saul Suber, trading as Suber Theatre Ticket Office; Sullivan Theatre Ticket Service, Inc., John A. Sullivan, president.

## Tip Will Square Paris' Identification Round-Up

Paris, May 6. Several professionals have been enmeshed in the French law the past few days because they did not have papers with them required by the police at all times. Everyone is supposed to carry a card of identity, or their passport, while here. The prefect, or commissioner of police, has started a sweeping enforcement, and every night a squad of about 100 men encircle a block and stop everyone within the area. Those without their papers are taken to the precinct and undergo a pourcure, or tip, is forthcoming the violator remains in the house of arrest until morning.

## HARLAN THOMPSON'S CLICK

Going With 'Paramount as Writer for 3 Years.

Los Angeles, May 15. Harlan Thompson, brought out here in the Mankiewicz contingent for Paramount, has clicked with that organization and is to remain as a scenarist for three years. He will take up his new contract work Nov. 1, when he returns from New York, after being to it there that a couple of musicals he has written are staged.

He wrote an original, "Hot News," serving as a production for Bebe Daniels.

Thompson, with Marlan Spitzer, writer and wife, leave for New York this week.

## Macloon's Trick Billing

San Francisco, May 15. Again Louis O. Macloon has broken faith with Bay region theatregoers. During the early engagement of "His Desert Song" at the Curran, all advertising matter read that this production would not show in any other California city. Oakland was heavily billed for the Curran engagement and many Oaklanders came across the bay to see the musical on this side. Now Macloon has booked the play into the Twelfth Street, Oakland, opening May 28, for the week.

## Courtney in Coast "Spider"

William Courtney replaces John Halliday in the Coats company of "The Spider," due to the latter's illness.

The show is due to break in along the Pacific June 13, after which it goes into the Belasco, Los Angeles, for a run.

ident: Joseph A. Deutsch, trading as Supreme Theatre Ticket Company; Herman Sussman, trading as Sussman-Alamack Ticket Agency; David A. Warfield, trading as Theatre Ticket Library; M. Sussman Theatre Ticket Office, Inc., Harry J. Weinstein, general manager; Tyson Co., Inc., John L. MacNamee, president; Tyson Operating Co., Inc., William J. Rabell, president; William Henry Safarik, trading as William Theatre Ticket Company; Seventh Avenue Theatre Ticket Corp., Harry Marks, president; Patch Theatre Ticket Service, Russell Unruh, president.

## Collecting \$238,000

After the sentences were pronounced it was announced by Hugh McQuillan, chief investigator for the government in the ticket matter, that it was expected to collect something like \$238,000 from fines and box office money. This amount is to be one-half of the gratuities paid theatre managers and half the money paid theatre managers in the form of concessions by ticket brokers.

It had been contended that gratuities in these instances were to be regarded as gifts and therefore non-taxable. The government contends, however, that as such money was paid on the basis of so much per ticket in the case of concessions and sees no difference in the status of the gratuities, despite the service rendered the agencies by box office men.

The government is holding tickets responsible for any and all such money. Appeals to the Internal Revenue Department on behalf of the box office men are heretofore favored the government's claims.

## 5 Shows Out

Five attractions are on Broadway's closing list. Two in the group are rated among the moderate successes with the others flops.

"Dracula," presented by Horace Liveright, will end a run of 41 weeks at the Fulton Saturday. The show will be sent to the coast and is reported having made excellent profits. For a time the gross held around \$14,000 and the average takings were above \$12,000. Only lately did the gross drop under \$10,000. "Take the Air" will close at the

## TAKE THE AIR

Opened Nov. 15. Other openings kept the first stringers away. Variety (Abel) predicted: "A moderate money maker for a moderate run."

Carroll this week, having played a total of 26 weeks, principally at the Waldorf. The pace there was around the \$20,000 mark. During spring, the takings were between \$15,000 and \$16,000. The attraction will be kept off during summer by Gene Buck, opening Labor Day in Boston.

"Box Seats" stopped at the Little, where it was independently presented. It played three and one-half weeks to little business. Monday

## BOX SEATS

Opened April 19. Hammond (Herald Tribune) reported: "A drowsy evening." Gabriel (Sun) wrote: "Pretty poor and scattered stuffings of a drama." Variety (Morris) said: "Badly written and poorly acted. A foolish attempt to disguise dirt as drama."

financial matters could not be adjusted and it was decided to call off further performers.

"The High Hatters," independently offered at the Klaw last Thursday, will be taken off at the end

## THE HIGH HATTERS

Opened May 10. Woolcott (World) wrote: "When one considers how often and how patiently it has been explained over the phone that great big metropolitan newspapers cannot be expected to report amateur theatricals, it is a little difficult to account for this review being published at all."

Other reviews echoed similar sentiment.

of this week. It was generally panned. The players were on a cooperative basis.

"Him," presented at the Provincetown Playhouse, announced to close

## HIM

Opened April 18. Anderson (Journal) found "Gras of boredom." Whinnell (Graphic) hoped to find in the reviews of his contemporaries some inkling of what it was all about. Variety (Adams) wrote: "Under the mantle of art the Provincetowners are getting away with murder."

last Sunday, is continuing this week, but is rated as hopelessly highbrow.

## Cast Changes

Don C. Barclay is returning to the cast of "Here's Howe" at the Broadhurst. When the show played Boston Barclay was replaced by Eric Blone. The latter will remain in the cast, his role being split up with Barclay who will be given added material.

## EDDIE BUZZELLI'S PICTURE

Eddie Buzzelli, who closes with "The Desert Song" in Philadelphia this Saturday, leaves for the Coast May 22 to make a picture for Sam Sax and Gotham. Film will be based on "Head of the Family" by George Randolph Chester.

Buzzelli, accompanied by his wife, Ona Munson, will stay west until July 1. At that time he is due back to stage rehearsing for Arthur Hammerstein's new show, a musical adapted from the German, in which the comedian is to be featured.

## THOMASKEY'S HIT

Portland, Ore., May 15. Business for Thomaskey's Jewish musical comedy troupe at the Liberty Sunday was so strong that the company will play a return here tomorrow (Wednesday), also next Sunday, and come back for a week next month.

West Coast will operate the Liberty as a road show house for big pictures and stage shows throughout the summer.

## Ida Anderson, Colored Dramatic Actress, Creates Harlem Riot

## Only Pre-Arranged "Show Boat" Changes

Oscar Hammerstein, 24, who returned from London last week stated the report that he and Sir Alfred Butt had disagreed on the presentation in London of "Show Boat," was incorrect. He added that they were in accord and scouted any but prearranged changes having been made after he sailed. It appears that the audience did not take kindly to the convent scene in the second act, both authors and manager receiving complaints about it. On the day after the premiere, Sir Alfred and Jerome Kern, who collaborated with Hammerstein and the latter, conferred and it was decided not to force the scene on the public. As Hammerstein was sailing the next day he instructed Felix Edwards to call a rehearsal and eliminate the convent scene. That eliminated the Sherman House scene in "one," played in order to put up the convent setting.

It was also agreed between the three that "Hey, Feller" was not strong enough to follow the reprise of "Ol' Man River" and an additional encore of the latter song was ordered in.

Hammerstein took issue with the opinion that Edith Day was miscast as "Magnolia," describing her performance as thrilling.

## MORSE OWES \$46,994

Tried G. V. Theatre as Art Hybrid—Bankruptcy Now

N. Brewster Morse, who unsuccessfully operated the Greenwich Village theatre with an art hybrid picture house policy, lists \$46,994 in liabilities in voluntary bankruptcy petition and no assets. Morse is no longer the G. V. theatre's owner or lessee, the operators of the Greenwich Village Inn, including Harold Meltzer, having taken the house over.

Morse's liabilities include \$10,000 to John Wanamaker, \$1,500 to the General Outdoor Advertising Agency, \$3,000 to William J. Farr & Sons, \$1,157 to National Theatre Supply, \$1,000 to Zakor Film Corp., \$2,000 to Longacre Traders, Inc.

## "Broadway" Off Stage

With the closing of "Broadway" at Baltimore Saturday that show is off the boards in this country. The company which closed was the original, although there were but four players from the original cast remaining.

Including the Broadway run the show played 85 weeks in all, somewhat under expectations. There were seven companies of "Broadway" at the start of the season. Several were taken off during the fall.

## Rewriting "New Moon"

"New Moon," the Romberg opera, then off in late season, to be rewritten, will be given a summer production by Schwab & Mandel.

Desiree Tabor, prima donna, and several others of the original cast, have been released. Among the original members retained are Robert Halliday, William O'Neal, Marie Callahan and Esther Howard.

Book is by Oscar Hammerstein and Frank Mandel, and music by Romberg.

The same firm will produce a new musical in the fall to follow "Good News" into the 46th Street. De Sylva, Brown and Henderson are writing the book, music and lyrics.

## Werba's Cort, Jamaica

The Cort, Jamaica, L. I., has been taken over by Louis Werba and renamed Werba's Jamaica. The same theatre owner controls Werba's Brooklyn in the downtown Brooklyn section, which gives him two spokes in the metropolitan show-biz circuit.

The Cort, Jamaica, was reputed by showmen to have cut into the Majestic (Shuberts) and Werba's Brooklyn, business.

## ERLANGER IN EUROPE

A. J. Erlanger sailed for Europe last Friday for a tour of duty. He is bound for Hamburg and may proceed to Marienbad for the baths.

An unprogrammed stage speech by Ida Anderson, colored leading woman of the Ida Anderson Players, at the Lincoln theatre in Harlem on the afternoon of May 9, precipitated a riot that resulted in the police reserves being called. Speech was a flare of temperance on the part of Miss Anderson who had previously given her notice of leaving the theatre May 12.

Mrs. Maria C. Downs, (white) who owns and operates the house, some weeks ago decided to install half-hour dramatic sketches to alternate with musical revues staged by Jimmy Marshall. Miss Anderson and Co. were engaged for four weeks with an option for further time. Up to last week she had been there ten weeks.

In presenting her skits Miss Anderson is said by the Lincoln management to have played much over her allotted time, upsetting the house schedule for the musicals. Miss Anderson caused her sketches to reach almost an hour with subsequent demands that she return to her original half-hour period. The actress became temperamental and the management accepted her notice.

When appearing for last Wednesday's mat instead of offering her usual sketch, she appeared before the audience noticeably peeved and upbraided the treatment that she, a colored actress, playing to a colored audience, was receiving from the whites operating the theatre.

The audience started such a disturbance that the cops had to be summoned. Miss Anderson is said to have quickly left the theatre.

When quiet was restored the management arranged for Inez Clough to play the dramatic leads and added Edna Barr to the cast.

## Emmett Corrigan Slander Suit Starts in L. A.

Los Angeles, May 15. The damage action of Emmett Corrigan, legit actor, against Louis O. Macloon, coast producer, has come to trial after pending since 1925.

Corrigan charges that Macloon and his wife and partner, Lillian Albertson, slandered him in a letter to Equity in which Corrigan was characterized as a notorious trouble maker and a contemptible actor. Corrigan is asking \$100,000 damages and \$17,750 for breach of contract.

## \$3 Tax Top Stands

Washington, May 15.

Admission tax on tickets above \$3 is being retained in the new law for the sole purpose of keeping the tax a live issue in case of future need. This declaration of administration policy was made by Reed Smoot, chairman of the finance committee, when, with the Senate sitting as a committee of the whole, the Democrats, led by Pat Harrison (Miss.), were endeavoring to win over Senator Smoot to the removal of the tax without a vote.

The Mississippi Senator made a strong plea for the entire repeal as did Senators Simmons and Copeland. Senator Smoot stated that he favored the elimination of the tax for what benefit it would give the theatre but tied to it his declaration of policy to retain it on the statute books for future use.

## Sam Harris' Musical

Sam Harris may produce a musical version of "Upstairs and Down" this summer. He is dickering with De Sylva, Brown and Henderson to write the book, music and lyrics.

## CORT CO.'S BAD CHECK

A series of checks issued by John Cort's Co., Inc., John Cort, president, to Harry A. Gair, an attorney at 139 West 42d street, were not paid at the American Union Bank and Gair has taken default judgment in two different suits for \$1,156 and \$2,682. The checks were issued a week apart. Gair split up the total into two actions in order to get quick action in the City Court. Cort did not appear.



# Several Indie Legit Producers Leave Shuberts for Erlanger

Besides Harris, Guild and Pollock, Jos. Santley and Richard Herndon Go Over

Jed Harris has been in negotiation with the Erlanger office with the idea of placing future bookings with that exchange. When a daily printed the announcement as having been consummated, the Shuberts, through its press department, and Lee himself, objected. The Shuberts demanded to know why the paper printed the story if not coming from Harris direct. Harris made a rejoinder by wanting to know what the Shuberts had to do with anything he might wish to say about his enterprises.

The matter of the Harris bookings was regarded as important not only because of that producer's record for staging successes but in light of the Shuberts having lost the Theatre Guild's bookings. That provoked the Shuberts into attacking the Guild's show, making charges to the district attorney as to their morality. The result was the d. a.'s clean bill of health to Guild's "Strange Interlude" and "Volpone," the former then being awarded the Pulitzer prize, which made the complaints seem the more ridiculous.

## Others Lost

In addition to losing the Guild's bookings others have been recently lost to the Shuberts. Channing Pollock, who is to do "Mr. Moneybags" will book with Erlanger. Joseph Santley, who entered the producing last season, will also book through Erlanger. He is said to have been forced into the Shubert office through failure to get another Broadway theatre. Aarons and Freedley may book at least some of their attractions with Erlanger hereafter. There has been friction with the Shuberts since they secured the new Alvin, which is currently offering "Funny Face."

The Alvin is an independent theatre and "Funny Face" is free to accept Erlanger bookings. It will go to the road, however without the Astaires, who are returning to London to appear in the show there. Aarons and Freedley also have a lease on the Broadhurst, secured from the Shuberts and under the rental agreement all attractions appearing there must book on the road through the Shuberts. That applies to the current "Here's Howe."

## Herndon, Too

Last week the Klaw and Belmont, operated by Richard Herndon, switched from the Shuberts to Erlanger. With a string of houses dark throughout the week, bookings for both houses were meagre and Herndon figured having a better chance with the Erlanger office. It was stated however that Erlanger is now interested in the leases of both the Klaw and Belmont, making him a partner of Herndon.

So far as Harris' dealings with Erlanger are concerned, his "The Royal Family," at the Selwyn and "Coquette," at Maxine Elliott's will not be affected and will be booked through the Shubert exchange.

Harris has three new shows lined for the fall. One, "The Front Page," opened out of town Monday. To come are "Man's Estate," with Helen Hayes and a show in which Ina Claire is to be starred.

Monday Lee Shubert was reported in Atlantic City, where "The Front Page" opened. Another thing that appeared to rile his office was that the show had rehearsed at the Knickerbocker, an Erlanger house.

## Berkeley Odd Doubling

Busby Berkeley, in Lew Fields' "Present Arms" and who staged the dances for that show, is doubling between New York and Plainfield, where he has installed the Berkeley Players in Read's Plainfield theatre, and will make a try for a summer stock run.

Berkeley directs the rehearsals of his stock-for-the-following-weeks performance during the time he is not working in the musical at Fields.

## DILLINGHAM-ERROL SHOW

Leon Errol's contract with Charles Dillingham for a new musical in the fall is confirmed. William Anthony McGuire is to do the book, and Joseph Terney and Harry McCarthy the score and lyrics.

## Boston Whoopie

Philip Hale has been dramatic and music critic of the Boston "Herald" for many years. He had not been in New York for 15 years until a few days ago.

Spending only one night in Gotham, picking his single entertainment was a nice problem.

He chose the Boston Symphony concert at Carnegie Hall.

## Coast Tent Rep Quits When Players Walk Out

Los Angeles, May 15.

Murphy's Comedians, operating on Whittier boulevard under a receivership since last month, closed abruptly when the actors walked out after refusing to accept salary cuts.

Outfit has been in operation for the past three years, and although lately meeting with financial reverses has kept going. When a petition in bankruptcy was recently filed against the company by the actors, a receiver was appointed and T. A. Miller was installed as manager of the house for the creditors.

Show, however, is said to have fallen behind in salaries and when they were further asked to cut the players just blew.

## Coots Sues Shuberts For \$4,000 Royalty

J. Fred Coots, who with Maurice Rubens composed the scores of "Gay Paree" and "The Madcap," has started suit against the Shuberts, asking \$4,000 royalty.

Service was made on J. J. Shubert as the latter was about to board the "Majestic" recently. It is alleged the process server was attacked on the pier by Shubert's chauffeur and a body guard.

Abner J. Rubien, attorney for Coots, became exercised over the incident and is said to have declared he would prosecute the men for assault.

Coots had been receiving royalties on a regular basis. Against his better judgment he was led to sign an employee's contract calling for a salary of \$50 in lieu of royalties. That agreement expired in June, 1927. A renewal of the contract was anticipated, but a dispute arose and there was no renewal.

Because of a technicality, Coots has no further action for "Paree," although that show, as well as "Madcap," extended beyond the contract period.

Coots' suit is made under the authors' basis minimum contract.

## Group of Stocks Bid En Bloc for 'Baggage'

Chicago, May 15.

Frank A. P. Gazzola, former owner of the Studebaker and at present interested with his son, Dudley, in operation of the Kedzie stock, is dickering with Shuberts for Chicago and vicinity stock rights to "Excess Baggage."

Gazzola is making an unprecedented offer, guaranteeing "play 12 weeks at a lump sum and percentage. The 12 weeks would be comprised of all Chicago stock houses and those in nearby small towns.

## "Jazz Singer's" Yiddish Rights

William S. Schwartz, actor has purchased the world's Yiddish stage rights to "The Jazz Singer" from Sam H. Harris and Al Lewis.

Edwin A. Belkin and Sigmund Weintraub have Schwartz under contract for five years and will present the Yiddish star.

## CARELESS P. A. ENGAGES GIRL TO MARRIED MAN

Story Printed Without Confirmation Brings Profuse Apologies to Oscar Bradley

The press department of "The Connecticut Yankee" show at the Vanderbilt pulled a boner last week that threw a bombshell in the newspaper offices over the announcement that Oscar Bradley, musical director of "Rosalee" was to wed Margaret Collins of "The Yankee" cast. This was all wrong, as Bradley has been married 12 years, has a 10-year-old son and is happily married.

The papers fell for it hard and even the rotogravure sections laid emphasis photographically. And the apologies flew thick and fast when the error came to light.

It all happened when Miss Collins was discovered as "engaged" and the p. d. in jumping on the story heard that her intended was a musician whose first name was "Oscar" and that he was with the "Rosalee" show. The p. d. got a "Rosalee" program and spotted the name of Oscar Bradley, musical director. Out went the names of Bradley and Collins as engaged to marry.

All kinds of embarrassment was heaped upon the Bradleys and the papers in running down the true facts put their lawyers on the job quick so that there would be no big damage suit court action started by the Bradleys.

Walter J. Kingsley, of the Ziegfeld offices, was asked by the newspapers and the attorneys to use his influence with the Bradleys in getting things squared. And Walter did, with each of the papers carrying a denial.

The "Rosalee" in question was Oscar Wassenberg, first violinist and concert maestro for the Bradley orchestra.

When the story broke Bradley was deluged with wires and congratulations and one hotel offered him the bridal suite at the inn. Even the "Rosalee" orchestra was ordered to play "The Wedding March" when Bradley strolled in to direct. All in all it was all a very embarrassing moment for Bradley.

In the apologies the papers laid the blame on the "Yankee" press department, although none had tried to obtain confirmation before printing the yarn.

## 2 Stocks Closed With Money Trouble

Two stock companies closed Saturday because of financial trouble.

Woodward Players wound up. Detroit. Money was forwarded the players by Equity, there having been a deposit guaranteeing salaries and return transportation.

Bob Williams' stock closed at Atlanta. Equity advanced some money to the players, the balance to be paid when a surety bond is collected.

## Elizabeth Risdon's Daughter Elopes

Charles Williams, comedian with the "Madcap," Mitzel company, eloped with Virginia Evans last week via airplane from Lynbrook, L. I., to the East Boston airport.

The bride is the daughter of Brandon Evans and Elizabeth Risdon, of the Theatre Guild.

The couple were married at City Hall with Grover Whalen the best man. The elopement to Boston where Williams is playing with the Mitzel company followed. He is a former Alabamian and was in burlesque and vaudeville before joining the musical.

Opposition to the marriage by the bride's parents is said to have prompted the elopement. Mrs. Williams was on the stage for a short time under the name of Jlnny Evans. She will not return to the stage.

## PRESIDENT'S WIFE STOCK-FAN

Washington, May 15. Mrs. Calvin Coolidge, wife of the President, is again a stock fan, having secured a regularly printed order blank instructing the St. Louis branch to hold four seats each Wednesday matinee for his company at the National.

The President continued, though, to give little attention to the theatre.

## 1st Night Applause

The reception applause at the New York premiere of the George Tyler "She Stoops to Conquer" revival was so continuous as to be extraordinary, even to veteran first-nighters.

Mrs. Leslie Carter was cheered for a full minute, and Pauline Lord, who only reads a brief prologue written by David Garrick, stood helpless before the curtain, while the house yelled, stamped and clapped.

The other star players were almost as vociferously saluted. Not only once, but on almost each re-entrance. Mrs. Carter took not less than seven receptions.

Strangely, there was little applause at the act-ends, and in two of the four curtain moments there was utter silence.

## High Hating Brother May Cost Miss Gosnell \$10,000

Westport, Conn., May 15.

High hating her brother may cost Evelyn Gosnell Barber \$10,000.

On April 12 she had her brother, Lemuel J. Gosnell, arrested for the theft of a lawnmower and a saw. Gosnell was given his freedom, when the case was heard in court and he now wants \$10,000 to compensate for the loss of reputation and for the 11 days he spent in jail awaiting trial.

## Mann Complaint Stands

Federal Judge John C. Knox thinks so well of Clara Lipman Mann's cause for action against Edgar Selwyn and Edmund Goulding, the producer and authors of "Dancing Mothers," that he has refused to dismiss Mrs. Mann's complaint. She alleged the Selwyn-Goulding play infringed on her own "The Lady From Westchester."

Judge Knox states in his opinion that it is apparent that Nora Bayes, who had read Mrs. Mann's play, had told the story to Goulding and the latter had been influenced by it. While the plot is similar, and also the common plots are not particularly new or novel, the court feels there is sufficiently close similarity to warrant a continuation of the case with another trial.

## \$127,000 Advance Sale

For Guild's "Interlude"

An advance sale of record proportions is held by the Theatre Guild on "The Strange Interlude" at the Golden, New York. It now amounts to \$127,000. The play is sold out, and the Guild intends running the marathon play through the summer.

## "World's" Critical Work

When St. John Ervine arrives to write dramas for "The World," he will partially succeed to the duties of Alexander Woolcott. Ervine will write a weekly piece; nothing more planned at the moment. He is expected to stay for four months and then return.

While he is here Allison Smith will do the first line reviewing and Ervine will also see shows, but for his comments only, making no day after report. Jeffery Holmes continues in the department, handling daily column and reviewing shows and pictures.

It is expected that Miss Smith will take over the head of the department following St. John Ervine's departure. Variety last week stated that Dudley Nichols might have the post. It is understood that the editors of "The World" prefer to keep Nichols in the local department, as he is their star reporter.

## Marx's New Show

Irving Berlin, despite his allegiance to the new Al Johnson show for the Shuberts, is to write music and lyrics again for the 4 Marx Brothers' opera, "George & Maudie," which is being produced by the production, as with "The Cocoanuts."

Besides being in on a percentage show, Marx also has a "piece" of the show with Harris.

Happy Marx will also travel with Alexander Woollcott for a foreign vacation.

## CHARGES ON WM. KENT FOR DRUNKENNESS

Aarons & Freedley Complain to Equity—Delayed Performance

Charges against William Kent, featured player in "Fanny Face," at the Alvin, New York, were filed Friday with Equity by Aarons and Freedley, producers of the show. This action followed issuance to the actor of notice of dismissal by Alex A. Aarons. Andrew Tombs was engaged to replace Kent.

The case was considered by Equity's council Tuesday, with a decision due today. Conclusive evidence of misbehavior was reported.

The charges alleged that Kent was intoxicated and in such condition unable to properly perform Thursday night. It is further alleged the actor was in similar condition the night before and delayed the performance 15 minutes.

It is the second time that charges of a similar nature have been handed Equity for disciplinary action. Recently Jeanne Engels was suspended from good standing in Equity for 18 months, which will bar her from the American legitimate stage until Sept. 1, 1929. In her case a tour was discontinued because of her lapses, the reason for the heavy punishment.

Thursday, after a bit with Betty Compton, Kent is alleged to have called many of the company vile names when in the wings. He also turned on the stage using blasphemous terms. Friday Kent is said to have extended apologies all around, but the management ignored the advances and made written complaint to Equity.

Kent has been with Aarons and Freedley for three years. There have been other unpleasant experiences, though the same cause. It is said, Harris was sent abroad to appear in "Lady Be Good" for the managers.

Last Friday it was claimed that Kent's bawdy language was heard out front and that complaints were made at the box office.

## Cleve-Detroit Air Trip to Opera, \$55

Detroit, May 15.

Jim DeVoe, local opera singer, will top the railroads and boat lines this year when the Metropolitan Opera company plays Cleveland.

DeVoe is promoting passengers for a round trip airplane ride to the opera. The trip consumes about 100 minutes each way. DeVoe's \$55 top per head calls for departure in the early evening, dinner at the Statler upon arrival in Cleveland, tickets for the opera and return to Detroit shortly after midnight.

As an agreement with the opera's sponsors in Cleveland forbids the appearance of the Met company within 250 miles of that city, it has been the custom for many residents of Detroit to go to Cleveland for a day to take in the performance. DeVoe regards his airway idea as classier than on water or clou-choo, while knowing it's snappier.

DeVoe is manager of the Philharmonic Central Concert bureau here.

## 12 Miles Out Plays

San Francisco, May 15.

Sausalito Players of Sausalito and Mill Valley, just across the bay from here, and who have figured in controversies with women's organizations over their productions, are discussing a plan.

They propose to buy from the government one of the old wind-jammers now in the mud of upper Richardson Bay, and convert it into a "floating" art theatre. Plan would be to anchor outside the government jurisdiction and produce anything they chose.

## BANKROLLS CHORISTERS HOME

Four troupes of Yiddishists, who have been in America for three years without a lay-off turned down a Public tour. They are to be Charles B. Dillingham's First Show slow and preferred to visit their homes and take a vacation. Dillingham had rolled them home, the fares costing him \$7,000.

Troups came with "Shy's My Baby" and another Dillingham musical.







# Little Theatre Tournament

Vastly disappointing and considerably below par, the sixth annual Little Theatre Tournament at the Frolie, New York, this season evidenced a lack of progress in the little theatre field. The increasing popularity of the little theatre, with such material assets as their own modestly complete playhouses coupled with the strong community support most of them command, leads to the belief that the past year or two the little theatre groups must have concentrated their efforts chiefly on the production of really and structural assets, rather than the furtherance of their histrionic ambitions.

More than before, the inclination to overact was manifest. The paucity of suitable original material was evidenced from the very beginning. The Samuel French Co. short play publishers, which offer much for the best two original and heretofore unpublished plays, benefited meagrely in the ultimate selection of "The Valley" played by the Town Theatre of Savannah, Ga., and "Pink and Patches," presented by the Blackfriars of Agnes Scott College, a woman's institute of the higher learning in the thriving metropolis of Decatur, Ga.

Both these selections, done reasonably well, did not impress credibly. Frances Hargis, who wrote "Here's Worshipp," and Margaret Bland wrote "Pink and Patches." Coincidentally, both are female-authored and both were presented by Georgia groups. The latter, a somewhat enthusiastic contingent of native rooters from the southern state became demonstrative because of this double score for their native birth.

The revivals were better produced, although, too, in this case the same point for over-acting, and the seemingly universal inclination for pedantically dramatic works, were strongly in evidence. The little theatre groups seem prejudiced against or incapable of comedy playlets.

The Ardrossan and Saltcoats Players of Ardrossan, Scotland, the imported group, ranked in the British contemporary's score of last year, by easily annexing a leg on the Belasco cup, with their presentation of Sir James Matthew's "The Old Lady." As is pointed out in the detailed review herein of the sketch, contemporary entrepreneurs could do worse than the play.

In view of the general shortcomings of the originals, the judges were a bit dubious about including the two Georgian groups in the finals, but since that is the system of judging—two off-two originals—the plan was adhered to. Were it rated on historicities and presentation alone, regardless of whether or not the plays were honorable mentions should have gone to the Community Players of Mt. Vernon, N. Y., for their presentation of Horace E. Ford's "Little Italy" staged by Holland Hudson, and to the Memphis Little Theatre's version of O'Neill's "Dreamy Kid."

This was the second O'Neill play in the tourney, the Elizabeth (N. J.) Y. M. H. A. Maskers doing fairly well with "Where the Cross is Made," but not distinguished. Another Y. M. H. Association Players Stock Company of Manhattan, which won the honors of the opening night's bill, were above par in their "The Hole Below," playlet by Hudson Strode and Larry Hornthal, although any of these mentioned honorable possibilities might have been selected by as many of similarly selected favorable distinctions.

Which is an indication of the general low standard of the current year's entries.

Friday, May 11

Three southern and a Kansas group were among the entries, of which Savannah players ultimately ranked best. The Savannah Little Theatre of the town of Savannah, Ga., the Manhattan theatre of Manhattan, Kans. were the poorest and played another Manhattan (this time New York) entrant, the Manhattan Players, for long hours with

their version of an inept sketch, "Wings of the Morning." Birmingham group in "Lilith," by Edgar Valentine Smith, directed by Bernard Bold. Judge Holmstead, William T. Warren, Jr. Second Strangers, H. G. Mann, Fama, Marsha, Ordway. Apparent players dealt with a southern theme, contrasting ante-bellum Dixie manner with modern realism. Judge Holmstead hides his poverty from the two strangers who eventually buy the impoverished southern's mica-fruitful land holdings whereupon the first thing the proud judge does is to acquire a male body-servant to whom he had mythically referred as "Lilith" all along, and thus make real a dream of a life time.

The judge, of course, had been doing his own chores and services and was not as regally valet-ed as he would have the strangers believe.

Fair production; William T. Warren as the judge, the outstander.

**The Town Theatre**  
Savannah, Ga., entry, with "Hero Worship," an original by Frances Hargis. Produced and directed by Frances Hargis. Mrs. Robbins. Lucy McIntire. Sam Robbins, grandsons. John and Sally Mitchell. Augusta Lynch.

Theme somewhat paralleled that of its predecessor. This was original material for one of the Samuel French \$200 awards for unpublished playlets.

"The A. K. self-glorified 'Robby' Robby" Georgia group, who, a somewhat enthusiastic contingent of native rooters from the southern state became demonstrative because of this double score for their native birth.

Humanly conceived, the Town Theatre players interpreted their assignments with restraint and dignity, where opportunities to over-act were acute.

Most of the entries consistently worthy, from Lucy Burroughs, as Robbins to Mrs. McIntire, as the kindly mothering wife. John Mercer played the ambitious grandson, who, as the playlet, an indeterminate married daughter, whose character gradations as an uncertain mother (of twins) and selfish wife, skillfully handled their roles.

**Memphis Little Theatre**  
Memphis players in Eugene O'Neill's "The Dreamy Kid," directed by Alexander Wyckoff. Mamma Saunders. Martha Frost. George Henderson, attorney. Edwin Judge. Henry Peters, sheriff. Paul E. Bradford. Mrs. Peters. Gladys Hamilton. Mabel Mrs. Gaspelle. Little Theatre favorite, "Trifles," originally done by the pioneering organization, Warrington, which was the only banding treated by the Columbus representatives.

While it was satisfactory enough in its way, it was the staff that generally makes the finale.

Thursday, May 10

Ardrossan and Saltcoats Players from Scotland accounted for the best drama of the tournament. Thursday night, their Barrie's playlet, pointed to a climax highest award, the forceful playing of Isabel Jamieson and her husband, who, in the play, were a good team.

The same evening closed a familiarly patterned but altogether engaging offering by the Blackfriars of Agnes Scott College of Decatur, Ga., "Pink and Patches," by Margaret Bland.

Opening were:

**Players Club**  
Columbus, Ga., entry, with "The Hole Below," an original by Frances Hargis. Produced and directed by Frances Hargis. Mrs. Robbins. Lucy McIntire. Sam Robbins, grandsons. John and Sally Mitchell. Augusta Lynch.

Both these selections, done reasonably well, did not impress credibly. Frances Hargis, who wrote "Here's Worshipp," and Margaret Bland wrote "Pink and Patches." Coincidentally, both are female-authored and both were presented by Georgia groups.

The revivals were better produced, although, too, in this case the same point for over-acting, and the seemingly universal inclination for pedantically dramatic works, were strongly in evidence. The little theatre groups seem prejudiced against or incapable of comedy playlets.

**The Blackfriars**  
Agnes Scott College Players of Decatur, Ga., an original, Margaret Bland, "Pink and Patches." Directed by Frances Hargis. Produced and directed by Frances Hargis. Mrs. Robbins. Lucy McIntire. Sam Robbins, grandsons. John and Sally Mitchell. Augusta Lynch.

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turned, but excellently done by all concerned. The kind but unromantic husband, played by Sam Stoddard, and his 22-year-old wife with an 8-year-old stepdaughter and a 26-year-old street singer, the music by Sam Stoddard, the situation, according to the program. Setting was unique and general interpretation above par.

**The Maskers**  
Elizabeth N. J. Y. M. H. A. players in Eugene O'Neill's "Where the Cross is Made," directed by Sam Stoddard. Produced and directed by Sam Stoddard. Mrs. Robbins. Lucy McIntire. Sam Robbins, grandsons. John and Sally Mitchell. Augusta Lynch.

Humanly conceived, the Town Theatre players interpreted their assignments with restraint and dignity, where opportunities to over-act were acute.

Most of the entries consistently worthy, from Lucy Burroughs, as Robbins to Mrs. McIntire, as the kindly mothering wife. John Mercer played the ambitious grandson, who, as the playlet, an indeterminate married daughter, whose character gradations as an uncertain mother (of twins) and selfish wife, skillfully handled their roles.

**Memphis Little Theatre**  
Memphis players in Eugene O'Neill's "The Dreamy Kid," directed by Alexander Wyckoff. Mamma Saunders. Martha Frost. George Henderson, attorney. Edwin Judge. Henry Peters, sheriff. Paul E. Bradford. Mrs. Peters. Gladys Hamilton. Mabel Mrs. Gaspelle. Little Theatre favorite, "Trifles," originally done by the pioneering organization, Warrington, which was the only banding treated by the Columbus representatives.

While it was satisfactory enough in its way, it was the staff that generally makes the finale.

Thursday, May 10

Ardrossan and Saltcoats Players from Scotland accounted for the best drama of the tournament. Thursday night, their Barrie's playlet, pointed to a climax highest award, the forceful playing of Isabel Jamieson and her husband, who, in the play, were a good team.

The same evening closed a familiarly patterned but altogether engaging offering by the Blackfriars of Agnes Scott College of Decatur, Ga., "Pink and Patches," by Margaret Bland.

Opening were:

**Players Club**  
Columbus, Ga., entry, with "The Hole Below," an original by Frances Hargis. Produced and directed by Frances Hargis. Mrs. Robbins. Lucy McIntire. Sam Robbins, grandsons. John and Sally Mitchell. Augusta Lynch.

Both these selections, done reasonably well, did not impress credibly. Frances Hargis, who wrote "Here's Worshipp," and Margaret Bland wrote "Pink and Patches." Coincidentally, both are female-authored and both were presented by Georgia groups.

The revivals were better produced, although, too, in this case the same point for over-acting, and the seemingly universal inclination for pedantically dramatic works, were strongly in evidence. The little theatre groups seem prejudiced against or incapable of comedy playlets.

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## FUTURE PLAYS

"Get Me in the Movies," the farce-comedy of Hollywood life by Clinton Andrews and Eugene O'Neill, which Laura D. Wick is producing, is to open at the Carroll, New York, May 21. Included in the cast are Sterling Holloway, Helen Baxter, Lenore Sorby, Alan Devitt, Evelyn Carter Carrington, Mildred Van Dorn, Gwendolyn Hathaway, Clara Thropp, Edwin Richmond, Paul Kelly, Courtney Wyle, Doris Rich, Sheila Trent, Pat Abearn, Charles Hanna.

"By Royal Appointment" is now being cast by Herman Shumlin for a two-week summer tryout, after which it will be shelved until autumn.

"Miss Happiness," musical tried out earlier in season under direction of George Stoddard, the author, is being groomed for a fresh try next month.

Stoddard is recasting the piece due for rehearsal in two weeks.

"Vanished," by Max Morand and Samuel Shipman, formerly tried out as "Kidnapped," goes into rehearsal next week, with an out-of-town opening set for late June. Cast includes Calvin Thomas, Mary Robinson, Ralph Locke, John Milner, Frank Monroe and others.

## Hartford's Guild

Hartford, Conn., May 15.

After months of preparation and planning the Players' Guild of Hartford opened for an eight-week engagement at Parsons theatre with Bernard Shaw's "The Doctor's Dilemma" yesterday. The players include Claude Rains and Beatrix Thomson, the latter coming from England to play "The Constant Nymph." Mr. Rains, from reports, is under contract to appear with the Theatre Guild in New York for a fall company under the direction of Ralph Mahoney.

## Leon DeCosta Bankrupt

Another theatrical bankrupt last week is Leon DeCosta, producer, of 1560 Broadway. In an involuntary petition against DeCosta, three claimants were moneyed due by him: Howard, \$121; Betty Lindley, \$400; Arthur Hurry, \$250. DeCosta once produced "The Blonde Sinner" and "Kosher Kitty Kelly," both musicals.

## WOOLCOTT SAILING

Alexander Woolcott, retiring dramatic critic of "The World," sails Friday for Italy aboard the "Count Bismarck."

Woolcott has no plans, his idea being to stay in Italy for the summer in that his bathroom villa he had rented. He'll have guests, most of the travelling New Yorkers of the theatrical set figuring to drop on him at some time or other, and he's already been tipped off.

Jeffery Holmesdale, dramatic department of "The World," left Monday for a brief stay in California. He's travelling alone and is expected to return about July 1. He wanted to go to Australia but couldn't get time, it taking three weeks from Frisco to reach Australia, and just as long, they say, to get back.

## HARDER-HALL IN UTICA

Utica, N. Y., May 15.

Harder-Hall Players will open the summer season at the Majestic, with "Tommy" as the initial offering. Eugene Hall will manage.

The outfit will be practically intact, as it played a summer and fall season last year, with Marion Hall and Joseph Moran as leads. Others returning include Mervyn, Norma Lynn, Thaddeus Gray, Jane, Hopkin, Ben Loughlin, Charles Derr, Sadie Belgrade, Cora DeLoe and C. Elwood Farber, the director.

They've been at Youngstown, O., for the winter.

## "NIGHTMARE" COMPLETED

Los Angeles, May 15.

"Nightmare," play by Adam Hall, Shirk and George H. Thomas of First National's const. policy department, was finished. It is costed as a "galloping mystery comedy" in three acts.

The locale is Lexington, with a horse background, race track, Derby, etc. An effort will be made to secure local presentation before taking the story to New York.

"Overboard" Is New

Maxwell Nambour and Harold Clarke, author of "Pardon Us," have written a new play called "Overboard."

Abel



## 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 (29th week) (M-582; \$5.50). Except for early in week business for this musical hit continues big; last week's gross quoted at well over \$19,000.

**"Anna,"** Lyceum (1st week) (C-957; \$3.30). Independently presented; written by Rudolph Lothar; Judith Anderson starred; Lou Tellegen featured; opens tonight (May 16).

**"Blackbirds of 1928,"** Liberty (2d week) (R-1202; \$3.30). New colored revue in need of comedy but appears to have some chance; got about \$6,000 in first six performances.

**"Bottled,"** Booth (6th week) (C-704; \$3.30). Another week here; may move to another house, although business has been light at \$9,000; approximately \$4,000; "Grand Street Follies" May 28.

**"Box Seats,"** Little (C-530; \$3.30). Passed out Saturday; played three and one-half weeks to slim pickings; house dark.

**"Burlesque,"** Plymouth (38th week) (C-1041; \$3.85). Summer hold-over possibilities; with cut rates continues to good profit; pace last week again around \$14,000.

**"Coquette,"** Maxine Elliot (38th week) (D-942; \$3.85). Red Harris broke two winners on list, this one and "The Royal Family"; "Coquette" still commands real trade at \$14,000.

**"Diamond Lil,"** Royale (6th week) (C-1117; \$3.30). Something of a freak; drawing mixed audiences and getting real money; grosses approximating \$16,000 weekly.

**"Dracula,"** Fulton (35th week) (D-914; \$3.30). Final week; made good run; estimated around \$7,000 or less.

**"Excess Baggage,"** Ritz (21st week) (C-915; \$3.30). Making run after slipping downward to around \$10,000; cut rates used for several months.

**"Five O'Clock Girl,"** Shubert (32d week) (M-1395; \$5.50). Seats offered eight weeks in advance, but doubtful of going through hot weather; estimated at \$20,000 or slightly above.

**"Funny Face,"** Alvin (26th week) (M-1400; \$5.50). Claiming over \$22,000; considerably under normal for show at scale; bettering even break.

**"Good News,"** Chinn's 46th St. (37th week) (M-1413; \$5.50). Estimated bit under \$30,000; big demand appears to have become dissipated but summer continuance intended.

**"Greenwich Village Follies,"** Winter Garden (6th week) (R-1493; \$5.50). Revue doing fairly big trade and with little opposition in that type of summer show, should hold up; rated above \$35,000.

**"Here's How,"** Broadhurst (3d week) (M-1118; \$5.50). Picked up second week good around \$25,000; comedy strengthened while numbers expected to turn trick.

**"Keep Shuffling,"** Eltinge (12th week) (M-892; \$2.75). With opposition next door ("Blackbirds" at Liberty) this colored musical may find going harder; has done fairly well since moving from Daly's; \$9,000.

**"Lovely Lady,"** Sam H. Harris (21st week) (M-1051; \$5.50). Sticking

longer than first indicated; house and show under same management (Shubert) and probably pooling now; estimated around \$14,000.

**"Marce Millions,"** (10th week) and **"Volpone,"** Guild (C-941; \$3.85). Latter show, which was warmly greeted by critics, played third week to capacity business, gross \$16,000; "Marce" current.

**"My Maryland,"** Casino (36th week) (O-1447; \$5.50). Moving down from Johnson's did not pan out; slipping and approximating \$12,000 last week; can't last much longer and cut rates appear to have become exhausted.

**"Our Betters,"** Henry Miller (13th week) (C-946; \$4.40). Another three weeks or so indicated; coming out steadily for past five weeks; estimated around \$11,000 last week.

**"Paris Sound,"** Music Box (21st week) (C-1000; \$3.85). Went into cut rates (balcony) last week against generally declining trade that accounted for pace bettering \$12,000; probably will last until July 1.

**"Present Arms,"** Mansfield (4th week) (M-1000; \$5.50). Good agency call indicates new musical has promising chances; paced at better than \$26,000, but not capacity.

**"Rain or Shine,"** George M. Cohan (15th week) (M-1371; \$5.50). Looks strong enough to go well into new season; score rated among most popular tunes current and comedy clench; over \$37,000.

**"Rosalie,"** New Amsterdam (19th week) (M-1750; \$6.00). Eased off within past month; with takings between \$39,000 and \$40,000; reported that show cannot make much profit at this level.

**"Show Boat,"** Ziegfeld (21st week) (M-1510; \$6.00). Nothing can stop this one; only musical now in field that is drawing consecutive standee trade; \$33,500.

**"Strange Interlude,"** Golden (16th week) (D-900; \$4.40). Pulitzer prize, awarded O'Neil show, increased demand for tickets more than ever; capacity \$16,000; no minuses.

**"Take the Air,"** Earl Carroll (26th week) (M-998; \$4.40). Final week; about breaking even of late at \$15,000; "Get Me in the Movies" next week.

**"The Bachelor Father,"** Belasco (12th week) (C-1000; \$3.85). Leader of the non-musicals now, getting over \$20,000; "The Royal Family" not far behind.

**"The Happy Husband,"** Empire (2d week) (C-1090; \$4.40). Got off to rather good start, first week going to \$14,000 or more; whether can last through summer questionable; class draw.

**"The Ladder,"** Knickerbocker (2d week) (C-730; \$3.30). Final week; opened late last week and regarded having no chance; players on co-operative basis.

**"The Ladder,"** Cort (84th week) (D-1094). Freak of freaks; tickets given away and "sell-out" except matinees; performance reported considerably improved.

**"The Royal Family,"** Selwyn (21st week) (C-1067; \$3.85). About \$19,000 last week; drop over previous

## FRISCO GROSSES

San Francisco, May 15. Old man depression hit the town a wallop last week. Combined total of six legit slightly in excess of \$13,000, and that's no sign of health for this ordinarily good burg. No special alibis offered and no on professing to know what is responsible.

"The Desert Song" continued the town leader, and announcement of final weeks probably held this one steady. At the Geary "Excess Baggage" opened, but with nothing to indicate a record. Comedy of vaude life was well liked and drew favorable mention from the critics, but the public didn't respond.

Henry Duffy attractions were away off. At the President "Chicken Feed" replaced "The Baby Cyclone" May 13, and "Take My Advice" goes out of the Alcazar in another week, with "The Lady Next Door" coming in. "Appearances" continues at the Capitol and drawing fair trade. At the Green Street "The Married Virgin" will stick it out for two more weeks.

**Estimates for Last Week**  
Current "The Desert Song" (8th week) will run for total of 11. Ethel Barrymore follows. "Geary" "Excess Baggage." Started slowly. First six days not over \$7,000.

Alcazar—"Take My Advice." Dropped a grand to under \$4,000. Not very healthy. One more to go.

President—"The Baby Cyclone." This farce failed to click; five weeks sufficient. Final week a bare \$4,000.

Capitol—"Appearances." Slight improvement and warranted holding for probably two or three more. Close to \$5,000.

Green Street—"The Married Virgin." Sufficient gross to keep it going. Probably \$2,000 last week.

week inconsiderable; rated best of season's comedies.

"The Scarlet Fox," Masque (8th week) (D-700; \$3.30). Bettering even break and with cut rate aid should last through June; estimated about \$7,000.

"The Shanties of Broadway," Martin Beck (34th week) (C-1193; \$3.30). Week to week; down around \$5,000; light overhead.

"The Seven Years' War," (15th week) (D-893; \$3.30). Expectations are for summer continuance; off from early pace, but claimed \$11,000 last week; profitable for show of its kind.

"The Skull," Forrest (4th week) (D-1051; \$3.30). Approximated \$8,000 again last week; using cut rates and two-for-ones; making some money.

"The Three Musketeers," Lyric (10th week) (O-1395; \$6.00). Running easy second to "Show Boat" both of which shows getting capacity; close to \$45,000 weekly.

"The Trial of Mary Dugan," National (35th week) (D-1164; \$3.85). Along with other former non-musical leaders business dropping through spring; around \$13,000, but profitable.

"Winning Friends," Hudson (13th week) (C-1094; \$3.30). Weather will decide length of continuance; probably finish out month; \$8,000.

"Outside Times," Little-Special (1st week) (C-1094; \$3.30). Erlanger's; opened a two weeks' date Monday.

"The Outsider," Ambassador; revival.

"The Father," Belmont; revival.

"The Ivory Door," Charles Hopkins.

"The Waltz of Doga," 48th Street.

"In Love with Love," Cosmopolitan; revival; follows one week of "interference."

"Rope," 14th Street; revival; slated for Friday (May 18).

"Him," Provincetown; closes next Sunday.

"Ten Nights in a Barroom," Wallack's.

"Marriage on Approval," Totten.

## \$33,000 FOR "RITA" TOO LOW FOR ZIEGGY

Boston, May 15. Too many openings in Boston distributed business to such an extent last week that no one ran up a heavy gross of spring business. Irene Bordon, at the Wilbur in Paris, went high with 1,400 capacity at that house \$21,000. Her take cut a hole in "Good News" at the Majestic, the first since it opened two months ago. Business at the Colonial for the first time cut loose from the \$30,000 figure and dropped to \$22,000. Musical is not losing money at that figure and expects to come back after flurry of first nights.

"Rio Rita" on return at the Colonial was booked in for four weeks, but business does not warrant a stay of that length. Made a gross of \$23,000, but need capacity of \$36,000, and decided to move out after completion of second week, claiming no profit at figure recorded.

Mitzel in "The Madcap" at the Shubert, playing her second week, grossed \$12,000, rated as pretty fair considering opposition. "Jimmie's Women," at the Hollis Street, was booked for the week end. House expected to improve any in second and last week. Critics praised the piece but word-of-mouth advertising was nil.

"Fast Company," the Lardner-Cohan show at the Tremont, in metropolitan premiere collected \$10,000; not so good, not so bad. The base ball label hooked on to the show manufactured from a baseball story, "Hurricane Kane," by Lardner, is hard to lick with the femmes. Show opened Monday before a baseball audience and warm house. Early advertising spilled the praise of a "Baseball Comedy," but Cohan changed it during week to "The 100 Percent Show." Matter of fact, show goes big with women who have seen it, but difficulty is in convincing femmes that it is not all masculine and baseball. Piece is being pruned and rewritten daily and is not expected to be ready for Broadway before fall. Booked in Tremont for one month, with more road to follow. Good show and should click, although will not run much over 10 grand in Boston.

Openings scheduled for May 21 include Eva Le Gallienne in repertory at the Hollis Street. "The Madcap" in repertory at Plymouth, both of which will conflict. Colonial expect to close for season, nothing announced to follow Ziegfeld show.

**Estimates for Last Week**

"The Madcap" Shubert (3d week). Mitzel held show with plenty of competition in five first nights Monday. \$12,000.

"The Merchant of Venice" (2d week). George Arliss is trying something no one has ever succeeded in doing here before—two solid weeks of a single Shakespearean production. Slow start, but picked up. Prospects better for last week.

"Good News" (37th week). Competition of openings cut into musical and brought low figure for run of \$22,000.

"Paris," Wilbur (2d week). Irene Bordon fans gave her best business of season, \$21,000.

"Fast Company," Tremont (2d week). Opening week and premiere on metropolitan stage not bad for show in process of construction. Femme appeal, but femmes won't believe it. Gross \$10,000.

"Rio Rita," Colonial (2d week). Opened just three grand under capacity, but not enough for producer. Week took \$16,000, and the show looks good for a strong hold-out.

"Jimmie's Women," Hollis (3d week) suffered most from competition, doing gross of only \$9,000.

## L. A. Grosses

Los Angeles, May 15. Legit biz uneventful. "The Bucket" with \$11,000 for its fourth week, was the only money of proportions. Several houses dark and those open took \$1,500 to \$2,000 that don't complain when they can report \$5,000.

"Detour," playing a one-week engagement, closed after five performances and about \$4,000 because of sudden illness in the cast. Final week of "From Hell Came a Lady" quoted \$2,350. House will be closed until May 28.

"Gossipy Sex" Vine Street, third week, grossed about \$6,000. El Capitan, around the corner, reported \$2,100 for fifth week. "New Brooms." The President (former Morosco, downtown), now operated by Henry Duffy, estimated around \$5,700 with "Tommy," second week.

## THE SELWYN PEN

Edgar Selwyn is putting the finishing touches to a new play, "Responsibilities," which he will produce next season.

This will be the first play in several years that Selwyn has produced. The latter has been concentrating as a producer.

## 'Baggage,' \$16,000; 'News,' \$28,000; 3 Quit Loop

Chicago, May 15. It looks like a bad summer, they say, and now the only thing to talk about is next season. Chicago legit has checked the 1928 summer season off as one of those things that must be endured. Better times are coming, timely.

Weather continues warm, the lure of the open is not to be denied, and this week the boys piloting the Junkers plane hit town. Fitzmaurice, Koco, and Heuveland dropped in at the municipal airport, picked up their keys to the city, and the crowds followed 'em.

Weather continues hanging on from last week. "Good News," "Excess Baggage," "The Baby Cyclone," "Love Call" and "The 19th Hole." These new ones step in. A Man's Man, Koco and Heuveland, "Marriage" and "Sunny Days." Eight shows in town, and they say that that's too many.

These took their departure. Among them "Desert Song," closing in its 37th week, with the gross receipts still satisfying. "Fly-Ry-Night" folded up at the end of the week. "Artists and Models" shuffed off after a miserable record at the Four Corners. "Sunny Days" followed into the house.

"Good News" now stands as the big shot in Chit legit. Still doing an excellent business, with a good advance sale and looks for a continued run, well up into the summer. "Excess Baggage" is another of the strong ones, with a steadily improving weekly gross. With the Ames Gilbert and Sullivan Opera Company finishes up this week.

A "Companionate Marriage," opening at the Eltinge, is pulling in and all of the wisecracks are speculating. General opinion seems to indicate that the show should enjoy at least a fair business, with a chance of a strong return into somewhat of a sensation on account of its present newspaper controversies.

**Estimates for Last Week**

"The 19th Hole" (Erlanger, 2d week). Doing moderately well, but a nearly even return into somewhat of a sensation on account of its present newspaper controversies.

"Iolanthe" (Studbaker). Final bill of the Gilbert and Sullivan opera, doing very well. Followed "Pirates of Penzance," which held to the same figure, \$16,000. This week they are repeating all past performances, two days.

"Baby Cyclone" (Blackstone, 5th week). Bettering last week's figure of \$16,000 by several hundred, running around \$16,300. Paying well for some time to come.

"Excess Baggage" (Garlick, 12th week). Another show beating the previous week's take. The gross this week took \$16,000, and the show looks good for a strong hold-out.

"Good News" (Selwyn, 13th week). The little daddy of 'em all, drawing \$28,000, same as previous week. "Sunny Days" is paying out.

"A Companionate Marriage" (Cort, 1st week). In on the heels of "Fly-Ry-Night," and with proper publicity and its timeliness should draw good biz for a nice run. Press comment generally favorable. May develop into a surprise.

"Love Call" (Olympic, 4th week). Still doing smooth, with the \$19,000 weekly gross. Was to move into the Great Northern this week, with "Desert Song" out.

"Sunny Days" (Four Corners, 1st week). Following "Artists and Models" in to problematical business.

"A Man's Man" (Adelphi, 1st week). Opened Sunday. Second show tried out in Chicago stock houses, prior to loop legit presentation.

"Skidding," a new comedy by Aurania Rouverol, produced by the theatrical firm of Hyman and the Marion Glick, opened at the Bijou. The cast includes Clara Blumfeld, Marguerite Churchill, Louise Carter, Isabel Dawn, Walter And, Joan Madison, Carleton Macy, Thomas W. Morrison, Charles Eaton and Burr Caroth.

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# Legit Season About Washed-Up, Even Ticket Brokers Squawking

Broadway can always dig up an alibi for poor business. Showmen say that attendance has been dropping since daylight saving time became effective. It is also true that the legitimate theatres have been slumping all the way through spring, with only a momentary pause during the Easter holidays. It is more pertinent that the season is about washed up. The slightly more than two score shows currently include no less than 50 per cent that will close when warm weather arrives, and that can be any day now.

With the poor pickings and the government's activities against them, ticket brokers count it one of the worst seasons ever.

Of last week's new shows "The Happy Husband" was best by far. Its first week grossed around \$15,000, which is exceptional money for a light comedy at this time of the year at the Empire. "Blackbirds of 1928" started much better, but after getting around \$6,000 in the first six performances, but should build. "High Hatters," last week's other starter, has no chance, and will be taken off Saturday.

"Show Boat" is the class of the musical field and as a business getter overshadows the entire list. Its takings now are as big as ever. It is getting off and is now in the \$35,000 division. Although that is big money, the show is so expensive to operate that summer continuance is rather doubtful. "The Royal Family" is still a sell-out around \$37,000, with "Greenwich Village Pollices" slightly less: "Good News," about \$30,000; "Present Arms," \$28,000; "Fanny Face," \$22,000; "Five O'Clock Girl," \$20,000; "Connecticut Yankee," \$19,500; "My Maryland," dropped to \$18,000; "The Desert Song," \$17,000; "The Father," \$16,000.

## Non-Musicals

"The Bachelor Father" is now the non-musical leader at better than \$20,500; "The Royal Family" eased off to \$19,500, but still big; "Strange Interlude" and "Diamond Lil" excellent, getting slightly over that mark; "Mary Dugan," "Coquette" and "Burlesque" \$14,000; "Paris Bound," \$12,000; "Our Betters," \$11,000; "The Silent House," \$10,000; "The Skull" and "Excess Baggage," \$8,000; "The Scarlet Fox," \$7,500; "Whispering Friends" about \$6,000; the others also ran.

"Dracula" ends at the Fulton this week, the house going dark; "Take the Air" closes at the Empire; "The House Gets On in the Movies"; "Box Seats" stopped at the Little, dark; "The High Batters" will probably leave the Klaw dark again; "Him" was announced to close at the Provincetown but will hold on this week; "Skidding" will relight the Bijou; "Dorian Gray" will light the Biltmore; "The Road to Rome" will return to the Playhouse and a possibility is "Congratulations."

## 16 Agency Buys

There was no change in the buys list over last week. There are 16 attractions in this group: "The Bachelor Father" (Belasco); "Here's Howe" (Broadhurst); "Good News"

## Players in Legitimate Directory

### JACK FORESTER

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PARIS

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"SUNNY DAYS"  
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### MARIE SAXON

CARE-VARIETY, NEW YORK

### BUDDY WATTLES

LEADING ROLE IN  
"HIT THE DECK"  
MAJESTIC THEATRE, LOS ANGELES  
INDEFINITELY

(Chanin's 46th St.); "The Happy Husband" (Empire); "Rain or Shine" (Geo. M. Cohan); "Our Betters" (Henry Miller); "Strange Interlude" (John Golden); "Present Arms" (Mansfield); "The Three Musketeers" (Lyric); "Coquette" (Maxine Elliott); "The Silent House" (Morosco); "Rosale" (New Amsterdam); "The Royal Family" (Selwyn); "A Connecticut Yankee" (Vanderbilt); "The Greenwich Village Pollices" (Winter Garden); "Show Boat" (Ziegfeld).

## Bargain Tickets

Another run attraction was added to the current bunch within the week, it being "Paris Bound." The 24 shows listed there remains the same in number as last week: "My Maryland" (Casino); "Take the Air" (Carroll); "Lovely Lady" (Harri); "Keep Shuffling" (Eltinge); "The Five O'Clock Girl" (Shubert); "Columbia Broadway" (Columbia); "The Channons of Broadway" (Martin Beck); "Blackbirds of 1928" (Liberty); "The Ivory Door" (Hopkins); "Whispering Friends" (Hudson); "Excess Baggage" (Hitz); "Dotted" (Eltinge); "Paris Bound" (Music Box); "The High Hatters" (Klaw); "Marriage on Approval" (Edgely Totten); "Dracula" (Theatrical); "The Outsider" (Ambassador); "Ten Nights in a Barroom" (Wallace); "Burlesque" (Plymouth); "The Skull" (Forrest); "Him" (Provincetown); "The Scarlet Fox" (Masque); "The Waltz of the Doves" (48th St.); "The Father" (Belmont).

## Woodward on Coast

O. D. Woodward, operator of a chain of dramatic stocks in the Middle West, has acquired the Pacific coast rights to "Dracula" from Horace B. Liveright, and will produce the piece in Los Angeles next month.

Woodward will cast the piece from players available from his various stock companies, but will handle it as a straight legit attraction.

## Rep. for L. A. Mason

Los Angeles, May 15. "The Desert Song" will open a return engagement at the Mason May 21. Meantime the house, dark this week, has booked in the Greenwich Village Players of Seattle for three weeks, starting April 30. The repertory company will present "Lilies of the Field," "Detour" and another play.

## Stock Before Road Co.

Chicago, May 15. An unusual legit situation is that "A Man's Man" has been sold for stock rights in Chicago before the road company reached here.

The play was presented several weeks ago by Horace Sistrer's National theatre players and received such encouraging comments the road company was routed into Chicago. It opened at the Adelphi Sunday.

## No. 2 "Yankee"

Low Fields announces he will produce No. 2 companies of the "Connecticut Yankee" and "Present Arms."

The former will open in Boston and "Present Arms" in Chicago some time this summer.

## CROMWELL IN FILMS

John Cromwell, who went west with the Coast unit of "The Racket," will stay there.

He has signed a picture contract with Paramount.

## Bill Page Back

Will A. Page has taken over the publicity work for Elisabeth Marbury and Carl Reed. Page had been on the road with "Hit the Deck" and returned to New York this week. He will probably reopen his office at 67 West 44th street.

## Greenwich's Legit House

Lincoln Theatrical Enterprises of Newark, N. J. have purchased a site for a 2,500-seat theatre at Greenwich, Conn. The house is to play the legit shows.

Laurence Schwab's Return Laurence Schwab has returned to New York.

While abroad he made arrangements to produce "Good News" in Berlin and Vienna.

## Nutty Bookings in Philly Splits Biz

Philadelphia, May 15. Although this looks to be the last big week of the season in the legit theatres here, last-minute developments have delayed the final closing up at least for a few weeks.

Late last week the Shuberts announced new bookings, one to reopen the Chestnut Street Opera house, dark this week, and the other to occupy the Shubert, beginning Monday and ending Sunday, "The Desert Song," which went on a steep toboggan after about four weeks.

The first-named booking is a return of the farce, "The Great Neck," which had a single week's tryout here during the winter. Being a non-musical, it is a most unusual booking for the Chestnut, which is almost exclusively a musical comedy picture. The Shuberts' booking is Mitzl in "The Madcap," rumored to come in several times during the season. "The Great Neck" is trying an experiment of very low prices, with \$1.50 top, while Mitzl will have a \$2.50 scale.

With the future almost devoid of signs of life, interest centers on this week, which is almost as crowded as last week. Openings Monday were "Porgy," Theatre Guild show, at the Garrick, where it stays only a fortnight, and "An Enemy of the People" at the Lyric, where last week Walter Hampden offered "Capone-sachchi."

Last week's attendance records were marred by considerable rain, invariably around show time; by the presence in town of the circus, and that there were an overabundance of heavy and protesting art and offerings in town. Philly's bookings are very often hard to figure, but for a week in May, with daylight saving already cutting in heavily, to have "Walter Hampden and Eva Le Gallienne, to say nothing of John Galsworthy's "Escape," competing against one another, looked like about the nuttiest array yet. The natural result was that none did anywhere near what they should.

## Estimates for Last Week

Le Gallienne (Broad, 2d week). In rep. Business most disappointing, but box office had begun to show signs of real life. Hardly \$9,000.

"The Desert Song" (Shubert, 9th week). Final week and should have called in runs after four or five weeks. \$14,000 last week or maybe less. "The Madcap" suddenly booked in to follow.

"Porgy" (Garrick, 1st week). Theatre Guild production for two weeks only, with splendid advance indications of solid profit. "Able's Irish Rose," second return visit this season, expired at \$5,000 or less.

"The Red Rover" (Forrest, 3d week). In second week opera jumped to \$23,000; o. k., but uncertain because production is expensive and will have to hold this pace to stay.

Walter Hampden (Lyric, 2d week). "Capone-sachchi" last week and trade rather disappointing. Gross touched \$18,500. Scale \$3.50. After this week house goes dark.

"Congratulations" (Adelphi, 2d week). New comedy, sponsored by local Shubert hand, fared moderately, with small pick-up shown during week. Closed Saturday. House probably will quit for season.

"Hit the Deck" (Erleranger, 2d week). Musical comedy which opened here last season, booked with new cast, with offers uneven, but promising, with between \$17,000 and \$13,000 claimed. May try for run.

Walnut, Chestnut and William Penn are dark this week. Last week the first named reported to have 1,000 with "Capone-sachchi," the second had about the same with "Oh Kay," and the third had about \$3,000 with "In Abraham's Bosom," experiment.

## 200 Summer Stocks To Cop Record?

Summer dramatic stock is figured to reach a new high peak of activity this summer check up there are 160 resident companies in operation and possibility of an additional 40 before next month is out. If the latter high mark is achieved as predicted by the play brokers the number of summer stocks will figure during regular theatrical season.

The anticipated condition will provide plenty of employment throughout summer for actors, stage hands, and musicians and also plenty of revenue for the play brokers on the relaxed rentals.

The recently organized Theatrical Stock Managers' Association, of which Lester A. Smith is secretary, is sanguine of organizing the stock managers 100 per cent in the new organization. The T. S. M. A. will hold a meeting in New York City June 3.

## Schildkraut's Show Flop

Los Angeles, May 15. "From Hell Came a Lady," first of Joseph Schildkraut's productions, closed at the Hollywood Playhouse after a run of four weeks. The house will be dark until around June 1, when "Pomander Walk" will open with a cast including Lionel Belmore, Robert Haines, Barbara Leonard, Evelyn Hall and Arthur O'Connor. Schildkraut and Frank Reichler will direct "Pomander Walk," with Werner Witkamp staging the numbers and Howard Jackson writing the music.

## Shows Closing

George Arliss winds up his road tour in "The Merchant of Venice," at the Wilbur, Boston, this week (May 19). He may reopen in the piece for an additional road tour next September.

## ENGAGEMENTS

Lottie Gee and Edith Spencer joined Miller & Slayter's "Dixie Brevities," Los Angeles.

## ROBESON-SMITH

Robeson-Smith interests have taken over the opera house, Elyria, Ohio, for the summer season of dramatic stock, open May 21. The new company will be the 10th in a chain of R-S dramatic stocks.

## NEW YORK THEATRES

The David Belasco presents  
**THE BACHELOR FATHER**  
By Edward Childs Carpenter  
JUNE WALKER, C. A. HURRY SMITH, GEOFFREY KEAR  
Theat., W. 46th St. Eves. \$180  
Mats. Thurs. & Sat. 2:30

**THE SHANNONS**  
OF BROADWAY  
MARTIN BECK Theatre 45th St.  
Eves 8:30 Mats. Wed and Sat. 2:30

**INA CLAIRE**  
in "OUR BETTERS," with  
CONSTANCE COLLIER  
HENRY MILLER'S Theatre, 124 W. 45th St.  
Mats. Thurs. & Sat.

ARTHUR HOPKINS Presents  
**MADGE KENNEDY**  
in "PARIS BOUND"  
By Philip Barry  
6TH MONTH  
MUSIC BOX Theatre, W. 46th St.  
Evenings 8:30  
Mats. Wed. and Sat. 2:30

**"BURLESQUE"**  
A Comedy  
9th MONTH  
PLYMOUTH Theatre, W. 46th St.  
Evenings 8:30  
Mats. Thursday and Saturday, 2:30

LEW FIELDS' THEATRE Eves. at 8:30  
MANHATTAN Theatre, W. 47th St. Thurs. & Sat.  
LEW FIELDS Presents  
THE NEW MUSICAL COMEDY HIT  
**"Present Arms"**  
By FIELDS, ROGERS & HART  
"The funniest, the smartest, the latest and most colorful show of many a day."  
—N. Y. Observer, Eves. World

VANDERBILT Theatre, W. 46th St. Eves. 8:30  
Mats. W. & S. 2:30  
THE MUSICAL COMEDY THAT WILL LIVE FOREVER! MARK TWAIN'S  
**"A Connecticut Yankee"**  
Adapted by FIELDS, ROGERS & HART

Jed Harris Production  
THE  
**ROYAL FAMILY**  
SELWYN W. 42d St. Eves. 8:30  
Mats. Wed. & Sat. 2:30

**JOE COOK**  
"RAIN OR SHINE"  
GEO. COHAN Th. 117 & 43d. Eves. 8:30  
Mats. Wed. & Sat.

## AHEAD AND BACK

David Wallace publicity for Arthur Hopkins' "Paris Bound" and "Burlesque."

John Montague, back and agent for "The Trial of Mary Dugan," New York.

Milton Haisan is still general press representative for Schwab & Mandel.

Wallace Munroe, in advance Walter Hampden (on tour).

Anita Chanis, advance Civic Repertory Theatre (on tour).

May Dowling, advance "The Red Robe" (on tour).

Arch McGovern, advance "The Baby Cyclone" (on tour).

Leon Friedman, advance "Rio Rita" (on tour).

Harry Atkinson, advance Winthrop Ames' Gilbert and Sullivan Co. (on tour).

Ann Grosvenor Ayres, gen. p. r. for Richard Herndon.

Campbell Cassard, gen. p. r. for Harbour and Bryant.

Wendell Phillips Dodge, gen. p. r. for Jack Lindner, producer of Mae West in "Diamond Lil."

Jack Mooney, gen. mgr. for Whitebeck and Pagan, on tour with "Jimmie's Women."

Howard Herlick, advance "She Stoops to Conquer" (on tour).

Beauvais Fox, advance "Diplomacy" (on tour).

The Theatre Guild Presents  
**Strange Interlude**  
Eves. 8:30  
John Golden Theat., 18th. Eves. 8:30  
**Marco Millions**  
GUILD Theat., W. 52d. Eves. 8:30  
Mats. Thurs. & Sat. 2:30  
Week May 21: "Volpone"

**ROMANCE RUN RIOT!**  
SOLO DOLORES COSTELLO  
in "GLORIOUS BETSY"  
with Conrad Nagel  
on the VITAPHONE  
Warner Bros. Broadway at 52d St.  
Twice Daily—2:45 and 8:45

Paramount's Greatest Motion Picture  
44th ST. THEATRE  
TWO TIMES DAILY 2:30 & 8:30  
SUNDAY MAT. 2:30  
ANNIE NICHOLS  
**"ABIE'S IRISH ROSE"**

MARK  
**STRAND**  
B'way at 47th St.  
Richard  
BARTHELMUSS  
in "KENTUCKY COURAGE"  
with MOLLY DAY  
and the BRITISH MODEL and Mirth  
LEON NAVARA  
and Mark Strand in "IN DUTCH"  
Stage Band

William Fox presents  
**"Hangman's House"**  
with VICTOR McLAGLEN  
and the BRITISH MODEL  
"VENETIAN NIGHTS"—Cast of 200  
ROXY ORCHESTRA  
THIRTY TWO ROXY STORIES  
Other Great Features

KARL DANE  
GEO. COHAN  
Metro-Goldwyn-Mayer's Hilarious Comedy  
Great Stage  
**"CAPITOL GAMBO"**  
WALT ROESNER and CAPITOLIANS  
LIVE WORK Screen and on Stage

**CAPITOL**  
BROADWAY at 5th St.  
The Ever-Thrilling  
BATTLE OF BATTLES  
"THIRTY-THREE"—Free Concerts  
Dancing—Circus  
MILE SKY CHASER  
Steepest Ride Thru the Clouds  
LUNA'S GREAT  
SWIMMING POOL  
TIRE PIT—Fanny Fun House  
and Free Attractions and Shows, 50 Acres of Fun, 50

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to all of my friends  
in the States  
who will be happy to hear of my  
European Success

# Morton Downey

For the past six weeks at  
the exclusive  
CAFE ANGLAIS  
LONDON

And appeared also:—  
Week April 2—COLISEUM  
" " 9—ALHAMBRA  
" " 16—HOLBORN EMPIRE  
" " 23—COLISEUM  
" " 30—ALHAMBRA

OPENED MAY 10th FOR EIGHT WEEKS  
**The Ambassadeurs, Paris**

Exclusive Management

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1607 Broadway  
NEW YORK

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*Records for "His Master's Voice"*



## Vogue of Reissues of Old Time Pop Songs, With Re-Recordings by Bands

Henry Waterson is printing up new editions of some of the old Waterson, Berlin & Snyder song hits to retail at 10 cents. The reissues include some of Irving Berlin's best known hits such as "Alexander's Ragtime Band," "When I Lost You," et al. Waterson is marketing them in gross quantities at five-cents wholesale, counting on the counter sales to rapidly move the stock because of the bargain price for the sheet music, compared to the present 25-35 cent scale.

Irving Berlin, Inc. is understood to have been considerably vexed at Waterson's revival of the Berlin numbers, making a \$15,000 cash bid for the copyrights.

Unsolicited, "Alexander's Ragtime Band" has been re-recorded by Ted Lewis and others, and now Vincent Lopez is making a 12-inch salon recording of the "Ragtime" song for Brunswick.

This is brought about through a recent vogue for reviving the old song favorites, ascribable only to the dearth of present-day satisfactory song material. Whiteman has re-"canned" for Victor a flock of the old hits like "San," "Parade of the Wooden Soldiers," "Love Nest," "Wispering," "Avalon," and other companies have re-issued "I Wish I Could Shimmy Like My Sister Kate," "St. Louis Blues," "Memphis Blues," "Beautiful Ohio," "Miami Shore," and others.

Last week Feist's was forced to revive "Good-Night," the waltz based on the "tape" bugle call notes, which orchestra leaders on the radio and dance floors have dug up and spread around as the signing-off waltz, in favor of the overly familiar "Home Sweet Home" and the not-so-orthodox "Three o'Clock in the Morning."

Remick's, now in Joe Keit's control, will similarly revive the wealth of its song material and story ballads included in its catalog.

## Herb Wiedoeft Dies In Oregon Smash-Up

Seattle, May 15.

Herb Wiedoeft, band leader, died May 12 in Medford, Oregon, as the result of injuries sustained the day previously, when he and his orchestra boys were motoring en route for California. Wiedoeft had recently completed an 11 months' engagement at Trionan Ballroom, Seattle. He was bound for Ocean Park, Cal. He was a brother of Rudy Wiedoeft, saxophone virtuoso.

Rudy Wiedoeft, his brother, chartered a plane Monday afternoon to fly to Portland, Ore., where there is a landing field and take care of the funeral arrangements. The brothers were almost as far apart in their family ties as their professional endeavors. Rudy's distinction is that of the foremost saxophone virtuoso in the world, an undisputed title.

## Ritz Music Shops, Bkprpt.

Ritz Music Shops, Inc., operating a Times Square novelty and music store at 1501 Broadway and another at 205 West 125th street, was petitioned into bankruptcy by Walter Kane, Inc., music jobber, with a \$608 claim, and Bibb, Bloeden & Lang, Inc. and Clarence Williams Pub. Co., Inc., both music publishers, with claims of \$68 and \$70.

It is estimated debts total \$10,000 and assets including stock, \$4,000. Samuel M. Marcus has been appointed the receiver under \$2,000 bond.

## Victor's Plan for Creative Music

According to an invitation by E. E. Shumaker, president:

"A definite plan to encourage the development of creative musical work in America will be outlined by the Victor Talking Machine Co. at dinner at the Savoy-Plaza Hotel, New York, May 28. We believe the plan to be announced will have historic significance, for it is certain to engage the attention of every forward-looking American interest in native genius and native art.

"A distinguished company of eminent musical artists, patrons of music, critics and other thoughtful and interested people will be invited," continues the Shumaker invite.

## Road Agent!

White Plains, N. Y., May 15.

Charged with repeatedly hiring musicians, taking them for a ride and then making them walk home minus their instruments, Herbert Heuthe has been arrested. Heuthe lured musicians into an automobile on promises of jobs in Mount Vernon. He is wanted in Brooklyn on a similar charge.

## LOPEZ FOR 2 YEARS

Renews Brunswick Contract—Guaranteed \$1,000 Per Record

Vincent Lopez has renewed his contract with Brunswick for two more years, calling for a three-cent royalty on every 10-inch disk and four cents for the 12-inch records. In addition, Lopez receives a guarantee of \$1,000 a record for the first year and \$2,000 a disk for the second.

Lopez will do a minimum of 24 numbers a year, about equally divided as to popular, musical comedy and 12-inch concert recordings. Lopez's first 12-inch is "St. Louis Blues," coupled with "The Birth of the Blues."

Lopez is set for the Hotel St. Regis, opening formally about June 4, with a pre-opening around May 30 for the press, etc.

## Whiteman's Concert Tour

Paul Whiteman is set for a 16 weeks' concert tour under F. C. Coppicus' direction, opening Oct. 8 in Norfolk, Va., and concluding Dec. 16 in Philadelphia. It will embrace virtually the same stands as on the last concert tour two years ago.

Before and after, Whiteman returns to the Public.

The world tour is at present in abeyance, the terrific Whiteman overhead prohibiting a consistent route. Tokio and Yokohama and even the Antipodean metropolises cannot stand the concert fee demanded by Whiteman, made necessary by the expensive organization.

## WHITEMAN'S DELAY

Paul Whiteman's illness with a bad cold in Boston during the last days of his fortnight's engagement at the Metropolitan in that city, prevented his return Friday night for the one-minute-after-midnight publicity stunt whereby Movietone was to have "shot" the Whiteman orchestra during its first recording for the Columbia. May 12 signaled the inception of the new contract between Whiteman and Columbia for a term of three years.

Whiteman only got into New York Monday morning in time to open at Loew's Metropolitan, Brooklyn, for this week.

Last night (Tuesday), right after midnight, Movietone "shot" the Whitemanites in their first recording.

## BARRYMORE'S DISC

John Barrymore will record Hamlet's soliloquy for Victor.

## Songwriter Refused Exam Before Trial for Info

George W. Meyer, songwriter, who had four songs published by Waterson, Berlin & Snyder Co., Inc., was unsuccessful in his petition to compel Henry Waterson to stand examination before trial. Meyer hoped in that wise to gather facts sufficient to frame a complaint but Justice Crain opined that "this court will not sanction the commencement and prosecution of an action based on a mere hope that something may be due to plaintiff, followed by an attempt to secure information which might possibly show that plaintiff has a claim."

Meyer collaborated on "Brown Eyes, Why Are You Blue?", "Her Beaus," "Losin' Susan" and "She Can't Say No," the former of which was only a hit.

Meyer states he has not a copy of his contract with W-B-S and is of the belief there is more royalty due him.

## VOGEL OPENS DEFAULT

Frank Sheridan Will Have to Defend \$89,000 Action

The coincidental trial of Jack Dempsey's legal embroglio with Jack Kearns was a windfall for Frank Sheridan, picture actor and erstwhile head of the John Franklin Music Company, publishers of "Marcheta." Sheridan's full name is John Franklin Sheridan. It was the Dempsey trial which kept Richard J. Mackey, as an associate of Arthur Driscoll, of O'Brien, Malevinsky & Driscoll, tied up representing the ex-champ, resulting in Justice Tierney's refusing to adjourn the trial of Jerry Vogel against Sheridan on an \$89,000 claim.

Vogel is head of the popular music department of the Plaza Music Company, jobbers. He alleges that he was instrumental in popularizing "Marcheta," for which he was paid a little over \$10,000 but has \$89,000 more due him, according to his estimate.

The court has agreed to reopen Vogel's default if he pays \$117 court costs and also the necessary expenses to transport Sheridan and his wife from the Coast to New York for the trial next October.

Vogel states he will satisfy all court demands to facilitate a trial of the issues, instead of suffering the summary dismissal of his case through default and no fault of his own nor his lawyer, who happened to be tied up in another court on another case.

Messrs. Driscoll and Mackey were solely familiar with the Dempsey litigation and nobody else in the firm could substitute for either of them.

## Reisman on Waldorf Roof

Leo Reisman and his orchestra, in their 10th season at the Hotel Brunswick, Boston, Egyptian room, open on the Waldorf-Astoria roof June 11 for the summer. Reisman returns to Boston in the fall, a sub-unit of reduced numbers continuing in the interim.

This marks Reisman's first New York return in years since playing with "Good Morning, Dearie." He has on occasions played for Conde Nast's and other social events.

Reisman and his wife sailed on the "Leviathan" May 12 for a six weeks' vacation.

## KEIT IN CONTROL OF REMICK FIRM

Carl West, Gen. Mgr.—No Keit in Title

Detroit, May 15.

When coming under the proprietorship of Joe Keit shortly, the Jerome H. Remick Co., Inc., will be known as the Remick Music Corporation. Suggestions that the name be changed to Remick-Keit were disregarded by Keit, supposedly in the belief that alteration of the widely known Remick title would detract from its familiarity.

Keit arrived here Saturday with all papers and signatures sealing the issue in his possession.

While minor officers of the new company have not been chosen, Keit is arranging for the immediate transfer of the home office from Detroit to New York, where Keit, as general manager, has had his headquarters.

Carl West, now professional manager in Detroit, will be general manager in this district. This is the only major change in the sale of the Remick company to be made known here.

For the time being the Remick Printing company will remain under Remick ownership, with Keit planning to include this in his purchase in a short time. The plant is one of the largest of its kind here, doing public printing jobs besides handling the publishing end of the Remick music business.

The wealthy Remick will continue with his creamery and banking interests here, while completely cut off from the music field. He is owner of the Detroit Creamery, biggest in the city, and resides in Grosse Pointe, exclusive suburb.

## Olsen on WJZ

George Olsen and his orchestra from "Good News" return to the ether on the NBC network, starting May 23 at 7 p. m. for a series of Wednesday night hourly dance programs.

In New York, WJZ will be the key station for the broadcasts from the studio.



## TAVERN

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Music Editor, "Variety"  
With an Introduction by PAUL WHITEMAN  
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**GUS ARNHEIM AND HIS ORCHESTRA**  
TWO SOLID YEARS AND STILL GOING AT THE FAMOUS COCOANUT GROVE, LOS ANGELES

## BETTER LATE THAN NEVER, PAUL

Being En Route From the Coast to New York I Regret Having Been Omitted from the

**VARIETY**

Tribute to PAUL ASH in last week's issue

I, therefore, am glad to take this opportunity to

WELCOME YOU, AND BID YOU "GOOD LUCK," PAUL

Sincerely,

**BEN BLACK**



## WOR and Actor on Mat Over "Main Street" Skits Developed Through Station

A new and important point in radio showmanship is the current crap between George Frame Brown, legit actor who created the "Main Street Sketches" on WOR, and the Bamberger station. The station compensated Brown for his acting ability, the latter creating the "Mike Higgins of Titusville" character which became one of the most popular after features over WOR.

With Brown in receipt of offers for a cartoon strip, film and stage work, resulting from the radio popularity, the actor attempted to break away from WOR. The station held otherwise, and for the second time last (Tuesday) night, "Main Street Sketches" was presented with another cast of players without Brown heading the act.

The point Brown has raised, through legal representatives, is that he was hired as an actor, not as an author, and that any creative matter he supplied to support his histrionic talents is his own property. WOR states "Main Street Sketches" were developed on its broadcasting and in that belief they have dispensed both with Brown's and Miss Virginia Farmer's services. The latter was the femme lead.

Aside from this phase, a general shakeup in the Columbia Broadcasting System, of which WOR is a link, has resulted from this episode. Five people, including Brown and Miss Farmer, have severed connections with the organization. One is R. D. Newton, sales executive; Charles F. Gannon, program director of WOR, and George A. Coats, of the Arthur Judson Radio Program Corp., which books through WOR. It arose through these members being allegedly concerned in attempting to sell "Main Street Sketches" to rival networks for commercial broadcasting.

**Hiller Still In**  
Although buying the Watson music store in Pittsburgh, Joe Hiller has not left the music business completely.

Hiller joined Berlin, Inc., in charge of the presentation department, and will continue his music store in Pittsburgh.

### Roadhouse Attractions

Van and Schenck are returning to the Pavillion Royal on the Merrick road, near Valley Stream, L. I., as the summer attraction for John and Christ's prize resort.

The team opens June 20 and will probably remain, going to the owners' other summer place, at Saratoga, during the August racing season.

Monday night Harold Leonard and his orchestra opened at the Castilian Garden, the Crying Goldmans' roadhouse closely adjacent to the Pavillion. At the Pelham road Castilian, Eddie Edkins and his opened Monday with a Silver Slipper type of girly floor show, staged by Nils Grantlund.

The Criers are opening their new beach road house near Long Beach around May 25 for the informal sendoff for the dealers and the boys, with the formal opening occurring the night following. Cliffo O'Rourke probably will be the m. c. with a small floor show at the new place.

### Sam Weiss Blowing

Sam Weiss, the boniface of the Little Club, is blowing the works and going in for the brokerage business this summer. As S. J. Weiss & Co., at 39 Broadway, he will deal in bank stocks and investment securities, figuring the nite club racket shot.

Always offering a good show, Weiss' ill-luck with his room underneath the 44th Street theatre has been the subject of comments.

### Another Musical Flyer

Boyd Senter, picture house clarinet soloist and recording artist, is of the flying musical clan. A new airplane will be delivered Senter May 29, who, with Roger Wolfe Kahn, Harold Leonard, et al., are Mitchell Field aerialists.

**Glaser At Riley's**  
Ben Glaser and his orchestra open May 28 at Ben Riley's Arrowhead Inn, New York. Glaser, just returned from the Lamaze Patio, Palm Beach, succeeds Harold Vee.

### Agency Commission

National Broadcasting Co., Columbia Broadcasting System, and other commercial broadcasters, whether in network or individually, all allow advertising agencies regular discounts of 15 per cent. on their advertising accounts. A radio advertiser, working through an advertising agency, in most cases rests the fate of the program with the agency, including talent, showmanship, presentation, etc., the agency thus earning its commission. It parallels the laying out of copy for printer's ink display.

That is why all the representative agencies now have a specially trained radio showman handling the agency's radio advertisers. Where it is an important hour, a special supervising executive is designated by the advertiser who works with the agency's staff representative.

### Hotel Shelburne Through

Prohibition shot to pieces the once famous Hotel Shelburne at Coney Island, which went under the auctioneer's gavel last week. It netted the owners as a result of the auction something like \$70,000.

Everything went. Silverware, glassware, furniture. For two cents could be bought most anything. Pianos, beds, fixtures went for a song.

Louis Fisher, who owned the hotel, was not present at the auction, but a brother of his took charge. It is expected that the hotel will be torn down soon and large apartment houses built on the site.

In its day the Shelburne was the ritziest gathering place at the island.

### Harms' "Sex" Song

Harms is handling the matter of "Can't Help Lovin' Dat Man" being sung in the Mae West "Sex" play at the Majestic, Los Angeles, said to be a Louis O. Macdonald production. Through Variety Ziegfeld was apprised of his "Show Boat" song being done by a near-Aunt Jemima as a specialty in the west coast of the music publisher, who owns the copyright, to take the necessary legal steps to enjoin the production song hit being sung elsewhere than in "Show Boat."

### Gus C. Edwards Fined

Chicago, May 15.  
Gus C. Edwards was fined \$100 by the Chicago Federation of Musicians for paying his orchestra less than scale during his engagement at the Edgewater Beach hotel. Edwards previously was fined \$100 by the Federation for paying his men less than scale on recording dates.

### Williams Sisters Move

Paul Ash was toted at the Little Club, New York, Sunday night, where he was the guest of honor of Joe Chance and his orchestra. Ethel Norris from "Rain or Shine" is a new addition.

Williams Sisters have turned in their notice, effective later in the week, to open for George Olsen and Louis Schwartz at the Club Richmond. Joey Ray and Sam H. Stept continue as co-m.c.'s.

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GROTON, CONN.

## 250 Cafe Artists—200 Musicians Losing Jobs by Chi's Padlocking

Chicago, May 15.

Current padlocking of Chicago's night life is being recognized as of serious import to show business throughout the country because of its unemployment angle.

In Chicago alone over 250 cafe artists and 200 musicians will have been thrown out of work through closing of cabarets via hip liquor "observation" ruling. It is expected all of the night spots will be dark within a month, as the Federal closings are being effected in rapid succession.

Regarded as a test case by local cafe owners, padlocking of Fred Mann's \$1,000,000 Rainbo Gardens killed their last hope for existence. Others already padlocked or closed through knowledge of certain Federal action are Midnite Frolics, Ansonia, Hollywood Barn, Parody, Jeffery Tavern, Rendezvous, and Half-Moon. Closed for a year and remaining dark are the Avalon, Moulin Rouge and Friars Inn.

The 13 padlockings expected this month are the ones which will bring about a tough unemployment situation here. It is expected the better known performers will be able to take care of themselves in other locations or divisions of show business. But the group of hangers-on, mainly table workers and hostesses, will feel the full effect of the padlockings.

**Roadhouse Jobs**  
Switching of local night life to

the wide open county spaces, where officials are more lenient and Federal surveillance is not so strict, means that a portion of the girls may find employment there.

Cafe orchestras, consisting of an estimated 200 musicians to be left jobless by padlocks, will not be so seriously hurt. James C. Petrillo, president of the Chicago Federation of Musicians, stated his recent ruling against remote control which necessitates employing studio orchestras by radio stations, will assist in absorbing the cafe musicians. He stated that 600 musicians will have steady employment in local radio stations shortly.

Latest station to hire a studio orchestra, according to Petrillo, is WEBB, Edgewater Beach hotel and "Herald-Examiner" station. This was one of the two major stations which had discontinued broadcasting from local cafes, theatres, and ballrooms rather than take on 10 studio musicians. The other, KYW, Commonwealth Edison and "Evening American" station, is still balking. Both stations are partially controlled by Hearst.

### GREEN-STEPT COMBO

Bud Green and Sammy Stept are a new publishing combination. Green resigned from Shapiro-Bernstein as staff writer and Stept, when not cafe entertaining, collaborates on songs and handles the business end.

## Cabaret Bills

### NEW YORK

<b>Castilian Gardens</b> Harold Leonard Or N T G Rev Castilian Royal Eddie Edkins Or N T G Rev <b>Ches Florence</b> Sneez & Palmer Florence's Orch <b>Club Barney</b> Alice Weaver Walter O'Keefe Eleanor Kerr Hale Byers Orch <b>Club Ebony</b> Colored Show Ebony Bd <b>Club Lido</b> Rozita & Ramon Meyer Davis Orch <b>Club Monterey</b> Jack Irving Ruth Dix Jerry Osborn Myda Adams Helen Purn Peggy Bolton Jack Linton Orch <b>Club Richmond</b> Geo Olsen Orch Juliette Johnson Geo Murphy <b>Club Sam</b> Sam Manning Rev Leroy Tibbs Orch <b>Evereadies</b> Earl Lindsay Rev Eddie Davis Ernie Golden Orch	<b>54th St. Club</b> Dan Healy Rev E Rev Fuzzy Knight Frances Shelley E Rev Eddie South Orch <b>Frivolity</b> N T G Rev Vercelli St E Rev Marilyn Dale Evelyn Sather Eleanor Gall Jimmie Murray Pete Woolery Jack White Tom Timothy Bd <b>Helen Morgan's</b> Helen Morgan Lane St Arthur Gordoni Dorothy Croyle Alma Revette Joe Chiles <b>Hofman</b> C F Strickland Or <b>Hotel Ambassador</b> Frances Mann Fred Carpenter Van der Zanden Or <b>Hotel Billmore</b> Madina Northway Geo Chiles B Cummings Or <b>Hotel Manger</b> Jan Rallin Dunette's Orch Specht's Rev Paul Specht Orch	<b>Leverich Towers</b> E Rev Brooklyn Mel Craig Orch <b>Little Club</b> Williams St Ethel Norris E Rev Jack Clifford Mary Lucas E Rev Chas Or <b>Montmartre</b> Emil Coleman Bd <b>McAlpine Hotel</b> McAlpine's Orch Jimmy O'Brien Will Oakland Landa's Bd <b>Palais D'Or</b> B A Rolfe Bd Rolfe's Rev <b>Park Central Hotel</b> Arnold Johnson Or <b>Parody Club</b> Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Garret & List Loy de Loy Frankie Morris Heien Grev Thelma Canton Muriel Holland Annette Ryan Jan Rallin Dunette's Orch <b>Pennsylvania Hotel</b> Jonny Johnson Or	<b>Salon Royal</b> Texas Guinan Tommy Lorne Joe Candello Orch <b>Silver Slipper</b> N T G Rev Barbara Lake Mollie O'Doherty Evelyn Martin Haley St La Verne Lambert Harriet Russell Patricia Grimes Jean Marcus G E Adair Lo Clara Mae John Walsh Timmy O'Brien Tom Dotz Orch <b>Smill's Paradise</b> L'nd Harper's Rev Atta Blake Jazzbo Hillard Dwight Brown Sherman & White Sue Wroton Alto Atos Blondie Stern Bronze Chorus Chas Johnson Bd <b>Strand Hotel</b> Jack Connor's Rev <b>Ten East 60th</b> Margaret Zolnay Patricia Hillard Larry Stry Or <b>Waldorf-Astoria</b> Meyer Davis Or Woodmanstein Inn Vincent Lopez Or Frank Lubice
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### CHICAGO

<b>Alhamb</b> Dale Dyer Lew King Ralph Bart Bernie Adler Eddie Lott Bd <b>Alamo</b> Eddie Bruce McCune St Lila Mae Betty Reese Jean Goldkette Bd <b>Blackhawk</b> Coon Sanders Bd <b>Chez-Pierre</b> Pierrot Nuyres Rev Earl Hoffman's Rev <b>College Inn</b> Ted Sedford Simmons & Babette Katie Smith Sherman Bd	<b>Colosmos</b> Bobby Dandera Maude Hanlon Joffe Rev Mearae St Teddy Martin Norma Lantz Art Williams <b>Oriental-Davis</b> Alfredo & Maxine Ruth Durell Rick & Snyder Abe Tynan Bd <b>Golden Pumpkin</b> Banks Sisters Russell & Durkin Geo Gill Jean Gage Austin Mack Bd <b>Katinka Club</b> Joe Allen Marcella Lantz 3 Radio Jacks	<b>Trick Ross</b> Grace Russell Lew Gurnea McCune St Fred White Bd <b>Kelly's Stables</b> King Jones Charley Alexander Johnny Dodd's Bd <b>Lantern Cafe</b> Al Wagner Bd Freddie & Syrette George Taylor Betty Tascot Norma Lantz Glenn Kilday Harriet Smith <b>Lico</b> Inez Gamble Kathleen & Karna Charlie Schubert Harry Clay Bd	<b>Lindo Inn</b> Rose Taylor Roy Mack Rev Joseph Bruce Rose Page Dade Fisher Fred Burke Band <b>Samovar</b> Olive O'Neil Carroll & Gorman Joffe St Fred White Bd <b>Terrace Garden</b> Gray Family Quinn St Sue St <b>Vanity Hall</b> Vierra Hawallans Kara Dick Hughes Dede Brown Ten Wolf Bd
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### WASHINGTON

<b>Carlton</b> Harry Albert Meyer Davis Orch <b>Chantecler</b> Paul Fideiman Meyer Davis Orch	<b>Chevy Chase Lake</b> Al Kamons Meyer Davis Orch <b>Club Madillon</b> J O'Donnell Orch <b>Club Mirador</b> M Harmon Orch	<b>Le Paradis</b> Harry Albert Paul Fideiman Meyer Davis Orch <b>Lotus</b> E Doughterty Orch	<b>Mayflower</b> Sidney Sideman Sidney's Orch <b>Kenn Gardens</b> Paul Fideiman Sidney Harris Meyer Davis Orch
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### PHILADELPHIA

<b>Club Lido</b> Broadway Foibles Club Madrid Chic Baltimore Veto Vinyore	<b>Pleasantly</b> Al Wohlman Murray St Jean Gaynor Isabella Dwan Muttie Wynne	<b>AI White</b> Avenue Clarkham Ave Baiting's Rev Wallace Rev Lotto Smith Orch Chas Griffin
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NEW YORK CHICAGO WASHINGTON SAN FRANCISCO



## 102 FAIRS DROP \$365,000 YEARLY

### Speaker Sees Decline of Fair Biz in Ohio

Canton, O., May 15. Speaking before the Henry County Agricultural Society at the annual meeting at Napoleon, O., Charles V. Truax, director of agriculture, stated that the 102 county and independent fairs of the State of Ohio are feeling a drop of \$365,445 in grosses every year because of the growing indifference to fair attractions.

Truax added that numerous fairs had been abandoned during the last two years and predicted that many others would soon be abandoned owing to the heavy losses which they could not meet.

At East Palestine, O., the fair has been closed with the recent sale of the grandstand and stables. The board of education of the city has asked the fair board to set a price on its holdings. The grounds may be used for athletic purposes. There will be only one fair left in Columbiana county, at Lisbon.

## FAIR BIZ REPORTS

Chicago, May 15. First reports on outdoor show business in various states are trickling in.

In Ohio business is reported very good if given a weather break. So far nights have been extremely cold and hurt gross considerably.

Illinois had five days of good weather last week. In Missouri rain interfered on Wednesday out of several days. In Iowa is dry, but cold; Minnesota likewise cold. Outfits in Wisconsin are getting cold weather and terrible business.

## S-F P. A. SYSTEM

Responsibility on Individual Under  
It—4 Men Ahead

Sells-Floto has established a new press agent system this season. Four agents out who divide up the advance territory with only one man visiting any town and he arranging his schedule so as to double back when the show plays it.

This system is designed to eliminate back-passing and to pin responsibility for bad press showings on one man.

Each agent handles duets, stories and everything except space contracting, which is done in the regular way by the contracting agent. There is no press man regularly attached to the show itself.

The system upsets established circus method. Under the old method two to six men traveled in advance, hitting a town at intervals and with the agent traveling with the show getting the grief that accumulated from the earlier visits.

Sells-Floto jumped from Chicago to Stamford, Conn., within two weeks in order to beat Ringling-Barnum & Bailey into New England.

## Demand \$500 Bond to Insure Clean Grounds

Minneapolis, May 15. The city council has notified the Al G. Barnes Wild Animal Shows that it cannot obtain a license to exhibit here June 29-30 until it posts a \$500 bond to insure the city that it will clean up the circus grounds and streets in the immediate vicinity prior to its departure.

A complaint was lodged with the aldermen that this circus left things in bad shape last season with the result that the city had to dig into its pockets to the extent of several hundred dollars to remove a considerable amount of refuse and dirt. The Barnes shows will be the first tented outfit to use the new circus grounds in north Minneapolis. The old grounds in south Minneapolis are being turned into a coal yard.

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## Edison and Ford

Bob Sherwood, known as a circus clown, speaking before members of the Flatbush 12.45 Club, told about Edison and Henry Ford:

"It was 47 years ago that Edison and I had a great discussion on the relative merits of different kinds of chewing tobacco."

This is what Sherwood said about Ford:

"My meeting with Henry Ford resulted in me lending him \$20 to get back to Detroit. I want it distinctly understood that Mr. Ford paid it back."

## Barnes Victor Over Wife

Los Angeles, May 15. Al G. Barnes, circus owner, won a victory over his wife, Sarah Jane Stonehouse, who sued before Judge Lawson in Superior Court for \$2,500 a month alimony. It was ruled that she and the three children must content themselves with \$300 a month. Petition for a receivership of Barnes property was denied, also court fees of \$5,000 and lawyer's fees of \$50,000 were denied by the court.

## Requests Jail Sentence

Washington, May 15. Florence Page, claiming to have been a circus performer with Ringling Bros., B-B, and later with several carnivals, was sentenced to 30 days in jail on a charge of intoxication.

Miss Page, when brought before the court, requested the sentence in order to obtain medical treatment.

## CARNIVALS

(Week commencing May 14 when no date mentioned.)

Alabama Am. Co., Russellville, Ky.  
Alamo Expo., San Angelo, Tex.  
O. J. Bach, Syracuse, N. Y.  
Baker Bros., Benton, Tenn.  
Benton Am. Co., Colterville, Ill.  
Bismarck Attractions, Troy, N. Y.  
Bright Light Shows, Clarksville, W. Va.  
W. J. 21, Weston, N. Monongah, S. W. Brundage, Ottumwa, Ia.  
California Am. Co., St. Louis, Mo.  
Cohors, 28, Schenectady, N. Y.  
Capital Am. Co., Arcadia, Wis.  
Clark's Greater, Fallon, Nev.  
Coleman Bros., Hartford, Conn.  
Crown Bros., Greer, S. C.  
DeKreke Bros., Dixon, Ill.  
Edwards Bros., Montgomery, Ala.  
Dodson's World's Fair, Terre Haute, Ind.

Edson's Expo., Terre Haute, Ind.  
Empire Shows, St. Louis, Mo.  
E. & B. Am. Co., Barboursville, Va.  
E. Noble C. Fairly, Lawrence, Kan.  
Carl J. Folk, Lansing, Mich.  
John Franklin, Tex.  
Greenburg Am. Co., Needles, Calif.  
Max Gruber, Philadelphia, Pa.  
Harper Greater, Goldsboro, Tex.  
Hill's Greater Shows, 25, Suffolk, Va.  
Hoffner Am. Co., Sterling, Ill.  
Isler Greater, Herington, Kan.  
Jones Am. Co., 18, Peru, Ind.  
K. K. Krebbs, Cannonburg, Pa.  
21, Weston, W. Va.  
Abner R. Kline, Marshall, Ore.  
Krause Greater, Elmport, N. Y.  
Kyle Shows, Collinsville, Conn.  
W. L. Leach, Columbia, Mo.  
McClain, Shows, Washington, Mo.  
21, Herman.

C. R. Leggett, Duncan, Okla.  
Levit Am. Co., Flint, Mich.  
Lippa Am. Co., Flint, Mich.  
Joe Krich, Blanchester, O.  
McClain, Columbia, Mo.  
McClain Shows, Marysville, Kan.  
21, Cleveland, Ohio.  
Ralph R. Miller, Ruston, La.  
Miller's Midway, Winsboro, La.  
Missouri Valley Shows, Fowler, La.  
Monroe Expo., White Plains, N. Y.  
Puckett Am. Co., Elum, Wash.  
J. J. Page, Logan, Va.  
Polly's Greater, Cartersville, Ga.  
21, Cleveland, Ohio.  
Rainbow Shows, Newbern, Tenn.  
Rubin & Cherry, Huntington, W. Va.  
Walter Sulligan Am. Co., Fender, Neb.  
21, Norfolk, 28, Albion.

George T. Scott, Nodessa, Kan.  
Sheeley Greater, Altoona, Pa.  
21, Conemaugh.

Snapp Bros., Marion, Ill.  
Snapp Greater Shows, Benton, Ill.  
21, Waco, Tex.  
Sam Spencer, Ford City, Pa.  
C. A. Vernon, Amarillo, Tex.  
W. B. Shows, El Paso, O.  
W. G. Wade Shows, Detroit, Mich.  
Ben Weiss Shows, Wilkes-Barre, Pa.  
David A. Wise, Madison, Ind.

## RODEO ABROAD

Jack Joyce is in New York rounding up a wild west show and rodeo which he will take abroad the latter part of July.

The proposed show will carry 150 performers and 100 head of cattle.

## FRANK CHESSEH HURT

Durby, Conn., May 15. Frank Chessie, animal trainer with Lapp Shows, is in a hospital here, recovering from injuries suffered when attacked by a bear last week.

## Ringling-Barnum

Week May 14 (Brooklyn, N. Y.; May 21, Jersey City, N. J.; May 28, N. J.; 24, Allentown, Pa.; 25, Wilkes-Barre, Pa.; 26, Williamsport, Pa.; 27, Reading, Pa.; 28, Harrisburg, Pa.; 29, Allentown, Pa.; 30, Pittsburgh, Pa.; 31, Erie, Pa.; 1, Buffalo, N. Y.; 2, Rochester, N. Y.; 3, Utica, N. Y.; 4, Albany, N. Y.)

## JEAN LE BRUN

Jean Le Brun, 35, said to have been a prima donna with La Var's "Adroit Revue," and represented theatrically by Harry Walker, terminated her life by taking gas in the bathroom of her small apartment at 63 West 88th street, Thursday, May 10.

Those of the profession who were acquainted with her work said she possessed a rich contralto voice and that during the past winter had been appearing in vaudeville and cabarets at Miami Beach, Fla., where she owned and lived in a bungalow.

Letters which Mrs. Le Brun left and newspaper clippings which police found strewn about her apartment indicated that she had taken life, following several days of brooding over the death of Leonard W. Bonney, the aviator and inventor who had plunged to his death at Curtiss Field, L. I., the previous Friday, when his plane, the Bonney Gull, proved a failure.

The singer's prostrate body, clad only in a chemise, was found reclining face downward on her bathroom floor by Detectives Schnaible and Rice, of the West 100th street police station, who had been called to the address by Mrs. Catherine Gunther, the landlady. Mrs. Gunther had smelled gas in the building and upon investigating, found Mrs. Le Brun's bathroom door locked. Knowing that the singer had been more or less despondent for several days she sensed that tragedy lurked behind the door and immediately summoned help.

Leonard Bonney's widow denied

## Concession Closed On Boundary Dispute

Chicago, May 15. The Rubin & Cherry shows experienced a unique tough break while playing Hamilton City. The carnival lot was situated between the city boundary and the next county, with all concessions on the city side.

John Callahan, chief of police at Hamilton, closed the concessions because they were in his territory, allowing the rest of the carnival to remain open.

Inasmuch as the investigation on boundaries and the resultant decision didn't occur until two days before closing, no attempt was made to get the concessions on the county side or reopen them.

## New \$4,000,000 Park

Montreal, May 15. Stock company may be formed here, capitalized at \$4,000,000, to establish a permanent exhibition in Mainmoune Park in the east end of the city. Promoters agree to establish a coliseum, an industrial building, stadium to hold 25,000, swimming pools, etc.

J. H. Levesque, local financier, is behind scheme and has put it up to city executive council. The amusement park is to cover about 250 acres. Montreal already has one in Dominion Park and there hardly seems room for two.

## "101 Ranch" Turnaway

Cincinnati, May 12. Miller Brothers' 101 Ranch Wild West Show jammed 'em in on the opening night of its two-day stand, and followed up with turnaway business the following night, the ticket wagons being closed a half hour before starting time of the performance. The show's first turnaway of the season was registered a week earlier at St. Louis.

In its publicized tie-up with the "Times-Star" 9,000 answers were received by the daily on a scrambled animal puzzle, a record, according to Clint Pinney and Frank Braden of the advance.

## FUCHS AFTER RICKARD

A suit is pending against Tex Rickard with Richard Fuchs, secretary to John Ringling as the complainant. Through Fuchs, arrangements for the Tunney-Dempsey fight at Philadelphia were arranged, and Fuchs is alleged to have received a percentage.

Rickard refused to recognize the agreement, but he is said to have offered \$10,000 in settlement, which Fuchs refused.

## OBITUARY

that Mrs. Le Brun could have been her late husband's "sweetheart" and declared that the singer had "simply been a victim of hero worship." Officials at Curtiss Field said that Mrs. Le Brun had on several occasions appeared at the flying field with Bonney and that just a few minutes before his fatal plunge she had landed on the field with him after a two-hour flight in another plane.

Mrs. Le Brun was a native of Tennessee and at Nashville leaves a brother, Dr. John Tigert, U. S. Commissioner of Education, and a daughter, Mae Cooper, 10. Mrs. Le Brun was a divorcee and the daughter mentioned is believed to be her child by her first marriage to a Colorado mine owner, whom she divorced some years ago.

She was the granddaughter of a former bishop of the Protestant Episcopal Church of Tennessee, who was also the founder of Vanderbilt College in that State. Mrs. Le Brun left four notes on a dressing table. In one, to her brother, she declared that "death is inevitable; I cannot live longer now that my sweetheart is dead. He was killed in an aviation accident Friday." The other notes were addressed to her daughter, Mrs. Gunther, and a "Lila," whose identity the police could not establish. In her note to Mrs. Gunther she complained that "the damned pistol won't work." Nearby was a .25 calibre pistol, fully loaded and with the safety catch on. Strewn about the floor were cartidges, indicating that she had frantically tried to shoot herself before resorting to gas.

SIMON CHARNINSKY Simon Charninsky, 45, died at St. Paul's Sanitarium, Dallas, Tex., May 8, as a result of a sudden heart attack. For the past eight years he had been one of the leading figures in the show business of the Southwest. Charninsky was born in East St. Louis in 1882. He came to Dallas only a few years ago and went into the dance school business, from which he gradually changed to the picture house game, becoming part owner of the Old Garden theatre, now the Pantages. He finally assumed control of the Capitol. Ray Stinnett had been his partner. His family had practically all gone into show business and surviving him, besides his mother, who lives in Dallas, are Eph, Louis, Hyman (Don Charno), Isadore, Mose and three sisters. Charninsky was once a musician himself, having begun his career in Dallas as drummer for the municipal band. Recently he and Stinnett flashed into national publicity through their judgment of \$337,500 award won from Paramount-Famous-Players. Burial in Dallas, May 11.

LOVING MEMORY  
"COO" DU FOR  
May 3, 1919  
He and his cheery smile have gone but never his memory.  
Babs, Harry, Denis Du For.

Arthur L. Young, 68, musician and vaudeville, died May 13 of heart disease at his home near Oneonta, N. Y. For the past 50 years he had been identified with different branches of the show business. Young, with his wife, was credited with being one of the first sketch teams to play vaude in the east. In later years Mr. and Mrs. Young and their son, Vyrl, produced a transformation act entitled "Early Days East and West" and then later appeared in a straight three-musical act.

PAUL ARTHUR  
Cable May 13 announced the death in London of Paul Arthur, actor, who died there May 13. New York papers stated that Arthur was born in America, but he was born in London, coming over here when very young. Arthur's right name was Paul A. McDonough. The family settled in Albany, where young Paul lived until he was about 20. His first stage engagement was as a chorus boy with the Strakosch & Hess Grand Opera Company. He eventually played leads for Lotta Crabtree, Lily Langtry, and other stars. In later years he spent some time on the British stage. Arthur was considered one of the first members of the Lambs' Club.

MARGARET MAY LESTER  
Margaret May Lester, 50, actress, died May 10 of pneumonia at the home of her sister in Pittsburgh. Miss Lester in private life was the wife of Prof. H. Armand. In early days Miss Lester had been associated with numerous traveling companies. Interment in Pittsburgh May 14.

Edward M. Reeves, manager, Star theatre, North Brookfield, Mass., died recently in Worcester.

The mother, 63, of Harry Markham, agent, died May 13 in Chicago of heart disease. Burial in Cedar Rapids, Ia., today (Wednesday).

## Marcus Loew

Leo Carey, 46, in charge of the mechanical department of the P. J. Carey Litho Co., was killed in an

eleator accident in New York last week. He was a son of Peter J. Carey, founder of a lithographing company bearing the family name, and was known to many in the theatrical game. Funeral was held in Montclair, N. J., with interment there.

ELEANOR WILLIAMS  
Mrs. Eleanor Williams (Eleanor Dockstead), 26, died of tuberculosis April 27 in Phoenix, Ariz. She was the wife of Barney Williams (vaudeville) and at one time worked with her husband. Prior to her marriage Mrs. Williams was a specialty dancer in New York shows. Her husband survives.

DAL HOCK  
Dal Hock, 51, exhibition bag puncher known in vaudeville as Jeffries, died of a paralytic stroke in the Angelus Hospital, Los Angeles, May 7. He left no family. Body will be cremated.

FRED HILTON  
Fred Hilton, 64, in private life Christian-F. Zinsmeister, died April 16 in Toledo of myocarditis. In later years he had been managing the Orpheum theatre, Mansfield, O. He is survived by his widow who was professionally known as Lottie West Symonds. Hilton retired from the profession 15 years ago. Interment in Elks Plot, Toledo.

MARGARET MAY LESTER  
Margaret May Lester, 50, actress, died May 10 of pneumonia at the home of her sister in Pittsburgh. Miss Lester in private life was the wife of Prof. H. Armand. In early days Miss Lester had been associated with numerous traveling companies. Interment in Pittsburgh May 14.

Arthur B. Howard, 71 former actor and stage manager, died recently in Ware, Mass. In his early days he was associated with many of the old traveling stage stars. In later life he engaged in commercial business.

Edward M. Reeves, manager, Star theatre, North Brookfield, Mass., died recently in Worcester.

The mother, 63, of Harry Markham, agent, died May 13 in Chicago of heart disease. Burial in Cedar Rapids, Ia., today (Wednesday).



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## DETROIT

Variety's Detroit Office  
Tuller Hotel

Cass (Shubert-Stair) — "Desert Song" (1st week).  
Garrick (Shubert-Stair) — "The Scarlet Woman" (Shubert-Stair).  
Shubert Detroit (Niederlander-Shubert) — "Artists and Models."  
Bonstelle Playhouse — "What Anne Brought Home" (stock).  
Majestic — "Family Upstairs" (Woodward Playhouse).  
Adams (Kunsky) — "Old Ironsides" (2d week).  
Capital (Kunsky) — "Good Mornings, Judge" ("Song Shoppe" unit).  
Fox Washington (Fox) — "Mother Macree" — Movietone (6th week).  
Madison (Kunsky) — "The Enemy" (1st week).  
Michigan (Kunsky-Publik) — "Sky-scrapers" ("Hey, Hey," unit).  
State (Kunsky) — "The Little Ship," band piece.  
United Artists (U. A.) — "Ramona" (1st week).  
Oriental (Miles) — "Tragedy of Youth" — Fan vaude.  
Cadillac — "Bright Eyes" (Mutual).  
Stock burlesque downtown at Palace, Loop, National and Avenue theatres.

## Oriental

"The only vaude theatre in Detroit (downtown)."  
That phrase headlines the Oriental theatre's advertising this week, since the closing Saturday of Detroit's former big-time vaude place, Keith's Temple.  
The only downtown vaude house in the fourth largest city in the U. S. A.  
What that exclusive status could have meant in the old days.  
Get a load of what it means today: On a cool Sunday afternoon, when the last of the week-end business should be showing itself, the only vaude house in downtown Detroit was scarcely half filled downstairs, with that half occupied by the most hard-boiled audience in town. Either tough or just dumb, that Sunday mob, but not without a chance to exploit both personalities with the Pan bill at the Oriental this week.  
In its singular position and with a better than average show, Charlie H. Miles' emporium might have had a chance to kick itself over the line. It simply didn't come through. Picture "Tragedy of Youth," under the

Tiffany-Stahl standard and not offering cause to forget the stage proceedings.

Latter opened by Siema, polished card and coin manipulator, but unfortunately lacking in silken smoothness. His few verbal attempts arrive in announcements only, and then he cannot be heard more than half-way back. It is this failing that has probably withheld Siema from the big stuff, and obviously it will continue to. A velvet tongue is half the battle won for a mystifier, but he can almost palm a piano.

Bill says when reaching number two with Jack and Jerry Waller, an exceptionally trail mixed two-act Robert Reilly held mid-spot with his company, and managed to gain the first rise. He is still going along with his Irish folk stuff, having elaborated rather than changed his well-worn turn of the past. Four girls sing and dance in group formation have been added, with the original three members remains.

Exposition Jubilee Four, dependable colorists, that has just about become standardized after a year, were next to last, and for once a Pan bill at the Oriental isn't closed by an office flash. The Bruno Wiesse Co. (n), perch turn, succeeds the production windup idea that until this week has seemed inevitably present. The Wiesse trio held them in, perking knowing 'em temporarily dead through the surprise.

This is Fred Stritt's final week as m. c. at the State. Roy Hedley, now at Luigi's, follows.

With the Shubert-Stair lease on the old Garrick to expire Sept. 1, the Cunningham (drug company's) interests, owners of the property, are scouting for a new tenant. None has been located as yet. Several have been offered the lease at \$47,500 yearly. This is an increase of \$7,500 over the rental now reported paid by the present occupants.

Robert Brown was arrested suspected as a counterfeiter when attempting to pass a phony double-sawbuck on Catherine Porter, Madison box office employee.

With "Wings" having completed six weeks at the New Detroit Saturday, the Whitney, legit stand, closed this week and will probably remain dark for summer.

An injunction granted to the Belle Isle Coliseum Co. by Judge Richter postpone temporarily the raising of the Pier ballroom. The Pier is

among the concessions in Granada Park, condemned by the city. The Coliseum company has received \$280,000 from the city under the condemnation, but not the \$120,000 awarded for loss of business. Rental of The Pier property was \$65,000 per annum.

Alex S. Kempner, head of the Fox real estate department, and his assistant, Clarence Lowe, were in town last week to check on the progress of construction work on the new Fox 5,000-seater.

There are 108,821 now employed in the three Ford plants in this vicinity—about 1,000 under the Ford record.

Windsor police are searching for Richard Dickette, 32, former British aviator, who disappeared after collecting \$2,000 for a proposed pioneer air flight. Dickette is said to be a member of the Friars.

Art Rowland, the agent and booker, has entered the theatre end by leasing the White Star, 500 seats, Hamtramck, from H. S. Kopplin, for pictures with vaude.

The Ringling show will be here July 9-10.

Merritt Jones, treasurer at the Lafayette, to be transferred to the Garrick.

State theatre, Youngstown, now booked by Charlie Mack (Detroit), drops vaude next week for a summer straight pictures policy.

The Retail Merchants' Association and the Knights Templar Conclave will sponsor free opera on the State Fair Grounds week July 16.

The long impending transfer of the Lincoln Square theatre has been settled with Ben and Lou Cohen, owners of the Hollywood and other Detroit houses, finally procuring Kunsky's lease on the theatre. Terms in the sub-leasing have not been revealed, though Kunsky had been paying approximately \$30,000 rental yearly.

The Lincoln Square is a neighborhood straight film house with about 2,000 seats. While a loser for Kunsky, and no more valuable financially to the Cohen boys, it is a vital piece of property as a film source for the Hollywood.

The two, in close proximity, are the key houses in Zone E under the Detroit zoning plan. The key classi-

fication gives them first run precedence over all other theatres in their respective districts. Under Kunsky ownership the Lincoln has had title to the cream of major releases, while the Hollywood was forced to accentuate its stage in following with lighter pictures.

The improved film end will also enable the Hollywood to become a full week stand for both films and acts by August or September. It now employs a stage band with talent booked through Chicago.

Kunsky has operated the Lincoln for the past two years, moving in originally on a seven-year lease. The Cohens have slightly less than five years to go on the present lease.

Lester Briggs, prominent cafe man, arrested recently on a prohibition violation charge, was fined \$500 by Federal Judge Meinel after pleading guilty. Briggs owns Oriole Terrace, nite club, and the downtown cafe bearing his name.

## KANSAS CITY

By WILL R. HUGHES  
Shubert—"The Spider."  
Mainstreet—Vaude-films.  
Pantages—Vaude-films.  
Loew's Midland—"Red Hair."  
Newman—Films.  
Liberty—Films.  
Globe—Lois Bridge stock-films.

Ted Wegms and band are back at the Muñchbach for their third engagement.

After a change of management the Capitol, better known as the Garden, the Uptown or the Wonder, opened again Sunday with the Manhattan Musical Comedy stock, starring Emmett Lynn. With the bill was the picture "Pirates of the Sky."

The Isis, closed since last January when it was increased by arson, May 13 under Universal direction with Mickey Gross as manager.

A 20-foot strip of land, occupied by the Pantages theatre entrance and lobby, was sold this week for \$95,000 to Klines, Inc. The ground is under lease to the theatre corporation for 56 years at a net rental of \$5,000 a year.

Will Rogers appears at the Shubert June 11 under the auspices of the Drama League. As the date is the eve of the Republican national convention here, Will has reserved his boxes for political figures in politics, who will help with the fun.

## SALT LAKE

By GLENN PERRINS

Don V. Tibbs and orchestra, formerly at the Paramount (Faichon & Marco) Ogden, are featured at the Saltair resort here.

Arthur Lift was injured in a fall down a flight of stairs during a performance at the week of "The Noose" at the Wilkes theatre.

The University of Utah Players (amateur) had an exciting experience when en route from Salt Lake to Denver to stage the comedy "Applesauce." Their motor bus caught fire. Nobody was hurt and the boys turned firefighters, helping to save the bus from becoming a complete wreck.

Verdi Breinholt's Columbians are featured at the Old Mill club, which has just opened.

The Salt Lake theatre may be rebuilt. The site proposed is owned by the Mormon Church on North State street. The old site goes for new telephone company building. The Daughters of the Utah Pioneers are behind the new theatre project.

Guy Usher and Leonard Strong joined the Wilkes theatre stock last week.

Thomas M. Wheeler, manager of the Salt Lake, Garfield and Western Railway, has been also made manager of Saltair, Utah's pleasure resort on the shores of Great Salt Lake, for the coming season.

Wheeler succeeds Stringham A. Stevens as resort manager. Stevens resigned some time ago to accept an executive position with a large trust company here.

A. L. Glasmann, of Ogden, who recently bought, sold and leased the Orpheum, has obtained an option to purchase the American theatre in Salt Lake and the Egyptian theatre in Boise from the F. C. Dahkner interests. About one-half million dollars is represented in the deal. Mr. Glasmann has 30 days in which to decide whether to take both or either of the theatres.

Jos Goss, manager of the Orpheum, Ogden, was given a farewell dinner by A. L. Glasmann, who recently leased the old Grand Opera House. Goss is retiring from show business in Utah after managing the house for 15 years.

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#### MILWAUKEE

By HERB M. ISRAEL

Davidson—"Night in Spain."  
Garrick—"Smilin' Thru."  
Gayety—Stock burlesque (Carrie Pinnell).  
Alhambra—"Hot Heels."  
Garden—"Sadie Thompson."  
Merrill—"Dressed to Kill."  
Miller—"Gun Gospel," vaude.  
Palace—Vaude and pictures.  
Riverside—"Soft Living," vaude.  
Strand—"Patent Leather Kid" (2d week).  
Wisconsin—"The Showdown."  
Empress—"Are You Fit to Marry?" (2d week).

L. K. Brin, manager, Garden, has been appointed to the City Movie Censorship Board by the mayor. He succeeds E. W. Van Norman, manager, National. Jules Kaplan, assistant manager, Garden, is recovering from a recent illness.

The Majestic, recently vacated by the Orpheum circuit, will not reopen until September with a new policy of pictures. The house is owned by the Schlitz Brewery interests.

Mrs. Fred Meyers, wife of the managing director of the Alhambra, is in a local hospital seriously ill.

When Ethel Waters came into town on the first date of her Orpheum tour last week, after closing "Africana," she was met by Barney Blue, cleaner, who held a bill for \$75 against the company. Blue collected.

H. J. Fitzgerald, general manager of Midwesco Theatres, announces the appointment of Jack Retlaw as manager of the Midwesco group of theatres at Kenosha, Wis., and of Jess Day as manager of the Oshkosh theatre at Oshkosh, Wis. Retlaw, recruited from the West Coast organization, succeeds J. L. Morrissey, resigned to take charge of the Detroit activities of White Towers. Saxe enterprise, Day, formerly manager of the Des Moines theatre for Blank, replaces Homer Gill, recently promoted to the district managership of Midwesco Theatres.

#### OMAHA, NEB.

By ARCHIE J. BALEY

Milton Korach has resigned as manager of the Rialto (Public). Meanwhile, Bob Vore, made assistant manager of chief of service a year ago, is in charge, while Ed Presendine, Riviera, is looking after advertising and exploitation.

A "Ramona" specialty featuring a

local singer, properly costumed and spotted in a scenic balcony in the theatre auditorium, and working with Paul Spor (m. c.) was a great plug for "Ramona" at the Riviera. The song was used a full week in advance and proved the hit of the stage show. It was interpolated in "Russian Revels," Public unit.

Manager Hartung of the Orpheum gave away a new Chevrolet enbriole for a two weeks' campaign ahead of it in the battle for business here.

Gayety (burlesque) has closed for the summer. Brandeis (stock) is expected to close for part of the summer, although no date announced.

#### TOLEDO

By RALPH HEINEN

Coliseum—Ziegfeld "Follies," May 19.  
Palace—"The Family Upstairs" (Wright Players).  
Keith's—Vaude-films.  
Rivoli—Vaude formerly with Empire—Mutual burlesque.  
Pantheon—"The Big Noise."  
Valentine—"Circus Rookies."  
Princess—"The Drug Net."  
Vita Temple—"Chicago," 2d week.

Orient-Circle theatre, formerly Circle, has been taken over by John Rehida, Rehida formerly with Reeper & Dixie theatres of Monroe, Mich.

Madison Gardens, now operating only three nights per week. W. J. Shterzinger, manager.

Evelyn Humes, ingenue, Wright stock, has been on covers of many magazines. Recently on "Satevepost" wearing evening gown which she donned in a recent show.

L. Ward Farrar, Detroit, is now managing Tivoli theatre under direction of Jack O'Connell of Vita Temple.

Fred Jordan, manager, Wright Players, will play stock group throughout the summer.

Luna Pier, open air ballroom on Lake Erie, operating Sunday evenings until opening May 30. Al Amato and orchestra furnish the music.

New Public house, Adams and Huron streets, will open early next fall.

Harry Lewis and Pittsburgh Entertainers remain at the Fort Inn until Labor Day. Band will play winter season at Palmetto cafe here.

#### ROCHESTER, N. Y.

By E. H. GOODING

Lyceum—"The Baby Cyclone" (stock).  
Temple—"The Road to Rome" (stock).  
Rochester—"The Garden of Eden"—Pan vaude.  
Eastman—"Dressed to Kill."  
Fay's—"Across the Atlantic."  
Regent—"The Latest from Paris."  
Piccadilly—"The Secret Hour."

It is reported here the Victoria, which closed last week, reopens in the fall with Mutual burlesque. Victoria formerly had pop vaude but dropped to two second run films with the advent of the Rochester across the street.

Downie Brothers Circus will play here early this summer for Medina Memorial Hospital.

Daniel Reed, production director, Eastman theatre last year, has left to return to the stage. He is succeeded by Gayne Ralph Runkler, formerly stage director of "Diplomacy."

The Canandaigua City Council has decided the Redpath Chautauqua is not exactly a great civic uplift, but is "entertainment for gainful purposes" and has refused to let it show on the Howell street playgrounds.

Medbery Mimmers, Little Theatre group of Hobart College, Geneva, presents its recent success, "Hill Bene for Leaves" in the Community Players' Playhouse here, May 18.

Kathryn Ross, of the Philadelphia Grand Opera Co., will sing the lead in "Cavalleria" at the Lyceum in Wilmington, Del., May 22.

Claire Luce, 1927 Follies feature dancer, engaged to wed Clifford Warren Smith, New York, came to Rochester from Spencerport, a suburb, some four years ago, to work in the "dark room" at the Kodak Park plant of the Eastman Kodak Co., then a student dancer, became a cigarette girl in a downtown cabaret and then went to New York and joined the chorus of "Little Jesse James."

Eastman Teaching Films, Inc., subsidiary of the Eastman Kodak Company, to develop a program of motion pictures for use in classrooms of schools and colleges, was incorporated last week with capital of \$1,000,000. Dr. Thomas E. P. Pincus, former head of the state school systems in New York and Pennsylvania, is president. The

cities before the company finally was formed.

Village board at Addison (Steuben county) passed a Sunday movie ordinance about two months ago. For nearly a month the local house didn't exercise the privilege. When it finally did start showing on Sundays, a lot of people realized for the first time the Sunday statute was on the books. Now the village board is faced with a petition containing 340 names, demanding that the Sunday ordinance be rescinded, while another petition nearly as large wants the board to stand pat.

Evelyn Plumadore, actress, has been hired by Manager George Konold, Jr., Lyceum Players, to "sell" the stock unit to the people of Rochester, through clubs, fraternal organizations, etc.

Two circuses visit Rochester this summer, the Sparks Shows May 21 and Ringling-Barnum & Bailey, June 8. Sparks plays Batavia May 22.

#### INDIANAPOLIS

By EDWIN V. O'NEEL

Palace—"Drums of Love."  
Circle—"The Fifty-Fifty Girl."  
Apollo—"The Jazz Singer."  
Ohio—"The Patent Leather Kid" and "Bare Knives."  
Indiana—"If I Were Single."  
English's—"East Side, West Side" (Berkell stock).  
Keith's—"The Jest" (Walker stock).

This was farewell week for Dave Silverman, guest conductor, at the Circle. He returns to the Ambassador at St. Louis.

"The Barker," by Kenyon Nicholson, played to satisfactory crowds by Charles Berkell stock company last week at English's. The author attended the opening night.

"The Jazz Singer" returns to this city this week at Apollo with Vita-phone. The Johnson film was at the Circle several weeks ago.

Betty Tumbler, Anderson, Ind., blonde, won the title of Miss Indiana in the Indianapolis "Princess" Indiana theatre contest this week. She will go to Galveston.

Henry Hinkel, Chicago, announced Universal to build \$750,000 house at Norton. The theatre will be replica of the Granada recently opened at Indianapolis.

#### VARIETY BUREAU Washington, D. C.

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By HARDIE MEAKIN

Belasco (Shubert) — "Escape" (Ames).  
National (Erlander - Rapley) — Steve Cochran in "Merton of the Movies."

Poll's (Shubert) — "Abie's Irish Rose"; next, De Wolf Hopper musical stock.

Columbia — "Laugh, Clown, Laugh"; next, "Romona."  
Fox — "Silver Slave"; next, "Escape."

Little — "Lucretia Borgia" (repeated).

Met — "Tenderloin" (in for run).  
Palace — "Devil Dancer"; next, "The Patsy."

Rialto — "That's My Daddy"; next, "San Francisco Nights."

Ben Levine is again directing one of the Meyer Davis orchestras at Chevy Chase Lake. Al Kamons, as has been done for the past several seasons, was transferred from the Swanee, when closing took place, to the lake also.

Harold Phillips, until recently d. e. of the "Times" (Hearst), is now doing publicity for Steve Cochran's stock at the National.

Nathan Bruloff, long ago violinist of the Meyer Davis forces, has been released by Davis from a lengthy contract to enable him to open at the Paramount Saturday as first violinist and concert master of the Paul Ash stage orchestra at that theatre.

Glen Echo started Saturday. Leonard B. Schloss is continuing as directing head.

Fannie Johnson, trapeze worker with the Ringling-B-B Circus, who fell here during the appearance of that circus, has been discharged from the Casualty Hospital with it stated the injuries received will have nothing permanent.

Johnny Checoller, for some 26 years with Keith's and at best half of that as assistant manager of the local house, is now assistant to George Marshall, erstwhile actor-manager, who has, and is, very successfully operating the Palace Laundry.



# VARIETY'S LOS ANGELES OFFICE

ARTHUR UNGAR in Charge  
Loew's State Bldg., Suite 1221-22  
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# LOS ANGELES

Professionals have the free use of Variety's Los Angeles Office for information. Mail may be addressed care Variety, Loew's State Bldg., Suite 1221-22, Los Angeles. It will be held subject to call or forwarded, or advertised in Variety's Letter List.

**Orpheum**  
The only legitimate boast the Orpheum could have made of last week's bill was Jim Barton. Otherwise the show was just another of so many others. Always and monotonously the regulation opener; the piano turn; the song and dance affair; the joke comedy team; etc. This goes on and on. It seems to be a formula.

Whether this bill was good, bad or indifferent, Barton made the \$150 customers forget all about the scale Sunday night. Stopping shows is doubtless nothing unusual for the Ziegfeld acrobats, but otherwise a standard "drunk" bit got serious with "Laugh, Clown, Laugh," referring his footwork for the finish. Spot was next to closing.

Following intermission came Sam Summers and Estelle Hunt in an effort to uphold the theory that the extreme risks of vaudeville and burlesque, if not the profit, is still wanted in vaudeville. Summers and Miss Hunt are sufficiently clever to get by without resorting to the bluffs with this audience it did not get over.

In the first half, the Cameron Family held the edge. The turn, new, is, in fact, otherwise a variety reminiscent of Joe and Buster Keaton. Sure fire for laughs, with Pop and Dave doing most work. Part of the bill was the comedy daughter: Laura, mother: Charlie Sargent, in-law, and Burt Lewis, neph.

Sargent and Lewis in their own spot, preceding the family affair, made a favorable impression with special songs and instruments.

Enthusiastic about the show, Theodore Kosloff's Ballet to close the initial section. Kosloff's school is well known on the coast. His personal billing brought him in as "Fundamental instructor in every form of the art of the dance." Neither the fundement nor the instruction appears to have been carried out by Kosloff in his flash act for the Orpheum. The one delivering feature is Elizabeth Hocker, great little dancer with or without Kosloff. Striking personality, slides. However, she wasn't given much of a chance. The glory in the billing went to the girl and Kosloff's "Flowers." Primarily the monoflower is typically incorrect. After that she is just a dancer.

Costly full stage set is attractive, surrounding the dancers in eight choreographic numbers. With expenditure limited for flash acts this one will have to do but, the Orpheum has played many that were better.

Opener was Felovis, European juggler, fast and clever. His stunts are away from the close-up and entertaining. Deuce held Olive Olsen, character song comedienne, with male pianist. Spotted further up, Miss Olsen would be best to her advantage. She was well liked where she was.

Rogers Bros., comedy bar, had to curtail for the closer. The boys made the most of what they had and held the majority in.

In the intermission period Newell Alton entertained the stay-behinds with popular melodies at the new organ. The pit orchestra, with A. F. Frankenstein directing, overtured before the show with "Second Hungarian Rhapsody."

Biz—not so good.

The box office weight of last week's show at Pantages led to the picture, "Dressed to Kill" (Fox), and Chas. W. Hamp, known to radio audiences here and in San Francisco. The rest of the bill was apparently disregarded. With the film running over-time and Hamp doing 30 minutes in his turn, it was necessary to cut one act from the usual six. Rainy weather Monday afternoon had pared business. What trade there was in the house was just average.

Hamp is recalled as the same who played the piano in the Jeanette and

France act several years ago. More recently he has acquired a radio and phonograph rep. His value on the stage is strictly local. While his ethereal ego may be of worth, his personality and ability as a featured attraction on the stage registers nil. Of the "Beau Brummel" type, with an appended "hot dog" tag line, Hamp uses the piano in accompaniment to his songs, all pop. Whatever he did here was great with the audience, his radio rep not missing fire.

Opening the bill was Julia Valey and Co., two men and a pretty and shapely blonde, in an aerial turn. Neat but slow. Next was Billy Small, formerly co-ordinator of the pit orchestra in this house, and well known. Small plays the violin, starts with classics, switches to pop and then the antiquated tunes. Latter goes big.

Unusual and dreary sketch was that by Charles L. Gill, titled "Devil, Servant and Man." Theme concerns the reforming stage of a "drunk" while he is in slumber. Enter the Devil with his persuasion, followed by the vision of the Christ. Hardly a subject to interest vaude fans.

Closing was a flash dance revue featuring Vina and Arthur. Six timely girls on stage with a juvenile mix team. Act does not seem set. Good team okay. Can be whipped into shape.

Plans for the erection of a new film laboratory, several picture and cutting rooms, were completed and approved by W. R. Sheehan for the Fox West Coast studios.

Building will begin soon after the completion of the present two-story office building now under construction at the Western avenue studios in Hollywood.

Ray Hallor, free lance picture actor, was forced to change his name to Raymond Hall because so many of his friends discovered so many puns in the old name.

Pacific Coast Theatres, Inc., operators picture houses in and around Los Angeles, will erect a new theatre at Western avenue and Sixty-seventh street to be known as the Knoll.

Clarence H. Mansfield, vice-president Music Trades Association, joined the Platt Music Company, Mansfield's former employer, to handle the radio and phonograph field in Los Angeles for more than six years.

R. S. Seery, former First National exchange manager in Chicago, is in Los Angeles supervising First National bookings in West Coast theatres.

Broadwell Sears, of the Cleveland exchange, will replace Seery in Chicago.

"The Baby Cyclone" will follow "New Brooms," which has about four weeks to go at Duffy's El Capitan.

The Rangers, male choral group with a girl dancer, have replaced Doris Coward in Strat Gramman's presentation for "Six of '88" at the Chinese.

Gene Morgan, m. c. and band leader at the Egyptian, has a German police dog that was a hero when a fire broke out in Morgan's home in Hollywood. Morgan and his wife were asleep when the dog aroused them by barking.

Beverly Hills High School dramatic classes produced "The Goose Hangs High" at the school.

Col. Tim McCoy has returned to M-G act after spending 30 days at the Presidio in Monterey, Cal., where he received his annual army training necessary to retain his standing in the service.

W. Christy Cabanne has gone to Rockport, Me., to shoot some exterior scenes for "Ned McCobb's Daughter," which he will make for DeMille.

Mickey McMin, one time prize fighter, was taken to the hospital for patching up following a fall

from a Toco-Art scaffold of 25 feet. McMin has had numerous accidents. He was working as a grip at the time of his latest.

McMin married the other fighter with Barthelmess in "The Patent Leather Kid."

Harry Dittmar, author of "Stormy Waters," directed by Edgar Lewis for Tiffany Studios, signed to a term contract by the latter to write adaptation and continuity of "The Gun Runner," from the story by Arthur Stringer.

First National studios at Burbank abandoned their daylight saving plan after they found out it would not mesh with the time observed by other business houses with which they do business.

Karl Struss will photograph Billie Dove in "The Night Watch." Alexander Korda to direct.

First National has Scott Darling to write the continuity of his own original story, "The Mutiny," purchased for Richard Barthelmess. Production of this will follow "Out of the Ruins."

The building occupied by the casting and publicity departments of the Fox studios, on Western avenue, will be demolished to make room for Fox's new studio laboratory, to be erected and equipped at a cost of \$150,000.

Fox studio players have organized a club to be known as The First Year Club. All players working at the studio for the first year are eligible. It is housed in the Munchies' club cafe on the studio lot cashing in on their meetings.

"Mrs. Bumpstead-Lelgh," comedy drama, was presented at the Beaux Arts Auditorium for charity. Proceeds were divided between the welfare board of the Young Ladies Institute, Los Angeles, and the Bureau of Catholic Charities. Play was directed by James J. Gill of Loyola College.

Mrs. Julia McAvoy, mother of May McAvoy, screen actress, was severely burned in an explosion of escaping gas in the basement of her home. She was saved from worse injury by prompt action of Belle Fay, modiste, who was at work in the house.

Robert Jensen, local theatre operator, leased the Glendale (Cal.) theatre on Brand boulevard from William E. Howe, and will take possession June 1.

Chief Caupollan, Indian baritone, will make a Vitaphone for Warner Brothers.

Andy Rice, Jr., son of the writer and himself a dancer, has joined his family on the coast.

Low Cody and Aileen Pringle will be co-starred in "The Single Man," recently played at the stage by Edward Everett Horton. Work will begin in ten days. F. Hugh Herbert is writing the continuity.

The Academy of Motion Picture Arts and Sciences is arranging a series of showings of synchronized pictures at studios.

The second of these will be held at the Fox studio, displaying the Movietone. The second is planned for the Paramount, showing the first of the Lasky examples, and the third will be held at the Warner studio.

Cast for "The Queen's Husband," next attraction at the Vine Street and the third comedy produced by Edward Everett Horton, includes Arthur Harris, Fergus Reddie, Harold Nelson, Clara Brown, Dennis d'Auburn and Lloyd Nolan. Horton is starred and Lois Wilson will play opposite him.

Production on "Snapshots" was delayed when Buster Keaton let a weight fall on his foot. It required two weeks of hospital care for a few days. Ed Sedgwick is directing the picture for M-G-M.

Eugene West, song writer, is back here with Violet Bird, his wife and vaude partner, after playing eastern vaude and picture houses.

Sid Grauman, Charlie Chaplin and others who took a fancy to a troupe of "Japanese" stage players are gravitating on their talents to the extent of presenting them for two special performances at the Windsor Square May 19-20. Troupe, headed by Misuru Toyama and Koharua Ohara, will do a variety of ancient dramatic works of Japan. A \$5 tip will be charged.

Beverly Hills Community Players will do three one act sketches in the Todeo School, Wilshire Boulevard, May 21. These are "The Unknown," by William W. Rathall and Mary Charleston, "The Eldest,"

by Edna Ferber, with Eileen Percy, and "Very Social Service," with Betty Hopper.

Lois Wilson will play opposite Edward Everett Horton in "The Queen's Husband" at the Vine Street.

Henry Svedorsky, eight years assistant concert master, Philharmonic Orchestra, has been promoted to concert master for the coming season.

Frank X. Finnegan, former title and short story writer, added to the publicity staff at FEO.

## SEATTLE

Variety's Seattle Office  
Waldorf Hotel

Seattle—"The Actress"—Publix show.

Orpheum—"Skinner's Big Idea"—vaude.

President—"Lombardi, Ltd."—Fifth Avenue—"Legion of the Condemned"—Fanchon and Marco.

United Artists—"Garden of Eden."—Columbia—"Nevada."

Blue Mouse—"Tenderloin" (2d week).

Winter Garden—"Beyond London Lights."

After a week at the Broadway, Tacoma, Eddie Peabody will be sent to the Broadway, Portland, for a week. The former house closes after Peabody's engagement.

The following changes in the West Coast Theatres have been made in this district: Larry Goux succeeds Millard B. Johnson as manager of the two Pendleton, Ore. houses; Steve Perutz, former manager of local United Artists house, succeeds E. C. Jeffress as city manager of the Tacoma string; Jeffress is shifted to Butte, Mont., to handle the W. C. houses there; Tom Sherry, formerly of Butte, comes to the United Artists as manager.

Jack Bain, formerly of California, has succeeded George Lipschultz as director of the Butler Hotel orchestra. Lipschultz returns to California, but will be back for the new Mayflower theatre's opening in June.

Ollie Wallace, premier Wurliizer artist, suddenly changed his mind last week and instead of going to Loew's State, Los Angeles, accepted an offer from the Canadian-Famous players houses. Ollie is now organized at the Capitol, Vancouver, B. C., for an indefinite period.

Oiga Printzau is here from Hollywood attending rehearsals of her new play, "Little Heaven," to be at the President soon.

S. A. Lazar has been appointed northwest representative for the two Publix houses, under the supervision of Ralph Crabb, with offices in Los Angeles. Lazar is making his headquarters here.

## OAKLAND, CAL.

By WOOD SOANES

"Pandora in Lilac Time," light opera adaptation of the Longfellow poem, with music culled from the works of MacDowell, Ponchielli, Cadman, Liszt, Saint-Saens and others, was produced in a semi-professional way by Riley Temple of the Shrine at the Auditorium as its annual contribution to the stage.

Pauline Perry and Raymond Marlowe were in the leading roles and Cora Belle Morse attended to the production. Willette Allen, dancer; Arthur Lloyd, Bruce Dramuc, Leo Cooper, John Ivan and other professionals were in the cast. Music under direction of Eugene Blanchard.

Marjorie Rambeau will wind up her season at the Fulton with two weeks of "The Scarlet Woman," which to date has been the most successful last week from a box office viewpoint when presented by Lou Wiswell, with Pauline Frederick starred. Mrs. Wiswell (Zelda Sears) wrote the bill and played the chief low comedy role. Troupe goes into Detroit for the summer.

Charles Ruggles follows Miss Rambeau on May 27, opening an eight-week season of musical comedy with "Queen High." People are being imported from New York, Chicago and Los Angeles for the

engagement, which will be at popular prices, with "No, No, Nanette," "Burlesque" and others listed.

Morrison Egbert, who used to dabble in show business here as a silent partner before going into the magazine distribution business in Los Angeles, spent a mysterious three days here last week. Rumors indicate that the junket had to do with a theatre enterprise. Egbert was non-committal.

The Vitaphone slid out of the State after a few months, due to union disagreements. The musicians won the first round when they insisted on an orchestra, and then the stage hands demanded six men in the booth. The State has returned to melocinemas, with Frank Siegrist's band on the stage.

## MINNEAPOLIS

Shubert—"Daddy's Gone a-Hunting" (Clara Kimball Young guest star with the Bainbridge Players). Hennepin Orpheum—Vaudeville (Mexican Orchestra) and "A Girl From Chicago." Pantages—Vaudeville and "Hanging Man's House."

Seventh Street—Vaudeville and "Alex the Great."

Minnesota—"Three Sinners." Publix unit "Milady's Fan."

State—"The Enemy."

Strand—"The Patsy."

Lyric—"Ladies' Night in a Turkish Bath."

Grand—"The Crowd." Second

round showing.

Edith Taliaferro will succeed Clara Kimball Young as a guest star with the Bainbridge Players next week with the Little Taliaferro's third local engagement.

Excelsior Amusement Park opened its fourth season Saturday. Fred W. Pearce, of Detroit, has spent \$50,000 for new equipment, including three new rides.

Ben Friedman, in association with F. & R., is installing vitaphone in the Friedman Bros. & R. seats at Mankato. Austin, Grand Forks, Minot, Albert Lea and Sioux Falls. The Walker Amusement company also is installing Vitaphone in the house at Aberdeen, S. D.

The Casey Players (dramatic stock) close a successful season at the President, St. Paul, this week with "The Constant Wife."

The State will have the Goodrich Silvertown Cord orchestra and masked tenor, radio entertainers, for its stage offering next week. Sudworth Frasier, who has been singing the leading role in "The Student Prince," is this week's outside attraction.

Several new wrinkles in amusements made their appearance here last week. Margold Ball Room had for a special attraction Prince Yoko, "famous analyst," who was advertised as "seeing all, knowing all" and "answering all questions for guests." He did his stuff between dances.

In a large display advertisement alongside of the theatrical ads, the St. Andrews Hospital announced "open house" from 2 to 6 p. m. last Saturday and stated that tea would be served. "See the three wonderful operating rooms, the X-ray department, the laboratories, nursery, the finely furnished private rooms and wards with telephone and radio connection in every room and the magnificent kitchen," the ad read.

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# TORONTO

By G. A. S.  
 Royal Alexandra—The Play's the Thing—The Dumbells' next.  
 Princess—King of Kings.  
 Empire—The Constant Wife.  
 (Kopple stock)  
 Victoria—Old Heidelberg (Glasier stock).  
 Hip—Lady Raffles—vaude.  
 Pantages—The Yellow Lily—vaude.  
 Uptown—Take a Chance Week.  
 Tirol—Sadie Thompson.  
 Loew's—A Night of Mystery—vaude.  
 Massey Hall—Queeno Mario.  
 Arena—Boxing.  
 Rummied—Legion of the Condemned—vaude.

Soldiers' organizations turned out to greet Gitz Rice when he opened on the Loew time Monday. Rice served in France with many Toronto boys. Montreal is his home.

The army had a busy time at the shows taking it all around because plenty of the lads breezed in on Al Plunkett's rehearsals for his eighth annual revue. This latest all-male show will be called "Bubbling Rice" and features the same cast that started behind the lines in France 12 years ago. They have never had a losing season. Opens at Schubert's Royal Alexandra.

Damage to Loew's will take three weeks to repair. Permit issued by city architect to rebuild the big new Famous Players house built in Canada this year. Cost will exceed \$1,250,000.

The Empire stock will do "Her Cardboard Lover." This one was booked into the Royal starring Jeanne Eagels, but never reached here.

After being booked in and pulled out again four times the Princess is at last playing "King of Kings" at prices from 50c to \$1.50 with advance sale fair. This holds first string flicker shows at six, the Regent going dark Saturday after a couple of fair weeks for "The Patent Leather Kid." F. N. leased the house for showing of this picture.

Two new houses are under way in St. Lawrence, to be the biggest Famous Players house built in Canada this year. Cost will exceed \$1,250,000.

Western managers and executives of F. P. will gather at Banff for their annual pop-wow July 6-7.

J. P. Bickell, vice-president and general manager of Famous Players Canadian Corporation, has been made a director of the Canadian Bank of Commerce.

Bathing beauty shows while growing unpopular in the east are still the rage in Toronto. What belt and F. P. plans a big one to select "Miss Canada" in Edmonton next week. F. P. house managers are arranging details for their local.

tions from Port Arthur to Vancouver. Walter Davis, Metropolitan, Winnipeg, and his wife, who championed the lookers to Galveston.

Dorothy Fowler, who was featured in the first feature length all-Canadian picture, "Policing the Plains," will marry Arthur Paynter, Toronto, May 19.

L. C. Straw has been named manager of the Capitol, case house for F. P. in Winnipeg. He succeeds E. A. Renslieck. Straw had charge of the Colonial and Lyceum in Port Arthur. A. G. Graburn, Calgary, will take over these latter.

After a fair season his sixth in Toronto where he is making his permanent home—Vaughan Glaser closes up with "Old Heidelberg" Saturday. He intended to quit last fall but got behind Malcolm Facetti financially when that actor-manager from Kentucky took over the Victoria which Glaser had under lease. When Facetti sold into the red Glaser had to come out of retirement. He started in the red himself but pulled the house together. An English stock outfit will take over for the summer with Glaser still financially interested. Charles Wagner's summer stock outfit supplied the money for the Royal Alexandra, opening in "The Road to Rome" with Alice Brady.

The birthplace of Mary Pickford on University avenue has been bought, with several other houses, for an apartment hotel site by G. A. Slinger and Cecil real estate promoters, for over \$1,000,000.

Leon Blank and Max Gabel, Yiddish stars, are back with New York companies for several weeks at the Standard.

"Lass o' Laughter" will be the first stock offering of the English outfit to take over the Victoria under lease to Vaughan Glaser. Marion Watson and Ethel Griffies are the leads.

Thomas Lang, New York theatre architect, is working for the rebuilding of Loew's Yonge Street house, recently damaged by fire.

## MONTREAL

By C. W. L.

Majesty's—Earl Carroll's Vanities (44 top).

Princess—Chauve Souris! (\$3 top).

Orpheum—"Saturday's Children" (stock).

Capitol—"The Heart of a Foolie's Girl" (F. N.).

Palace—"The Garden of Eden" (U. A.).

Loew's—"The Tigress" (Col.).  
 Imperial—"The Blood Ship" (Col.).  
 Strand—"Woman Who" (Fox).  
 "That Certain Thing" (Col.).  
 "Ladies in a Turbidity" (F. N.).  
 "Midnight Madness" (P. D. C.).  
 Gayety—"Sugar Babies" (Mutual).

Reported here the Palace, a big first-run picture house, will shut down for summer, preparatory to rebuilding of the stage and conversion of the theatre into vaudeville and picture house.

The Empress, new 1,800-seater in west end section, has postponed its opening until May 19, the opener being "Wild Geese." It plans a vaudeville policy later. House operated by Consolidated Theatres, Inc.

Earl Carroll's "Vanities" opened by him at his Majesty's this week at \$4 top, did not do anything extraordinary in advance sales. The price is apt to scare away the locals. There is no objection here to children attending, although they will not be allowed to frequent "The King of Kings," which is due at the Princess end of month.

Starland, downtown second-run house with turkey vaude, fined \$25 and costs for overrunning last week.

Laurier-Palace fire disaster of 16 months ago comes in limelight again next week when appeal of Lavand, and Enzo, and Artie, employees of the theatre, will be heard in the Appeal Court here against their conviction for manslaughter in connection with the death of 78 children who perished in the fire.

Confederation Amusements, operating theatres, including Orpheum (stock) and Gayety (burlesque), have acquired the Masneuve theatre, in the east of the city, for \$25,400.

Molse Beaudry, picture fan who figured throwing of sneezing powders was a good way of passing an evening at the flickers, is now regretting it, since it cost him \$25 and costs or a month when owner of the Star used to be a lot of this hereabouts at one time, but it has been discouraged above lines.

Sixteen-year-olds and under may not attend the pictures here, so they are trying to make it up to them by putting on the four short, one-act plays. Little Theatre Players responsible for move in suburban town halls. Otherwise the L. T. P. are not going so strong, despite vigorous ballyhooing in local press.

# VANCOUVER

Vancouver—"White Collars" (Henry Duffy Players).  
 Empress—"The Ruined Lady" (Alton Players).  
 Orpheum—"The Patsy," vaude.  
 Palace—"The Loves of Carmen," vaude.  
 Capitol—"Sadie Thompson," Capitolians, vaude.  
 Strand—"The Shepherd of Kingdom Come," Souders Orchestra and Fanchon and Marco Unit.

The Ilka Circus, a charity affair, using Conklin and Garrett carnival shows, opened Saturday for eight days and is drawing big. All wheels were ordered closed by the police, but the show secured an injunction, claiming the city had given permission previously under clause permitting the circus to use the streets for charity. City officials are wrapped up in a wide investigation of the police, however, and are too busy to lift the injunction, although it was announced that they would take steps to do so.

The stock war continues, with honors even. The Allens are holding up better than was expected. Duffy has only been running in the big Vancouver theatre several weeks—too early to make any prediction.

The Little Theatre is running "Yellow Slacks" five nights, commencing Tuesday.

John Bowers and Marguerite De Lamotte, screen players, opened at the Pantages here this week in a playlet, "Dear Doctor."

## PORTLAND, ORE.

Portland—"The Enemy," Broadway—Laugh, Clown, Laugh.

Oriental—"Shoghaled,"

Pantages—"Good Morning Judge,"

Columbia—"Surrender,"

Rivoli—"Patent Leather Kid,"

Heilig—"Henry Duffy Players,"

Pantages has installed an extra matinee attraction with concerts by Catherine Custer, 17-year-old soloist.

Mische Spiegel, young Russian violinist of Los Angeles, is featured as guest artist with Salvatore Santuella's orchestra at the Capitol is booked for a two months' engagement.

Henry Duff has added two more theatres to string this opening last week of the new President at Los Angeles and a house at Vancouver, B. C.

Oaks Amusement park, with free arts and concessions, opened May 12.

## BUFFALO

By SIDNEY BURTON

Shubert-Tech—Closed.

Erlanger (Wagner Stock)—"The

Buffalo—"The Love Mart,"

Hipp—"Three Sinners,"

Great Lakes—"Dressed to Kill,"

Loew's—"Tenderloin," 2d week.

Lafayette—"Tenderloin," 2d week.

Court Street (stock).

The Buffalo Chapter of the International Brotherhood of Magicians is planning attendance in a group at the coming annual convention of the Brotherhood at Lima, Ohio, June 7-9. Among the local members attending are Sigmar Hefeler, J. W. Wilson, Gene Fay, Frank Smith, Joseph Duhury, Guy Stanley, George Arras, J. P. Orson, Ray Hurlman, Pincus Nadie, Charles Hook.

The Charles Wagner stock at the Erlanger is making an ambitious attempt for society and dress. Many openings, each week, included in the reviews of the productions which are run in the dramatic columns of the local papers appears extended lists of the society bigwigs in attendance with detailed descriptions of the wearing apparel exhibited.

Action begun in Supreme Court here by Fred W. Zimmerman against Michael N. Wood and Marshall W. Peterson, of Peterson & Wood, Jamestown, who collected \$34,500, terminated in a settlement before the case went to the jury. Zimmerman alleged that Peterson & Wood, operating the Palace and Wintergarden theatres in Jamestown, sold these houses in April, 1926, to Nikitas D. Dipson for \$500,000. Dipson acted as agent for the South-west Theatre Corporation. Zimmerman, Zimmerman asserted that he had an agreement with Peterson & Wood to get commission in the event that he effected a sale. The defendants denied that they either had any agreement with Zimmerman or that he had anything to do with the sale. Zimmerman and Dipson are associated as partners in various theatrical enterprises.

Leone Knight, Buffalo violinist, was awarded the \$1,000 for injury against Samuel Trapasso and others operating the Falls theatre at Niagara Falls. She proved that she fell over defective flooring backstage at the Falls theatre.

Loew's and the Lafayette Squares were about all week from the advertising columns of the "Evening News" following a dispute over copy and position of their joint display ads. The two theatres effected an advertising tie-up for the purpose of putting in position as against the Shea-Public houses here. The house ads were together under a streamer headed "The World's Best Entertainment." The other local papers accepted the tie-up but the "News" refused to give the tie-up preferred position or to consent to the wording of the heading. "The News" claimed that by running the heading as worded it might appear to be the official opinion of the city. The copy for the coming week as it appears in the papers which accepted the tie-up again bears the heading "World's Best Entertainment." An additional item was added when both Loew's and the Lafayette at the end of their shows ran trailers reading, "You are just in time to see so and so at the so and so across the street," filling in the blanks with the names of the attractions running the tie-up but confining "Buffalo's Greatest Entertainment" to each of the houses separately and not across the whole tie-up.

Michael Michalesco, of Chicago, will be the director.

Rockaway will get under way on June 2 when the Glanville of "Conqueror" will hold its banquet at the New Park Inn. The boardwalk will also be officially opened on that day. Rockaway Race track, amusement park, opens on that day.

A fire of unknown origin caused considerable damage to the Criterion theatre. The house was closed for the season. A company of colored actors had played there previous to the closing.

## DALLAS

Palace (Public)—"Ramona,"

"Kissin' Revels" and

Majestic (Interstate)—"Dare

Devil's Reward" and vaude.

Meiba (Public)—"Drums of Love" and Vito.

Old Mill (Saenger)—"Love and

Learn."

Capitol (Charninsky)—"Thanks

for the Buggy Ride"—Pictures.

Pantages (Stinnett)—Pictures.

Arcadia (Dent)—Pictures.

Shuberts are bringing the last road show of the season to Fair Park under the name "A Night in Spain." Top price \$3.

"Good Hope." Herman Heijerman's famous "The Olive Hinkel's" second little theatre production in the new playhouse. Catherine Fleming was the lead. Gross not up to standard.

"Ramona," this week, and "The Cossacks" and "Street of Sin," following, all at the Palace, will top the picture bills on Elm Street the next three weeks.

In spite of 4,000 paid admissions at \$1.50 for Marion Talley a couple of months or so ago, barely 1,000 paid the same price to hear Leonora Corona's home-coming program in Fair Park Auditorium. Corona, who has done little of the same in local horn and brass band. All local critics panned the town plenty.

L. C. Duncan, director of the "Mile High" band, which recently closed at the junior ballroom of the Adolphus Hotel, has been added to the staff of the M. C. A. artists and will play there some time.

Chicago likely St. Louis. Thelma Terry and her Playboys are taking Duncan's place.

## BROOKLYN, N. Y.

By JO ABRAMSON

Majestic—"Blossom Time,"

Verba's Brooklyn—"Simba,"

Cort Jamaica—"Red and Bored,"

Verba's Rivera—"Jimmie's Wom-

en"—Brighton—Vaude.

Strand—"Big Noise" and stage

shows.

Loew's Met—"The Crowd" and

Albee—"Sparrows" and vaude.

St. George Playhouse—"Four

Heaven."

DeKalb—"Cradle Snatchers" (stock).

Momart—"Double feature."

Orpheum—"Leonard Lady" and

vaude.

Fulton—"Daughter and—Told—For" (stock).

Ringling-Barnum circus is here this week with plenty of space devoted in the dailies to the affair. The circus seems to be about the only thing here that can drag the crowds out of their homes.

Wm. Harris Jr., tries out a new Owen Davis farce at the Cort Jamaica next week entitled "A Gunshot Wedding," "Simba," the movie, will be held over for another week at Verba's Brooklyn.

In one of the money making sections of Brooklyn, located at St. George's place on western parkway, William Rolland, Brooklynite, will build a million dollar Yiddish playhouse soon. Rolland knows the theatre, having been in production for many years and at one time was cashier in Max Gabel's theatre. Rolland is building in Brooklyn because of the ever increasing Jewish population here. He hopes to seat 1,652 people in the house and

Max Gabel opened in Brooklyn with a Yiddish show, "Her Mother's Wedding Crown," at the Liberty, in Brooklyn. Gabel played this show in his New York house earlier in the season.

Paul Whitehead, playing with his hand at Loew's Met, tied up in a well stunt with the Salvation Army and copped a lot of space in the local dailies.

He was enlisted in the drive to raise more funds for the Army by being made an honorary colonel in the Salvation Army. They marched him down to the Boro Hall with several bands at the head of the parade. On the steps of the Hall Whitehead was given the coat and cap of the Army (they found one large enough to fit him) while Salvation Army lassies distributed doughnuts.

The Half Moon Hotel celebrated its first anniversary by honoring William C. Meinel, who has done most to put Coney Island on the map. They threw him a swell feed with about 500 guests packing the main dining room.

Meinel in the main speech said he hoped to see the island one of these days, as a convention city, and that Kansas City and Houston, Fulton, Oursler, co-author of "The Spider," referred to Coney Island at the dinner as "a holy city. A city of illusions and dreams. People whose lives are grey and dull can here escape from the realities of life."

Benjamin Sonnenberg is doing the publicity for the Half Moon.

Another stock, fourth in Brooklyn, opens this week at the DeKalb. The Travers-Carlton Players to be seen in "Cradle Snatchers."

Luna Park opened Saturday under a shivering rain. The park has been repainted, relighted, the Luna hearts are polished bright, Adele Nelson's baby elephants are dandy contraptions to the circus of the park and there are two acrobats who look good in the air.

Among the new attractions this year is "A punk girl show, and a 'Titt-a-Whirl,' something on the style of the Whirl, only more headachy and guaranteeing to empty your stomach in a few minutes.

Steeplechase has opened for the season. Kenneth Casey and his original Red Jackets furnish the music in the main ballroom.

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## SYRACUSE, N. Y.

By CHESTER B. BAHN  
 Wieting—Frank Wilcox Co., stock, in "Take My Advice"; next week, "Broadway."  
 Temple—Dark.  
 Keith's—Vaudeville.  
 Lewis's State—"The Patsy," and "Knick Knacks," Public unit.  
 Strand—"The Gaucho" and Vitaphone-Movietone. Next week, "White Savers."  
 Eckel—"We Americans" and Vitaphone. Next week, "Sporting Goods."  
 Crescent—Vaudeville.  
 Rivoli—"Sadie Thompson."  
 Regent—"Speedy."  
 Syracuse—"The Enemy" and "Wise Wife."  
 Palace—"West Point."  
 Swan—"Life of Lilley" and "Blood Will Tell."  
 Avon—"Ben-Hur."  
 Harvard—"Nameless Men."

After struggling along for ten weeks, the Temple Players, operated by Dewitt Newing at the Temple in opposition to the Frank Wilcox Company of its former partner at the Wieting, blew Saturday. Closing was the result of Equity action, although Robert Lowe, who represented the actors' union, in a statement, declared there was nothing "arbitrary" in the sudden decision to fold. Lowe, who had been playing character roles, referred to "economic factors." The Temples included Weldon Hayburn, leading man; Winifred Anglin (Mrs. Newing), leading woman; Milton Stuart, Don Deedee; Gilbert Squary, Josephine Dillon; Robert Lowe, Edna Leslie; Gordon Hurd, Thomas Maher, Sally Marie Preston.

Empire, dark since the Harrison brother went into bankruptcy, will reopen as a first run picture theatre—the policy followed by the Harrisons—early in June. The house has been leased by Albert P. Kaufman, who is retiring as Schine district manager, and his new partner, Marc Buckland, former upstate prohibition enforcement chief and local sportsman. They have taken a 10-year lease on the theatre, which was for 10 years a legit house under the K. & E. banner.

The new operators will re-seat the theatre to give a 1,000 main floor capacity, and will install both Vitaphone and Movietone, making the third house to be equipped with the former here. Stage acts will be used at least occasionally, it is understood.

This is Buckland's first dip into theatre operation, although he was financially interested in the Bond Exchange of Albany and Buffalo. Kaufman followed M. E. Friedman as Schine representative here. He has established himself as one of the most aggressive showmen ever to hit Syracuse, and in a year has made the Eckel a top money-maker.

The Syracuse Symphony Orchestra, originally launched by W. Dayton Wegetar as a promotional and publicity stunt for Keith's here, will

quit the Keith house for the Strand next season, it was announced Monday. The deal luring the orchestra to the Strand was put over by Walter D. McDowell, manager of the Strand. To accommodate the orchestra, the Strand will put in new stage flooring and a new stage set. The work, however, will not require the house to close. Vladimir Slonitsky, conductor of the local symphony, is now filling guest dates in Russia by Soviet invitation.

The Symphony is the second local musical organization to adopt the Strand as a home. Last season, McDowell induced the Morning Musicals to desert the Temple.

Oliver A. O'Hara of the motion picture staff of "The Herald," left Monday for Hollywood. She will spend five weeks there in the interest of her paper.

Frank Cornwall will succeed Ralph Pollock as m. c. at Loew's State here, opening June 15. Pollock is due to report in Kansas City.

Howard Litchey, retiring as manager of the Liberty, Herkimer, N. Y., will be succeeded by Charles L. Rose.

Home talent producing is in full swing in Utica. Last week was marked by two offerings. The Players staging three one-act plays at the Workshop in the Scarritt Trophy competition and another cast of amateurs offering "Listen Lester" for three performances at the Highland Auditorium. The Workshop bill embraced "A Serpent's Tooth," "Good Theatre" and "The Trysting Place."

Robert E. Lawrence, of the Frank Wilcox Company, is again permitting his mistake to grow, and local columnists are waging a bitter battle over the sprouting bristles. "The Herald" is pro, while both "The Journal" and "Post Standard" are con.

The three-day tour of the Frank Wilcox Company last week while "Crisis Cross" was belatedly closing the road year at the Wieting was more or less of a flop. The company did fairly well in Fulton, but the two days in Ithaca were sadly disappointing.

The first American to direct the Moscow Philharmonic Orchestra since the revolution, Vladimir Shostakovich, conductor of the Syracuse Symphony, has been so well received that he has been signed to return in 1929 for a series of 12 concerts in Lentzard, according to cables received here.

The round of local dance recitals was concluded Monday when Sonya Marens presented her annual revue at the Empire.

Sparks Circus gives Syracuse its first outdoor show of the year on May 25, playing Lemoine Park.

## NEWARK

The Newark (Pan) has gone to seven acts as a permanent policy. House is installing a Hellman refrigerating plant and using some of the machinery on the sidewalk as an ad.

Loew's is to hold a beauty contest (Galveston International) with A. Johnny Mack, formerly manager of the Empire, in charge.

Joan Lowell has joined the Empire stock as leading woman.

## ST. LOUIS

With many of the outstanding musical successes of recent years in its repertory of 12 operas to be presented in that many weeks at the big outdoor theatre in Forest Park, the Municipal Opera Association is completing plans for the opening of the 1928 season, June 4 with "Princess Flavia." It will be the municipal opera's 10th season.

Company's principals this season will include Alice M. Christie, Patricia O'Connell, Leonora Allen, Dorothy Seeger, Bernice Merston, Sam Ash, Joseph Royer, Florenz Ames, William J. McCarthy, Charles E. Gallagher and Leo Daly. David E. Russell continues as manager and Paul Bolman as general press representative.

Julius K. Johnson, organist at the St. Louis theatre, has gone to Hollywood on vacation. During his absence Earle Estes, of Chicago, is substituting.

Mason Peters, former chief for Henry W. Savage and Dillingham productions, arrived here last week to become manager of the Garden, the big outdoor theatre on the outskirts of St. Louis, where Charles Sinclair will produce this summer. Leon Errol will star in a revival of "Sally" to open the Garden season June 2.

Col. Tom Campbell, on the ailing list for some time, is to go to an Indiana health resort for a fortnight and will later proceed to Buzzards Bay, Mass., to spend the summer.

Julian Saenger and E. V. Richards are in Panama to look over the Saenger houses in the tropics. They are paying basis now, but were in the red for a long time.

Maurice F. Barr, managing director of Saenger theatres, has recently recovered from his recent operation.

Conrad Greco, who recently purchased the alai alai fronton in St. Bernard for \$225,000, resold it quickly at a profit of \$10,000. The place has many gambling adjuncts now, in addition to the famed Spanish pastime, which is presently being used only as a "bally."

## ATLANTA

By ERNIE ROGERS

Loew's—"The Patsy" and vaude. Howard—"Easy Come, Easy Go" and Public unit.

Georgia—"Dressed to Kill" and vaude.

Capitol—"Freedom of the Press" and vaude.

Metropolitan—"Walking Back" and Vitaphone.

Rialto—"Tenderloin," Vitaphone and Movietone.

While rehearsing "Jimmie's Women" for next week the announcement was made Wednesday that the Williams-Kohlman company at the Brandler would change Saturday night. "Jimmie's Women" was abandoned.

Booked into the Brandler for four weeks, the company, with Helen Menken heading, stayed just that long. Lagging box office receipts caused the discontinuance.

Opening Monday with "Tenderloin" (Vitaphone) and Movietone news the Rialto theatre, for two years a white elephant, to a new and sudden lease on life and snatched all existing house records between the eyes. "Tenderloin" was so successful it was retained for another week.

## BALTIMORE

By BRAWBROOK

Auditorium—"Clarence" (Knopf-Panaworth). Maryland—"Port of Missing Girls." Vagabond—"March Hares."

The Hotel Kernan, for 20 years the vaudeville artists' hostelry in Baltimore, passed from the management of the James L. Kernan Co. last week to George B. McQuilkin, Jackson, Mich.

The Play Arts Guild closed its season at the Guild theatre here Saturday night.

Rowland Z. Lee was here last week on route with the vanguard of the Paramount outfit to film "The First Kiss" across the Chesapeake on Maryland's eastern shore. "The First Kiss" is a film version of Teyssier Tupper's Statepost story, "Four Brothers," with Fay Wray and Gary Cooper co-starred.

## BRONX, N. Y. C.

A week after it installed Vitaphone, the Park Plaza, independently operated vaudeville house, installed Movietone.

Exchange of managers between the Lusk and Plotwood, both houses operated by Consolidated Amusement Enterprises, Louis Gilauza goes from Plotwood to Lusk.

or, and J. Smith in the opposite direction.

This borough will hold another beauty contest in conjunction with "Bronx Borough Day" June 9. Semi-final events will be held in 15 theatres, the winner to be chosen the day of the parade.

In an attempt to bolster business, Willis, vaudeville house, will stage an amateur Follies next month. House, however, is scheduled to close for the hot weather.

Hurtig and Seamon's decided at the last minute not to close and will remain open for at least another two weeks. House goes to Minskys in the fall.

Work to start soon on demolition of Bronx Strand, Sydney Cohen house. Cohen will erect a 2,500 or 3,000-seater on the site.

## ALBANY, N. Y.

By HENRY RETONDA

Strand—"The Gaucho" and "Vita." Ritz—"Bringing Up Father."

Capitol—"Diplomacy" (May 15).

"The Merry Wives of Windsor" (May 17-19).

Sells-Floto circus, playing Albany Thursday, is the first circus of the season.

Midcity Park, only amusement park within 60 miles of Albany, opened last Sunday.

The Albany Players staged a new play last week. It was "From Eddie" by Thomas Skowell, president of the Little Theatre group and a member of the cast.

## PORTLAND, ME.

By HAL CRAM

Strand—Vaude. Empire—"We Americans" (film). Maine—"Topsy and Eva" (film). Keith's—Vaude and pictures.

Portland—"Underworld" (film).

Lakewood theatre, Skowhegan, will open its stock season May 21. Howard Lindsay is stage director. Samuel Goddard, assistant director. Crane Wilbur is the male lead, and Ellen Door, ingenue. Other players are Virginia Chauvenet, John D. Bell, Ruth Gates, Lester Cooley and Donald McGuinness.

Gray Road Inn opened past week with Clate Whittier's band. Ferdinando's vaude orchestra is at Arcadia and Earl Hanson's musicians are at the Jack O'Lantern.

## SAN DIEGO, CAL.

Forrest Taylor, leading man with the Sells-Floto Players, makes his first appearance next week. Taylor plans a vacation, having appeared in nearly every production of the company since 1926.

## LETTERS

When sending for Mail to VARIETY, address Mail Clerk. POSTCARDS, ADVERTISING or CIRCULARS WILL NOT BE ADVERTISED. LETTERS ADVERTISED IN ONE ISSUE ONLY.

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## BILLS NEXT WEEK

(Continued from page 41)

1st half (21-23) J & K Lee Emory Manley Co. (Three to five) 2d half (24-27) Wm Ebbs Co. (One to five) Bag & Baggage Lorna Welch (One to five) NEW HAVEN, CT. 2d half (17-20) Marcus Show 2d half (17-20) Jack Henley NEW ROCHELLE 2d half (17-20) Elmont 2d half (17-20) Joe Browning Fountain of Dance (One to five) 2d half (21-23) E. Shields (Others to fill) 2d half (24-27) Niagara Falls 2d half (17-20) (Others to fill) N. ADAMS, MASS. 2d half (17-20) Marcus Show 2d half (17-20) Musical Chopins (Others to fill) 2d half (24-27) Bobby Rowland (Others to fill) OTTAWA, CAN. Keith's 2d half (17-20) Lehr & Bell Palmitta & Mill'te (Three to five) 1st half (21-23) Americano 2d half (24-27) Nagairo & Tointon (Three to five) 2d half (24-27) Roma & Gaut Hadji Ali (One to five) PASSAIC, N. J. 2d half (17-20) Snocorer Jr. 2d half (17-20) John Barton Co. Bigson Herbert Co. Leon Leonard Co. PATERSON, N. J. 2d half (17-20) Romanzo 2d half (17-20) Wilson Co. Louisiana Orch. (Two to five) PHILADELPHIA Broadway 2d half (17-20) Marty Dupree Co. 2d half (17-20) Cruis Keys 2d half (17-20) Bab Rah-Tommy Bob Hall Memories 4 Caddies Wheeler & Wheeler 1st half (21-23) Van Ripers 2d half (17-20) (Three to five) 2d half (24-27) Fitch's Minstrel Chita Co. (Chita Co. to fill) 2d half (24-27) Marie (41) George D'Ormand

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(Others to five)  
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Aron  
2d half (17-20)  
Bitt & Emily  
Bessie & White  
Neil Roy Co.  
Wilfred Dufols Co.  
(One to five)  
1st half (21-23)  
Lorna Worth  
Bag & Baggene  
Joe Marks Co.  
Wm Ebbs Co.  
(One to five)  
2d half (24-27)  
Emory Marley Co.  
J & K Lee  
Eddie Selwyn  
(Two to five)  
QUERREY, CAN.  
Keith's  
2d half (17-20)  
Dietl Sin & Moe  
Golden Visions  
(Three to five)  
READING, PA.  
Park  
2d half (17-20)  
Marcus Rev No 2  
1st half (21-23)  
Lester Lane Co.  
(Others to five)  
2d half (24-27)  
Zimny  
(Others to five)  
RICHMOND, VA.  
Lyrie  
2d half (17-20)  
Antim & Vail  
Whitton & Webber  
(Three to five)  
1st half (21-23)  
SARATOGA, N.Y.  
Federal  
2d half (17-20)  
Roe Jung  
Kirk & Lawrence  
Jean Hill  
(Two to five)  
SARATOGA, N.Y.  
Congress  
2d half (17-20)  
Golden Visions  
(Others to five)  
SCIENTEADY  
Proctor's  
2d half (17-20)  
Glad Moffatt  
Lettie Maids  
Jack Wilson Co.  
Earl & Riel Rev  
(One to five)  
1st half (21-23)  
Jackson Hrowning  
Broadway Bar  
(Three to five)  
2d half (24-27)  
Frank Viola Co.  
(Others to five)  
SPRINGFIELD, O.  
Palace  
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Caud & Marion  
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NEWARK, N.J.  
2d half (17-20)  
Bernard & Suzanne  
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STRAUSE, N.Y.  
Keith's  
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## INCORPORATIONS

NEW YORK  
Fun Makers, Inc., Manhattan, Elise  
Cohen, Joseph P. Dineen, Louis N. Pol-  
lock.  
Hemlock Music Corp., Manhattan, pub-  
lishing business, 2,500 shares, 100 shares  
preferred no par, \$100.00, 100 shares com-  
mon stock C 1-4 as A no par and 1,500 shares  
common stock C 1-4 as A no par.  
Jacob I. Goldstein, I. Wiener, Sadie  
Sapir. Filed by Jacob I. Goldstein, 21  
East 46th Street, New York.  
Curvany Production Co., Inc., New  
York, manage theatres, operahouses, 300  
shares no par, Ralph C. Gordon, Jerome  
Simmons, Miriam Anderson, Benjamin  
Cohen.  
Popular Theatres, Inc., Brooklyn,  
Samuel Strausberg, Henry Koenigsberg,  
William Small.  
A. B. B. Productions, Inc., Manhattan,  
theatrical, capital \$15,000, Jay Genser,  
Joseph Hirt, Sadie Hirt.  
Phyllis Production, Inc., Manhattan,  
theatrical, John P. Wharton, M. I.  
Trimble, J. Simpson.  
Amusement Park, Inc., Long  
Island, amusement, capital \$5,000, Leon  
C. H. Horner, Harry Scherer, Benjamin  
Cohen.  
Kirkland & Strickland, Inc., Manhattan,  
theatrical, Alexander Kirkland,  
Francis Cowles Strickland, Robert H.  
Wright.  
Jensen Productions, Inc., Manhattan,  
theatrical, Joseph L. Greenberg, Henry  
C. Greenberg, Louis Greenberg.  
M. I. Corporation, Manhattan, pic-  
tures, John P. Wharton, M. I. Trimble,  
J. Simpson.  
Inwood Exhibition Co., Inc., Manhat-  
tan, capital \$1,200, Benjamin D. Bober,  
John Hirt, Paul Hirt.  
Marilee Warkstedt, Inc., Manhattan,  
picture, time, special motion picture, cap-  
ital \$25,000, Leo Post, A. Morton  
Cohen, Mrs. W. C.  
Eastman Tenting Films, Inc., Roch-  
ester, picture film, photographic, fil-  
m, pictures, Thomas R. Packer, Edward P.  
Curry, John B. Latham.

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Ray Harvett Co.  
R & K Morris  
Bernard & Suzanne  
Up in the Clouds  
1st half (21-23)  
Eliot Harvey  
Wright & Marion  
(Three to five)  
2d half (24-27)  
Besiege Remond Co.  
(Others to five)  
WATERHURY, CT.  
2d half (17-20)  
Harry Martini Co.  
(Others to five)  
Wells & Jerome  
Glee Ghezzi  
Lester Hiler  
Lewis Wilson Rev  
White Plains  
(Three to five)  
2d half (17-20)  
Bobbie Johnstone  
Mitchell & Purant  
(Three to five)  
2d half (21-23)  
Silo McCorhouse  
Sands & Dune  
(Three to five)  
2d half (24-27)  
McGill & Jones  
Daisy Wright  
(One to five)  
2d half (24-27)  
Daisy Wright  
(One to five)  
2d half (24-27)  
Maras  
Frankel & Dunne's  
(Three to five)  
2d half (17-20)  
Bringing Up Father

## FORUM

Chicago, April 21.  
Editor Variety:  
I am the last person in the world  
to kick or object to a fair criticism,  
but in Variety of this week a notice  
on the show at the Academy, Chi-  
cago, on my act which is very un-  
just, not only unfair in criticism, but  
it contains lies.  
It says I do a club act. My act  
runs 14 mins. There are 2 1/2 mins.  
of club juggling. The rest of the  
time is taken up with novelty jug-

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## NEW ACTS

Miller and Peterson, dancers with  
the Frank Farina act, dropped out  
last week to head a new act of  
their own.  
"Birds of Prey" is being tabloided  
for vaude with Murphy and Smith  
sponsoring.  
Kitty De Mace is offering a new  
single turn, authorial, to Keller.  
Harland Dixon, dancer, who  
closed with "Manhattan Mary" last  
week opened at the Palace, Chicago,  
May 20.  
Mike Sacks, principal comedian  
and who heads the "High Flyers",  
with Fanny Fox, dancer, who  
closed with "Manhattan Mary" last  
week, will try vaude-  
ville with a group of players, re-  
turning to the Frank Danzell bur-  
lesque when the tour starts again.



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**CHAS. J. FREEMAN**

**NOW the**  
**Talk of**  
**Indianapolis**

**ASK**

**SPYROS SKOURAS**  
**CHAS. SKOURAS**  
**WM. GOLDMAN**

## THE INDIANAPOLIS CRITICS SAID:

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"Pardo has that brand of personality which makes one want to welcome him as a friend. He is a wise showman and gives everyone a chance—with his introductions and comedy he gives his acts a definite chance to make good. The way his song number goes over **PROVES THAT THIS MAN IS THERE**—he certainly gets a lot out of a number. The thing I like about Pardo is that he always indicates the fun around the corner, and that is **ARTISTRY**. No doubt about it."

—WALTER HICKMAN, "TIMES."

### *Eddie Pardo Pleased His Audiences Mightily*

"Pardo has an effervescent personality, is a good talker and an **EXCEL-**

**LENT BLUES SINGER**. In addition, he seems to know something about conducting an orchestra, and keeps his show moving at a lively pace. He demonstrates this convincingly."

"STAR."

### *Eddie Pardo Has Completed His Conquest of Popularity in Indianapolis*

"Pardo surely deserves to be ranked among the most capable and most pleasing of his ilk. He has an infectious personality, which grows as his show advances. A man of versatile talents who knows how to keep a show moving—knows the art of padding his show to a fine point, and, in addition, has the instinctive **TALENT FOR PUTTING OVER A SONG. HE IS A FIGURE IN THE AMUSEMENT WORLD.**"

"SULLIVAN, 'NEWS.'"

## EXCERPTS FROM THE DALLAS PRESS

"Pardo may as well locate here—he looks like a sensation, a showman from tip to toe. . . . He gets more out of a song than any other entertainer seen here."

JOHN ROSENFELD, JR., "NEWS."

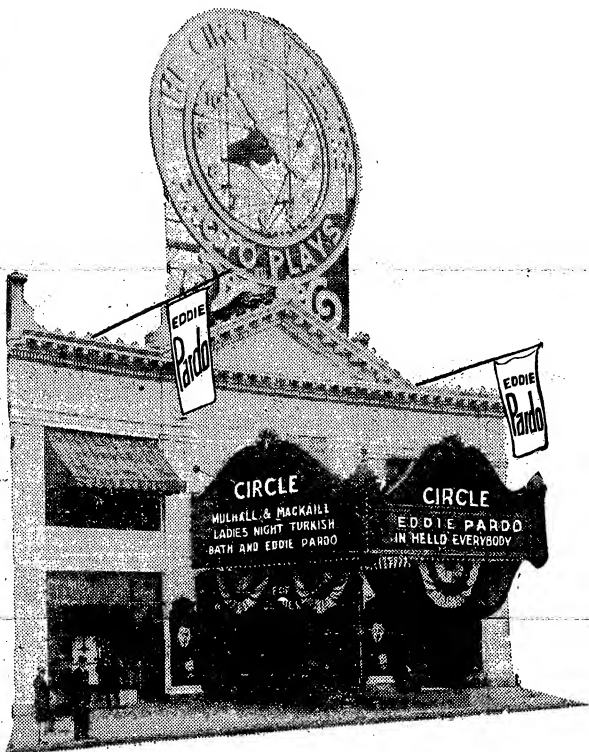
came in droves again. Sunday the foyer was jammed at each performance and the lobby was packed with impatient fans clutching tickets."

McB., "TIMES-HERALD."

"Eddie Pardo, the Mr. 'It' of the Majestic, scores again. The patrons

"Pardo goes over big as conferencier. If he keeps up the pace, he is a genius. . . ."

"POST DISPATCH."



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NEW YORK, WEDNESDAY, MAY 23, 1928

72 PAGES

## HOLLYWOOD RACKETEERS

### ILLEGITIMATE MUSIC AT CARNEGIE

#### Minevitch Will Use 120 Boys and Cursed Instruments

A concert of illegitimate music is slated for the early fall at Carnegie Hall by Borrah Minevitch, harmonica virtuoso, who will demonstrate with 120 juvenile "musicians" what the innate musical soul of American youth really is. The instruments will consist only of such frowned-upon instruments as harmonicas, ocarinas, jewsharps, toy percussion makeshifts, tuned ginger ale bottles, kazooks, musical funnels, etc., for which some of the most profound musical minds in America will compose and orchestrate.

Minevitch intends to demonstrate the trend of the coming musical mind of America through its juvenile representation, who in clubrooms and in backyards and in their homes amuse themselves with syncopated manifestations on ukes, kazooks, mouth organs, etc.

Minevitch has incorporated himself expressly for this purpose. The concerts will not be money makers, more in the nature of experiments and exploitation stunts to plug Minevitch's regular picture house band act.

#### Chairless House Closed

Chicago, May 22. The Admiral, bankrupt and held by the Chicago Title & Trust Co., is closed.

Its first policy was Ass'n. vaude and pictures. Prior to closing a road company of "Abie's Irish Rose" played in the house two weeks.

With a claim of \$9,000 held by the Andrews Seat Co., that concern jerked out its seats before the house went dark.

Final performance of "Abie" was given to an audience parked on folding chairs.

#### "Cover 'Em All Up"

##### For the Democrats

Houston, May 22. When the Democratic Convention is held here next month the delegates will not go wrong or to the wrong places if the women's clubs have their way. The local ladies already are agitating against bare legs and too short trunks on some of the chorus girls in this town's theatres. The Mayor is listening to the reform advocates without regard to his politics.

As a protector and guardian for the Democrats, Houston is apt to have the convention for the first and last time.

#### The Albee Surprise

Variety's story last week of E. F. Albee selling his Keith-Albee-Orpheum stock to the Murdoch-Kennedy group was as much of a surprise to the K-A-O office crew as to the trade in general.

New York dallies hopping onto the story sent reporters early Wednesday morning to get more detail from Mark Luescher, the K-A-O general agent. Luescher was a bit delayed in reaching his offices. Upon arriving, the newspapermen started to ask questions.

"Pardon me a moment, gentlemen," answered Luescher, "until I read Variety's story. This is the first I have heard about it."

### ORGAN IN HOMES SWANKIEST YET

#### Jobs for Lay-Off Piano Players—Gibson's Fee

Hundreds of wealthy folks in and around New York have organs installed in their homes and have organists under contract to play for them several times a week. One such organist, Archer Gibson, gets \$500 for an evening's organ playing in private homes, having two or three such engagements every week. In addition, Gibson has a supplementary income making rolls for reproducing organs.

**Film House Jobs**  
Organ schools in New York City also report considerable interest in the instrument. Lay-off piano players are learning to play the instrument. The Velasco School, located on Broadway, has over 50 students and the organs there work from 8:30 a. m. until 11:30 a. night.

Many of the students are professional organists studying technique. (Continued on page 49)

#### CAMERA-PROJECTOR

Q.R.S. Co. Marketing 16m. Machine Under \$100

Los Angeles, May 22. Q.R.S. Music Company, of Chicago, is manufacturing and soon will put on the market a combined camera and projector which will sell for less than \$100. New apparatus will use 16m. film.

Tufts-Lyon Arms Co., of Los Angeles, sporting goods dealers, will be Pacific Coast distributor. They have placed orders for 7,000 machines.

The coming of summer and the crowding into the old family automobile for the evening's entertainment has hit the 16m. film distributors.

William Horsley reports that one large middle western company has reduced its weekly release prints 40 per cent.

### SHARPSHOOTERS DODGING COPS

Film Fan Mail Currently Main Racket—Lay People from All Over Reached and Touched—Dishwasher Taught Scenario Writing, but Got Caught at It

#### NUMBERLESS SCHEMES

Los Angeles, May 22. The many diversified forms of racketeering in Hollywood are found in some cases to be so original that they set a standard for the rest of the world to copy. Sharpshooters from all over migrate here only to find competition so great they are forced to lie awake at night to figure out a new racket that will bring in the easy dough.

Some of the schemes are legitimate, but most smack all the way from petty larceny to grand extortion and unadulterated blackmail. Capitalizing on the universal ap- (Continued on page 22)

### SHOWMANSHIP FOR PUBLICITY IN LONDON

London, May 22. Paramount's staged reception for Dolphie Menjou and Kathryn Carver, in which the men and women ushers from the Plaza went to the railroad terminal in plain (Continued on page 2)

#### Accumulated \$50 Act

Eddie Cantor met a vaudeville actor he knew on Broadway and the four-a-day confided that he had a brand new sure-fire act that had cost him fifty smackers.

"How come?" inquired Cantor. "Well," answered the actor, "I paid \$4.40 to see 'Rosalie' and I got Jack Donahue. I paid \$5.56 to see 'Musketeers' and I got Lester Allen."

The actor continued adding up the shows, and totaling a nut of fifty.

Cantor remarked, "That's great. I'm glad you missed me."

"Don't be a mug," replied his friend, "I got you over the radio for nothing."

#### Office Golf

The extent to which Broadway has gone golf mad is noticeable more every day in offices around the Square. There remain few major producers or managers who haven't taken up the game in more or less serious fashion. They always have the clubs handy in the office and if press of business prevents a visit to one of the courses nearby, you'll find them swinging clubs on the carpets and batting around a specially made practice pill.

In between times are groups of officials in corners lying about their best scores or discussing the advantages of various club grips and stance.

### WATSON'S 7 KIDS IN ONE PICTURE

#### Studio-Bred Children Cast for "Taxi 13"

Los Angeles, May 22. Seven children, ranging in age from 21 months to 15 years, the entire family of Mr. and Mrs. Coy Watson, Jr., are cast as part of Chester Conklin's 11 children in "Taxi 13," which Marshall Neilan is directing for FBO.

The senior Watson has been around studios from the beginning, having been a utility man at Sennett's in the days of the Keystone cops. All the children are picture veterans, too. Coy Junior, the oldest, has been before the camera since he was nine months of age.

Gloria, now 11, is named for Gloria Swanson, who was playing at Sennett's when the child was born. Louise, nine, was christened in compliment to Louise Fazenda, whose name today also bulks bigger than it did in the old Keystone period. Then there is Delmar, the youngest, 21 months old, named for Del Lord, director.

#### Those Ether Blues

Detroit, May 22. Dr. Alexander W. Blaine, prominent local surgeon, is an advocate of music as an aid in surgical work. Music, the surgeon says, helps relieve the nervous strain on a patient when an anesthetic is being administered.

Dr. Blaine has a phonograph and library of discs in his operating room in the Jefferson Clinic and Diagnostic Hospital. Before proceeding to carve 'em, he asks his patient's favorite melody.

Dr. Blaine states national anthems are mostly in demand with Irish ditties next, and old folks songs right behind. "My Wild Irish Rose" cops individual honors.

### PROPAGANDA SUSPECTED IN SOVIET FILM

#### U. S. Gov't Reported Interested—If Okayed, at Roxy's

Arthur Hammerstein's importation of two Russian made moving pictures is said to have interested the U. S. Government.

A suspicion of Soviet Russia propaganda is reported to have arisen, with the Will Hays office intervening. Hays, from reports, invited an official from Washington to come to New York to make a personal pre-view of "The End of St. Petersburg" and "Ten Days That Shook the World," the two foreign films.

Should the Hays office clear the pictures, with "Ten Days" mostly under scrutiny from reports, Roxy's theatre may play one or both of them. If Hays objects to either or both it debars all members of the Hays association of picture producers and distributors and their theatre chains from playing the banned films.

The Roxy is now on the Fox circuit and the Hays ban would operate against it. In that event it is said Arthur Hammerstein will play the pictures at Hammerstein's on Broadway, the first location announced for them. Hammerstein bought the exhibition rights for the pictures when recently in Berlin.

Soviet Russia has not as yet been recognized by this country. From reports, official Washington has been alert for propagandizing signs in any motion picture.

#### 3 Days to Sober Up

San Francisco, May 22. California's "gin marriage" law which necessitates a three-day interval between application for a license and the actual issue of same, has raised havoc during its first year, state authorities have ascertained.

During the 12 months just ended there were 53,487 marriages in the state as compared with 56,564 in 1926. Marriages for the entire year showed a decrease of 3,177, but from last August, when the new three-day notice law became effective, through December, there was a decrease of 4,952 over the corresponding period in 1926.

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Paris, May 22

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# EUROPE MAY RECALL ACTORS

## Shakespeare Players Over Here In Fall, Piloted by Morris Gest

London, May 22. Morris Gest is in the running again and staged a dramatic moment Saturday (May 19) at Stratford-on-Avon when Archibald Flower, chairman of the board of governors of Shakespeare's birthplace, signed a contract with Oliver Saylor, representing Gest, for the Shakespeare Players, now acting at Stratford, to visit 25 American and Canadian cities next fall.

The dates listed for the Players include San Francisco, Los Angeles, Chicago and Detroit.

New York, Boston, Washington and Philadelphia are omitted and reserved for a return visit planned as a gesture to the eastern cities, which have contributed most of the \$750,000 subscribed by America to rebuild the Shakespeare Memorial Theatre at Stratford.

Gest has cherished this dream for four years, but drawn out negotiations were necessary as the Shakespeare governors are extremely conservative.

The undertaking actually started last February when, after months of illness, Gest walked into his New York office and told Saylor to cable Flower to secure the Shakespeare Players immediately for America.

Saylor came to England, arriving at Stratford April 17.

After five weeks of laborious work, including the searching of Shakespeare records for material for a book he will publish this fall and upon which famous Englishmen have collaborated, Saylor flew to Brussels yesterday for a holiday.

## Rome Not So Good in London—Truex's Flop

London, May 22. New York has sent over another of its "smashers" which impressed a first night audience but doesn't seem destined to attain other than a limited run. In this instance it's "The Road to Rome," at the Strand.

Enthusiastically accepted by a smart premier crowd, the impression is that the public will fail to appreciate its charm, as was the case in Australia.

Charles B. Cochran is making the local presentation in association with Brady and Wiman with Brady the producer. Cast includes Philip McIvaine, in his original role of "Hannibal," Isabel Jeans in the Jane Cowi part; J. M. Kerrigan, Alice O'Day, Blythe Daly, Leslie Harding, Vincent Clive, Wilfred Payne, Leslie Fingers, Cecil Calvert, Louis Goodrich, Horace Hunter and Frank Craig.

What does look like a hit is "Alibi," which if it never does anything else, marks a triumph for Charles Laughton, a young character actor who has sprung up the past two years in a series of brilliant performances.

Opening at the Prince of Wales' "Alibi" is a detective story adapted by Michael Morton from Agatha Christie's novel. Despite its general resemblance to "House of the Arrow" opening it was well received and has an excellent chance.

Ernest Truex came into the Garrick in his alleged comedy titled "Call Me Georges." Written by a British author, the star and author should resolve not to again appear in public until the insult to the intelligence of a first night audience has been wiped out.

## Percentage at Holborn

London, May 22. Layton and Johnstone, running their own unit, which includes Kimberly and Page, are playing the Holborn Empire (vaudeville) on percentage. This is unique for the house and creates a precedent.

Unit closes in a fortnight with Layton and Johnstone due to give a concert in Paris at the Salle Pleyel June 19, after which they will resume with their vaude unit back here in July.

## Revue in 3 Sections Changes Thrice Wkly.

Paris, May 22. Dorothy Dixon and Clifford Webb are joining the Cole Porter Ambassadeurs' revue.

Ed Sayag is making several changes in the book for their entrance. The McCarthy Sisters are also due.

Present Ambassadeurs American girls, full of pep, are Grace Fleming, Bobbie Campbell, Clare Carroll, Gloria Glennon, Peanut Banks, Betty Vane, Topsy Humphreys, Joey Benton, Helen Mann, Cleo Cullen, Betty Holmes, Christine Morey, Nicky Pettell, Gene West, Polly Williams, Wilma Roeloff, Edith Martin.

The revue, as written by Porter and produced by Bob Connolly, comprising 24 tableaux, was too long for one performance. It has been cut into three sections, affording a change of bill thrice weekly, with some of the numbers retained in each program.

The "Ambassadeurs Show is the talk of Paris.

## Divorce of Sauvignys Stirs Paris Gossip

Paris, May 22. There is much titter and tale telling among a certain circle of Paris over the divorce granted Saturday here to the Countess de Sauvigny, called "the unkissed bride."

One angle has to do with litigation over the countess' fortune. The story is that Sauvigny did not sign the regular French marriage agreement which stipulates that all the wife's property remains with her. Now the titled elegant has brought suit to get possession of his wife's fortune, said to amount to \$400,000,000.

When they were married in November, 1926, the count was broke, while the then Lady Douglas was said to be suffering from the title complex, desiring a French title. On this basis a union of convenience was arranged, according to the story, Sauvigny's idea of staging a legal coup occurring to him subsequently.

When the scheme was sprung the countess is said to have attempted to get out of France, but Sauvigny's lawyers checkmated this move. She then took the alternative of bringing the divorce suit.

## Alan Dale Dies

London, May 22. Alan Dale, 67, dramatic critic of the New York "American," died suddenly yesterday while en route by train from Plymouth to Birmingham. He had been in poor health for several years.

An obituary notice on Mr. Dale will be published in next week's Variety.

## Gallic "Buffalo Bill"

Paris, May 22. Americans were rather startled when a large traveling show pitched its tent in the suburbs and advertised itself in the Paris papers as "The Buffalo Bill" circus.

Organization is a big one covering a large lot at Porte Champerret, just outside the city limits.

## London's Stock Issues

London, May 22. A stock issue of \$750,000 will be offered the public this week on the Winter Garden theatre.

An impression is prevalent that the Drury Lane will be offered similarly, with a large capitalization, based on the big profits of recent years.

## FOREIGN SCREEN DRIVE AT CRISIS

### American Picture Executive Returning Gives Alarming Warning—Says Defense Must Be Set Up or U. S. Will Lose Prestige and Distribution Abroad— New Foreign Methods Adopted, Other Than Competitive

## NATIONS IN CONCERT

On his return from Europe one of the chief executives of a major producer, in New York for a few days last week before going back to the coast, reported to heads of his organization here that an upheaval is under way via European government channels which will undermine the status of American pictures on the continent within a year unless drastic measures are taken to recover the foreign market.

According to statements of this executive it seems that European countries without exception, considering the sudden growth of the American film industry a menace to Europe with its resulting property acquisition and American propaganda, have appointed representatives who are now meeting secretly to decide on steps to fight the advance of American pictures.

One of the proposals these European government representatives have under discussion is to recall all foreign directors, actors and writers in American by cancelling all leaves of absence or permits immediately upon adoption of this resolution. If the various representatives agree, this plan will be drafted as a law and forced through vigorously in each country concerned.

The Recall

All directors, stars and writers of European birth or citizenship in America only on leave of absence will be subject to recall unless they have taken the precaution to become American citizens since their entry into this country or unless they left Europe as immigrants with the purpose of living here.

Most foreign picture people of any consequence are on leave of absence of absence. Scores of workers among the 400 personalities in the foreign picture colony on the coast will be subject to this law if adopted.

In addition to recalling their own people, the foreign government representatives have under consideration the passage of a law prohibiting the granting of permits to actors, directors and writers to leave their native countries to work in American pictures.

European government representatives realize, it is said, that the attempt to ban American pictures has been a failure and that any such attempts on result only in failure at present. It is admitted abroad on the inside, even by the most enthusiastic patriots, that the European product is far inferior to the American product.

The plan is to weaken American picture while strengthening domestic (foreign) production. When domestic and American pictures approach a more equal footing, the attempt at exclusion may be taken up again more seriously.

In their attempt to weaken American distribution abroad it is figured that the recalling of European players and directors who have become internationally famous will have some effect. But withdrawal of stars and stopping migration of native talent are not the only measures under discussion. It is merely an undeniable indication that European countries are combining for protection from what they feel to be a foreign monopoly, foreign influence and foreign propaganda advanced through the medium of German, French, British, Swedish or Russian

## No Importing for Vic's All-American July Bill

London, May 22. Plan to import acts for the All-American bill at the Victoria Palace (vaudeville), July 23, has been abandoned, due to Eddie Darling's illness.

Show will be lined up from the acts already over here.

## Sayag's Costly Show Brings Dissension

Paris, May 19. Dissatisfaction has grown alarmingly among the Americans in the costly floor show at the Ambassadeurs restaurant, and the effect is apparent in the performance. Since the brilliant opening it has become evident that changes will have to be made.

One of the complaints is that the room is so crowded with tables that the performers have not room to work. Sayag has been asked to correct this, but the plea fell on deaf ears. Players say they have not received the treatment promised.

## McCormack Resting

Paris, May 19. John McCormack, the Irish tenor, is due for a concert at the Champs Elysees early next week, but "hen he was here recently he was not sure he would appear."

At that time his plan was to give himself and his voice a rest. After a brief stay here, he proposed to turn to his home near Dublin.

## GEORGE GASPARD DIES

Paris, May 22. George Gaspard, American writer who gained fame as a playwright and translator, died here Saturday after a long illness from heart disease. He wrote a number of successful plays and was known for his translations of French and English novels.

## BETH CHALLIS ON RUN

London, May 22. Having terminated four weeks of doubling at the Trocadero and Empress Rooms, cabarets, Beth Challis opens for an indefinite run at the Florida Club.

Prior to the latter engagement, Miss Challis will break in new material out of town for a week in vaudeville.

## DANCE PAIR ARRIVES

Paris, May 22. Peppy de Albree and Fay Harcourt, English hooper, opened at the Perroquette last week and almost immediately became a mild rage. Girl is a new partner for Peppy.

actors in the employ of American companies.

Government Support

In their attempt to strengthen domestic production, European producers figure the return of native stars and directors, made famous through appearance in American pictures, would multiply distribution revenues to an unlimited extent. There will also be the support of each government by subsidy and every other practical aid.

It is reported that Mussolini has decided to be among the first to give government backing to the Italian picture industry and that the Italian government will be financially interested in one or more native producing and distributing companies.

In a seemingly unimportant statement issued by Will Hays on his late return from Europe is an indication that there is knowledge of the attitude of foreign governments toward American films by the local companies. It follows in part:

"The government of nearly every country in Europe has taken some kind of legal steps to help the nation's motion picture business. . . . In some countries it amounts to a subsidy. . . . The motion picture has become an important factor for any country. . . . Negotiations in France were most amicable in nature and the conclusion 'reasonably satisfactory to all'."

## FAILURE FOR 3 NEW PLAYS IN PARIS

Paris, May 22. Four new plays in Paris and three of them have failed dismally. Gaston Baty presented "Un Beau Reve" ("A Lovely Dream"), 3-act piece by Michel Roussou at the Studio des Champs Elysees, unqualified failure. Roussou is a new Rumanian author and the new piece has freak scenes during which the crippled hero visits heaven in a dream.

"Poudre d'Or" ("Gold Dust") at the Comedie Francaise is a complete fiasco. Critics asked with some show of impatience how it ever got past the reader.

"Adam, Eve & Co." fantastic freak by Leon Balgi, produced by Georges Pitoeff, was an equally convulsive flop at the Theatre des Mathurins, even to the extent of the audience laughing heartily in the wrong places.

"Life is Good," Good Michael Achard's three-act comedy, "La Vie Est Belle," was favorably received at the Madeleine. A discontented orphan girl, bored with wealth, quits her home and shares the poverty of a young aristocrat. She is delightfully happy in careless poverty, but at length decides that affluence is preferable, even if it is less romantic and returns home. Jules Berry is the shabby genteel youth, Suzy Prim the eccentric daughter of wealth.

## WEBB'S ONE SUIT

Paris, May 22. Due to a careless valet, the immaculate Clifton Webb blew into Paris with only the suit he had on, and minus all other impedimenta. He had suffered in this depleted state all the way across the ocean and felt accordingly.

## JANNY DEFERS PLAYS

Paris, May 22. Russell Jannay, whose London "Vacagond King" is a huge hit, has decided to forego his plan of producing here this summer. He has been advised to put his effort over until autumn.

## New Paris "Herald" Critic

Paris, May 22. Victor Glover has been appointed dramatic critic of the Paris edition of the New York "Herald," replacing Rita Jolivet (retired) who is marrying a Scotch shipowner.

## Billy Bennett's \$1,000 Contract

London, May 22. Billy Bennett has signed for a Shubert production at \$1,000 weekly. Bennett's show is due to open in New York in September.

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## British Film Field

By Frank Tilley

London, May 11.

Gainsborough Pictures (1923) Ltd., opened for public subscription Wednesday and closed today, with no very great response. This is another of the Ostrer Brothers' flotations, and Maurice Ostrer, who is also a director of the Gaumont Company, goes on the Gainsborough Board. Finally were named only C. M. Woolf, of the W. & L. Company, and Michael Balcon, of Gainsborough Pictures, Ltd. (the vendor company), as directors in addition to Maurice Ostrer. Doubtless the Bromheads will join the Board later, as the Gaumont-British Corporation has subscribed for 600,000 deferred shares and is entitled to nominate two directors at any time after the company has gone to allotment.

Total capital is \$1,132,500. Issued to the public of this is \$1,000,000 in \$5 common stock and \$50,000 in 20-cent deferred. But these they carry a fixed cumulative preferred dividend of 8 per cent, 20 per cent of the balance of profits, after which the deferred takes the balance. Also, in a winding-up, the common is entitled to repayment of capital and arrears of fixed dividend, as well as 20 per cent of the assets after repayment of the face value of the deferred.

### Being Found Out

Just now there's a squawk coming from the fans. Most every film writer here has been bally-hooing his leader to the super-excellence of every native-made film as it has been Trade-shown, and this writer has written about, talked about and to as the "fellow who knocks British films in Variety just because it's an American paper."

Many of the pictures reviewed in Variety have been released, and a storm of protest has been raised by the picture-going public, which usually does not voice its opinion. "Easy Virtue," "The Flight Commander" and "The Viceroy" are among the films which have drawn strong comments, made in protests to the theatre managers and in writing to the daily paper critics. Only one of them—Atkinson, of the "Express"—has printed the squawks from readers, even though most of them are against films over which he has raved and carry violent comments on his judgments.

Exhibitors have been stung so many times in the last 12 months by the super-enthusiasm of the press over home-made pictures that they are now taking pictures whatever their nationality, but especially if they are British, that get too glad a hand from most of the film-writers—most of whom are noted leg-men with no knowledge of the film business and just as little show business experience.

### 117 in Shade

London had its summer last week, ending Sunday. With the mere, at 117 in the shade show business all round took a heavy dose. This Monday saw a new cold spell, and up went the box-office temperature again. Business is holding up fairly well at the Tivoli with "Mr. Wu" and "Baby Mine." "Wings" is still playing close to capacity at the Carlton, ditto "Speedy" at the Plaza. New Gallery fair with "The Circus." Marble Arch, London, with "Pawnee." Capitol not so good with "On Ze Boulevard" (American) and "The Edge of the World" (German).

### Again the Quota

A delegation of exhibitors from Central Europe and the Balkans came over last week end and went home Wednesday. There were 150 of them, mainly from Germany, Austria, Hungary, Jugoslavia and Czechoslovakia. Famous Players showed them the Plaza and the Carlton, and part of "Wings" and British International took them on a visit to Eliston Street. They then dined Monday at the Piccadilly Hotel, after which they went to the Hippodrome and saw "Hit the Deck."

Most of the visitors who spoke at the dinner spilled their oratory in German and decried the Quota and all other forms of compulsory film-showering. The English exhibitors who is Welsh at that—Mr. Victor Davis, president of the Cinematograph Exhibitors' Association, declined they ought not to forget the debt of gratitude they owe to America for its ability and enterprise in bringing the picture business to its present state.

### A Coming Combine?

Not content with interchanging Board members with Moss' Empire, the Gaumont-British Company is now understood to be again in negotiation with Searavsky's General Theatres Corporation. Basis is believed to be the mutual exchange

of stock, giving each company an interest in the other.

On rumors this was in the air, the General Theatres' \$500 Debentures, which were being dealt at \$465, rose to \$475 May 18, and the Gaumont-British Preference, which has a par value of \$5 and was quoted at \$8.25, jumped to \$9.

If such combine goes through, there will be associated 214 theatres, vaude and film. Gaumont-British owns 30 direct and 96 through Denman Picture Houses Company; General Theatres' properties number 56, and Moss' Empire controls 12. This group would be 32 houses. This group would be 32 houses. This group would be 32 houses.

## "Pompador" Rejected as British Quota Film

London, May 22.

Herbert Wilcox paid Francis Marion \$25,000 to write the continuity of "Madame Pompador," less money than she charges M-G-M under her contract. Following Miss Marion's departure from London, it percolated through the trade that Wilcox had been unable to make use of the continuity she had written.

Past week's development with this picture has been its banning as a British quota film, the authorities claiming that only 21 per cent of the total production cost was paid to Britishers, whereas the law demands not more than 25 per cent be paid to aliens.

In the paid advertising announcing this feature, the heralding states the picture is entirely British, including the star, Dorothy Gish. British by marriage and excepting one or two minor principals and Miss Marion, whose part of the work is dismissed in the ads by the following: "Scenario work by Herbert Wilcox, British, and Francis Marion, foreign."

## Weather Forecast

Washington, May 22.

In response to a request, U. S. Weather Bureau issued the following outlook for the country east of the Mississippi:

Mostly fair weather, although there will be considerable cloudiness Wednesday (23) in the Atlantic states, with some probability of showers from Maryland southward.

Cool Wednesday and a Atlantic States Thursday (24), followed by slowly rising temperature for several days, becoming quite warm in the interior districts.

## Blattner Jams

London, May 22.

Several jams occurred on the Blattner flotation before it got out yesterday (May 21). Late Saturday a member of the board quit and the vacancy had to be filled at a moment's notice.

Blattner is asking \$1,045,000 to build studios at Elstree and produce three pictures a year for British International and Gaumont.

## ANOTHER ENGLISH GROUP

London, May 22.

British and Foreign Film Company is floating a group of four small provincial distributors here with a company owned in Germany by Georg Jacoby.

Flotation asks the public for \$1,000,000 of the \$1,750,000 capitalization, with Norman Wright and Jacoby as joint managing directors.

## Lowering Import Duties

Washington, May 22.

Falling in line with Australia and other British possessions the British West Indies (Trinidad and Tobago) have lowered import duties one-half on British-made films, reports the American Consulate at Trinidad to the Department of Commerce.

## REPUDIATES ARBITRATION

London, May 22.

After leaving the Whitehall Film Co., Charles Lapworth referred the dispute between himself and that concern to a board of arbitration.

Not satisfied with the decision, Lapworth now seeks to bring action against the Whitehall firm.

## LASKY AND NATIONS

Anticipating Representatives From All Countries in Studios

Los Angeles, May 15.

Jesse L. Lasky, Paramount, declares the time is near when every country will have in Hollywood an official representative, men with whom the various producers will consult on problems of technical accuracy, and that the Paramount studio has offices awaiting such of those representatives as may be assigned to that company.

Emphasizing his attitude Lasky has named George Kates as counselor on foreign matters. Kates is a graduate of Harvard and Oxford and holds a degree from the University of Mexico. He has lived in Paris also, and worked as technical director on pictures for nearly a year.

Kates' duties will be to advise writers and directors from the inception to the finish of production. Lasky's aim is not only to save time and money in avoiding changes but also to take additional precautions to prevent offending other nations.

## Par's Sound Studio On West Coast Lot

Los Angeles, May 22.

The return of Roy Pomeroy, Paramount expert in electric and other effects, from New York, where he has gone to consult with Western Electric technicians to secure the last-minute quirks in synchronization development, will give impetus to the program of the company for making sound and effects pictures.

The first major step upon his return will be the start on the construction of a giant stage, 240 by 180, or nearly 1½ acres in floor space, especially for synchronized pictures. This structure will be divided into four soundproof stages, each approximately 70 by 120.

For a year or more Paramount has been delving into the mysteries of sound recording and reproduction. Some of its investments have borne fruit in "Wings," its initial sound effort, which attained such success the company determined to speed plans for further use of the newcomer.

The first or experimental stage already is completed, the effects stage having been converted to the purposes of synchronization. The walls are of four thicknesses of fibre, with air pockets between. The monitor's window is composed of three thicknesses of heavy plate glass. The structure is large enough to stage ordinary sets, but not elaborate ones.

The proportions of the new stage is an answer to any question as to the importance placed upon sound devices by Paramount executives. Work upon sound pictures will begin during the late summer upon the completion of the special stage. By fall the first important synchronized production of the company will be well under way. It will contain every phase of sound effects, including dialog.

The manuscript of the story is now being prepared. The subject will be produced on an elaborate scale.

"We expect to make it the finest feature produced up to this time, so far as careful but liberal use of sound is concerned," said Jesse L. Lasky, chief of production, just before starting east.

## English Distinction

London, May 22.

A move is on by the Exhibitors' Association to have members having producing or distributing connections from representing the ante men on the Board of Trade Quota Committee.

Members with such interests who are on the general council of the association are, in the future, to be sent back to their branch for reelection to council.

## LONDON RUN FILMS

London, May 22.

"Mr. Wu" and "Baby Mine" finish their runs at the Tivoli May 30 and will be succeeded by "The Crowd."

All are M-G-M pictures.

## Menjou Likes "Alibi"

London, May 22.

Adolphe Menjou dropped in to see "Alibi" Thursday night and immediately opened negotiations to secure the film rights for himself.

## Increase of Foreign Films Import 1st Quar.

Washington, May 22.

In contrast to figures published last week disclosing a drop in excess of a million feet in film exports by the American picture producers, records of the Department of Commerce now disclose that imports into the U. S. increased above 500,000 feet during the first quarter of 1928 over the like period last year.

Foreign agitation, as possibly creditable with the lessened exports, cannot be held responsible for the increased use of foreign films in this country, it is claimed. Officials here are inclined to credit part of sure seat theatres with their play for trade through the foreign production with the consequent first run breaks.

Increase noted covers combined negative and positive imports. Actual increase took place in the positive incoming shipments, the figure 881,566 feet recorded for the first three months of 1927 being run up to 1,356,628 feet for the first quarter of the current year. Valuations declared at time of shipment went from \$33,599 in 1927, to \$55,592 in 1928.

As to negatives here a drop from 569,909 feet to 515,644 feet is set down in the department's records. Valuations went up from \$64,411 for the first quarter of 1927 to \$87,212 in the 1928 first quarter.

## Independents Abroad

London, May 22.

Regarding any English and Continental alliance to curtail American pictures, the present situation is that both the British and Continental producers are forming alliances, but this is merely for the purpose of exchanging films.

Percentage of American makes coming over here remains the same as six months ago.

It's to secure an outlet for product in each other's country and is not aimed at cutting down the American percentage. It will reduce, though, the releases of the U. S. independent.

Distributors here are now securing Continental pictures on sharing terms against an outlet over there for their own features. Thus, they do not need the cheap independent stuff from the states to meet program requirements.

This report, requested by Variety of its London office through a recent statement made in New York by a returning American independent.

He said the American independent picture no longer had a chance to get into Europe.

## News Reels Combine Balks Olympic Holdup

Paris, May 22.

A holdup of Americans that for once didn't go through was the attempt of the Olympic committee to exact a payment of \$90,000 for news reel exclusive rights to film the Olympic Games.

The news reel people got together and in answer to the offer of exclusive camera rights sent the following note:

"Please accept this communication as formal notification that the undersigned news reel companies decline to negotiate with regard to the so-called rights to film the 1928 Olympic games for news reel distribution in America on any other basis than free and unrestricted admission of one cameraman each. We are asking to pay no part of the sum of florins 150,000 (or \$50,000)."

"We are in agreement on the principle that the pictorial news reel is entitled to the same privileges and consideration as the press, especially as regards those news events which are supported by public patronage."

This declaration was signed by Fox, Pathé, International, M-G-M, Paramount and Kinograms. All these companies had made application to the Olympic Committee, but the eager executives had ignored the applications until the hold up proposition was sprung.

Truman Bailey, director in chief of Fox News, arrived here in Paris at the time, called the meeting of news reel editors. The situation was discussed by cable with editors at home. Out of these cabled conferences a set policy for the Olympiad has been set by all concerned.

## AMALGAMATION ABROAD MAKES G-B BIGGEST

\$50,000,000 Capital—  
Gaumont British Operating 200 Theatres

London, May 22.

Amalgamation of Gaumont British and General Theatres Corp. was signed May 17 on the terms that Gaumont takes the entire common stock issue of General Theatres, amounting to \$3,075,000 in exchange for Gaumont stock up to an amount not disclosed.

This, with Gaumont's Ufa and other affiliations, makes the Gaumont combine the biggest producing-distributing-exhibiting organization in Europe, with a total capital of \$50,000,000 and control of over 200 theatres here.

## Norma Shearer's Mother Must Return to Canada

Los Angeles, May 22.

Mrs. Edith M. Shearer, mother of Norma Shearer, who has been functioning as the latter's business manager, has been informed by United States immigration authorities that she must leave for Canada within 30 days, through overstay of her visitor's permit of six months.

Recently Mrs. Shearer went to Canada to apply for a permit to re-enter this country. Her application was referred to Washington, where it was found there was no record of her being here. Her first permit had expired, it is said, and deportation proceedings were instituted.

Immigration inspectors in Los Angeles say that Mrs. Shearer entered this country from Montreal April 19 without government knowledge or sanction. They point out that she showed there was no intention to evade the immigration laws by her at any time, so she was granted the privilege of returning voluntarily and was not held.

Her daughter, who is now Mrs. Irving Thalberg, arrived here a few days ago from a European trip with her husband. Mrs. Shearer will straighten out her daughter's business affairs with her and then leave for her home in Montreal.

## French Film

Paris, May 22.

Jean de Saze, assistant of Dupont for "Moulin Rouge," is producing his first picture, "Une Java." Scenario is by Noel Renard, who won the Hollywood prize organized by Maurice Chevalier in 1925. Jean Angelo and Henriette Delaunoy are the leads. It is of stage life and the Paris underworld.

Henry Roussel is mentioned as "supervisor." Noel Renard says he is producing a picture himself, entitled "Balancoires" (Swings). Robert Morin, Hubert Daix, Vignier, Miles, Perdiat, Hugueotte Dore and Gragorovskia are in the cast.

R. Hervy's screen version of Maurice Maeterlinck's "Midnight at Place Pigalle" (Montmartre) is being produced in Paris by the Standard Film Company. Nicolas Rimsky and Mme. Renee Heribel are leads.

Pierre Lestranguez is substituting for the present Henri Debarin for the production of "Hara-Kiri," a story of Japanese life. A scene has been reconstituted from an old print in a local museum and built in the Gaumont studio.

Mario Nalpas and Henri Rivmont are busy with "Symphonie (Pathétique)" (Pathétique symphony) in the Hillancourt studio, with Georges Carpentier (former boxer). Regine Dalby and Michele Verly in the leads.

Sandra Milovanoff, Victor Vina and Rudolph Klein Rogge are appearing in "La Fante de Monique," which Maurice Chevalier is now in Paris. Jean Rosen in the Gaumont Paris studio, for European Film Co.

Marcel L'Herbier is busy making "L'Arroseur Arrose" (Zola's novel). Will Hays visited the studio and watched one of the scenes shot.



# FOX FIGHT WITH PAR-LOEW

## Kennedy-Murdock's Control Of K-A-O Brings Plenty of Talk For FBO and Pathe's Future

Picture people rapidly viewed the probable line-up of Keith-Albee-Orpheum with FBO and Pathe-DeMille immediately last week after the surprise of the season became public, that E. F. Albee had turned over all of his K-A-O common stock and control of that circuit for \$4,500,000 to Jos. P. Kennedy and his banking associates. With Kennedy now chairman of the K-A-O board of directors and J. J. Murdock the operating executive of the entire chain, surmises as to the future were rampant before the week ended.

It is said that Murdock received proposals from two large eastern circuits within 48 hours after the news had broken. Other proposals are reported under consideration.

One report says that K-A-O, in negotiating for merger or purchase, is handicapped at present through not having an operator for its picture end. The K-A-O chain is perfectly equipped with man power for vaudeville. Some talk has been heard as to the possibility of a general theatre operator being annexed, although at the minute few operators capable of handling a chain of the K-A-O size and its prospective additions are known. It is said Murdock will act as general advisor rather than operator hereafter.

Among the circuits reported willing to do business with K-A-O are the Stanley Company, S. Z. Poli and Alexander Pantages. From reports last week Stanley and Poli were also in negotiation with Fox. Poli was reported Thursday to be in Atlantic City with William Fox. Fox is now being vaude-booked by K-A-O, also part of the Stanley chain. Pantages parallels the Orpheum Circuit in the west.

### Probable Merger

The thing that appeared to interest the film crowd most was the probability that Kennedy will merge Pathe-DeMille with his own company, FBO, thereby eliminating one producer. With the K-A-O houses for that producer's support, a single picture producer, it is claimed, under the more liberal policy expected to prevail in the K-A-O office for pictures and acts, would guarantee the conservative production cost of the FBO product. With FBO continuing to uphold its prestige and rep as a picture maker, the layout, as figured by the picture folks, presents a strong front to the competing producing or theatre field.

Messrs. Kennedy and Murdock were in Chicago this week and part of last. Neither has been available for a statement, with nothing more (Continued on page 36)

## K-A-O Wants Al Boyd As Its Film Buyer

Philadelphia, May 22. Reported negotiations are on for Al Boyd to become the picture buyer for Keith-Albee-Orpheum.

There is no word of acceptance to date by Boyd nor as to how he views the proposal. Until lately Boyd acted as film buyer for the Stanley Company. He was with that organization for a long while, but resigned when Irving Rossheim recently became Stanley's president. K-A-O had for some time as its picture purchaser Arthur Whyte. He left to go with the Sapiro organization of indie exhibs in New York, also as film buyer. Whyte's reported salary with the Sapiro group is \$45,000 annually.

Boyd has a theatre project under way here, but they would not interfere with his K-A-O position, should he accept.

One story around is that K-A-O is extremely anxious to secure Boyd, who established an enviable name for himself as the Stanley picture selector.

### Handling a Banker

Chicago, May 22.

A local picture house owner got behind \$30,000 in payments on his first mortgage. Called into conference, his banking benefactors told him he would either have to pay in 30 days or turn over his house to them. "Take it," said the theatre owner, promptly.

On second thought the bankers decided to let him do as well as he could on payments.

## \$130,000,000 for Pictures in U. S. Next Season

A 20 per cent increase in film rentals is reported set on product for the coming season by the majority of the producing-distributing companies. The independent producers are especially insistent on a price raise, claiming that exhibitors have made as much money, in some cases more money, with independently produced pictures than with the product of the first line producers.

The increase in picture prices follows a corresponding increase in cost of production, it is claimed. Paramount will spend over \$30,000,000, from report, on product for the coming season. This represents a production cost increase of approximately 20 per cent over last year and will probably include the additional expenditure arising from the extensive use of recording sound for talking films.

In all, around \$130,000,000 will be spent on picture production here, America during the coming year. Practically every major producing company and almost all of the independents have been obliged to increase budgets around that figure to keep up with the new standards.

The explanation from local executives is that it is no longer possible to turn out even fairly good program pictures under \$100,000. This does not refer to any of the major producers. Even the independents such as FBO and Tiffany-Stahl have to go over \$60,000 for pictures out of the states rights class.

### Big Money

Metro-Goldwyn-Mayer production costs for the season will be around \$20,000,000; First National, about \$15,000,000; Universal, \$15,000,000; Fox, \$12,000,000; United Artists, \$10,000,000; Warner Brothers, \$10,000,000; FBO, \$8,000,000; Tiffany-Stahl, \$4,500,000; Columbia, \$2,000,000; Gotham, \$1,200,000; Pathe, undetermined.

Paramount, M-G-M, First National, Universal, Fox and Warner Bros. will have recording of sound in film to provide for in their budgets in addition. It is estimated annual sales will be increased to a total of \$325,000,000.

The independent producing companies, with low maintenance costs, are in a better position than ever this year. Some of the major producers have a permanent payroll of \$2,000,000 a year, this including salaries of executives, bonuses on profits and people under contract.

Through a system of direct story buying the independents are getting better material for less money, in most instances, than the large companies, it is said.

## FOX SHUTS THEIR FILMS OUT OF W.C.

Takes in United Artists and Other Distributors—William Fox Reported Believing Fox and First National Product Sufficient for Fox-Owned Theatres—May Lead to Coast Theatre Opposition with Publix-Loew Houses Removed from West Coast's Operation

### NEW COAST CIRCUIT

It's authentically said in very much inside quarters in New York that William Fox has issued an order that none but Fox or First National pictures be played in Fox-owned theatres for next season.

This order principally shuts out from Fox houses Loew's Metro-Goldwyn-Mayer, Paramount and United Artists product.

Fox is operating and owns theatres throughout the country, divided into sections and groups. His own Fox Theatre Circuit covers all of the Fox houses and principally in the East, with the extensive West Coast Theatre circuit of around 275 theatres mainly on the Pacific Slope, up and down, and the Saxe Circuit of around 50 theatres in Wisconsin. Fox also has under construction and building several theatres.

(Continued on page 70)

## CHI GROUCHY ON UNDERWORLDS

### "Drag Net" Banned by Police Censor Board

Chicago, May 22.

"Drag Net," Paramount's latest underworld film, was barred by the Chicago Censor Board. When questioned, a member of the Board refused to explain the ban.

It is not the first underworld picture to meet with difficulties here. Fox's "Dressed To Kill" was taken out of the Monroe abruptly after having played ten days to good business. It was jerked the morning after primary election returns showed the present political regime was doomed.

Abe Cohn, manager of the Monroe, would not say why "Kill" was taken out, but it was generally reported that the police department, of which the censor board is a part, had altered its first decision to let the film ride. It had previously played in the two large Barks Bros. neighborhood houses but has not been exhibited in Chicago since leaving of the Monroe.

Almost all newspaper critics remarked on the similarity of "Dressed To Kill," with underworld conditions in Chicago.

### Fixing "Net"

Balaban & Katz had booked "Drag Net" into the Roosevelt and had advertised it heavily. "We American" (U) was retained in the house for another week following the ban, and "Laugh Clown Laugh" (M-G) is playing this week after two weeks of mild business in another B. & K. Loew house, McVickers.

It is believed that with consideration of the "Drag Net" will eventually get by the censors. The opposition met by both these underworld pictures supports the popular belief that Chicago at present is rather touchy about its crime situation.

## "Wired Wireless" Again Comes Up; Over Wires Into Homes at \$2 Monthly

### \$1 for Film Secrets Magazine's Offer

"Amateur Journal," monthly magazine published by Parker Roberts in Hollywood, in its second issue, promises to let the amateur movie maker in on all the latest inventions and devices used at the big Hollywood studios for \$1 a year.

The mag is the official organ of the Amateur Photoplay Association, active membership in which costs \$5. A regular sets the amateur back \$2, while patrons can get in for \$50.

"How to Make Up," a book for amateur movie makers, authored by Alice Fleming, has been published by W. U. Day. It sells for \$1.

The book is profusely illustrated and is said to be enjoying a good sale in the stores catering to amateur film producers.

## 300 Indie Producers Make Pictures In Hollywood

Los Angeles, May 22.

There are over 300 small independent picture producers and promoters around Hollywood looking for money to float their proposals. One-tenth have succeeded to the point where they are able to maintain headquarters at the leasing studios and actually engaged in story preparation or production.

Independents now renting space at the Metropolitan studios are Charles Brothers, Trem Carr, Chestertfield, Jack Irwin, Varco, Crown Pictures, Charles Hutchinson, El Dorado, Mascot, Rayart and Excelsior.

Companies renting at Tec-Art are Dallas Fitzgerald, Craig Hutchinson, John, Cliff Broughton, Technicolor, J. A. Fitzgerald, C. Van Duesen, A. Carlos, Weiss Brothers, Globe Productions, Fanchon Royer, Earl Douglas and Sam Bischoff.

At Universal City Sam Saxe is making pictures for Gotham, and Joe Rook for Sterling.

Cal-Art is housing Wilcox and Wolcott; the Jean Novelle company is renting space to Larry Darnour, who is a consistent producer of shorts for F. B. O., and I. E. Chadwick operating his own studio, with two units going.

## U. A. Theatre at Seattle Closing

Seattle, May 22.

Herschel Stuart has received wired instructions from Harold Franklin, president of West Coast Theatres Circuit, ordering the local United Artists theatre closed indefinitely starting June 6. Steve Perutz, house manager, has been shifted to Tacoma. House has been playing United Artists pictures, but with West Coast operating. Percentage and guarantee basis understood—unsatisfactory.

There is a possibility United Artists will take over the house and operate it themselves.

The local Orpheum is also reported dropping plenty each week and expected to fold up soon.

Another West Coast house, Broadway, in Tacoma, was ordered closed a few weeks ago.

Still another phase of the mechanical show business is being held in abeyance, but when it breaks, which may be shortly, it is extravagantly touted for possibilities.

This amusement venture is "wired wireless," which has been developed by the powerful North American Corp., gigantic Wall street enterprise that controls public utilities in practically every city in these United States, where it lacks full control it has an "in" as in New York with the Edison Co.

It is a scheme of purveying amusement over the electric light lines into the homes at a \$1 to \$2 per monthly toll for the rental of the receiving apparatus. The plan was reported in Variety three years ago as a future possibility.

Along with it has been worked out a "circulation" scheme that will exceed any known printer's ink medium in the world. Counting on 3,750,000 national subscribers in as many households, a regular printed program will be sent gratis to each home. With programs not available for newspaper publication, and the only accurate information coming to the wired-wireless fan through this program pamphlet, the advertising value for 3,750,000 circulation to display space buyers is obvious. H. D. Connick, who figured in the Famous Players-Lasky Corp. reorganization some years ago for Kuhn, Loeb & Co., has the wired-wireless matter in hand on behalf of the North American Corp. in New York.

The apparatus has been successfully tested and experimented with and was all set for practical installation including considerable advertising copy when some hitch arose. Some communities objected to the light. Lines being employed by the public utility corporations for a supplementary business of transmitting sound.

Wired wireless is said to be watching the developments of Television and the film talkers, along with commercial broadcasting before attacking the North American market.

## F. N. 1ST COURSE FOR TEACHING ELOCUTION

### Regular Course Including Dramatics for Younger Actors

Los Angeles, May 22.

First National will install a studio for the teaching of elocution and dramatics to their younger contract players who lack stage experience.

This is a means of preparing for the Flimstone system of recording light and sound.

It is the first studio on the coast to install such a course.

Most of the stars under contract to F. N. have had previous stage experience, including Milton Sills, Billie Dove, Dorothy Mackall, Jack Muhlall, James Murray, Harry Langdon, Doris Kenyon and Johnny Hines.

It will not be necessary for these to go to school.

### T-S' No-Sound

Los Angeles, May 22.

Tiffany-Stahl is the only producing organization on the coast that has not so far announced some intention of going in for making sight and sound pictures.



LOS ANGELES HAS B. O. CHILLS; STATE'S \$23,000 TOP; MET, \$18,000

Hot and Damp Weather and No Tourists—"Drums" and "Trail," \$18,000—Criterion's Wkly. Changes

Los Angeles, May 23. (Drawing Population, 1,450,000) Weather: Hot and Rain. Soggy weather augmented by the absence of eastern tourists gave the local first runs box office chills. Disappointment was expressed all around by the showing of what was figured to be sure-fire attractions, Loew's State was one of the fields with "Bringing Up Father," which had the usual Hearst paper support. However, this one did not reach what was expected in the falling about \$3,000 below the previous week. Main stage drag had Bessie Love.

"Trail of '98" seemed to miss on its second week at Grauman's. Chances not hitting \$20,000. Matinee trade off for this one. "Street Angel," in its fifth week at the Carthay Circle, fell below the five figure margin and took a little though two more weeks will be all it can stand. "Skyscraper" proved a great help to the Metropolitan.

Warner Bros.' Hollywood house held up for the third week of "Glorious Betsy," doing twice the business the Egyptian, a couple of blocks away, did with the same dress. "Drums of Love" had a \$5 top opening, which brought better than \$3,000 for the premiere performance, but drifted off afterward.

Marcel Sennett's "Good Kisses" for second and final week at Million Dollar, hit less than a \$1,000 daily average.

Criterion has cut out the long run Movietone policy following the final (third) week of "Sunrise." Starting this week program will change every seven days. Boulevard had rather slack week with "Stage Kisses."

Estimates for Last Week. Grauman's Chinese (U. A.) "Trail of '98" (M-G) (1,550; 50-55) (23 weeks). Came in a little late in season; possibly early too, as tourists are not here in sufficient quantities to give Grauman house the play; around \$18,000.

Carthay Circle (Miller-W. C.) "Street Angel" (Fox) (1,500; 50-55) (5th week). Mats went up with nights just fair; \$18,000.

Loew's State (W. C.-G.) "Bringing Up Father" (M-G) (2,200; 25-59). No b. o. panic; trade, however, best in town at \$23,000.

Metropolitan (W. C.-G.) "Skyscraper" (Pathe) (3,595; 25-75). One of best screen attractions house has had in a long time; came back with better than \$18,000.

Million Dollar (W. C.-Pub.) "Good Bye Kiss" (Sennett) (2,200; 25-59) (2d week). Exit for this one disappointing; with heavy exploitation just could not make it; \$16,000.

United Artists (U. A.) "Drums of Love" (U. A.) (2,100; 25-51.10). Made valiant try for big trade but only fair first week; bowed out with third of amount in on 5th premiere.

Warner Bros. (W. B.) "Glorious Betsy" (W. B.) (2,756; 25-75) (3d week). W. B. got a little better; around \$18,000.

Criterion (W. C.) "Sunrise" (Fox) (1,600; 25-65) (3d week). Couldn't get anywhere on downtown showing; seems run at Carthay Circle too cream; bowed out with \$2,500.

Egyptian (W. C.-U. A.) "The Actress" (M-G) (1,800; 25-75). Just fair trade; around \$8,000.

Boulevard (W. C.) "Stage Kisses" (Col.) (2,164; 25-50). Not so hot for this one, Lynn Coon saving the week with his stage work; around \$5,000.

CRIMP IN BOSTON (Drawing Population, 850,000) Boston, May 22. Four beautiful warm days, with the daylight saving making itself felt for about the first time this season and the arrival here of the Bremen fliers just about put the crimp into the business at the local picture houses last week.

Estimates for Last Week. Metropolitan (4,000; 50-65). With "Easy Come, Easy Go" (Far) for picture and "Flapperettes" on stage, gross \$33,000.

State (4,000; 50-50). "The Enemy" (M-G-M) and Santley and Sawyer on stage. Best house could do, \$18,100—low.

Orpheum (3,500; 35-50). With "The Garden of Eden" (UA) for about \$19,000 gross; fair.

Hoot's Third Series Los Angeles, May 22. Hoot Gibson started on his third independent series of westerns for Universal.

Working title is "Silks and Sables" with Virginia Pearson, Robert Graves, Leo White and Blanche Mahaffey in the cast. B. Reeves Eason directing.

FOX AND STANLEY'S \$53,000 O-K IN PHILLY

Weather Gives Town Great Break, but Weak Films Can't Cash

Philadelphia, May 22. Weather: Cool and Fair. If the pictures had had the stuff last week's business would undoubtedly have registered well above average for this time of the year. Weather breaks were favorable, and the hotels were filled with a couple of conventions. However, the films were not in any way notable and no tremendous smashes were recorded. In fact, some of the houses took losses of several thousand dollars.

The Stanley was okay but not starting in holding "Garden of Eden." With Alla Rogers taking the list of entertainers the combination coaxed about \$27,000, quite satisfactory and a gain of more than \$14,500. "The Showdown" (Pathe) (2,800; 25-50) (2d week). Despite advertising splurges, pulled over about \$13,000 with the third and final week of "Legion of the Condemned." House is now understood as booked hard and fast for another six weeks and will undoubtedly try for summer going. Several Warner pictures are mentioned, starting with "San Francisco" this week.

"Speedy" was off to \$10,000 in its fourth and last week at the Stanton, but this is better than some pictures do at this theatre in their second or even first weeks. Film could have stood another week. "The Enemy," starting a brief stay at the Kariton, claimed around \$7,500, which would indicate not more than two weeks for this Gish picture. Fox-Locust was well satisfied with "Street Angel," which did about \$13,000. It is figured good for another two or three weeks, and there still is some talk of keeping the house open all summer.

The Fox, with the best bill it has had in five or six weeks, jumped to \$26,500. Film was "Hangman's House" and Frances Williams featured, the surrounding bill which also included "Casper," Mack and Roseray and Capella. Considering capacity, etc., site was better off last week than the Stanley. The Arcadia was another week shown here.

Estimates for Last Week. Stanley (4,000; 50-75) "Garden of Eden" (U. A.) (2,800; 25-50) (2d week). Received; on stage was "Stanley Strutters" unit; over \$27,000.

Stanton (1,700; 35-50-75) "The Showdown" (Pathe) (4th week). Lloyds comedy down to \$10,000 in final week; all right considering; "Pathe Leather Kid" (F. N.) this week and "Old Ironsides" (Far) coming; both films already been road-showed here.

Aldine (1,500; 50-75) "Legion of the Condemned" (Far) (3d week). Aldine film held its own, claimed between \$14,000 and \$15,000; helped by extra advertising.

Kariton (1,100; 50-75) "The Enemy" (M-G) (1st week). Just fair, with \$7,500 claimed; only a couple of weeks for it here.

Fox-Locust (1,800; 15-65) "Street Angel" (Fox) (5th week). Has caught on nicely and ought to stay a fortnight at least; \$8,000.

Fox (3,000; 99) "Hangman's House" (Fox). Picture and bill got extra splurge and business showed it; about \$26,500, best in some time.

Arcadia (800; 50) "Shepherd of the Hills" (F. N.). Only so-so with about \$3,000.

No Creative Expression On Coast, Says Coe

Los Angeles, May 22. "The picture business is no place for a writer who wants to be independently creative in expression," says George Francis Coe, who wrote "Me Gangster" and other underworld stories, after spending two months on the Fox lot.

Coe was brought here to make a screen treatment of two stories which Fox purchased from him after they had run in the "Saturday Evening Post." When through with them he was put to work on the original "Me Gangster" for Victor McLuglen, which he expects to finish June 30, then Coe will return to New York to continue his literary career.

Hoot Gibson started on his third independent series of westerns for Universal. Working title is "Silks and Sables" with Virginia Pearson, Robert Graves, Leo White and Blanche Mahaffey in the cast. B. Reeves Eason directing.

Milwaukee's Biggest Rain On Week's Best Night

Milwaukee, May 22. (Drawing Pop., 650,000) Weather: Rain and cool

Two raps to the cash basket were felt by the local operators last week. For this season the grosses, which seemed on the high road to out of the red were handed a severe setback.

Opening Sunday with the arrival of the Bremen fliers, the houses were empty the entire afternoon while 300,000 lined the streets to get a glimpse of the airman. By the time the parade was over it was 4:30 and the matinee business was shot.

The second slap came Wednesday night, always a stand-out, when a heavy cloudburst hit the town at about 6 p. m. and didn't let up until midnight. More water fell that night than on any other one day in the history of the town. Few came out.

Effects of the opening of the new Riverside are beginning to tell on the stage band and combo houses. The Wisconsin slipped steadily and business at the Palace has been far off. The Miller has been weathering the storm with a cut in admissions.

"Sadie Thompson" was hard hit by the elements, the Garden going under \$10,000 on the opening week. Likewise the Strand, where "Pathe Leather Kid" was held over, slipped steadily and the house barely reached \$7,000.

The Empress closed "Are You Fit to Marry" after one day of the second week. The only big money, outside of the Riverside, was at the Davidson, where "Night in Spain" played to capacity all week.

Estimates for Last Week. Alhambra (U) "Hot Heels" (U) (1,800; 30-50-75). Not so hot. House not heading up, as no big specials for some weeks; \$7,000.

Garden (Brin) "Sadie Thompson" (U. A.) (1,200; 25-50-75). Picture held over and with break in weather should be first week's gross of slightly under \$10,000.

Merrill (Midwestco) "Dressed to Kill" (Fox) (1,200; 25-50). Heavy on Fox stuff since Fox bought chain. Picture did not click so well. Under \$5,000.

Miller (Midwestco) "Gun Gospel" (F. N.) (1,600; 25-35). Vaude and here and still slugging around \$6,500.

Palace (Orph) "Blonde for a Night" (Pathe) (2,400; 25-50-75). Vaudefilm. House sliding little; not over \$15,000.

Riverside (Orph) "Soft Living" (Fox) (3,000; 25-40-50). Mixed policy and still getting big business since opening. Close to \$15,000, all signs of making it.

Strand (Midwestco) "Pathe Leather Kid" (F. N.) (1,200; 50). Second week not so forte; below \$7,000.

Wisconsin (Midwestco) "The Showdown" (Pathe) (2,800; 25-35-50-75). Stage band but house not doing what it has been. Reason hard to find. Not over \$15,000.

PAN, \$7,500, TACOMA One House Dark Helps Others—"Tenderloin" \$5,500 2d Week

Tacoma, May 22. (Drawing Population, 125,000) Weather: Warm and clear.

One less first-run house downtown helped the other houses. Patheges in particular. Fanchon and Marco shows at the Broadway, now dark, was opposition for Pan.

Tacoma likes to play whist and are strong for amateur shows, lodge and club doings. Always someone in uniform parading here. Something needed to inoculate the natives with the show-going habit.

Estimates for Last Week. Pantages (1,500; 25-50) "Silk Legs" (Fox). With two film stars on stage in person—John Bowers and Margaret de La Motte—nice increase in biz; \$7,500.

Rialto (M-G) (1,250; 25-40) "Partners in Crime" (Far). Increase at \$3,700.

Blue Moose (Hamrick) (650; 50-75) "Tenderloin" (U. A.) (2d week). Second week got \$5,500, great.

Colonial (W. C.) (850; 15-25) "Forbidden Women" (Pathe) and "Nameless Men" (T-S). Used for split week and \$1,850; big improvement.

Ufa's First Amer. Made

The first UFA picture to be made in America will probably get under way here within the next six weeks. This develops with the return to Germany of H. Fellner after the latter had been in New York.

The picture is tentatively titled "The Woman in the Moon." Fritz Lang will direct it.

It is said that Fellner, who has spent considerable time in America, will bring his company here chiefly to cash in on the exploitation which such a move might realize.

Climax and Kick of "Eden" Entirely Cut Out by Censors in Montreal

"RAMONA," \$25,400, DET.; AUTO TOWN QUIET

\$35,250 for "Skyscraper" and Michigan; "Enemy" Brodies at \$9,000; Denny, \$20,000

Detroit, May 22. Rainy weather killed a chance for a rise, and the local film places experienced another mediocre week. But for "Ramona," nifty opening at the United Artists, nothing notable showed up.

"The Enemy" took an awful brodie at the Madison, enticing a gross so low as to warrant withdrawal after a single week. No wonders were expected of this pictureization of Pollack's drama, but it was counted on to accomplish more than it did. "Tenderloin," with its talking sequences, followed at the Madison Saturday to unfavorable criticism, though its going to get a play through talk going the rounds.

"Mother Machree" wound up six weeks at the Washington with a headline at \$25,400. The Fox house, going in for program pictures for the summer, starting with "Honor Bound" this week. Another straight film, Denny was "Old Ironsides" giving way to "Harold Teen" at the Adams. One good week and one bad one on its rebound engagement at pops.

Michigan's remake of "The Girl below normal at \$35,250, with "Skyscraper" as the film. They expect good pictures at this house but refuse to get at the "Skyscraper" picture. They might have had more personal advantage in another spot, though it can't complain of the Michigan's gross; capital was also slightly under average in screening Denny's "Good Morning, Judge" with a frail unit on the stage for \$20,500.

"The Little Snail" brought the State its lowest figure since the house turned presentation, \$10,500. Oriental garnered little attention with an unimportant cinema, "Tragedy of Youth" at the Pan.

With the summer schedule showing a large increase in the number of conventions, establishing Detroit as a picture center, the picture places are going to rely considerably on transient customers during the warm months.

Estimates for Last Week. Adams (Kunsky) "Old Ironsides" (Far) (2d week) 1,700; 50-75. Second and last week dropped about \$3,500 after \$13,000 opener; after previous run here as spec, did not make much ground.

Capitol (Kunsky) "Good Morning, Judge" (U. A.) (448; 50-75). Denny for responsible for the \$20,500; that amount just fair; house looking forward to possible record next week with Paul Whiteman.

Michigan (Kunsky) "Skyscraper" (Pathe) (4,100; 50-75). Down a bit at \$35,250; films lack individuality at this stand, so good picture not prominent among reasons.

Oriental (Miles) "Tragedy of Youth" (T-S) and Pan vaude (2,500; 25-50) "The Girl Below Normal" preceding big held total to \$7,500.

State (Kunsky) "The Little Snail" (W. B.) (3,000; 25-75). Warner film at State's standard; stage failed to hold up both ends last week; \$10,500, low; new stage personality this week, Roy Sedley replacing F. Pitt.

United Artists (U. A.) "Ramona" (U. A.) (1st week) (2,000; 50-65). Opened big and maintained pace, house claiming surprising \$25,400; best business so good picture not prominent among reasons.

Washington (Fox) "Mother Machree" (Midwestco) (Fox) (6th week) (1,700; 35-50-65). Finished run quietly; attendance never exceptional but enough for house; \$4,000.

Talkers at Cosmo Studios

Before W. R. Hearst left New York last week for his return to the coast he is said to have left instructions to equip the Cosmopolitan studios, uptown New York, for talkers.

Cosmopolitan is fully equipped as a studio. It has been rentable of late, but with few tenants.

The Gifford Players will end a 39-week engagement May 26 at the State, Springfield, Ill. This unit of the Gifford stock group will open May 27 for a summer season at the Bijou, Decatur.

Orpheum, Gayety and Majesty's are running all summer the year as against the two last, burlesque and legit, being dark every other year. Closing of one of the big first run movie houses still quite probable and the second show of the year, at trade, big in this city, is liable to be shot by the Children's Bill.

Censors cut the Palace picture, "The Garden of Eden," and plenty. Climax of action, the heart of the matter with audience wondering what had happened. Gross dropped to \$10,500. It would likely have passed \$10,000 without the cut. Censors couldn't see the dress-discarding climax and wouldn't let fans see it, punch of picture.

"A Night at Coney Island," vaude headliner at the Madison, is the crowd and boosted gross to \$14,500. "The Tigress," feature picture, was much under average, but crowds came for the freaks. This being circus activity, here, the heart of the matter with audience wondering what had happened. Gross dropped to \$10,500. It would likely have passed \$10,000 without the cut. Censors couldn't see the dress-discarding climax and wouldn't let fans see it, punch of picture.

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Princess and His Majesty's, clashed on week with two standout shows. "Chauve Souris," at former, went over good for \$15,000, and Carroll's "Vanties," at Majesty, did best of the hand shown there, cleared \$20,000, at \$4 top, a fair figure for this 4,800-seater. Either would have been one-third higher if the other had not been in town.

This week musical comedy stock begins at His Majesty's. C. Emerson Cook is behind it.

Gravity at the Sought in the moving picture industry in this city and province is indicated by the announcement by B. M. Garfield, secretary, Montreal Theatre's Management Association, of a meeting of this body with members of the province of Quebec Cinema and Theatre Owners' Association will be held in this city May 31.

This is the first time in the history of the industry that the two organizations have held a joint meeting. Business will be elections of officers and reading of annual reports. The meeting will likely be the setting up of legal machinery and publicity efforts for the protection of the industry in Quebec province. Names of public men of the highest rank attending are being mentioned by the legal end of the job.

Estimates for Last Week. Capitol (2,700; 40-60) "Heart of a Foolish Girl" (F. N.). Went over big first two nights but fell off on matinees steadily from opening day, while later in week fine. Second week, however, rain and rain in last night kept them in. Tabloid musical cut to quarter size and on last week. Manager Dahn will try out elaborate presentations of the picture in the hold principals. Light at \$11,000.

Palace (F. P.) (2,700; 40-60) "The Garden of Eden" (U. A.). Censors tore out climax bodily and snipped away at the picture. The result fans didn't know what it was all about. Result fell in box office. Poor at \$10,500.

Loew's (F. P.) (3,280; 45-75) "The Tigress" (Col.). Second rate meller rated low, but since vaude headlined 10 frenks in "A Night in Coney Island" (stage), house full all week. Second week, however, rain and rain in last night kept them in. Tabloid musical cut to quarter size and on last week. Manager Dahn will try out elaborate presentations of the picture in the hold principals. Light at \$11,000.

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**"Street of Sin," \$28,000, Very Good;  
"Betsy" Beat Orph's Average, \$4,500**

Chicago, May 22.  
**Weather: Rainy**  
 The picture boys who lost out last week can haul in the weather as a logical alibi. When it wasn't raining it was threatening. One is as much poison as the other here.  
 McVickers needed no excuses with "Street of Sin," however. Jannings was champ of the Loop with \$28,000 on the opening week. This would be much better than average even in

phone is eventually due into all the K-A-O theatres selected for talkers.

have a direct contact with the Moscow press, which he feeds with releases constantly, preparing field for his company.

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# TOPEKA'S EXAMPLE OF PEOPLE PAYING FOR WHAT THEY WANT

"Red Hair" on Screen Ran Away From Nutty Gifts on Other Stages—Giving Dishes, One Dish Wkly.

Topeka, May 22. (Drawing Pop., 85,000.)  
Weather: Unsettled.  
Give Topekans the kind of show they want and they go. Never was this more clearly demonstrated than last week, when Clara Bow and her "Red Hair" film filled the Orpheum nearly every performance. Other places where they were using two-for-ones, holding prize drawings, etc., barely kept even with the nut. The new company booked in for the tab program at the Best failed to hit with anywhere near the volume that greeted the change of policy, though Al Russell and his "Come-On Girls" put on a much better show than Roy Davis and his "Sunkist Steppers".  
Local dancers held the business up normal for the Jayhawk, where Pola Negri's "Secret Hour" proved one of her weakest vehicles.

Guessing beans and parlor furniture as prizes are now made the attraction to pull up the waning business at the Novelty. Arthur Higgins and his "Polytown Madras" are the prospects now are a film policy will go into effect at this theatre weeks sooner than the Labor Day date planned.  
The newest attraction is that announced for the Grand to bolster the limping patronage of the Wadell Players (stock). The theatre is going to give away 700 sets of dishes, one dish at a time, to the women who attend Tuesday nights. The two-for-one coupon, always the standby of this place, has failed to do its stuff this season.

**Estimates for Last Week**  
Jayhawk (1,500; 40) (Jayhawk). Pola Negri and "Secret Hour" failed to click. It needs pruning and clipping. "The Red Hair" film did fair play, as Mary Astor is Topeka girl. Juvenile dancing recital used as presentation that held up business to normal; \$5,500.  
Orpheum (1,000; 20) (National). Clara Bow in "Red Hair." They came to see Clara and went away talking about the snappy entertainment. One of best box office takes of the year at \$2,500.

Cosy (400; 25) (Lawrence). "Ladies Must Dress" first half of week and "Dressed to Kill" second half, just below normal at about \$700.  
Grand (1,400; 75) (National). Wadell Players in "Connie Goes Home" got good start with two-for-one coupons first night, but business didn't hold up. Matinees decidedly off. About \$1,900.

Novelty (1,100; 25) (Crawford). Art Higgins and "Getting On in the Movies" second half, slightly below previous week, though second bill of week best since company came here, six weeks ago, under \$2,000.

Best (750; 20) (Lawrence). Al Russell and "Come-On Girls" opened first week to much less than expected, but hit steady later, making total of slightly under \$700.

## Word for Talker Needed

Los Angeles, May 22. The industry unwittingly is groping for a short, even if an ugly word, that will signify synchronization of sound and photographed action.

It was the same way in the early days throughout the United States when "motion picture" in its four-syllabled form appeared to the multitudes as "Movie" to the masses. Abroad there was the convenient "cine" for refuge.

In this country it was the little folks who supplied the word. "Movie" distinctly was the child's idea of what the screen meant to the masses. "Movie" in spite of the bitter things uttered about it has survived.

"Talkies" and "talker" are already in use.

Beth Brown's "Applause" Another novel by Ben Brown, entitled "Applause," is reported sold to M-G-M. for \$35,000.

Story is written around the vaudeville business.

**\$2 FOR SUMMER**

subscription to  
**VARIETY**

154 West 46th St., New York City

## \$13,000 FOR "GAUCHO" AT COLUMBIA, PTLD.

"Legion," \$15,000 at B'way  
—Portland, \$12,000—Orient—  
at \$7,500—Pan, \$10,000

Portland, Ore., May 22. (Drawing Population, 400,000.)  
Phenomenal success of Boris Thomashefsky and his company of Yiddish Players was outstanding in last week's business. Thomashefsky played two days to almost capacity at a \$2 per seat. This is the first road show brought in by West Coast on its new policy for the Liberty.  
William Cutts, Universal executive in charge of the Portland, appointed managing director of the 11 Multnomah suburban theatres from which Bob White retired as president last week. U now has a firm grip on the suburban business here and in other northwest cities.

**Estimates for Last Week**  
Portland (Public-W. C.) (3,500; 35-60)—"She's a Sheik" (Par). Good comedy picture; Public unit; "Fast Mail" did \$12,000.

Broadway (W. C.) (35-60)—"Legion of the Condemned" (Par). F. M.'s "Dance Paintings" stage unit; got \$15,000.

Pantages (Pan) (2,000; 35-50)—"Honor Bound" (Fox). Featured above five acts; \$10,000.  
Oriental (Tebbett's) (2,700; 35-50). Billed as a double feature program, "Stand and Deliver" (Pathe) and "Little Snow White," latter splendid showing of listy lady stage show was Billy's Hawaiians; \$7,500, bad.

Rivoli (Parker-W. C.) (1,200; 35-50). Third week of "Patent Leather Kid" (F. N.), still going strong; Salvatore Santaella and orchestra; \$5,500.

Columbia (U.) (1,200; 50-75)—"The Gaucho" (U. A.). Opened run with raised prices and suspended pass list; exploitation good; \$13,000.  
Helen (Helen Duffy Players) (2,000; 25-125)—"The Masquerader." Fine performance, but receipts failed to rise from low level; play done here several times in recent years; \$5,000.

Liberty (W. C.) (2,000; 50-42.20). Boris Thomashefsky and Yiddish players. Two-day stand to great business; on stage, engaged next month; about \$4,000 in two days.

## "RAMONA," \$21,800, ST. L.

"Al Bie Good" \$15,900 and "Betsy" \$16,200—"Mad Hour" \$29,500

St. Louis, May 22. (Drawing Pop., 1,000,000.)  
Weather: Rain Early, Then Fair.  
With a warm rain week last week and a rainy Monday the picture houses got out to a none too flattering start last week. Splendid attractions at the big houses and lack of opposition from the left, closed for the summer, sort of evened things up later in the week.

**Estimates for Last Week**  
Loew's State (3,300; 25-35-65)—"Ramona" (U. A.) and Nat Nazario Jr. m. Dolores Del Rio's popularity is gaining here by leaps. Nazario, Jr., with stage support, added not a little to draw; \$21,800.

Ambassador (Skouras downtown) (3,000; 35-65)—"Mad Hour" (F. N.) and Ed Lowry on stage. Ed Lowry put another good week across with dandy stage show; \$29,500.

Missouri (Skouras uptown) (3,800; 35-65)—"Lady Bie Good" (F. N.) and Freddie Barnard, m. c. Popularization of stage success of same name instantaneous hit with public and press; unusual and worthy of unusual mention; \$15,900.

Grand Central (Skouras Vita uptown) (3,700; 50-75)—"Glorious Betsy." Called best Vita production in which Conrad Nagel and Dolores Costello have been cast together. Al Johnson in some of his old songs, and other short scenes also pleased crowds; \$16,200.

Capitol (Downtown) bandbox house. "The Missing Girls." Warning to the girls picture did so well at little playhouse held over and may remain longer; \$16,200.

St. Louis (2,800; 35-65)—"Honor Bound" and vaude, led by Nick Lucas. This primarily vaude house, only big vaude theatre remaining open since withdrawal of Orpheum for wartime needs, had good week. Reviews didn't give picture much;



## CLARA BOWLS OVER K. C. AGAIN WITH \$23,000

"Hold 'Em Yale," \$17,500 at  
Mainstreet—Dix Film on  
Split Wk., \$3,500

Kansas City, May 22. (Drawing Pop., 600,000.)  
Weather: Rain and Fair.  
Clara Bow is the best bet on the screen so far as Kansas City is concerned. She and her picture, "Red Hair," won the dividend's come-on last week, and they came.

The Newman, with its split week and stronger pictures, is slowly building patronage. The eighth last week, was several hundred below the preceding one, due to the heavy draw of "Red Hair" at the other Loew house.

Isis, destroyed by fire several months ago, reopened Saturday under the Universal banner with "Partners in Crime." It n-w has a modern cooling plant, installed. House under the direction of Mickey Gross, and Bud Smith is at the organ.

Starting Sunday the Uptown, Universal's big new suburban, began its split-week policy to a full week, with "Love and Learn" as the feature and stage show.

**Estimates for Last Week**

Loew's Midland—"Red Hair" (4,000; 25-35-50)—When the "T" girl goes to the Midland, local house the employees know they are in for a workout. Last week no exception. "Red Hair" had holdouts early for the first time in weeks. Stage show, "Tommy Nuts," good, and entire bill, on entertainment, voted best of season; \$23,000.

Mainstreet (Orph.)—"Hold 'Em Yale" (3,200; 25-50). Rod La Rocque has made better pictures than this collegiate, but it is full of action, the hero wins the football game, and what more could the fappers want? Stage show built up and around Harlan Christie, m. c., returning from a month's absence. Hale and Derry, local radio entertainers, did big stage show, matinee holding up consistently; \$17,500.

Pantages—"Honor Bound" (2,200; 25-50)—Manager Louis Charnikoff knows kind of flicker he likes, and comedy. "Honor Bound" fitted nicely, and even reviewers had good words for it. Vaudeville and regular weekly installment of singing contest. Business not so good; \$7,200.

Newman (Loew)—"Easy Come, Easy Go," 1st half, "Skins," 2d half. Last night, the picture was a week on first run. Sid Chaplin farce also. Two nights of rain first half, reduced to a half showman.

Liberty (Ind)—"Ladybird" and "Braveheart" (1,000; 25-35). While "Ladybird" picture advertised as first showing in U. S., it was an old picture with Ruth Stonehouse and Betty Compson. Other feature Rod LaRocque and Sally Rand; \$1,200.

Uptown's split-week offering, "Scarlett O'Hara," 1st half and "Matti-lee," 2d half.

Globe screened "Dog of Regiment" between the shows of the Bridge Players on stage.

## Take-a-Chance Saved Uptown, Toronto, \$11,000

Toronto, May 20. (Drawing Population, 700,000.)  
Weather: Fair and Warm

"Take a Chance Week" at the Uptown, ace house for F.P. picture, Jack Arthur to be a real showman when the breaks were against him and put the house at almost \$11,000, real money in this daylight saving town the week before spring racing starts.

Elsewhere business was bad, although Loew's held up strong at \$9,500 in a house out from 2,800 to 1,541. F.P. picture, and Clare Appel had \$9,000 with "Lady Raffles" at the Hip.

Neighborhoods had, occasionally the "Take a Chance Week" with the feature being the film. Main stem houses were afraid to take a chance on take a chance. But when the censors hung back, Chicago, and there wasn't much else left except a couple of Richard Dix efforts Arthur decided to plunge on stage show and keep the picture a secret.

Pathe, with its public relations job and it was a wow. Jack and Florence Rogge put the show together and it was a wow too. Even the doorman took part singing a couple of new ballads in uniform. Wow number three came at the o. where the s. r. o. sign was dusted off for the evenings. If matinees this held up it would have been a real week.

The big Pantages house has not been going strong past several weeks, although the big houses find Kings. Ballyhoo stuff didn't help. Opening week not promising. Held down because of fire this newly

## Tenderloin Beat 'Jazz Singer' and 'Speedy' in Wash.

Washington, May 22. (Estimated White Pop., 450,000.)  
Weather: Warm Spotty Rains

Everybody registered a drop last week with the exception of the Metropolitan, with the Vitaphone. "Red Hair" was several hundred below the preceding one, due to the heavy draw of "Red Hair" at the other Loew house, the Columbia, does not come under that classification, however, as the picture was slow response even on its first week. Unusual for Chaney. Appearances too close together is credited with drop.

Reginald Denny, who could not pull them down to the Rialto last week with house forced to take entire blame. Picture got all manner of good notices with Denny and the new youngster star, Jane La Verne, given unstinted praise.

Irene Franklin on stage along with Irene's new secret at the Fox failed to stem the town's downward trend. But at that week only a few thousand under the preceding and on a par, in relative rankings, with the others, excepting the Met.

Earle went back to previous totals after a splurge the preceding week with "Ladies Night in a Turkish Bath." "Fifty-fifty Girl" couldn't hold it up.

**Estimates for Last Week**

Columbia (Loew) "Laugh, Clown, Laugh" (M-G-M) (1,222; 35-50). Much more expected on first week and likewise on second when gross ran well under \$6,000.

Earle (Stanley-Crandall) "Fifty-Fifty Girl" (M-G-M) (1,222; 35-50). Considerably under preceding week, maybe not even the former \$7,000 grosses of last week.

Fox (Fox) "Silver Slave" (Warner Bros.) and Irene Franklin with Stebbins presentation on stage (3,400; 35-50-75). Feature praised for its lack of corn talking to be just over \$20,000; below previous week.

Met (Stanley-Crandall) "Tenderloin" (Vitaphone) (1,518; 35-50). Last night, the picture was a week on first run. Sid Chaplin farce also. Two nights of rain first half, reduced to a half showman.

Liberty (Ind)—"Ladybird" and "Braveheart" (1,000; 25-35). While "Ladybird" picture advertised as first showing in U. S., it was an old picture with Ruth Stonehouse and Betty Compson. Other feature Rod LaRocque and Sally Rand; \$1,200.

Uptown's split-week offering, "Scarlett O'Hara," 1st half and "Matti-lee," 2d half.

Globe screened "Dog of Regiment" between the shows of the Bridge Players on stage.

house would shoot shag but \$7,000 is getting near the danger line and that is all. The picture could do it. In some big stuff is coming to this one soon.

"King of Kings" never got into its stride this week, but will be there, least one more and should improve due to word of mouth. Canadian Educational films are looking after the picture business and the picture has been good. Looks like \$5,000.

**Estimates for Last Week**  
Uptown (F.P.) "Take a Chance Week" (3,000; 30-60). Picture was "Easy Come, Easy Go" (Par) but kept a secret in advertising because Dix has no draw here. Stage effort sort of a flop. Picture was a week on first run. Went \$11,000 to lead town, eased up despite weak matinees.

Loew's "Night of Mystery" (Par). Stage show here as good. Far ahead of average. With seats in winter garden 1,541 rather than 2,300, downstairs business not expected to be any wow. Good at \$9,500.

Hip (F.P.) "Lady Raffles" (30-60). Showed real strength for this season at \$9,000. Probably best picture in a big house here for this season. It gets hot enough for them to drop in and cool off. Organ recitals in show and via radio big help.

Pantages (F.P.) "The Yellow Lily" (F.N.) (3,300; 30-60). Show seems to be there but audience isn't. Weak at \$7,000. No particular reason for slump but in a big house like this it causes viewings with alarm.

Tivoli (F.P.) "Sadie Thompson" (U.A.) (1,400; 30-60). Another one took it on jaw and broke to \$3,500. This held up the high and low record on present season to United Artists. Chaplin went \$14,000 with "The Circus."

Princess (Erlander) "King of Kings." Ballyhoo stuff didn't help. Opening week not promising. Held over. About \$5,000.



# 31 Old Chaplin Shorts Cut for Release as Travestied Serial

"Perils of Patrick" in 10 Chapters with Charlie Chaplin Billing—Many Old Comedy Favorites

"Perils of Patrick" is to be the title of a Charlie Chaplin serial in 10 episodes, two reels each, that Harry Aitken has just cut down with continuity from 31 old Chaplin short comedies.

It's an innovation for pictures. Another is that in cutting for length and continuity a twist has been given the serial which makes it a travesty on the "Perils of Pauline" kind of meller serials.

No distributor has been settled upon by Aitken, although it is said the completed Chaplin serial is now in readiness to preview.

Many film favorites who appeared in Chaplin's shorts in those days, the pictures dating back to around 1919 or before. Particularly are Mabel Normand, Fatty Arbuckle and Syd Chaplin amongst the other funmakers. There is said to be some apprehension by the Chaplin old-day players as to how they will appear to their present public in what is expected to be an old-fashioned picture dress of yesterday.

Aitken, who came into possession of the Chaplin stuff when purchasing the old Triangle prints at auction, may send the serial into the first runs, with special foreign play given to it. Aitken formed Triangle, but when it suspended lost interest until the opportunity came up to make the auction purchase of the prints. In that way he secured over 2,000 full length Triangle feature pictures.

Triangle when organized had many of the better known stars of that time, and several are still prominent. It was a formation not unlike the present United Artists in scope, but, unlike U. A., did not live.

## Katz Donates \$100,000

Chicago, May 22. Sam Katz, president of Public Theatres and one of the founders of the subsidiary Balaban & Katz circuit here, has donated \$100,000 to the Marks Nathan orphanage of Chicago.

This is believed the most important charitable donation ever made by a Chicago theatrical man. Katz made a special trip here from New York to attend a recognition tendered him by local charity workers at the Stevens hotel May 20.

## K-A-O Men in Chi

Chicago, May 22. J. J. Murdock, Pat Casey and Jos. P. Kennedy were in the city yesterday. They attended the Pathé sales convention here.

Kennedy may have left yesterday, but Messrs. Murdock and Casey may remain a day or so longer. Kennedy reached Chicago last Wednesday morning, leaving New York on Tuesday, it is said, within 45 minutes after the Albee-K-A-O stock deal had been closed. Kennedy came on to attend the FBO sales convention.

## King-Wray Marriage

Los Angeles, May 22. Bradley King, Metro-Goldwyn-Mayer scenarist, and John Griffith Wray, motion picture director, are to be married on June 2.

Wray was recently given a final decree of divorce from his first wife. The couple are going to Europe on their honeymoon.

## Anita Page as Star

Los Angeles, May 22. M-G-M is grooming Anita Page for stardom after appearing in feminine lead roles opposite William Haines and Lon Chaney.

Miss Page also appeared in one of the three featured roles of "Daughter of the Desert" made by M-G-M.

## Milt Gross Falls

Milt Gross, creator of the Sunday World "Gross Exaggerations" and "Vice Baby" departed this week for the West Coast with his entire family. He was with at least one original story for M-G-M.

## The Speaking Voice

Amelia Summerville, who retired from the stage about 15 years ago, has just had her book on "The Speaking Voice" published by the Avondale Press.

## U. A. HOUSES AND STAGE SHOWS

Reported Names for U. A. Stages Sought

Los Angeles, May 22. United Artists Theatres of which Joseph M. Schenck is the head, will, it is said, shortly embark into the field of stage entertainment to be used in conjunction with the sale of features in the houses operated by them.

Schenck has always been opposed to stage entertainment accompanying the screen feature. When the United Artists theatre opened here at first it did so without prolog or stage presentation. Upon Hugo Riesenfeld coming to the coast, atmospheric scenes were put on with animation. When the "Gaucho" opens at the United Artists here this week Luce Velez, former Fanchon and Marco girl who played the lead with Douglas Fairbanks in the picture, is to appear in the stage entertainment.

Lou Anger, general manager of United Artists Theatres, recently offered \$40,000 and transportation for Sousa and his band to appear at the local United Artists house for four weeks. Other big drawing names are being sought by Anger. It is said, for various houses operated by his company.

## Kaufman's Breakdown

Paris, May 22. Albert Kaufman has been taken to the American hospital here suffering from a nervous breakdown. Last report was that he was progressing favorably.

Kaufman's return to New York at the end of June and thence to the coast to be Jesse Lasky's executive assistant, had been reported. Lasky is due in Paris in a short time.

## Spence's \$3,500 Titler

Los Angeles, May 22. Ralph Spence has a contract with M-G-M to title 26 feature pictures on the new program.

Spence's old contract with M-G-M expired when he finished titling "Excess Baggage," directed by James Cruze.

Spence is reported to be receiving \$3,500 a picture.

## Data on Talkers for Trade

As trade information, to help distinguish the various talkers and eliminate confusion between the different electrical companies, this data might be preserved.

Western Electric and General Electric are competitive companies. Western Electric Co., through its subsidiary, Electrical Research Products, Inc., J. E. Otterson, president, 195 Broadway, controls the Vitaphone, Movietone and Pinaroute talkers.

General Electric Co. and Westinghouse Electric & Mfg. Co. (not to be confused with Western Electric) are affiliated with the Radio Corporation of America.

R. C. A. controls the R. C. A. Photophone, Inc., subsidiary of R. C. A. David Sarnoff is president of Photophone and vice-president of R. C. A.

Of Western Electric's motion picture activities, Vitaphone is Warner Brothers; Movietone is originally Fox-Case Corp.'s and now also the trade name of the Paramount, United Artists and M-G-M talkers.

First National has created its own trade talker name as Pinaroute, using the disk recording principle of Vitaphone, through affiliation with the Victor Talking Machine Co. for the recordings.

Photophone is still in process of being readied for the market, with PBO as the probable picture production affiliate. Photophone's installation cost is from \$1,000 to \$15,000; Western Electric's Movietone and Vitaphone from \$2,000 to \$24,000.

## 3 Sailing Vessels on High Seas for Film

Los Angeles, May 22. The revamping of three large sailing vessels to reproduce the battle-ships used in the 17th century has been completed at the Craig ship-building yards in San Pedro.

They will be used in filming the battle scenes for "The Divine Lady," now being produced by First National, with Corinne Griffith starring.

A company of several hundred people will sail the high seas to obtain the necessary scenes and will be gone for three weeks.

Frank Lloyd is directing.

## PERSONAL FREELANCE P. A.

Annoy Producers—Contract Clause May Follow

Los Angeles, May 22. Motion picture executives are again ready to take action on freelance press agents planting erroneous reports relative to people under contract.

The executives' chief complaint is that much of their time is taken up by reporters trying to verify wild rumors.

In the event over-zealous press agents continue this unethical practice of copying space, a revision in contracts will be made, whereby it will be a breach of contract to employ personal press agents.

## Titlebaum Suicide

San Antonio, May 22. William Titlebaum of Pittsburgh, known in picture trade in New York, committed suicide in Mexico City Saturday. He took poison and then shot himself.

Titlebaum had been trying without success to promote a picture enterprise in Mexico.

Remains were taken in charge by the American Embassy.

## 10th Co-Star Film

Los Angeles, May 22. When Mary Astor and Lloyd Hughes complete their work in "Heart to Heart," their 10th National, it will make their 10th consecutive co-starring picture and incidentally terminate their contracts with the organization.

Hughes was to have expired at the finish of his last picture, "The Three-Ringed Marriage," but was carried over to meet Miss Astor's closing time, with the finish of "Heart to Heart."

## Fox Lot Set Burned

Los Angeles, May 22. Defective wiring of generators was blamed for a fire that ruined a \$100,000 set on the Fox lot. The set was being used in "We Gangsters," directed by Raoul Walsh.

Actors and others had to flee for their lives. A three-alarm fire brought out half the apparatus in Los Angeles.

## DORIS KENYON EXPENSIVE

Los Angeles, May 22. The signing of Maria Corda to play the lead opposite Milton Sills in his next picture for First National is evidence that the latter no longer favors Doris Kenyon to play opposite her husband.

This is attributed to the high salary demanded by Miss Kenyon, which is understood to be close to that which Sills receives.

# Otterson, W. E., Not Strong On Talkers' Interchanging

## Talker' Engineer Answers Queries On Movietone

Los Angeles, May 22. The owner of a 500-seat theatre will pay \$8,500 for installation of an equipment like that of Movietone, declared a Fox expert in answer to a question from a writer attending the showing in the studio theatre extended to a committee of the Academy of the Motion Picture Arts and Sciences. The prices vary according to size of theatre.

The committee had witnessed a two-hour exhibition of Movietone subjects and had been asked for questions at the conclusion of the performance. In response to these it was stated among other things that 10 days are required to install the apparatus.

As to the possibility of shutting out any undesirable or unwanted sounds it was explained the microphone is an ear, and from its hearing nothing may be masked.

It is out of the question to place microphones about the auditorium of a large theatre in order to insure the patrons hearing distinctly the less robust voices. Edward Kaw, the engineer, answering, declared voices coming from a point other than behind the screen would sacrifice the illusion.

Where explosions are to take place the microphone must not be placed too near the point of danger or it will be wrecked and the record lost.

In preparing the set-up for a news weekly shot, from 10 to 20 minutes' time is required to install the apparatus, which weigh about 1½ tons. The spot of photographing synchronized shots must be uniform with the projection, both being established at 90. The camera, like the projector to follow, is impelled by motor.

No Print Limit. Film may be broken in the laboratory for convenience of handling, but it must be done carefully, although a couple of frames probably won't be missed.

Attention was called to the fact that some of the screen's speakers seemed to shift their position or be suddenly changed a few inches. It was explained that this came in the process of cutting down the length of the speech. The cutter had used the scissors when he had noted the speaker pausing to take breath, but when the speech came back to the record it was probable the speaker had slightly changed his original position.

Two cameras may be used the same as in a straight picture, one for long shot and one for close-up. As to the number of prints that may be taken from one negative there is no limit.

The news program had been designed to illustrate to members of the Academy what progress had been made by Movietone as one of the sound-recording devices. The subjects ranged in geography from the west coast of the United States into Europe.

The only subject approaching the dramatic was the singing by Raquel Meller of "The Song of the Torador's Wife," powerfully done. There were practically no subjects with dialog.

General Manager Winfield R. Sheehan delegated James Ryan to arrange the showing. A formal vote of thanks was extended by the committee.

## Russian "Elms"

Eugene O'Neill's "Desire Under the Elms" has been filmed by a Soviet-Soviet company. The film version, just released, bears the title "A Woman from the East."

## Newman Leaves Columbia

Los Angeles, May 22. Frank L. Newman found the production of the picture "The Man Who Sings" so unattractive, after one week as business manager for Harry Cohn at Columbia he is out.

Newman was reporting as investing \$250,000 in the company.

In line with Variety's statement last week, quoting Elmer B. Bucher of Photophone, that all film talking apparatus is being manufactured with standard equipment for universal use, J. E. Otterson, speaking for Movietone and Vitaphone, in competition with Photophone, states that the Western Electric Co. does not favor this interchangeability. Otterson maintains that W. E.'s subsidiary, the Electrical Research Products, specially manufactures its machines for Movietone and Vitaphone products.

However, if exhibitors want to chance this interchangeability, says Otterson, it is up to them. He does not affirm that R. A. C. Photophone talkers will not reproduce on Movietone but points out that while other records play well on a Victor talking machine, for example, naturally the Victor disks are especially recommended for Victor machines.

The first Movietone interview was a stunt staged by P. L. Thomson, public relations' counsel for Western Electric, on behalf of Otterson. The latter formally issued a statement to the press on Paramount, M-G-M and United Artists asking the studios to Otterson address to the press representatives and the latter's interrogations were caught on the talking screen.

Monday afternoon at the Fox studios the press was again invited to see and hear themselves as they appear and sound on the screen.

## Official Investigation Of Foreign Propaganda

Washington, May 22. A Congressional investigation is getting set to delve into the present method of distributing foreign propaganda throughout the U. S. by foreign mail firms.

Though the investigation may not get underway until the coming session those who are gathering the material for the opening move say that it will be very thorough when it does break.

## Gilda Finally Paid

Chicago, May 22. Gilda Gray, after causing considerable disturbance at Connoy brother's Capitol, finally drew her salary which that house withheld for several days as a disciplinary measure. She is now being booked by Bill Parent's Chicago office.

After an engagement at Madison, Wis., Loew's St. Louis and several other picture house dates, Miss Gray will leave for the coast to make her next independent picture.

## A Laemmle Acting

Los Angeles, May 22. Both Laemmle, niece of Carl Laemmle and sister to Edward Laemmle, director, is to have her first opportunity to act before the camera in support of Glenn Tryon in "Leave It to Me," now being directed by William Craft for Universal.

Miss Laemmle is 17 years old and a professional dancer. She has heretofore doubled for many of the big stars in difficult dancing numbers.

## Stahl as Director

Los Angeles, May 22. John M. Stahl, production head of the Tiffany-Stahl Studios, will turn director next month for the first of a series of four stories on the new program.

The first will be "Supha," with the cost estimated at around \$100,000. The T-S contracts for the coming season provide that Stahl personally direct four pictures, besides supervising the company's entire product.

## Corliss Palmer's Name

Corliss Palmer described herself in her contract with Universal for a part in the company's "The Mat Disturbance" as Miss-Miss Malone. Her name, incidentally, is slated for that of a blonde woman.

The company understands, however, that the change of name is permanent.



## From 400 to 500 Foreign Pictures Made Abroad in '28-'29 Cutting Down U. S. Grosses

With the quick, enforced rise of domestic picture production in European countries, under the protection of and in some cases subsidized by their governments, American-made pictures may suffer a sharp drop in exhibition in France, Germany, England and other countries within the next year.

While the quota restrictions are not in themselves prohibitive to exportation of American pictures, the interchange among European countries multiplies the reduction of available play dates. Importation of French, English and Russian films by Germany and France, England and Russia operating similarly will result in the reduction of play dates for American productions.

It is estimated by executives cognizant with the foreign field that approximately 500 pictures will be made in Europe next year. From 100 to 120 films are scheduled for production in England, 200 to 250 in Germany, 100 in France and 75 split up in Russia, Sweden, Italy, Spain, etc.

Some of these pictures are being made mainly for the purpose of getting quota permits and may be shelved since not intended for exhibition. It is estimated that 300 pictures will be put on the market, with sales pressure for exhibition. Approximately 200 miscellaneous foreign pictures will be on the market in each territory formerly entirely open to American product.

Considering that the majority of Europe's 30,000 picture houses are limited in seating capacity it seems possible that native product may have a chance at low rentals.

Average cost of production in Europe, excepting American companies producing there is much lower than over here.

Rapid expansion of the picture industry abroad will locate employment for two or three thousand European actors now working in various ends of show business there, pending the development of younger talent more adaptable for pictures.

### 'MAGNOLIA' ROLE VACANT

Zita Johann, Engaged for U's "Show Boat," Must Go with Hopkins

Los Angeles, May 22. Zita Johann cannot create the role of Magnolia in the Universal screen production of "The Show Boat." She had been signed for the part by Harry Pollard, director, when word came from New York that Arthur Hopkins has her under contract for a stage production to be made in August.

Tests of voice, figure and looks were made by Miss Johann several weeks when the U. officials, who have been looking for some one to play the part, thought she was ideal. With Hopkins taking her over, U. will have to get another girl who can sing and look good, as the synchronization process will be used for one-third of the picture.

### Langdon and Direction

Harry Langdon, according to his local representative, is consummating negotiations with one of the producing companies for his services as a star. The privileges which he enjoyed with First National will end with his new connection, it is said.

If Langdon is taken on he will submit to direction and will have practically nothing to say about his stories.

### Clara Eases Up Pop

Los Angeles, May 22. Robert Bow, father of Clara Bow, Paramount screen star, has given up his cleaning and dying business. His daughter "figured it too strenuous for her pater."

She sold the business and has established her father in a restaurant, the Vista Cafe, Hollywood.

U Film on L. I.  
Universal's "Girl on the Barge," to be made in the east, will also utilize Paramount's Long Island studio for interiors.

The studio is being gotten ready to handle "talkies."

### 20 Pct. Birth Edge

A report recorded in "Public Opinion," Public confidential house organ, is that Will J. Harris, producer of Balaban & Katz shows in Chicago, has won several new hats. Shortly after the announcement of blessed events in the homes of Max Balaban, Bennie Kreuger, Louis R. Lipstone and David Lipton, it developed that Harris had wagered a hat it would be a boy in each case and he called the turn for times. Harris says he has a system, basing his play on statistics, indicating that 20 percent more boys are born annually than girls.

Investigation revealed that David Lipton was mentioned in error, being 18 years old and unmarried.

### Von Stroheim on FBO Film

Eric Von Stroheim has several more pictures to make before his contract with Pat Powers will expire. To fill in the gap of time between "The Wedding March" and the next special which he will turn out for Paramount release, Powers has loaned Von to FBO to direct Gloria Swanson in "The Swamp." He left New York for the Coast Monday.

Celebrity Pictures, Inc., the title of a company which Powers organized to surround Von Stroheim's contract, may also develop into a regular producer with a yearly schedule. At the present, it has functioned for only one picture.

### Arthur Lake Prefers

#### Full Lengths to U's Shorts

Los Angeles, May 22. Carl Laemmle is announcing his intentions of starring Arthur Lake in a series of short comedies to be titled "Horace of Hollywood."

These pictures were scheduled to have started last week but Lake is reluctant to accept the assignment when he has been billed and featured in five-reel features by other larger organizations.

Lake is under a long term contract to Universal. The young actor may continue to hold out for feature length pictures.

### "Barge" All East

Universal will probably make "The Girl on a Barge" entirely in the east. Ed. Sloman, director, has returned after making several locations for exteriors along the Erie Canal.

Plans to shoot the interiors in Hollywood may be abandoned, according to advisers to the home office, where it is said studio space at the Fox plant or in one of the independent lots in New York will probably be rented.

### Pathe Studios, Name

Los Angeles, May 22. The trade name for the Pathe-DeMille studios in Culver City is to be known from now on as Pathe Studios.

All pictures made at this plant will be for Pathe Productions, Inc., and the pictures personally directed by C. B. DeMille will be identified as C. B. DeMille Productions.

### Fox Men Due In

Los Angeles, May 22. Harold B. Franklin and Winnie Sheehan leave for New York tomorrow (Wednesday), to confer with William Fox on operations of circuit and purchase of next season's film product.

John J. Sullivan, film buyer for West Coast, will be in the party.

### W-C EMPLOYEE ENDS LIFE

Los Angeles, May 22. Harry Mathews, 28, auditor for West Coast Theatres, presumably ended his life May 15 by taking poison. He was unmarried.

Mathews' body was found lying across a bed by William Searles, a friend.



### MARTHA VAUGHN

Featured Singer with  
Paul O'Scard's "Dancing Feet"  
This week, Metropolitan Theatre,  
Los Angeles.

### Brecher Loses Board Case

The case of the Merit Film Corporation versus Leo Brecher came up before the Arbitration Board, comprising representatives from the T. O. C. C. and the New York Film Board of Trade and the defendant requested an adjournment, notwithstanding that the case had been adjourned several times.

Harry Suchman, attorney, appearing for Brecher, in asking for the adjournment, made the excuse that the Sapiro organization, which was to handle the Brecher matter, had not been fully organized and therefore was not fully familiar with the phases, etc.

The board held that this was no excuse and that inasmuch as there seemed to be no defense that a breach of contract existed and a full award was made to Merit for something like \$500.

### Chaplin's "City Lights"

Los Angeles, May 22. The working title of Charlie Chaplin's next picture will be "City Lights."

Chaplin expects to begin work on this about June 1. He is now making tests and assembling his cast.

### "SMOKE BELLEW," LAVISH

Los Angeles, May 22. Dave Thomas, president of First Division Pictures of New York, returned to the home office with a print and negative of "Smoke Bellew," one of the many Jack London stories to be made here for First Division.

"Smoke Bellew" was made on a lavish scale featuring Conway Tearle and Barbara Bedford.

It was directed by Scott Dunlap.

### MARY-DOUG'S FOREIGN PLAN

Paris, May 22. Douglas Fairbanks and Mary Pickford are sailing for home June 4.

As a preliminary to departure they have announced their intention to return to France during October to do picture work here.

### RABOCH MARRYING

Los Angeles, May 22. Al Raboch, director for Tiffany-Stahl, will marry Curteen Engler in Riverside, Cal., June 3.

Honeymoon will be spent in Europe at the completion of Raboch's present picture.

### Rosengarten Again Pres.

Dave Rosengarten is again president of the New York Film Board of Trade.

He was at the head of the board when resigning his connection with Metro-Goldwyn-Mayer. That automatically removed him as the president.

When Rosengarten engaged as manager of Commonwealth it made it possible for him to remain as the head of the board.

### Gilbert's "Command to Love"

Los Angeles, May 22. "Command to Love," which opened with its New York cast at the Belasco last night (Monday), will probably be done in pictures by John Gilbert.

Understanding is that M-G-M holds the option for the screen rights.

## AMUSEMENTS RETREAT SLOWLY IN SLUMP OF STOCK PRICES

Maximum Decline of 8 from Paramount's Peak—  
Stanley Goes Into Wide Break Below 30

With prices crumbling all around yesterday, the amusement stocks held up relatively well. The maximum decline was about 8 points in Paramount from its recent peak, 131 to 123, at yesterday's low. Fox showed a bold front on support, easing to an extreme low of 83 despite its recent climb from 77 to 89. Keith-Albee common was held relatively unchanged at around 19, by clique support apparently, although its sponsors were not called upon to stand off any attack.

Pathe gave way from around 17 to 15½, then rallied to better than 17, similar influences being at work here. Both these issues ordinarily would have invited a bear drive under the circumstances, but the workers for the decline were engaged in bigger game. That logic applies in a general way to the whole group. With Wright aeronautics crashing from 186 to 167 and other over-exploited issues in like manner, many groups like the amusements escaped attention in the melee.

### Stanley's Break

Over in Philadelphia Stanley came in for a terrific hammering. With a turnover around 20,000, following ten days of hard pressure, the theatre stock sank below 30 for the first time, a total decline from around 50 within about a fortnight.

No explanation is in sight. Fox is reported negotiating for a purchase, with Paramount seeking to block the deal, according to trade information and possibly stepping in to forestall its rival. This situation ordinarily should make for a strong market for the stock. Water in Stanley's capital structure may be the answer.

Heavy selling of Stanley started about Wednesday of last week with a turnover of around 20,000 shares not far from 35, and each succeeding day carried the retreat further. When the New York market began to break late Monday, bear pressure increased, taking advantage of the situation thus created. That was true of all the out of town markets, but no issue showed the same sensitiveness to selling as Stanley.

The picture of the group at the close last night was confusing. Keith and Pathe, as non-dividend payers, should have been a mark for the short sellers. So should

Warner Bros. By contradiction all three stood almost unchanged. Loew, which presently will pay a 25 per cent. extra in stock sagged, while Paramount, one of the biggest dividend payers in the whole stock exchange list, gave way. The paradox could be explained only by the plans of the cliques working behind the different issues.

### Outlook Clouded

The prospect is equally indefinite. It is a truism of drastic market reactions that those issues which resist the trend most positively at first are the ones that, when they do break, break widely. It is probable that the amusements in the two days of the break were not subjected to a real test of resistance powers. What will happen is entirely a matter of what is in store for the whole market, which is anybody's guess.

Disposition at the moment is to look askance at Keith and Pathe as a buy because of the approach of the dull summer season in the theatre for one thing and the possibilities for manipulation. For purely speculative purposes the two stocks look attractive simply because they are the cheapest in the group. But for that very reason the possibilities of attracting manipulating pools on either side are equally present. Both stocks have a long and uncertain road to travel before they are back on anything like an investment basis.

The whole amusement situation at this time is in a more confused state than for a long time with unlimited potentialities for good or ill lying just ahead—and in the meantime there is a long summer impending. The best Wall street minds are far from made up as to the business future; price trends even for seasoned securities in the moment to come are debatable and predictions for the amusement issues, frowned on by the conservatives even when everything is rosy, are fruitless.

In the way of actual news Loew's statement for the 28 weeks up to March 11 was not as sensational as predicted. It showed operating profits of \$6,230,996, and net profit after depreciation and taxes of \$4,423,361. The exchange reported for year of 1927 a loss of \$2,151,882, after drastic charge offs, leaving surplus of \$902,874, compared to \$4,086,342 at the end of 1926. Current assets were reported at \$10,230,736, and current liabilities \$3,108,596.

### Summary of dealings for week ending May 18:

#### STOCK EXCHANGE

1928		Sales		Issue and rate	High.	Low.	Last	Net
Chgs.	Lows.				Chgs.	Lows.	Chgs.	
186	163	7,000	American Safe (4)	186	175½	181½	-1½	
100	98½	10,000	Eastman Kodak (8)	100	98	98	-1½	
69½	70½	100,500	First Nat. Ind. Pref. (8)	69½	68	68	+1½	
24½	10½	36,200	War Class A (4)	24½	20	21¼	0	
20	17½	1,700	Do. pref. (6½)	20	16	16	0	
27	25½	500	Metro-Gold-M. (1.80)	27	20½	27	+1½	
34	24	10,000	Madison Square Garden (1½)	34	32½	32½	0	
131	111½	22,000	Pathe Picture Cap.	131	126½	126½	-2½	
23½	22	20,000	Pathe Famous-Lasky (8)	23½	15	16½	-1½	
180	158½	24,800	Cine Exchange	180	165	165	+1½	
38½	32	24,800	Universal Pictures (8 1st pref.)	38½	34	30½	-1½	
60½	59½	11,200	Warner Bros.	60½	63	64½	+1½	
			Shubert (5)					
CURB								
5½	3½	300	Film Inspect.	5½	4½	4½	+½	
19½	15½	700	Com. P. Ind.	19½	15½	15½	0	
28½	22½	3,200	Do. pref. (2)	28½	23½	24	-½	
20	18	100	Do. ex war.	20	18½	18½	0	
29½	13	27,200	Warner Bros.	29½	24½	24	-1½	
3	1	300	Griffith, D. W.	3	2	2	0	
32½	17½	700,700	Fox Theatres (5)	32½	27	28	-½	
BONDS								
101	96½	\$20,000	Keith os.	101	96½	96½	0	
113½	108½	28,000	Loew os.	113½	110½	110½	0	
100	98	100	Do. ex war.	100	98	98	0	
91½	80	37,000	Pathe T.	91½	72	72	0	
101	96½	31,000	Paramount-Famous-Lasky 6s.	101	100	100½	+½	
91½	81½	1,000	Shubert (5)	91½	82	82½	+½	
117	96½	3,000	Warner Bros. 6½s.	117	113½	113½	-2½	

Ex div.

### ISSUES IN OTHER MARKETS

#### All Quoted for Monday

#### Over the Counter

#### New York

Quoted in Bid and Asked.

Bid.	Asked.				
32	35	....	Rox. Class A (3.50)	..	..
32	35	....	Unit do.	..	..
6½	7½	....	Unit do.	..	..
2½	4	....	Technicolor	..	..
37½	38½	....	Schine Ch. The.	..	..
..	..	..	13,328 Stanley Co. of America	35¼	31
..	..	..	200 Balaban & Katz	72	72
..	..	..	75 Ranch, Inc.	21	21
..	..	..	10 Pam. Pl. of Can.	94	94
..	..	..	25 Skouras	..	..



# Laemmle and the Independents

By Lou B. Metzger

(General Sales Manager, Universal Pictures Corp.)

There is no doubt in my mind that this is a crucial year for every company in the moving picture business in the matter of company prestige and picture salesmanship. Conditions are changing rapidly. New stars are appearing above the horizon with a one-picture rush, older stars are waning and new contract specifications are bound to cause some misunderstandings and uncertainty.

Furthermore, this is a presidential year. In the past there has been a certain amount of uncertainty and marking time during a presidential election year.

Nevertheless, taking into account all of the conditions which have obtained this last season any which are on the horizon for next season, I look forward with the utmost confidence to a profitable and enthusiastic year, in which product and the opportunity to look before you book is certain to play a dominating part.

No man in the picture business realized this situation any more thoroughly or prepared for the coming season more strenuously than Carl Laemmle, president of Universal Pictures Corporation. Six months ago, when he went to Universal City, it was with the firm conviction that exhibitors were going to depend more and more upon seeing the pictures before they booked them, and that individual picture bookings were going to be of more importance to them than buying pictures in groups at a wholesale price.

As in every business, there are both types of buyers among picture exhibitors—those who want to receive the benefit of a relatively lower unit price and those who prefer using their own judgment and paying a much higher price for individual pictures which meet their expert approval.

Mr. Laemmle has met both contingencies in the program of 68 feature pictures which Universal is announcing for the season of 28-29. He is making 30 Jewel productions of the cast and calibre established by Jewel productions in former years.

Naturally enough, Universal's four super pictures are the foremost of its announcements. Foremost is "Cabin in the Sky," which is running at the Central, New York, and "The Man Who Laughs," which opened at the same theatre, are being offered immediately. "Show Boat," which has had more publicity than any other title Universal ever owned is already in production, "road ready," for which Universal paid \$225,000, is all set for filming in September.

Always Independent  
Ever since he started in business, Carl Laemmle has had two cardinal principles. In the first place, he was an independent. He started as an independent exhibitor, he became an independent exchange man and eventually an independent producer and distributor, and he is still an independent in all respects as he ever was.

In the second place, he has gone far out of his way in proving his oft-repeated assertion that he was the exhibitor's friend. Scores of instances could be cited to prove this fact if it were necessary, but it isn't necessary.

Unfortunately there are a great many exhibitors who are willing to take all that Mr. Laemmle gives and return nothing. In many instances they have made a mark of his fair-minded attitude toward them. I have had exhibitors come into my office and tell me to my face that they always booked Universal pictures and that Universal pictures always made them a profit because they got them at their own price. In other words, they stole them. Of course, this happens in instances where there is little or no competition, but the fact remains that it does happen, and that all too frequently.

Worth More Money  
Very frankly, Mr. Laemmle has determined to lay his cards on the table with exhibitors this year. He knows, the same as every exhibitor knows, that Universal pictures have not been receiving the price they have been entitled to. It is an unfortunate commentary on moving picture exploitation that the exhibitor puts his biggest effort only behind those pictures for which he has paid the biggest price. He has

been content to make the profit on Universal pictures that the title and minimum advertising alone would produce. Mr. Laemmle is going to ask an extra effort on advertising Universal pictures this year so that exhibitors can make a profit which is going to be a revelation to them. It will prove to them once for all that Universal pictures are worth far more money to them from the rental standpoint than they have been paying in the past.

Last month, Mr. Laemmle laid his cards on the table with exhibitors who had booked "We Americans." It had been sold at a regular Jewel price, but as soon as the production department realized what a wonderful production "We Americans" could be made, Mr. Laemmle unhesitatingly gave the orders to put the money and time into producing the picture as it should be produced.

The result was a great picture, far in excess of the negative cost which could be gessed on the Jewel selling plan. For this reason he wrote a straight-from-the-shoulder letter to exhibitors and told them that he would deeply appreciate it if they would increase their booking time, or the rental price on this picture, because it deserved it. The responses to that letter were extremely encouraging and he has announced Mr. Laemmle in the belief that, with the remarkable productions which he has to offer exhibitors in the 1928-1929 program, his effort to get prices commensurate with the quality of the pictures will be successful.

## Teaching Talkers In Publix School

Miniature Vitaphone and Movietone equipment is to be supplied for the Publix Managers Training School, it is reported, owing to the general use of Universal pictures throughout the country. Managers graduating from the school will be expected to have a complete mechanical knowledge of operation of talkers.

General use of the magnoscope by Publix houses is also predicted in the use of this machine in the managers school. The possible obstacle to easy use of magnoscope may be the high wage demands of the operators' union and insistence on additional men being employed.

It is understood plans are under way for the establishment of another school of managers, with a meeting of Publix executives to discuss this matter held last week. Only 15 men are now enrolled in the school, and this number becomes swelled up on graduation merely through annual changes and promotions in the organization.

Impression in Publix offices is that more trained men can easily be used.

## Rochester Pool

Utica, N. Y., May 22.  
Negotiations are reported on between Schine Enterprises, Inc., of Gloversville and Regorson-Corporation of Rochester, for merger of the two groups of theatres in Rochester.

Schines control five houses and Regorson, two. The deal provides for joint operation of all seven. Deal is pending, with Schine officials mum.

## Indians in Pictures

Los Angeles, May 22.  
When Tim McCoy goes north about July 1 for M-G-M he will take exterior for two pictures, Glacier National Park serving as the background for one with the Nez Percés Indians and Wyoming for the other, also employing many redmen.

Both subjects are to make full use of picturesque scenery and the pagantry that goes with Indian ceremonials.

## PREPARING "WOMANHOOD"

Los Angeles, May 22.  
After seven months of preparation for the filming of "Womanhood," the Halperin brothers, acting as producers of the picture, in association with Inspiration Pictures, are still changing screen treatments and making tests of actors. The Halperin boys claim the picture will require a year to make after they get started.

## Hotels After Trade

So keen has been the bidding among Broadway hotels to accommodate the picture sales conventions held in the city this year that one hostelry is offering the inducement of getting full reports of their business activities to all of the newspapers and periodicals in town.

The hotel, the Park Central, "covered" Columbia's sales gathering to the point of including the titles of product and casts in its publicity.

## GOOD PHOTOGRAPHY IS POSSIBLE IN DESERT

Cameramen's Results in Ariz.—Idea for Indian Life Picture

Los Angeles, May 22.

Henry Cronjager, veteran cameraman, and George Webber, also a cameraman, engaged in research work on panchromatic stock and filters, have returned from Arizona, bringing sample shots taken in the country around the Roosevelt Dam.

Cronjager declares no longer will it be practically impossible to secure good results photographically in the desert when the sun is at the peak. He says by the use of improved filters they obtained shots of mountains 60 miles away that were almost stereoscopic in clarity.

The films will be forwarded to the Roosevelt Society in New York. The cameramen also examined conditions for making a pretentious subject having for its background the life of the American Indian, in which eastern men are interested.

A large distributor has admitted it might be concerned with a romantic story incorporated.

## Buck Jones' Own Co.

Scranton, Pa., May 22.

Buck Jones, former Fox western star, who winds up his vaudeville tour in Wilkes-Barre next Saturday, announced yesterday he has organized his own producing company and will start for the coast next week.

Don McElwaine, his production manager, came here from New York and the incorporation papers were formally signed.

## Zane Grey's Mellers

Los Angeles, May 22.

Paramount in the future will list the Zane Grey productions as sophisticated melodramas or westerns as calling them outdoor or westerns as in the past.

That idea has been advanced by Albert Shelby Le Veno, known as the hi-brow among the producers on the lot. He recently took over supervising the Grey product from Bennie Ziedman, who has been advanced in rank and thought it would be an idea to get a different sales slant on these pictures.

## Suggested Coast Site

Los Angeles, May 22.

Plans for a colorful \$300 seat theatre of Spanish architecture with a group of shops surrounding it is being submitted to Paramount-Publix officials here with a suggestion that they build it on their vacant property at the corner of Vine and Sunset boulevards.

The erection of the theatre on this vacant tract which comprises several acres would stimulate sale of the property and increase its value it is claimed.

## GRIFFITH CUTTING "SEXES"

Los Angeles, May 22.

D. W. Griffith is cutting his latest United Artists picture, "Battle of the Sexes," at the Ambassador Hotel, assisting him in this titling and editing are Gorriett Lloyd, Willard Griffith, a nephew, and James Smith, who has been cutting Griffith pictures for the past 10 years.

## BILL BRANDT OKAY

William Brandt is back to work in the Brooklyn theatres, operated by the Brandt Brothers.  
Bill was pretty ill for 10 days and slowly regained strength.

## Producing and Selling Co-operation

A thought usually hits those who mingle with the picture people as to what co-operation there may be between the selling and producing forces of the picture business, and how far it may extend in the same organization.

With the producing end of pictures permanently located in one spot, Hollywood or any other place, and the sales department spread over the country and the world, it strikes the onlookers as though the sales heads might come into possession of more valuable information for the trade from exhibitors and the public, than the limited-located producers possibly could.

As far as has been learned there is no systematized intercommunication between the producing and sales ends. No regular reports are exchanged between the two in the same organization. What knowledge might be expressed by the producers to the salesmen is never sent, while the sales department with its fund of knowledge secured through the sales staffs or direct from exhibitors, makes no regular reports to the producing division.

Through that if the sales department hears from any section that a certain type of picture is commencing to wane, or that protest becomes general, or should the exhibitors inform the salesmen that their patrons are tiring of this or that star, won't go to see them and the exhibitors are losing money by purchasing those pictures, it's problematical when the producing staff in Hollywood will hear of it.

That leaves the sales department alone in its "feel" of the theatregoers, or its own statistics on sales. Accordingly it would seem this gives the sales end an edge on future prospects. That sounds as though unfair to the producers who should be kept as fully advised, but have no means of knowing unless the sales department advises.

Taucky?

A producer isolated on the coast might claim with justification that had he been informed of conditions as they arose, he could have evaded this or that picture or star. And by the same token the sales division would probably reply that would the producer listen, he could have heard everything worth knowing.

For years there has been a sort of touchiness between the producing and sales ends. As a rule a producer will not admit the salesmen has the knowledge or the experience to select pictures, in type or otherwise. To that the salesmen replies that as he must sell the picture, some attention might be paid to his ideas on how best and what he can sell the easiest.

A salesman will always argue that regardless of the quality or merit of a picture, what will it amount to if not sold? Many will agree with him. Any organized distribution system sells many a picture that might not have been sold otherwise. The most in demand picture may be the easier sold. No one has discovered this thoroughly, as the independent picture producer, who is the producer and distributor in one.

## Carewe Making 3 for U. A. in Other Lands

Los Angeles, May 22.

As an advance guard for Edwin Carewe with his company, headed by Dolores De Rio, Finta Fox and Harry Wilson will leave for London in July, the company following upon the completion of the picture now being made.

Fox will seek out studio and location facilities and Wilson will do general advance work.

The outfit will make one story of French locale in London. This will be the second for U. A. release, with the third designed for either India or China. Fox will write the French story, and the Oriental tale will be outlined by Ezra Mir, native of Calcutta, now on Carewe's staff. No. 4 on the list will be made in Hollywood.

## Joan Crawford Fed Up On Disappointed Wives

Los Angeles, May 22.

Lorraine Messenheimer, wife of Sam Messenheimer, has brought suit for separate maintenance, charging Joan Crawford, M-G-M featured player, with being part of the reason. Sam is musical director at M-G-M studios.

Miss Crawford, when queried on the postcard can tired of being a target for disappointed wives. The charges filed are too absurd to discuss.

## Lily Damita Arrives

Los Angeles, May 22.

Sam Goldwyn brought another foreign star into Hollywood. He did it in real Goldwyn style. Had the French colony on hand with their native flags to wave in the direction of Lily Damita as the train pulled in. Then, of course, Sam himself took charge of matters. He had a delegation of motorcycle police, who blew their sirens as the little French damsel came down the steps of the train to get the official Goldwyn greeting. Then there were introductions, poses, etc., ending up with the Goldwyn publicity department keeping the young lady aside until afternoon. Tea was served, and the possible successor of Vilma Zinsky in the Goldwyn lineup did her stuff to the king's taste.

## L. A. TO N. Y.

Felix Faust.  
Howard Dietz.  
Wells Root.  
Al Lichtman.  
Victor Shapiro.  
Arthur S. Kane.  
Nat Rothstein.

## N. Y. to L. A.

Eddie Buzzell.  
Ona Munson.  
Josef Von Sternberg.  
J. Robert Rubin.  
James Dowan.  
Paul Bern.  
Al Lewin.  
Lily Damita.

In "Celebrity"

In support of Lina Basquette in Pathé-Jacoff's "Celebrity" are Dot Farley, Otis Ledner, Clyde Cook, Emile Treble, and as the fighters, Robert Armstrong and Jack Perry.

## COSTUMES FOR HIRE

PRODUCTIONS  
PRESENTATIONS  
BROOKS  
123 W. 40th St. N.Y.C.

## Sol Ullman Buys for S-F

Louis Stern, general film broker for Stanley-Pabian in New Jersey, has been succeeded by Sol Ullman. The latter was formerly a New Jersey representative for First National.

## "Valentine" for Haines

Los Angeles, May 22.  
"Alias Jimmy Valentine" will again be resurrected for the screen. M-G-M will produce it for William Haines.  
A. P. Younger is now making a screen treatment of the play.



## Week's Studio Survey

Los Angeles, May 22. A survey of studio activity this week finds one more short comedy studio reopening after three months of inactivity. This is the Christie studio, which starts with two units as their first contribution to Paramount's 28-29 program of shorts. The reopening helps to bring production closer to normal, with a total of 64 features and 21 shorts in work, or a gain of seven points in percentage over that reported in last week's survey. Only two of the 23 studios on the coast remain dark—Sennett and Chaplin.

Universal takes first position away from Fox for activity, with 13 units in work. "Leave It to Me," directed by William J. Craft; "Red Hot Speed," by Fred Newmeyer; "Girl on the Barge," now on location in New York, with Edward G. Robinson; "Colgate" series on location in Arizona, with Nat Ross; "Tarzan the Mighty," by Jack Nelson; "The Stool Pigeon" by Leigh Jason; "Crimson Canyon," by Ray Taylor; "Jackson Comes Home," by Walter Fabian; "Fighting Forester," by Joe Lovigard; "Rag Doll," by William Wyler, and a short subject, "Horace" from Hollywood. Space rented out to independent companies here include "Companionate Marriage," by Erle Kenton, for Gotham, and "Undressed," by Phil Rosen, for Joe Rock-Sterling release.

Fox falls into second place with 11 features and one short subject in work. Features include "Angster," by R. R. Walsh; "Mother Knows Best," by J. G. Blystone; "Plastered in Paris," by Ben Stoltz; "The Air Circus," by Ray Taylor; "The River Pirate," by William K. Howard; "The Farmer's Daughter," by Arthur Rosson; "Cowboy Kid," by Clyde Carruth; "La Gringa," by Jerome Storm; "Prep and Pen," by David Butler; "Making the Grade," by Al Green, and "Dry Martini," by Harry D'Ar-  
Fast.

First National comes next, with nine features in work, including "The Volunteer," by Arthur Ripley; "The Divine Lady," by Frank Lloyd; "Oh Kay," by Marvin Leroy; "The Barker," by George Fitzmaurice; "Heart to Heart," by William Beaudine; "The Night Watch," by A. Korda; "Show Girl," by Al Santelli; "Phantom City," by Al Santelli; "Out of the Ruins," by John Francis Dillon.

M-G-M has eight features in work, including "In the Dark," by Fred Niblo; "Four Walls," by William Nigh; "While the City Sleeps," by Jack Conway; "Tide of Empire," by Alan Dwan; "Snapshots," by Ed Sedgwick; "Cardboard Lover," by Robert Z. Leonard;

"Brotherly Love," by Frank Capra, and "Morgan's Last Raid," by Nick Grinde.

Paramount has seven features in work, including "Hot News," by Clarence Badger; "The Perfumed Trap," by Victor Schertzinger; "Ladies from Moscow," by Ludwig Berger; "The First Kiss," now on location in Maryland, with Rowland V. Lee directing; "Just Married," by Frank Strayer; "The Water Hole," by F. Richard Jones, and "Beggars of Life," by William Wellman.

### 5 Talkers

Warner Brothers have four features and five Vitaphone units in work. The features are "Noah's Ark," by Michael Curtiz, and "The Mark of the Cross," by John Adolfi. Pathe-DeMille has four features in work, including "Love Over Night," by E. H. Griffith; "Power," by Howard Higgin; "Celebrity," by Ray Taylor; "Craig's Wife," by William DeMille.

F. B. O. has three features in work, including "Taxi 13," by Marshall Neilan; "The Last of the Mohicans," by Louis J. Rost; and "Gang War," by Bert Glennon.

Tec-Art, a leasing studio, is renting space to three active producers, including "Revenge," by Jerome Storm, and "Gang War," by Bert Glennon. The Wright Idea, with Johnny Hines, for First National, directed by Charles Hines, and a technical picture centered around Cleopatra and Mark Anthony.

Metropolitan, another leasing plant, has three features in work, including "Revenge," by Jerome Hughes, for United Artists; "Making the Varsity," by Burton King, for Excellent, and "The Divine Sinner," by Trem Carr, for Tiffany. Stahel has two features in work, including "A Grain of Dust," by George Archibald, and "The Ghetto," by Paul Gillingham, for United Artists studio, capable of handling eight features at one time, is again working at minimum capacity, with the Samuel Goldwyn unit making "The Awakening," starring Vilma Banky, with Victor Fleming directing.

Columbia also has but one feature going, with George B. Seitz directing, "Beware of Blondes." Chadwick studios on Poverty Row has one feature going, with another preparing.

Among the seven short subject studios working there are 15 units in work. Educational has two; Christie, two; Hal Roach, three; Cal-Art and U. & M. Dalley, one each; Stern Brothers, three for Universal release, and the Jean Lovelle studios are housing the three Larry Darmour "units" making shorts for F. B. O.

## Speaking Voice?

Camilla Horn, the German actress in "Tempest" at the Embassy, expressed her appreciation of the reception, when called upon the picture's premiere. Most of the picture people in the audience, listening to her, wondered if her voice would do for the talkers. No decision.

## Judge Lindsay Collaborator

Los Angeles, May 22. Sam Saxe, in association with Asher, Roger and Small, is making final preparations to film Judge Ben E. Lindsey's book on "Companionate Marriage." Beatrice Van is writing the adaptation and continuity with the judge, who is now on the coast, collaborating.

Betty Bronson is engaged to play the girl and Alec Francis the girl's father. Overtures are being made with the Mack Sennett organization for the loan of Matt Kemp to play the boy's part of the marriage.

Saxe was the original purchaser of the screen rights to Lindsey's book, but after seeing the possibilities it held for a big production, interested Asher, Roger and Small, who are now working with him on the production.

## Par's Party East

Los Angeles, May 22. After making the rounds of the various convention cities where the Paramount sales organization met, Jesse Lasky and his party wound up in Los Angeles. They remained here for two days and are due to arrive in New York City early this week.

Besides Lasky in the party are Sidney R. Kent, John D. Clark, M. H. Lewis, Charles C. McCarthy, Russell Holman, Sam Dembo, Emanuel Cohen, Stanley Waite, J. J. Curry, Larry Flynn, George W. Weeks, Charles Mintz, Dr. Stern and Lewis Marcus.

Henry Herzburg, who is local head at the Paramount Studios here, is returning with the party. Clark is Par's Western sales manager.

## Pupils' Experience

Students of the Public Managers' Training School, accompanied by Director John F. Barry, left New York yesterday (Tuesday) to visit Asheville, Chattanooga, Atlanta and Charlotte. They will study theater management on the spot, manning each house they visit.

The towns were selected so as to afford students opportunity to observe practical operation of all types of houses, de luxe unit houses, vaudeville combo houses, second runs and the cheap grind type. The party will be away a month.

## Film Boards Meet

Los Angeles, May 22. National convention of Film Boards of Trade opened at Ambassador Hotel May 21 and will wind up May 25.

C. C. Pettijohn heads delegation of 45 board representatives. Clifford Hawley, president of First National, and Felix Feist, M-G-M sales manager, addressed the opening session on the good film boards can do.

## Pathe Writers Speeding

Los Angeles, May 22. The Pathe studio writing staff is speeding up work for immediate production to follow after the sales convention now being held at the Drake hotel in Chicago.

Writers on assignments at Pathe's west coast studio include George Dromgold, Jennie McPherson, Beulah Marie Dix, Howard Green, Pierre Collings, Adelaide Helborn, Leonard Praskins, Richard Sharpe, Sanford Hewitt and Julian Jesse.

## PRINCETON AS LOCAL

Los Angeles, May 22. Wells Root, author of a college story for Paramount, has gone to Princeton, N. J., where he will arrange for locations to be used around Princeton University.

When this is arranged, Frank Tuttle, assigned to direct the picture will take the company from Hollywood to the college grounds for the filming of the exteriors. This will serve as Buddy Rogers' start starring picture.

## Chatter in New York

Anne Nichols' boy friends, the Dug Out Club, are surprising their favorite producer with a portrait of her Peka worked in fur on a pink plush cushion.

One of the NYU school of Journalism students is getting class credit for "newspaper experience" because he works on one of the morning dailies. He sits at the reception desk.

Dorothy Herzog, movie writer, gave a tea for Evelyn Brent yesterday. The girls are returning to the coast Friday, Dorothy to resume her Hollywood column career.

Clare Ogden, wife of the press agent, has just sold a novel which Burton didn't help write.

James R. Quirk is picking on the Hollywood Tourist, Jim Tully. Little Tex O'Reilly, son of Big Tex, the author, is legging it for the "Herald Tribune."

Reggie Carmody, shell usher of the Paramount lobbies, has been promoted to the show spot, the lobby.

A picture director, anticipating pans, sent his boss an 800-word telegram explaining why the picture was a flop. The alibi arrived at the same time as the morning papers, all carrying rave notices.

The Jean Herschols are doing the Scandinavian eating resorts.

That sandwich man in grotesque make-up and death mask wears such a little placard for "The Skull" everybody on Broadway thinks he's plugging "The Man Who Laughs."

Paula Gould of FBO lost so much weight writing her play she is on a milk and potato diet.

Two newspaper men who were on the courtesy payroll of a vaudeville circuit are no longer frequenting the halls. The dough suddenly ended.

Heleen Nolan, the prettiest sob-sister in town, is an Olympic swimming champ.

"You're tearing my hair net" is being revived as a squawk, according to the local taxi drivers.

Eric Von Stroheim shocked the ladies and gentlemen of the press by eating ice cream on his breakfast grapefruit.

John Parker, Jr., of the "World," whose papa is the work down at the Barge Office, is the official host of the ship news crew.

Eduard Senz, cosmetician, uses maple syrup as a base for gold body wash.

Al Altman lunches on Eskimo pies.

Those funny girls got a great kick out of a publicity stunt pulled last week. The stunt had the princess of their own group posed in embraces with a star.

Anita Leos' new brunet book plugs the Algonquin lions' cage.

Billy Seeman gets mail addressed to "City Hall, in care of Mr. James J. Walker."

G. D. Eaton, of "Plain Talk," is showing the town to his mother and sister from the west.

A new form of sport is betting on the advertising results of "profile" puffs in a local weekly. A \$6.50 shoe merchant advertised a week after his puff appeared. Bets now are being laid on a chain of tea rooms, the proprietor of which was plugged recently.

A vaudeville magnate who breaks into the papers as an art connoisseur acquired some originals by Henner, the painter of red-heads. He suggested to his press agent that Henner be described as "the artist who invented henna hair."

### "Smart" Speak

A hideaway on the east side is getting a heavy play from the tea-time sparkers. The space is partitioned into closed booths, with bells to call the bartender who doesn't show unless rung for. Even the corridors are unlighted. Drinks are \$1.50 and the spot is rated "smart."

### Who Does Know?

The local patting departments have received instructions to go easy on talker news. Installation problems make space on the talkers a box office waste. It is almost impossible to tap any dope from anybody on talker plans or possibilities. Even technical stuff is being withheld from the newspapers.

### A Mike Raver

Visiting picture stars are being advised not to fall for radio interviews. Invariably, the things are a bust and the stars suffer. One drew a horrible razzing because he put on a thick affectation voice and gurgled tributes to his wife for 15 minutes before the microphone. Souvenirs—Must Another press agent tea flopped

last week. So few of the reviewers appeared to meet the star that a dent had not been made in the cucumber sandwiches by 7 o'clock. Two picture gals who gave expensive souvenirs at their parties have dropped out of the limelight. What draw is an orange blossom cocktail and a macaroni without those old French enamel vanity cases?

### Just Common

The boys in the New York office got an arbitrary order from the coast that they wear dress clothes at one of the recent picture openings. A howl went up. Nevertheless, the fellows appeared in the commanded finery.

A general complaint is going around that picture openings are losing "class" with too many lounge suits and street-dressed females. The sidewalk lookit gang is presumed to be entitled to better fashions.

### Shocking Director

One of the visiting directors, famed for his irresistible lure, has had the sob-sisters on the focal range in an uproar. The man gets a laugh out of talking shock-stuff to the little chastes.

One of the flicks sent to interview him stood out in the corridor of the hotel for 15 minutes, rejecting his proposal that she wait in the living room of his suite while he changed his collar.

### Framing a Frail

A local publicity staff, disapproving of the way an interview was handled by a flap reviewer, attempted to discipline the femme last week. The press agent tried to persuade her to make a movie that instructed her to bring along evening clothes.

The idea was to help the news dame make a mug of herself in retaliation for her style of handling the "interview." The press agent was so eager and insistent the gal sniffed an angle and didn't fall.

## Penfield's Trinity's 8

Los Angeles, May 22. Trinity Pictures Corporation has taken offices in the Fowler Studio building in Hollywood, to start a series of eight features June 1. C. J. Penfield, one of the prominent Globe Pictures, is head of Trinity.

Associated with him among others is Frank Madigan, who will direct the series as well as one serial to be entitled "The Sovereign." The releases will be state rights.

Madigan is now on the road conferring with exchangemen.

## Movietone's Personnel

With the arrival of Winfield Sheehan late this week one of the first matters which will come up for consideration in the Fox camp will be the future of Movietone. Cortland Smith, who left the Hays office to head this department for Fox, will argue the conferees which are expected to result in a large expansion in the personnel handling this work.

All Fox "specials" on the new schedule will be movietoned and as many of the program attractions as Sheehan decrees within the next week.

## Barbara Bedford Free

Los Angeles, May 22. Barbara Bedford, screen actress, is single again. She was granted a divorce from Al Roscoe, picture actor, on grounds of desertion. Miss Bedford, under the name of Violet Rose Roscoe, charged that her husband frequently left her alone while away on long trips.

She stated that he told her he "didn't like to travel in double harness." The Roscoes were married in 1922 and separated this year. There is one child, a girl of four.

## Warners' German Deal

An arrangement by which Warner Bros. and National Film A. G. of Berlin are to make 12 features next year jointly in the German capital is part of a deal completed by Herman Starr of the Warner personnel, who arrived on the Berengaria last trip.

National Film A. G. by the same transaction takes over distribution of all Warner production for Germany.

This table shows a summary of weekly studio activity for the past 14 weeks. Percentage of production is based on 106 units working at 23 studios on the coast, which is determined by the average normal working conditions during the year 1927:

Week	Features	Shorts	Total	Percentage
Feb. 22.....	8	55	63	.45
Feb. 29.....	9	58	67	.45
March 7.....	40	14	54	.51
March 14.....	49	16	65	.41
March 21.....	49	16	64	.40
March 28.....	47	17	64	.40
April 4.....	53	17	70	.55
April 11.....	50	19	69	.45
April 18.....	52	17	69	.45
April 25.....	50	17	67	.42
May 2.....	52	16	67	.42
May 9.....	54	17	71	.47
May 16.....	63	20	83	.77
May 23.....	68	21	89	.84

## Wally Van's Shorts

Los Angeles, May 22. Wally Van, former comedian for Vitaphone, intends making short comedies for an Argentine company. They are to be known as Wally Van productions and will be made at the Tec-Art studios.

## 70-YR.-OLD AT WORK

Los Angeles, May 22. Ruby Lafayette, 70-year-old character stage and screen actress, returned to work after two years' illness, caused by an automobile accident.

She has the mother role of George Jessel's Tiffany-Stahl picture, "The Ghetto," and will play the mother role in "Companionate Marriage," now being produced by Sam Saxe.

## Yaconelli's Series

Los Angeles, May 22. Frank Yaconelli, former vaudeville actor and now a producer-director, is working on his first special comedy feature, titled "No Ordinary Guy," taken from an original story by M. T. Kane.

Yaconelli is featuring his kid brother, whose screen name is Earl Douglas.

Supporting cast includes Edith Roberts, Bull Montana, Billy Sullivan, Jack Richardson, Virginia Lee, Jules Cowley and James Gibson. Both Yaconelli boys are financing the picture and plan to make a series for the state-right market.

## "RESCUE," 1ST FOR COLMAN

Los Angeles, May 22. Samuel Goldwyn places "Rescue," by Joseph Conrad, as Ronald Colman's next United Artists starring picture. "The Tale of Two Cities" will follow.

This change in schedule was made because the story of "Rescue" is centered around the high seas and must be filmed when weather conditions are at the best.

Herbert Brenon will direct.

## \$2 FOR SUMMER

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VARIETY

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## QUALITY DEPENDABILITY STABILITY

Tiffany-Stahl renews the pledge—made and carried out—of last year, to give to exhibitors pictures of the highest quality.

Tiffany-Stahl, to carry out this idea, have decided that instead of spending an enormous amount of money on elaborate fifty, sixty or seventy page highly colored and artistic inserts, can convey their message in a dignified way, and the money used in a manner that will do the most good—in their pictures.

Tiffany-Stahl have done what everyone said could NOT be done. Many were skeptical—but results have proven that they have given to the exhibitors MORE than they even promised.

Tiffany-Stahl delivered to exhibitors program pictures that in many instances EXCEEDED in quality and box office returns the so-called specials of other producing organizations.

Tiffany-Stahl presents for the coming year productions that will re-inspire in exhibitors the confidence bred in delivering box-office pictures that are now THE TALK OF THE INDUSTRY.

Tiffany-Stahl will produce ten special productions suitable for extended runs, two of which have already been completed—"THE TOILERS" a Reginald Barker production and "THE CAVALIER"—both can rightfully be called super-specials. They will also produce a star series with a total production schedule of thirty-four pictures and Twenty-four Tiffany Color Classics—short reel gems—AND TIFFANY-STAHl CAN ASSURE EVERY EXHIBITOR THAT THEY WILL PRODUCE AND DELIVER THEIR PRODUCT AS SCHEDULED.

Tiffany-Stahl stars are world-famous—their histrionic screen ability is unquestioned—their fame is recognized by motion picture patrons throughout the world—stories by world-renowned authors and playwrights—directors of ability and international repute.

Tiffany-Stahl owns no theatres and are not in direct competition with the theatre owner—they have no interests apart from producing the best pictures of the highest quality.

Tiffany-Stahl, in bringing to the attention of the exhibitor their offerings for 1928-1929, will again exceed all promises made, with the assurance that they will live up to the reputation they have firmly established for QUALITY, DEPENDABILITY, STABILITY.

TIFFANY-STAHl PRODUCTIONS, Inc.





# TIFFANY-STAHLM

## announces for

# 1928♦

### STAR SERIES

#### 24 GEMS

#### 3 BELLE BENNETT PRODUCTIONS

"THE QUEEN OF BURLESQUE," by Harry Durant.

*A story of a middle-aged New England woman who yearns for the footlights and finds the road to stardom rough and stormy.*

"THE POWER OF SILENCE"

*How long can a woman keep a secret?*

"GERALDINE LAIRD," suggested by the novel "The Luck of Geraldine Laird" by Kathleen Norris.

*A thrilling story replete with mystery, adventure and sex.*

#### 3 SALLY O'NEILL PRODUCTIONS

"THE BIG TOP"

*The joys and sorrows of the world of make-believe.*

"HURDY GURDY"—Based on the story "Put and Take" by Edmund Goulding; Continuity by Frederic and Fanny Hatton.

*The story of a fearless, fascinating, devil-may-care girl reared in the free and easy Tenth Avenue atmosphere who rises above her surroundings and reaches the bright lights of Broadway.*

"THE FLOATING COLLEGE," by Stuart Anthony.

*The story of a madcap—an unchastened flapper.*

#### 2 GEORGE JESSEL PRODUCTIONS

"GEORGE WASHINGTON COHEN"—Based on Aaron Hoffman's stage play "The Cherry Tree."

"THE GHETTO"—Based on the story "The Schlemiel."

*A poor fool who blunders into the lives of others and brings happiness to all.*

#### 3 DOROTHY SEBASTIAN PRODUCTIONS

"THE MILLION DOLLAR DOLL"—by A. M. Williamson.

*A girl pampered by luxury and ease seeks an escape from the boredom of wealth.*

"THE SPIRIT OF YOUTH"—Suggested by the story "Ramsey Milholland" by Booth Tarkington.

*Another delightful story typical of American Life as described by the celebrated author of "Penrod" and "Seventeen."*

"THE DEVIL'S APPLE TREE"

*A romance that began in the Garden of Eden and continued ever since.*

#### 2 RICARDO CORTEZ PRODUCTIONS

"THE GUN RUNNER," by Arthur Stringer.

*A gripping story of intrigue and burning love, plots and counterplots, with the thrilling exploits of the gun-runners woven into a swift-moving narrative.*

"THREE KEYS TO A DOOR," by Harry Braxton.

*A baffling mystery.*



# PRODUCTIONS

## the season of

# 1929

### 3 EVE SOUTHERN PRODUCTIONS

"HELEN OF LONDON," by Sidney Gowing.

*A story that takes us from London drawing-rooms and Hyde Park to the Old Bailey and Limehouse.*

"THE TWELVE POUND LOOK," by Sir James M. Barrie.

*A picturization of Ethel Barrymore's stage triumph.*

*A drama of a married woman who fought self-respect with financial independence.*

"THE NAUGHTY DUCHESS"—Suggested by the Sir Anthony Hope story "The indiscretion of the Duchess."

*A delightful story of intrigue in sophisticated London society.*

### 4 JACK LONDON STORIES

"SON OF THE WOLF"

*A dramatic masterpiece involving a picturesque character in a romantic love triangle.*

"WIFE OF THE KING"

*A story of a forceful, dominating man and a woman who endangered his reign.*

2 productions to be announced.

### 4 PETER B. KYNE STORIES

## 24 TIFFANY COLOR CLASSICS

## SHORT REEL GEMS

Tiffany Color Classics have been heralded far and wide by exhibitors as the finest type of short reel pictures ever shown on a screen. They are photographed throughout in Technicolor

Within the past year such splendid pictures as "KING OF SPORTS," "MEMORIES," "ROAMING ROUND THE CARIBBEAN," "THE BRIDAL OF PENNACOOK," "COMRADES," "ROMANY LOVE," "ROSE OF KILLARNEY," "NORTH OF SUEZ," "SCARFACE," "TREASURE LAND," "SOUVENIRS," "MARCHETA," "MISSION BELLS," "A PERFECT DAY" and "GIRLS OF TODAY" have played in the leading theatres in the United States.

They have been booked consistently week after week by such circuits as Publix, Loew, Stanley, Schine, Skouras, Wilmer & Vincent, A. H. Blank, Saenger, West Coast Theatres, United Artists Theatres, Finkelstein & Rubin.

Tiffany Color Classics have gained millions of admirers because of their splendid artistry and natural color photography. They afford all exhibitors the opportunity to give an added charm to their program.

For 1928-1929 Tiffany will deliver to exhibitors 24 Color Classics—short reel gems all different than the ordinary run of short subjects.



# TIFFANY-STAHl TEN SPECIAL

## Suitable for



### 4 JOHN M. STAHL PRODUCTIONS

JOHN M. STAHL was born and educated in New York City. He began his theatrical career in 1909 playing bits on the legitimate stage. He entered the movies in 1913 as an extra.

His first chance to direct came in 1914. Among his outstanding box office attractions are "Wives of Men," "Her Code of Honor," "The Child Thou Gavest Me," "The Dangerous Age," "Lovers," "In Old Kentucky," "Suspicious Wives," "Why Men Leave Home."

Mr. Stahl has made an enviable reputation in his chosen line of endeavor and has been endorsed as one of the outstanding producers of the kind of pictures which create box office value.

#### "LOVES OF SAPPHO," by Viola Brothers Shore.

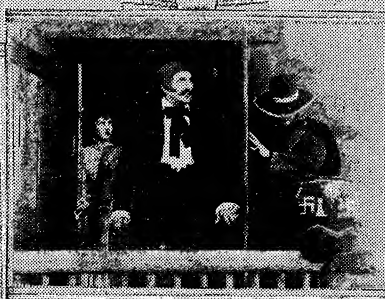
A modern story of a woman who runs the gamut of love—the toast of Bohemian Paris—model—mistress—courtesan.

#### "THE YELLOW PASSPORT," from the famous play by Abraham Schomer.

In which a good woman in order to remain in the city must brand herself with the mark of shame—the yellow passport. A gripping melodrama of thrills and tears—of shame and passion.

2 Special Productions to be announced.

## "THE CAVALIER"



NOW READY FOR  
SCREENING

Suggested by the novel "The Black Rider" by Max Brand.  
—with Richard Talmadge, Barbara Bedford, David Torrence.  
Directed by Irvin Willat.

A thrilling tale of a Knight Errant.



# announces PRODUCTIONS Extended Runs

## 4 REGINALD BARKER PRODUCTIONS

**"THE TOILERS,"** by L. C. Rigby, with Douglas Fairbanks Jr., Jobyna Ralston, Harvey Clark, Evelyn Selbie.

An epic of might, brawn and love, interwoven with the powerful friendship of three men, with a dramatic background of the coal mines, where men spend their lives in darkness so that the rest of the world might have light.

NOW READY FOR SCREENING

**"THE FORWARD MARCH,"** by L. G. Rigby.

A dramatic and powerful epic story of two continents.

2 special productions to be announced.



REGINALD BARKER has been actor, stage manager, motion picture director and producer.

He began his motion picture career in 1913 as director after studying new technique under Thomas H. Ince.

He has had a triumphant box office hit every year—

- 1915 "The Bargain"
- 1916 "On the Night Stage"
- 1917 "The Coward"
- 1918 "Shell 43"
- 1919 "Carmen of the Klondike"
- 1920 "The Girl from Outside"
- 1921 "The Branding Iron"
- 1922 "The Old Nest"
- 1923 "The Storm"
- 1924 "Hearts Aflame"
- 1925 "The Great Divide"
- 1926 "The Dixie Handicap"
- 1927 "Body and Soul"
- 1928 "THE TOILERS"



Scenes From The Gripping  
Reginald Barker Production

**"THE TOILERS"**

NOW READY FOR SCREENING



## "SQUADS RIGHT"

A SPECIAL PRODUCTION

With Eddie Gribbon and George E. Stone

A Comedy Drama of Laughs, Thrills and Human Interest



# TIFFANY-STRAHL HAS THE

## STARS



GEORGE JESSEL



BELLE BENNETT



SALLY O'NEILL



RICARDO CORTEZ

DOROTHY SEBASTIAN



EVE SOUTHERN



WILLIAM COLLIER, JR.



MALCOLM MCGREGOR



CLAIRE WINDSOR



EDDIE GRIBBON



PATSY RUTH MILLER



BARBARA LEONARD



SHIRLEY PALMER



MONTAGU LOVE



GEORGIA HALE



JOHN HADDON



REGINALD BARKER

JOHN M. STAHL  
VICE PRES. SUPERVISING PRODUCTION

GEORGE ARCHAMBAUD



ARTHUR GREGOR



IRVING WILLAT



WALLACE WORSLEY



TOM TERRISS



AL. RABOCH



NORMAN TAUROG



JAMES FLOOD



JOHN G. ADOLFI



EDGAR LEWIS

## DIRECTORS



# PLAYERS, AUTHORS, DIRECTORS

## AUTHORS



SIR ANTHONY HOPE



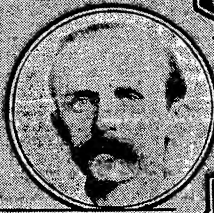
BOOTH TARKINGTON



JACK LONDON



ARTHUR STRINGER



SIR JAMES BARRIE



A.M. WILLIAMSON



KATHLEEN NORRIS



PETER D. KYNE



VIOLA BROTHERS SHORE



AARON HOFFMAN



L.G. RIGBY



RAYMOND SCHROCK  
SUPERVISOR



FREDERICK HATTON



AGNES PAT MCKENNA



FANNY HATTON



JEROME WILSON



FRANCES HYLAND



HARRY STANTON



MAX BRAND



HARRY DURANT



EDMUND GOULDING



ABRAHAM SCHOMER



STUART ANTHONY



BEN GRAUMAN



JOHN FRANCIS NATHEFORD



LEE BENICK BROWN



## TIFFANY-STAHl PRODUCTIONS THAT MADE BOX OFFICE HISTORY DURING 1927-28

### "THE GIRL FROM GAY PAREE"—by Viola Clark.

With Lowell Sherman, Barbara Bedford, Malcolm McGregor, Walter Hiers. Interesting and every member of the cast a strong player.—Variety.

### "ONCE AND FOREVER"—by Houston Branch.

With Fanny Ruth Miller, John Harmon, Egan Keenan. Pretty little romance attractively told and well enacted by a capable cast.—Felix Daily.

### "WOMEN'S WARES"—by E. Morton Hough—Directed by Arthur Gregor.

With Evelyn Brent, Bert Lytell, Larry Kent, Gertrude Olmstead, Richard Tucker. An excellent picture.—Harrison's Reports.

### "NIGHT LIFE"—by Albert Shelby LeVino—Directed by George Archambaud.

With Alice Day, John Harmon, Eddie Gribbon, Walter Hiers, Laurel Braham. Should score anywhere. Success for this Tiffany-Stahl offering is practically any night. For first class house.—M. P. News.

### "THE HAUNTED SHIP"—by E. Morton Hough—Directed by Forrest Sheldon.

With Dorothy Sebastian, Montagu Love, Tom Santschi, Ray Haller, Pat Harmon. Once again the ambitious, independent Tiffany-Stahl company has given us something which really registers. There are "Wild Geese," "Night Life," "Once And Forever" and now "The Haunted Ship"—N. Y. News.

### "STREETS OF SHANGHAI"—by John Francis Natteford—Directed by Louis J. Gasnier.

With Pauline Starke, Kenneth Harlan, Margaret Livingston, Eddie Gribbon, Helen Roberts. It is one of those films that gives the fans the thrills they enjoy, having a plot that holds one throughout by its cleverness, deft touches and human interest appeal.—Hartford, Conn., Courant.

### "A WOMAN AGAINST THE WORLD"—by Albert Shelby LeVino—Directed by George Archambaud.

With Harrison Ford, Georgia Hale, Gertrude Olmstead, Lee Moran, Harvey Clark, Walter Hiers, Sally Rand. The suspense is holding, sometimes a bit tripping, and a very good picture.—Variety.

### "THE TRAGEDY OF YOUTH"—by Albert Shelby LeVino—Directed by George Archambaud.

With Warner Baxter, Fanny Ruth Miller, Buster Collier, Elaine Melwood.

This is a gem literally and figuratively. It is so true to life that one feels as if seeing a life occurrence. It should give 100% satisfaction everywhere.

—Harrison's Reports

### "THE DEVIL'S SKIPPER"—suggested by a Jack London story—Directed by John G. Adolfi.

With Belle Bennett, Montagu Love, Callen Landis, Mary McAllister. A powerful story of the sea. It is, in fact as powerful as any of the Jack London stories that have been filmed.

—Harrison's Reports

### "NAMELESS MEN"—by E. Morton Hough—Directed by Christy Cabanne.

With Antonio Moreno, Claire Windsor, Eddie Gribbon, Ray Haller, Sally Rand. The suspense is tense; the spectator's interest is aroused from the very beginning and is kept alive until the end.

—Harrison's Reports

### "THEIR HOUR"—by Albert Shelby LeVino—Directed by Al Raboch.

With John Harmon, June Marlowe, Dorothy Sebastian, John Roche.

Is interesting and away from the beaten track of cinema plots. Production and direction good and picture should deliver.

—Variety

### "BACHELOR'S PARADISE"—by Raymond Schrock—Directed by George Archambaud.

With Sally O'Neill, Ralph Graves, Eddie Gribbon, Sylvia Ashton, Jean Laverly, Jim Finlayson.

Here's a picture that is funnier than Chaplin's "Circus" and as perfectly cast as "Over the Hill" . . . In fact, it is the best cast and best acted picture this reviewer has got a close-up of in ten years.

And one of the best directed. Worth going miles to see.—Chicago Daily News.

### "HOUSE OF SCANDAL"—by E. Morton Hough—Directed by King Baggott.

With Dorothy Sebastian, Pat O'Malley, Harry Murray.

Over melodrama with the suspense and thrills relieved by deft comedy touches. Excellent entertainment.

—Whodling, W. Va., Intelligencer

### "THE SCARLET DOVE"—by Arthur Gregor—Directed by Arthur Gregor.

With Lowell Sherman, Margaret Livingston, Robert Frazer, Josephine Borio, Shirley Palmer.

A film with much colorful action, ardent love-making, and a climax at the end brings the story to a satisfactory conclusion.—Atlantic City, N. J., Press.

### "CLOTHES MAKE THE WOMAN"—by Tom Terriss—Directed by Tim Terriss.

With Eve Southern, Walter Pilgson, Corliss Palmer, George E. Stone.

An absorbing and gripping drama involving the mysterious Princess Anastasia of Russia.

### "LADIES OF THE NIGHT CLUB"—by Ben Grauman Kohn—Directed by George Archambaud.

With Ricardo Cortez, Barbara Leonard, Lee Moran, Cissy Fitzgerald, Douglas Gerrard.

A drama behind the scenes of Broadway life.

### "STORMY WATERS"—suggested by a Jack London story—Directed by Edgar Lewis.

With Eve Southern, Malcolm McGregor, Roy Stewart, Shirley Palmer.

A powerful drama of the tempests of passion.

### "LINGERIE"—by John Francis Natteford—Directed by George Melford.

With Alice White, Malcolm McGregor, Mildred Harris, Armand Kalis, Kit Guard, Victor Ford.

Cripping story of an American dough-boy and a midwife.

With Eve Southern, Walter Pilgson, Corliss Palmer, George E. Stone.

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Cripping story of an American dough-boy and a midwife.

### "GREEN GRASS WIDOWS"—by Wally Toftman—Directed by Al Raboch.

With WALTER HAGEN, Gertrude Olmstead, John Harmon, Ray Haller.

Comedy drama of the links with the world's greatest golfer playing the leading role.

### "PROWLERS OF THE SEA"—suggested by a Jack London story—Directed by John G. Adolfi.

With Ricardo Cortez, Carmel Myers, George Fawcett, Shirley Palmer.

Story of revolution and a woman's wiles.

### "A GRAIN OF DUST"—adapted from the David Graham Phillips novel by L. C. Rigny—Directed by George Archambaud.

Story of a beautiful secretary who lures her employer into cupid's net with results that are startling.

### "THE ALBANY NIGHT BOAT"—story and continuity by Ben Grauman Kohn—Directed by Al Raboch.

An intriguing drama aboard the famous night liner.

### "BEAUTIFUL BUT DUMB"—by Viola Brothers Shore, continuity by Frances Hyland.

Story of a beautiful girl who, despite being dumb, causes many tragic events.

### "DOMESTIC RELATIONS"—Story of modern marriage and some of its dire results.

With Martha Ostenso's famous novel.

With Belle Bennett, Russell Simpson, Eve Southern, Donald Keith, Anita Stewart, Wesley Barry.

The most outstanding production of the year. A box office money-maker wherever shown.

"LIGHTNING"—suggested by the Zane Grey story. With Johnny Hutton, Robert Frazer, Margaret Livingston, Gullin Williams, Pat Harmon. Unanimously selected by exhibitors as one of the best screen productions of 1926-27.

"WILD GESE"—adapted by A. P. Younger from Martha Ostenso's famous novel. With Belle Bennett, Russell Simpson, Eve Southern, Donald Keith, Anita Stewart, Wesley Barry. The most outstanding production of the year. A box office money-maker wherever shown.

## TIFFANY-STAHl BRANCH OFFICES

ALBANY, N. Y.  
184 Broadway  
ATLANTA, GA.  
124 W. Peachtree Street  
BOSTON, MASS.  
100 South Street  
BUFFALO, N. Y.  
288 Pearl Street  
CHICAGO, ILL.  
237 North Graham Street  
CINCINNATI, O.  
1000 Broadway  
CLEVELAND, O.  
1000 Broadway  
DALLAS, TEXAS  
1000 Broadway  
DENVER, COLO.  
1000 Broadway  
DETROIT, MICH.  
218 Cass Avenue  
INDIANAPOLIS, IND.  
172 N. Illinois Street

KANSAS CITY, MO.  
103 West 12th Street  
LOS ANGELES, CALIF.  
1015 S. Vermont Street  
MILWAUKEE, WIS.  
145 Seventh Street  
MINNEAPOLIS, MINN.  
16-18 N. Fourth Street  
NEW HAVEN, CONN.  
128 Meadow Street  
NEW ORLEANS, LA.  
729 Poydras Street  
NEW YORK CITY, N. Y.  
1000 Broadway  
PHILADELPHIA, PA.  
1415 Vine Street  
PITTSBURGH, PA.  
1014 Forbes Street  
PORTLAND, ORE.  
449 Olson Street  
SALT LAKE CITY, UTAH  
224 E. 1st Street, South

SAN FRANCISCO, CALIF.  
200 Market Street  
ST. LOUIS, MO.  
2012 Lindell Boulevard  
SEATTLE, WASH.  
2419 Second Avenue  
WASHINGTON, D. C.  
916 G. St. N. W.  
TORONTO, ONT.  
277 Toronto Street  
MONTREAL, QUE.  
12 Major Street  
WINNIPEG, MAN.  
217 Tenth Street  
VANCOUVER, B. C.  
1410 Burrard Street  
CALGARY, ALTA.  
217 Tenth Street  
ST. JOHN, N. B.  
158 Union Street  
LONDON, ENGLAND  
91a Charing Cross Rd. W. C. 2

LIVERPOOL  
5, Bedford Road, Rumburgh  
LEDS  
41 Abdon Street  
CARDIFF, WALES  
10, Victoria Terrace  
MANCHESTER  
60 Victoria Street  
GLASGOW  
61 Great Clyde Street  
NEWCASTLE-ON-TYNE  
19 Bath Lane  
BIRMINGHAM  
28 Severn Street  
HONG KONG  
91a Charing Cross Road, London  
PARIS, FRANCE  
26 Avenue de Tokio  
BERLIN, GERMANY  
Friedrichstrasse 21A  
LATIN AMERICA  
551 Fifth Avenue, New York



# TEMPEST

United Artists production and release. An original story by C. Gardner Sullivan. Directed by Sam Taylor. Supervised by John Hamilton. Cast: John Barrymore, Louis Wolheim, Camilla Horn and Louis Wolheim. Running time, 100 minutes. Fox, May 11, on run. \$2 top. "Running time, 100 minutes."

A high type of an intelligently written, directed and produced picture of the popular description that fits perfectly into the Embassy, on Broadway, at \$2 top. In the picture it's not what will be the exhibitor's fault, for United Artists has thoroughly performed its portion here.

Additionally, what may be called the model modern picture making this film represents, it has John Barrymore, a strong romantic draw. U. A. now has another heavy b. o. card in the picture. The picture is a debut, debuting over here in this American made.

It's a toss-up for the top credit, if what may be named, or can't well be for C. Gardner Sullivan, the original plot turned out a striking tale of quite some suspense and marked continuity. It's carried forward splendidly. To the effect may be understood upon this hour and three-quarter special ran through without an intermission the opening night and without losing a person to its very end.

With the locale laid in Russia, the setting is always adequate, even to the snowy finale, when the young couple flee the country across the Austrian border. Miss Horn as opposites do a very forceful couple of young people, widely contrasted with the girl a Russian princess while Barrymore, as the Russian peasant commissioned army officer, promoted from the ranks.

Miss Horn looks to be of a wide range, at least in expression. She's a handsome blonde, a person (and off) and chameleon-like in her expressions. Unless the director of the camera caused the varied facial expressions this imported girl exhibited, Camilla Horn immediately becomes a distinctive film actress over here.

Barrymore set forth all of his talents, taking in make up. When in solitary confinement, left alone for days, he grew a beard. At the finale of that dungeon scene Barrymore could have played the Savior in the King of Kings, for that's how he looked. Not much action as usual for a Barrymore romantic. No acrobatics, no fighting or duelling, and but one kill, toward the finish.

One of the delights of the picture, however, are the delightful verbal battles between Barrymore and Miss Horn. There are several of these, each one a peach for interest. Nothing even suggesting the article of miscasting, Louis Wolheim as another peasant sergeant has his moments, and mostly subdued, with a certain commendable restraint placed through the picture upon everyone.

George Fawcett was excellent as the Russian general commanding. He had to undergo one scene similar to that of the Bolsheviks were through as a Russian general in "The Last Command"—that of being degraded and humiliated by the vicious Russian revolutionaries. Much of this scene, however, the sentences and executions, was not unlike that in "Command."

Ulrich Haas did a top army captain rather well, though he did, as a Russian officer in uniform, wear a monocle.

Boris DePas' Russian peasant agitator posing as a pedler singularly suggested Trotsky. This was held to after the Bolsheviks were in power, with the Pedler sending the aristocrats to the firing squads.

Many scenes with some of pictorial notes and several more handled exceptionally. The photography always superior, while the picture swept along so evenly on its story crest that it looked more like an unimportant than a tale.

One attraction was when Barrymore in confinement and close to insanity, seeing visions and images in his weakened mind, finally hears Wolheim calling to him. Barrymore thinks it's but the other vision. He looks blankly at the other man, carefully feels his chin, mouth, nose, eyes and then faintly weeping into Wolheim's arms.

The story starts with a Russian cavalry regiment in quarters. Barrymore is studying for the election; successfully his comrades tell him, as no picture has been commissioned for 10 years.

taken them. Lightly clothed she steps up to and withers him. When he expostulates that he did not take the dresses but merely was returning them, she snatches his whip and beats him fiercely across his naked chest. When she is exhausted and through, the soldier takes her in his arms, kissing her. The girl is furious, but does not report him.

Again he meets the girl when her father, the general, through his affection for Barrymore, procures the commission, and again when the Princess says to the Lieutenant, as she is dancing with him through her father's intrigues. "I need more than a title and a uniform to make an officer and a gentleman."

Maddened, Barrymore leaves her and stoops up with booze. Blind drunk he mistakes her falls into her bedroom and proceeds to fall asleep on her couch. When returning later, the girl, alone with her maid having gone, discovers Barrymore in the act of kissing her father, and the captain, the latter her fiancé. As the bell rings, Barrymore tells her it ends his love career, but that it doesn't his army career.

Barrymore is sentenced to five years and stripped before his company. There is no more pathetic scene to picture than the strip-sation of a soldier in the middle of the country and this is just a little more pathetic than the others.

Then war in 1914, the rush to the front; the poverty of Russia, the death of the district, and Barrymore, up to the detention of the Princess, the execution of her father and fiancé by the order of the Pedler, now the Red commissioner in charge of the district, and also the Pedler's charge against Barrymore for treason, because he had seen Barrymore holding the aristocratic general as the latter was being executed.

So Barrymore killed the Pedler, not a bad idea at that moment. And they fled to Austria, one of three finales reported having been made of this expensively produced picture.

It was a picturesque finale for a very, very fine picture, a huge mark for United Artists and all concerned, and a decided asset to the American picture industry.

Before the picture opened Miss Horn, in the audience, was brought forth and introduced by Major E. J. R. Hunt, who, as a press agent's thoughts on sudden emergencies, and the audience reacted quickly to Miss Horn's most pleasing personality.

Dr. Hugo Riesenfeld provided a light and pleasing musical score.

## Something Always Happens

Paramount production and release. Starring Esther Ralston and featuring Neil Hamilton. Directed by Frank Tuttle from the story by Frank Tuttle and the play by J. Roy Hunt. Running time, 45 minutes. Fox, May 11, on run. \$2 top. "Running time, 45 minutes."

Short mystery-comedy that should serve its purpose as summer fare. The story is a particular kick to the story, but they squealed and laughed here over the haunted house idea.

It's all because the American girl finds the ghost of Rochester's abode too dull, and she's engaged to wed the son. The family owns a particular jewel for which Chang-Tzu is in jail. When the Chink breaks out, the young girl kicks the stone to a vault.

On the way a stop is made at an isolated house; Roderick disappears inside, doesn't come back, and is followed. Then is a cast of mysterious moving chairs, figures, etc.

This is the first "scare" sequence, after which the comedy link comes as the girl discovers Roderick has fled with his friends to give her a thrill, and she in turn starts to mystify them.

The third and serious twist is when Chang-Tzu gets into the house and the chase and fake fights suddenly become on the level.

It moves fast, run off here under 50 minutes, with enough action, and the picture is not a Mankiewicz' title no panic, but Tuttle has made it a compact example of competent direction and cutting, and Hunt has nicely taken care of the music.

Miss Ralston does well with her light role, while Hamilton retains his usual good appearance and takes easily to the knockabout and clowning. The picture is a cast asset, and Sojin plays the heavy who becomes a factor late in the footage.

Production unit hasn't made the mistake of trying to make the picture a comedy, and that's its principal strength. Brief and fast enough to carry its point.

John Darrow, borrowed from Caddo for lead in "Prep and Pen," Fox. Others added to cast, E. H. Calvert and Frank Albertson.

Gustave von Seyffertitz added to "War in the Dark," M-G.

# ROONEY AND BENT MOVIEZONE NO. 17

Four and a Half Mins. Times Square

Setting shows a private party in a roof garden setting, with Pat Rooney, 3d, doing a brisk tap dance to the admiring plaudits of a group of young people. Pat, Sr., strolls on while orchestra is playing "Sweet Rosie O'Grady." There is dialog between Pat, his host and host's daughter, all leading to the old song by Pat finishing with his characteristic dance.

Dialog between Pat, Sr., and Pat, 3d, of sentimental kind, bearing on the mother theme, and young Pat goes into his dance routine. The part is rounded off by host and his daughter complimenting the two Pats.

Thence to an exterior view of a theatre marquee with the Rooney name in electric lights and the crowd surging into the house. (On a quick flash the scene looked like the Fordham theatre.) Action goes into the stage of the theatre, with glimpses of crowded auditorium and the Rooney Family in the finish of their regular stage revue, only without the girls.

Pat and Pat, 3d, do a bit of dance. Marion Bent is introduced, and the finish is their stepping threesome.

Sound reproduction of song and dialog is of perfect quality; musical accompaniment is true and adequate, and the dance taps register with fascinating sharp staccato.

Smooth, fast, entertaining number, made especially likeable by the "get-together" atmosphere that is inseparable from the Rooneys, and which registers even through the new medium.

# BEATRICE LILLIE MOVIEZONE NO. 15

Four Mins. Times Sq. Theatre

This fragment, employing only the British comedienne, side of "She's My Baby" which is used in the screen announcement, suggests important possibilities for comedy in the talking-picture. Here it was a continuous laugh in response to rather subtle burlesque by Beatrice Lillie of a gawky woman putting on all the coy arts of the parlor soloist.

Singer comes into draped setting decorated with nothing but a piano lamp, her accompanist being out of sight to one side, as indicated in pantomime. Singer starts to "tune up" after the manner of pretentious amateur songbirds, giving black looks to her accompanist. When she hits a high note the lamp made rocks and trembles, and at length falls. This bit is worked up for laughs, becoming a critical moment as the top note approaches. Singer registers nervous apprehension, and at the finish grabs the lampshade, holding it in place while she goes after the vocal attitude.

Second scene is a sentimental ballad, "The Roses Have Made Me Remember." Singer tries to take bouquet of roses from nearby vase, but they stick, and she has an awkward struggle. Then she can't handle them for an artistic pose. Good comedy business here, made safe by the evident desire of the songstress to make an effective coy pose, in spite of difficulties. Whole thing is a little gem of character building, creating the picture of a coquettish dumbbell. Low comedy bit, with suggestion of subtle satire.

Sound effect is rather heavy here, probably because the setting is small, and the volume comes to the audience with the effort. Audience reacted perfectly to all comedy points, and number was continuous laugh.

# BENIAMINO GIGLI and Marion Talley

VITAPHONE No. 499

10 Mins. Warner's, New York

The Metropolitan Opera House, in a drab set, offered "Borne on the Singing Breeze," from "Lucia di Lammermoor." The singing recitedly and the pair photographed well. The combination proved acceptable to the house but was mildly overdone.

The operatic stars are not what they want in the picture houses, according to the reaction of this audience. It is extremely doubtful if they mean a dollar at the box office, and it isn't at all doubtful that they fail to entertain when not present in the flesh.

# Talking Shorts

## ROBERT BENCHELEY

Movietone No. 13

"Treasurer's Report" (Comedy)

10 Mins. Globe, New York

Robert Bencheley, chief comical guy for the weekly, "Life," has earned his well-known "Treasurer's Report." It's a wov on Movietone. Wouldn't mean a thing probably for foreign audiences, but great for the average man or woman in these United States.

Scene is a banquet opening with a female warbler in the last gasps of a typical amateur soprano number. Chairman announces that Mr. Bencheley will next read the financial statement for the year.

Bencheley clears his throat and goes into a nervous, dry-as-dust statement, rendered exasperatingly funny by his self-consciousness, his continual fidgeting, his spasmodic attempt to be witty and the utter naturalness of the situation. Difficult to describe but a comedy knockout to see and hear.

Ought to be the most popular item on Movietone's schedule to date.

## BETTY COMPTON MOVIEZONE (Magazine; No Number)

Two Mins. Times Sq., New York

One of those fragments that seem to be interchangeable for making an especially program or running in the Magazine. Here, discuse is introduced simply in sitting posture and goes into recitation of humorous piece about the perfumed Persian kitty who met a sinister yellow tom cat and the consequences. Brief, has a kick in the laugh finish, and off.

## EARL BURNETT and Biltmore Orch. (16)

VITAPHONE No. 2295

10 Mins. Warner's, New York

Burnett's Hotel Biltmore Orchestra in a dull 10 minutes that could be cut in half. Popular or chestrations comprise the routine, broken up with a vocal solo of a pop song and an instrumental trio.

During the latter, all of the other musicians sat impassive. Several were included in the shot, and the self-consciousness of a violinist, who stole furtive glances at the camera, brought laughter from the house and crabbled the work of the other musicians.

The medium shots and long shots were o. k. photographically, but the long shots, due to a drab background, made it impossible to identify several of the musicians. Careless lighting and poor projection hurt the photography and had the house speculating about identities when it should have been concentrating upon the music.

## ILLUSTRATED SONG MOVIEZONE (Magazine; No Number)

Two and a Half Mins

Times Sq., New York

Poorest of the group here presented, and probably introduced only as prelude to "Mother Macchree," the Fox special film feature holding forth at the house.

John Vincent is the singer, and the song is "When We Were Young, Maggie," done in the illustrated song-slide manner, which is to say crude in its sentimental appeal. Vincent and a girl pose first as old man and woman in freestyle setting, while Vincent sings. Appropriate to the lyrics of the song, flashbacks are used to show old couple as young lovers in those gushing settings of blossoming orchards in spring.

The rest of the subjects had comedy values, and this one in such company was a wash. Made a grime more sentimental and it would have been travesty, which probably is the right treatment for the "Til Song" subject.

## EDDIE PEABODY and Jimmy Maisel

VITAPHONE No. 2560

10 Mins. Warner's, New York

Eddie Peabody, west coast band leader and master of ceremonies, assisted by Jimmy Maisel in a series of banjo numbers, entertained the customers at this house without much opposition from the other Vitaphone acts on the "Glorious Betsy" bill.

Opening with an announcement about their repertoire, they double

# DON'T MARRY

Fox production and release. Produced by James Tinsley. Screen billing features Louis Wolheim, John Barrymore, Louis Wolheim, and Sidney Vanill. Screen adaptation by Randall Parris. At the Roney, Roney, week of May 19. Running time, 60 minutes.

Excellent comedy, well acted, expertly directed and produced, and nicely arranged with a degree of quality in the laughs certain to register strongest with audiences in the first-run houses.

Story and continuity are clever. Action interesting at all times and fast pace keeps going without a lapse. Ranks among the best pro-gammers on the Fox lineup.

Story concerns a modern dapper encounter with an old-fashioned aunt whose clothes date a decade and who controls the girl's inheritance. The kid is alive, likes to wear a nightgown, and autistic thinking it's a cardinal sin to expose anything above the ankle.

Girl meets a fresh young lawyer whose ideas on women's behavior coincide with her aunt. The young man is the son of the girl's elderly friend, also a lawyer. The pair frame a scheme whereby the girl plays twins, being a modest cousin, Tressilla, on the side. She gets attention in the modest role and then gets the boy sick of everything prim, gawky and old fashioned.

Incidents worked around the double play of character lead to a series of funny situations. While changing costumes the girl's clothes are locked in her car. She has to get into the room in a nightgown, and, in trying to elude her aunt, is obliged to hide in the boy friend's room. More eggs, and the girl is finally discovered in a compromising situation.

Lola Moran delivers some fine bits and secures aid support from Hamilton, Henry Kolker and Claire McDowell also score.

# HOT HEELS

Universal production and release. Glen Tyne starred and Tasty Ruth Miller featured. Directed by William James Craft. Top Show, former jockey, in cast and probably forced to the screen. At the Roney, Roney, week of May 21. Running time, around 55 minutes.

A kind of a comedy picture that is good for the three-day neighborhood house, and for the lesser time, because it has the fun stuff the community folks think they like. It could have been a first runner if not for the fact that it was the first by the writer and again by the story department and again by anyone who passed on the story besides the caster.

Witthers' bucolic opry house scheme of the old time Jack Dalton meller, that will get its laughs. After that the picture goes into a plot, quite simple in text, and winds up as a race track picture, this time the Havana Steeplechase.

Captions ordinarily should have had much to do with this story. These didn't, but one title did; it was the laugh hit of the film and read: "Listen! I hear footsteps approaching on horseback."

Now you know what kind of joke is in it.

Or again when the orchestra drummed a waltz and the girl in riding breeches mounted her

(Continued on page 39)

## FLORENTINE CHOIR VITAPHONE No. 2282

10 Mins. Warner's, New York

Withandra Benelli conducting, this Vitaphone is a perfect example of what the average movie audience doesn't want. The solos with the close-ups revealing the lip action of the singers pronouncing Italian words were good for laughs in the wrong spot, and the photography, due to cheap drops and sets, was poor.

This was particularly noticeable in the long shots.

Whoever is responsible for the direction of these Vitaphones should have discovered by this time that when a soloist is shown in a close-up or semi-close-up, he should be shown alone and not surrounded by a troupe of inanimate, self-conscious camera-shy people whose efforts to appear at ease are greeted with guffin of laughter by a picture-viewing audience.

Despite the handreaps, the singing of "Ninna Nanna" by the choir was mildly applauded.

Regardless of the quality of the voices, it is necessary to have a combination of voice and personal comeliness to entertain a picture audience.



## Rackets in Hollywood

(Continued from page 1)

deal pictures have worked up among ardent fans throughout the world, many of the local racketeers concentrate their efforts on the fan mail situation. Once access to this mail is gained, the fans become bombarded from all angles with nickel and dime propositions.

Studios are besieged daily with organizers of fan clubs for co-operation. Each has a different sales plan for operation, and the main object is to get access to a certain star's mail.

Once this is obtained, the promoter will set about to write the most endearing letters to the yokels, inviting them to join the great John Doake's club, and that he, the organizer, will act as their personal ambassador to the movie folks in Hollywood. When the original club gets well under way the promoter will prevail upon his members to organize branch clubs in their territory, and before long he has established a strong network of clubs throughout the country under his leadership.

There are many ways for a conductor of a fan club to cash in besides the usual membership fee. Chief among these are the sucker lists which he sells or uses to promote other schemes. The only benefit to be derived by the members

is the satisfaction of believing they have a personal representative in Hollywood who some day may be useful to them in presenting their request to one of the many stars for a photograph. The yokels do not realize this same service can be had for the price of mailing a letter direct to the star.

### Stars Fall

A majority of the stars no longer demand the proverbial two-bit piece for a photograph. Anything they can do to encourage a closer relationship with the fans enhances and prolongs their popularity. This cannot be achieved through clubs where fees are being charged, yet there are a number of stars susceptible to a sales talk from these promoters.

A case proving that some of the wise film stars are bigger yokels than the kids back in Kalamazoo can be cited and credited to a former film salesman and ex-promoter, of small film companies. This lad came to Hollywood and found it a tough spot to promote money for his movie ventures, and in turn promoted a fan club through the aid of a few secretaries handling mail for the stars.

By writing to the kiddies and promising them everything but the bank roll he was able to build up a large membership.

Aside from this, he claims to render a complete service, including answering questions and delivering messages direct to the stars that the members might request.

This was the original intention, but when the club grew to great bounds the difficulty of answering letters individually was covered up by issuing a program-size pamphlet that would keep the members well informed of everything that went on in Hollywood. The printing and mailing of this little handbill cost money, and since he was working only for the interests of the stars, why shouldn't he be called upon to pay this expense? They were, but from the angle of joining the club as honorary members with a fee ranging all the way from what have you up to \$100. This entitles the star joining the honor list to free plug-ins in the club's organ, while in the meantime the club is increasing with the prestige of these names in back of it.

According to the leader, who terms himself a great big brother and issues his bedtime stories to the kiddies, the nickels and dimes sent by a fan are furnishing three squares a day, a nice car and a swelling bank account.

### The Latest Racket

One of the latest colossal schemes to cash in on the fan mail situation and which makes the ex-film salesman look like a piker was conceived by a man in Hollywood who tried to establish a central depot for reading, filing and answering the sacks of mail received daily in Hollywood for the movie stars. His plan was to charge \$1 for autographed photographs and to divide the country into zones, selling the rights to these zones at \$1,000 each. Owners of territories would receive a 50 per cent cut on all orders received from his district. The scheme did not get very far before the District Attorney became interested

in it and started an investigation. Regardless of what decision the D. A. may reach, there is little chance of the studios now conducting their own fan mail departments on a constructive and business-like basis to turn this work over to such an ambitious enterprise.

The most amusing stunt for acquiring addresses from fan mail was revealed by a local studio when one of the racketeers approached it for the cancelled stamps and envelopes on all foreign mail received by their stars. His plan was to start a fad among the fans for collecting and exchanging fan mail envelopes on the same order as stamp collectors gather stamps. For instance, he would create a demand for exchanging a Gloria Swanson envelope sent from Japan for the one of a star from Constantinople. There is no record so far this scheme left the home plate.

### Investigations

Since there are numerous other angles for playing the fan mail game, there are other rackets now being executed in Hollywood that are just as important and profitable until someone gets burned. Then an investigation is called to put the fire out.

A dishwasher had overheard the possibilities of the mail order business. Coming in close contact with starving writers frequenting the beany where he worked, he got the idea of selling courses in screen writing.

The dishwasher saved enough money to place advertisements for this course. Orders came in so fast that he quit the dishwashing job and opened an office for handling all correspondence and teaching of the course himself. When the law discovered the dishwasher was nothing but a con man writing, he was stopped and made to refund the dollars collected for his crudely prepared four-page pamphlet on "How to Write Screenplays."

Another get rich scheme concocted by one of the disciples of Wallingford sought to control advertising endorsements of all the screen celebrities. The plan was to charge the advertiser an exorbitant fee for the use of star's pictures and endorsements, and in turn kick back a percentage of the fee to the star. The plan did not get far because the influential names that appealed mostly to advertisers would not consent to be a party to it.

There are quite a number of artists who draw on the town to do little sketching of the high salaried moguls of the picture business. Some are legitimate, while others produce phoney assignments from national magazine and art syndicates to sketch the stars. Real artists are welcomed with many courtesies and a good deal, but it often turns out that after the sketch is made the artist prevails upon the subject to purchase the original at a fabulous price, claiming he would make another from it for publication. This often causes embarrassment for the star, who had no intention of buying a painting or sketch.

After sitting at intervals over a period of several days, one of the male stars pictured his patience would be rewarded by a duplicate of the painting used on the cover of a national magazine of large circulation. He held the highest regard for the artist, during his sketching and the canvas was finished, then the star was approached with the proposition of purchasing. The condition of sale called for \$1,000 down and a balance of \$4,000, to be paid upon delivery after the reproduction plates for publication were made. The star stuck his fist through the canvas and was glad to settle an assault and battery charge of \$500 to keep the impostor's mouth shut.

### Pamphlet Hijacker

An annoying racket to be foisted on the motion picture industry is the issuing of alleged trade papers of a handbill nature, mostly on the coast. One of these rags started to tell producers how to run their business. This advice was sent out in the form of a small bi-monthly paper. When its promoter finally got the paper introduced, he went in for criticizing and reviewing pictures, picking on misplaced commas and dashes in the titles, acknowledging at the same time he knew nothing of the picture business, but was at liberty to voice his opinion on how pictures should be made.

This was passed off, but when he threatened to hijack people into paying for good reviews of the pictures, the news spread quickly, and the few who had taken him seriously were glad to know the

real purpose of his interest to the picture business.

The rag is still being published but shows no sympathy to anyone refusing to advertise or help support the printing of it and the upkeep of his butler, whom he often refers to as being an aid in inspiring great editorials for the producers.

### Reason for Locals

The basis for the origin of the local moving picture paper racket is accredited to a desire for the publisher and editors of these papers to gain entree to the studios. Many papers have been promoted on the strength of the lure it holds for the angels to mingle with the celebs through their connection with a picture paper. One printer in Hollywood had wanted to get into the picture business for the past six years. Two sharpshooters outlined a golden vision of conducting a daily and the printer is paying a big price for his admission to the picture studios.

Another eye of the industry are the gyp picture producers who will advertise in the metropolitan newspapers for new screen finds. When the ignorant applicants look like money, they are shaken for a grand or down as low as \$100 for the privilege of acting in the proposed picture. These pictures whenever made sometimes see a projection machine but in the majority are attached for debts of unscrupulous operators and the suckers who paid to act are left holding the bag.

### Killing Credit

The many crooks who've pulled in past years by gyp producers make it almost impossible for a legitimate picture company to promote money. Very few permits to sell picture stock are issued because they cannot stand investigation or show sufficient tangible assets. This makes the organizers resort to other tactics.

Another scheme for promoting money to make pictures was brought to light when an Italian promoter got the idea for filming weddings. He would watch the wedding arrangements in the papers, follow these down and propose to film their wedding as an installment of a series of foreign weddings. These would ultimately be shown in 20,000 theatres throughout the country, but the groom would have to pay for the picture, while the bride would allow a wide margin of profit for the promoter.

This racket was played on the foreign element of Los Angeles and afforded an easy graft until some of the customers called for a show-down, or at least an opportunity to look at the film. The promoter could not deliver and when stilettos and knives were threatened the Italian blew town, leaving word with his friends that he was on his way to Italy for the purpose of interesting Mussolini in the picture business.

There are still a few acting schools in operation about Hollywood but these are watched so close by the Better Business Bureau that there isn't a chance to get away with much. Yet it is surprising to see the number that are in operation, with a patronage from all types, races and nationalities.

Perhaps the pettiest racket is the case of cheap fee lance press agents or exploiters. They hang around the casting offices looking for ambitious girls unacquainted with the customs of the picture business. Approaching them, the leech paints a beautiful picture of a career ahead, if she will let him manage and put her across. The girl will do most anything to get money for the press agent to work on. There had been cases of this kind where a girl has gone without food in order to scrape her last \$5 for the man who prom-

ises to get her work but never does. And the racket goes on without recalling the tragedies it leaves behind.

## Coast Guild's Election

Los Angeles, May 22.

At the election of officers of the Catholic Motion Picture Guild for the coming year, John W. Conditine, Jr., was unanimously re-elected president. Vice-presidents, also re-elected, are Johnny Hines, Tom Gallery, Colleen Moore, James Ryan and Charlie McHugh.

James F. Cooney, executive secretary, and May McAvoy, treasurer, also re-elected.

## STARRING FRANCES LEE

Los Angeles, May 22.

Frances Lee has been elevated to stardom after serving three years as leading lady opposite Bobby Vernon for Christies.

Miss Lee will be featured in a series of eight short comedies, titled "Confessions of a Chorus Girl." Walter Graham will direct, with Billy Engel and Sid Smith in support.

## Kerry's One Foreign Film

Los Angeles, May 22.

Norman Kerry is leaving this week for England to play the lead in "The Bandman" for the British National Film Co.

The picture will be camcared in the Isle of Man, Sicily and Corsica under the direction of Herbert Wilcox.

Kerry will return to Hollywood at the completion of the one subject.

Ask the Man  
Who Played It!

Still Going Big!!

SEND US YOUR  
OPEN TIME  
PERCENTAGE ONLY

The  
Naked  
Truth

Special Reel for  
WOMEN ONLY

Special Reel for  
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HELENE HUGHES  
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Featured by  
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PEGGY ENGLISH

THE BRUNSWICK RECORD GIRL  
THIS WEEK (MAY 19), MARK STRAND, NEW YORK  
WITH ENTIRE STANLEY CIRCUIT TO FOLLOW

Direction: WM. MORRIS AGENCY

JOHN MAXWELL

AMERICA'S MOST EXTRAORDINARY SINGING VOICE  
PARAMOUNT, NEW YORK (WEEK MAY 26)  
Now Under Exclusive Management WM. MORRIS  
By Arrangement With MINNIE ELIZABETH WEBSTER

FOR SENSATIONAL ADAGIO SEE

VINA and ARTHUR

Permanent Address, Variety, Los Angeles  
IN THEIR OWN REVUE  
NOW TOURING PANTAGES CIRCUIT

LOWRY  
Master of Ceremonies



SKOURAS BROTHERS  
AMBASSADOR  
ST. LOUIS, MO.

AL MOREY

M. of C. & S. B. I.

Worth Publix



"Long Year Fancies"  
is the new stage show.  
It ought to be popular  
if for no other reason  
than that Al Morey is  
given twice as much to  
do as usual.—J. G.

TREEN and BARNETT

THE UNSOPHISTICATED CO-EDS OF SONG AND DANCE

Featured by FANCHON and MARCO in the  
"SALLY FROM HOLLYWOOD" IDEA

HOWARD EMERSON

Versatility and ORCHESTRA Showmanship

Now at Melba, Brooklyn, for indefinite engagement

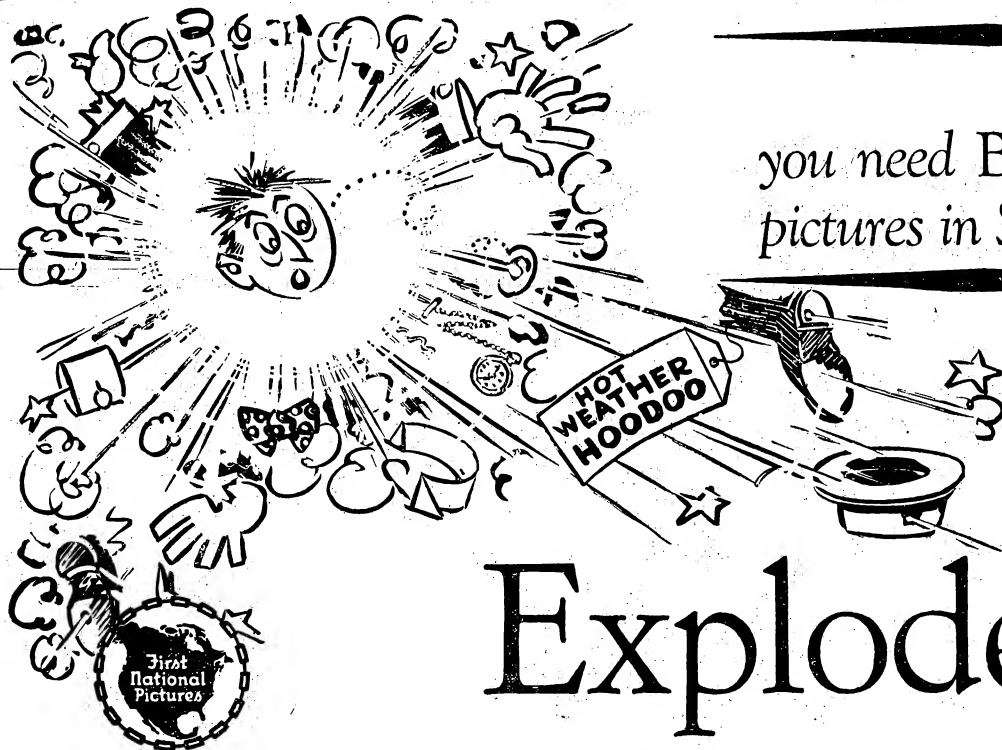
Direction ARTHUR SPITZI

BENNY STRONG

with LOU McDERMOTT'S

"DIXIE FLIER" Unit  
WEEK MAY 26—HARDING THEATRE, CHICAGO





"Because  
you need BETTER  
pictures in Summer"...

# Exploded...

## -another of those Convenient Myths!

Alibi Al still blames it on the weather—  
"You can't do decent business in hot  
weather....They just won't come."

But most exhibitors know better now.  
They've found Al's line is pure Boloney—  
It's been the Fizzles, not the Sizzle, that kept  
the folks away.

They'll come, all right, if the picture's big  
enough.

But the product must be BETTER than in  
winter months.

That's why so many showmen are buying  
up **FIRST NATIONAL'S** entire Special  
Summer Series....

**3 Important Specials and 16 Features with  
Leading Stars.**

For the first time in history, a Group plan-  
ned definitely to help you meet Summer  
conditions, with

**ONE SURE MONEY-MAKER FOR EVERY  
SUMMER WEEK!**

COLLEEN MOORE  
in "Happiness Ahead"

COLLEEN MOORE  
in "Oh Kay!"

RICHARD BARTHELMESS  
in "The Wheel of Chance"  
An Alfred Santell Production

RICHARD BARTHELMESS  
in "Out Of The Ruins"

"HAROLD TEEN"  
with Arthur Lake, Mary Brian,  
Alice White

BILLIE DOVE  
in "The Yellow Lily"

JOHNNY HINES  
in "The Wright Idea"

HARRY LANGDON  
in "Here Comes the Band"

## FIRST NATIONAL'S Special Summer Series

### 3 Specials

Mack Sennett's personally directed

"THE GOOD-BYE KISS",  
with 3 New Star finds—

Johnny Burke, Sally Eilers, Matty Kemp

"THE BARKER"

with MILTON SILLS—Dorothy Mackaill  
Betty Compson

A George Fitzmaurice Production

RICHARD BARTHELMESS  
in "THE PATENT LEATHER KID"  
An Alfred Santell Production

"VAMPING VENUS"  
with CHARLIE MURRAY, Louise Fazenda,  
Thelma Todd

"THREE-RING MARRIAGE"  
with Mary Astor—Lloyd Hughes

MILTON SILLS  
in "The Hawk's Nest"  
with Doris Kenyon

"LADY BE GOOD"  
with Dorothy Mackaill—Jack Mulhall

KEN MAYNARD  
in "The Upland Rider"

CHARLIE MURRAY  
in "The Head Man"

"HEART TO HEART"  
with Mary Astor—Lloyd Hughes

KEN MAYNARD  
in "Code of the Scarlet"





EMIL JANNINGS  
"The Street of Sin"



CLARA BOW  
"Ladies of the Mob"



GEORGE BANCROFT  
"The Drag Net"

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PARAMOUNT PICTURES of the year  
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"Easy Come, Easy Go"



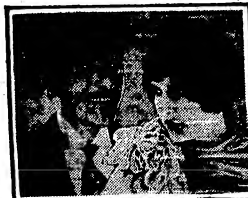
BEBE DANIELS  
"The Fifty-Fifty Girl"  
"Hot News"



POLA NEGRI  
"Three Sinners"



BEERY-HATTON  
"The Big Killing"



ADOLPHE MENJOU  
"A Night of Mystery"  
"His Tiger Lady"



ESTHER RALSTON  
"Half A Bride"



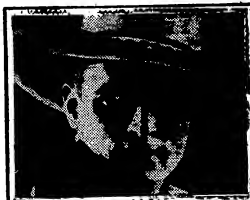
FLORENCE VIDOR  
"The Magnificent Flirt"



JACK HOLT  
"The Vanishing Pioneer"



THOMAS MEIGHAN  
"The Racket"  
(Produced by The Caddo Co.)



FRED THOMSON  
"Kit Carson"  
"Sunset Legion"



FIELDS-CONKLIN  
"Fools for Luck"

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of the  
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Program  
For 1928-29!

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# PARAMOUNT PICTURES

THE WHOLE SHOW FROM MOTION PICTURE HEADQUARTERS



# Fox Dealing With Stanley For Merger and With Poli For Buy—Close to Closing?

Fox is dealing with the Stanley Company for a merger of that theatre exhibition chain into Fox Theatres, and is also negotiating with S. Z. Poli to purchase the Poli circuit of vaudeville theatres in New England. William Fox is reported acting for his own company in the pending transactions, with each re-

ported close to closing. It is said that the deals are awaiting the arrival in New York this coming Saturday (28) of W. R. Sheehan, the other Fox executive, who will confer with William Fox.

Another report is that Publick is in communication with Stanley and Adolph Zukor is personally interesting himself. If that blocks Fox there may be a delay. However, if either does consummate a deal, it may be at once announced.

Fox, absorbing Stanley would give Fox immediate control of First National, the picture producer. Stanley has been frequently mentioned as about to merge with the Stanley group steadfastly denying it. One Stanley man this week wanted to take an oath it is not so.

There appears to continue internal friction among the Stanley stockholders with its market quotations the past few weeks sharply reflecting this. Another reason given for Stanley dropping near 30 is that it's earnings at the rate of \$2 a share on stock expecting a \$4 dividend and upon which \$3 will be paid. A claim often repeated by the larger theatre traders is that the Stanley "water" enters too heavily into every proposal of merger for that concern.

Stanley, when taking over its subsidiary chains, paid liberally for them. That is admitted by the Stanley heads and it in part led to the current large capitalization of the Stanley Company, estimated in money at around \$30,000,000. On the Stanley chain of about 300 houses are about 10 capable of playing a Class A presentation stage show or stage hand unit. Among the 10 are the Strands in New York and Brooklyn, and the Stanleys in Philadelphia, Pittsburgh and Jersey City.

## Poli's Price

Poli recently hung out \$450,000, the amount of the option forfeit paid by Mae Shoelman of Boston for a \$2,500,000 purchase price of the Poli circuit. Shoelman failed to exercise his option, which was extended for him by Poli from Jan. 1 to Feb. 1.

Poli's proposal to Fox is said to be at a selling price of \$21,000,000, with Fox's counter reported at between \$19,000,000 and \$20,000,000. William Fox is said to be guided in his dealings with Poli solely upon the ready appraisal he has secured of the Poli properties, most all of which are held by Poli in fee simple, free of encumbrance.

In the Shoelman option, Poli guaranteed all titles. Shoelman was reported around Feb. 1 to believe he had an out to secure the return of the forfeit upon the allegation Poli could not deliver a clear title to every one of his theatres. It was also then reported that Poli was

## FBO'S New Shorts

Short films, playing the Keith-Albee-Orpheum houses in the majority, and known as Aesop's Fables, Topics of the Day and Felix the Cat, will be distributed by FBO, it is said.

The distribution will start with the new season, from the report.

## Exclusive House for Vita-Warners Crowded with Runs

San Francisco, May 22.

Through holding "The Jazz Singer" for a run of 11 weeks and current run of "Tenderloin" for at least four weeks and possibly longer, with several other Warner features played for two or three weeks, Embassy, here, exclusive Vita-Warners picture and Vitaphone house, has been forced to release some of the Warner first run features to subsequent run houses. The time limits, originally specified were passed and no open time to play them before next season's product will be available.

Embassy was opened last November by William B. Wagnon, non-showman, in the strict sense in that his only previous experience had been his connection with Alexander Pantages in the building of the new Pantages house here two years ago.

Since its opening Embassy has not had a losing week, due to low operating expense and the arrangement with Warners whereby the overhead is first taken from the gross and everything above that split 50-50 with the Warners.

Wagnon has exclusive Vitaphone franchise for San Francisco. Its recent run of 11 weeks with "The Jazz Singer" set a new run mark for the town, both as to length of stay and total revenue.

## G. J. LLOYD'S TREATMENT

Los Angeles, May 22.

Gerritt J. Lloyd, associated with D. W. Griffith as a scenario and publicity writer for 10 years, is making the screen treatment of "The Pioneer Woman," original by Harry Carr, local newspaperman, who originally sold the story to C. E. DeMille.

Production will start about July 1, at which time Griffith will take the entire company to Kentucky to film the exteriors.

prepared to comply with his agreement and terms. If Shoelman thought he had such a claim, up to date he has failed to file an action.

Both Stanley and Poli are said to have been also flirting with Keith-Albee-Orpheum since the Murdoch-Kennedy combo took over the direction of that chain last week. From understanding K-A-O does not wish to talk of theatre requirements to an extensive quantity at the present time, preferring first adjusting itself to the utterly new conditions suddenly thrust onto that circuit.

Fox recently purchased the West Coast Theatres circuit of the Pacific Slope and the Saxo chain in Wisconsin. It narrowly missed having the Finkelshtein & Riben theatre circuit of Minnesota, with that deal reported still but mildly in the air.

Harold Franklin, who is the western theatre operator for Fox, under contract to West Coast, is due also to arrive in New York the end of this week.

Fox was reported when taking over W. C. to have interested money sources affiliated with the American Telegraph and Telephone Company.

## Coast Union Trouble Over Sound Booth Operators; Fantom Screen Withdrawn at Chinese

Los Angeles, May 22.

Theatre owners on the Coast are having their difficulties with the picture operators regarding the wage scale for a theatre using Movietone and Vitaphone.

Demands of the union on the entire Coast are that two men be employed to a shift with a minimum of two shifts a day, six hours each, for houses using the sound contrivances. Union also provides that a minimum scale of \$95 be paid for a seven-day week.

In some towns compromises have been made and in some instances, for part time use of Vitaphone and Movietone, concessions have been made that three instead of four men be used in the booths.

In Sacramento and Oakland, West Coast Theatres had the talkers, installed in two of their houses. However, when the trouble came up with the union the houses did not start operating, these devices.

Crauman's Chinese also went to the mat, but with the stagehands, last week. Latter organization demanded extra men be used for Fantom Screen, which enlarges the spectacle sequences in "Trail of '98."

House replied by immediately eliminating the device and will not

use it in those units which go out on the road next fall if the union insists upon its demands. Added men would have swollen the picture's weekly "nut" in each road company by about \$500.

## Coast Trade Poor

Los Angeles, May 22.

Jack Mansfield, assistant to Harold B. Franklin, and W. H. Lollier, executive in charge of budgeting of West Coast houses, leave this week on a three-week tour of company's holdings for purpose of investigating conditions and rearranging budgets of houses.

Business has been poor of late all along the coast.

## ONE TALKER SESSION ONLY

Los Angeles, May 22.

The three exhibitions of synchronized pictures which the Academy of Motion Picture Arts and Sciences had planned to arrange through the courtesy of the Fox, Paramount and Warner studios during consecutive weeks will not occur.

The Fox session, held during the past week, may be the only one for the present.

## CAREY WILSON'S CHANCE

Los Angeles, May 22.

Carey Wilson, scenarist, producer and creator of original stories for First National, who faded out of the picture after Al Kooker took charge, was brought back by John McCormack to write the continuity for "Oh Kay," Colleen Moore's next for F. N.

His work on this script was so good that F. N. is thinking of resigning him to a long term contract.

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Breaking All Records  
Marks Bros. Granada  
and  
Marbro Theatres,  
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Exclusive Oklah Recording Artist

Motion Pictures  
Par Excellence  
Are Directed for

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BY

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They Are All Sure Fire  
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Two Solid Years at the  
GRAND RIVIERA, DETROIT.

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Stars... Dollar for Dollar Value, the Best  
Buy in the Industry—and backed by a Pro-  
ducing organization with years of reputa-  
tion for delivering the merchandise and  
making good on every promise**





## Vitaphone at Strand, N. Y., Replaces Presentation; Orchestra Cut to 20 Men

Starting June 2, the New York Strand will play Vitaphone subjects exclusively in lieu of presentations, the Stanley stage units winding up the week of May 25 at the Manhattan stand. They will go direct from Jersey City to Brooklyn, skipping New York. The Brooklyn Strand will ultimately also eschew the Stanley units and play Vitaphone talkers.

Brooklyn Strand is already wired for Vitaphone, having played "The Jazz Singer" for two weeks. The New York Strand is being currently wired and opens June 2 with "Tenderloin" (Warner-Vitaphone).

This week, Edward L. Hymann's "Streets of New York" presentation and next week's "Graduation Days" (Harry W. Crull production) are the final units at the New York Strand.

With the units closing, Leon Navara, will be switched to the Brooklyn Strand for a week and the regular house orchestra at the Manhattan Strand cut to about 20 men under Algis Reiser's direction. The Vitaphone programs may be augmented by an occasional flash act.

Stanley units will be continued in town, where they do business. Pittsburgh and Philadelphia needs them because of the heavy competition; so does Jersey City, where the units have been clicking.

Ray Teal is winding up a four weeks' stay in Brooklyn, at the Strand, this week.

### Vita's Comedy Sketch

Los Angeles, May 22. Bryant Foy is making a Vitaphone sketch of "The Regular Business Man," the act Douglas Fairbanks did in vaudeville before he went into pictures. The players are Robert Ober, Lucy Beaumont and John Sainpols.

Foy has also signed Conlin and Glass to make a Vita record.

### K. M.'s Demand "Sunday"

Chicago, May 22. Wilmotte, fashionable North Shore suburb, is to have Sunday movies. The Sunday movie ban has been lifted after many years of strict enforcement.

In the recent balloting 2,779 voted for lifting of the ban, while 465 voiced their stand against pictures. Servants in the various homes were responsible for the ban being lifted. Householders say maids and other domestics insist on movies on Sunday afternoons. Now they are forced to go to Chicago, which makes many of them late for Sunday dinner. The new ruling goes into effect shortly.

### BUSHMAN'S RETURN

Los Angeles, May 22. Francis X. Bushman will return to the screen in a featured role for Gotham Productions. His first assignment will be in "The Man Higher Up," which is to start production after Gotham completes the filming of "Companionate Marriage." Erle Kenton will direct.

### BUSHMAN BACK

Los Angeles, May 22. Douglas Fairbanks and his wife, Mary Pickford, leave Europe June 2 and will arrive in Hollywood about June 15.

They intend going into production shortly after their arrival, with Fairbanks starting immediately on a sequel to the "Three Musketeers."

### Hines' 3d Title Change

Los Angeles, May 22. Johnny Hines' present and last picture for First National has had the third title change since starting on production.

It was first known as "Black Magic," then "Big Business" and now it is "The Wright Idea."

## Publix May Have 4 Units, Color-Named

A proposal is under discussion for the split of Publix theatres into four divisions, with a distinct type of unit going over each route.

It was intended to name these routes and units A, B, C, and D. Under the new arrangement it is proposed to give each route a color name, red, white, blue and so on.

The change from letters to colors is proposed because the former might leave an impression of inferiority. All the units are to be equally costly in production.

## Mechanical Talks For Instruction Of Film Salesmen

Los Angeles, May 22. It is unlikely that large distribution organizations will hold sales conventions in the future to which they have to bring sales executives, stars and studio officials from all over the world to talk to the salesmen on the coming season's productions.

It is said Paramount next year will eliminate the distribution conventions and in their stead have the officials talk to the various salesmen in each city and territory over the sound device instruments that will be used in the future.

The officials, it is said, will make their speeches in front of the Movietone or other sound device cameras with copies of these prints being sent to the exchanges in all parts of the world.

It is figured that the talks made by the people mechanically will be just as good and as effective as if they would be made in person, at the same time it is expected the distribution organizations will save better than one million dollars in time and money through this method of propaganda to their own forces.

## Texan Court Says Exhib's Vita Exclusive Franchise Holds Good

### Publix Southern Shake-Up

Atlanta, Ga., May 22. Considerable shaking up by Publix in the southeastern territory.

Willard Patterson, for the last two years district manager for Universal has joined Publix to take one of the newly created Publix district managerhips. This includes the deluxe house in Birmingham, and the Howard and Keith's Georgia here.

M. S. Hill, district manager for Publix, will take the territory including Montgomery, Savannah, Macon, Augusta, Columbia, S. C., and the Rialto and Forsyth theatres here. W. E. Drumbar, formerly with Publix at Charlotte, takes over the Tennessee territory including Knoxville, Chattanooga, and Jackson and the houses in Anniston, Ala., and the smaller houses in Birmingham.

All district managers will have headquarters in the local Howard theatre building. The changes become effective this week.

### FATTY MAY DIRECT

Los Angeles, May 22. Roscoe Arbuckle has returned to the coast after an absence of over a year. He has no definite plans for his future, but may return to the picture field as a director with United Artists.

Arbuckle has conferred with Joseph M. Schenck several times the past week.

### MEL SHAUER ABROAD

Mel Shauer, Paramount, leaves for Europe next week to investigate changes in the foreign film and theatre field.

Shauer is the son of E. Shauer, head of the foreign department for Paramount. The former may remain in Europe as head of Publix theatres there.

San Antonio, May 22. The Court of Civil Appeals sustained the Aztec theatre injunction against Warner Bros., Publix and others, giving Epstein, who controls the theatre, a sweeping victory in his contention that his contract gives him exclusive right to the showing of Warner's Vitaphone films in this city.

Should the case go to the higher courts it would be tried before a jury, which procedure is considered unlikely.

The decision is regarded as a blow against the alleged monopoly of Publix in the southwest on top of the late St. Charnitsky's victory and judgment against Paramount in Dallas.

Publix here wanted to play Vita. Epstein claimed an exclusive contract with Warners. The latter set up that Epstein had allowed his franchise to lapse through disuse.

### CASTER NOW REALTOR

Los Angeles, May 22. Robert Scott, former assistant in the casting offices of the Paramount studios, is now casting director for Hal Roach, replacing Ruth Wright. Miss Wright resigned to go into the real estate business.

### Butler's 2d Newsreel

Los Angeles, May 22. After completing direction on "Prep and Pep" for Fox, David Butler will start on a newsreel story through Europe.

This is planned to be a follow-up picture for "The News Parade," which Butler recently made for Fox.

### Gregor Back with T-S

Los Angeles, May 22. Arthur Gregor has returned to Tiffany-Stahl as a director and begins this week on "Beautiful But Dumb."

Alma Bennett will play the lead.

# "NED WAYBURN'S CHICKS"

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On at 3:00 P. M., 6:00 P. M. and 9:00 P. M.

May 24th (Last Half), at Fox's Audubon Theatre

(168th Street and Broadway)

Easton, Pa., May 28; Allentown, Pa., May 31; Harrisburg, Pa., June 4;

Savoy, Brooklyn, June 7

AT LIBERTY, Beginning June 14th, 1928

## NED WAYBURN'S BUDS

COMPANY OF 14

MAY 28th (WEEK) AT B. F. KEITH'S HIPPODROME

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for the big money, fame, happiness it offers—  
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merely as a sure road to health and beauty—  
if you want the best training that can be obtained  
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complete details of his marvelous Home-Study  
Course—tells what he can do for YOU!

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**"PHENOMENAL BUSINESS; BETTER THAN 'JAZZ SINGER'"**

—G. V. Palmes, Mobile

**"TREMENDOUS BUSINESS, DESPITE STRONGEST OPPOSITION"**

—John Hamrick, Seattle

**"MOST THRILLING PICTURE IN YEARS"**

—Jack O'Connell, Toledo

*(The Belle of the Box Office)*

**DOLORES COSTELLO**  
**IN "TENDERLOIN"**  
*with* **Conrad Nagel**

Directed By **MICHAEL CURTIZ**  
Story By **MELVILLE CROSMAN**  
SCENARIO BY **E. T. LOWE, JR.**

**A WARNER BROS.  
EXTENDED RUN PRODUCTION**

**Coming: NOAH'S ARK - Made to**



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**"GLORIOUS BETSY" IS AVAILABLE NOW!**

**"OPENED TO TREMENDOUS BUSINESS"**

—Spyros Skouras, St. Louis

**"BUSINESS FAR ABOVE EXPECTATIONS"**

—Equity Theatres, Inc.

**"'GLORIOUS BETSY' IS A BIG SUCCESS"**

—Earl Theatre, Allentown, Pa.

**"AUDIENCE ACCLAIMS IT A MASTERPIECE"**

—H. E. Yost, Santa Ana, Calif.

*(The Belle of the Box Office)*

**DOLORES COSTELLO**  
**IN "GLORIOUS BETSY"**  
*with Conrad Nagel*

Directed By **ALAN CROSLAND**  
 Story By **RIDA JOHNSON YOUNG**  
 SCENARIO BY **ANTHONY COLDEWAY**

**A WARNER BROS.  
 EXTENDED RUN PRODUCTION**

**Top any Picture Ever Made!**

**WESTERN UNION TELEGRAM**

NEWCOMB CARLTON, PRESIDENT

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## Eastern Bankers Cause Removal Of All Cooney Circuit's Officers

Chicago, May 22.

At a meeting of stockholders in National Playhouses, Inc. (Cooney Bros.), a new committee was appointed with authority to select another complete set of officers. This committee is to be approved by all stockholders at a meeting in the Capitol theatre May 24.

Present plans call for the retirement of Ben and Jack Cooney, founders of the circuit, and the bringing in of Earl Silverman and James Costen to operate the 10 houses. Silverman formerly was associated with Warner Bros., and Costen operates a string of small picture houses.

Resignations of Ben and Jack Cooney are reported already accepted by the eastern bankers behind the upheaval. The bankers, holding a controlling portion of Cooney stock as collateral on loans, are highly dissatisfied with operation of the circuit under the old regime.

Committee appointed to select the new officers includes C. H. Walker, Martin McNally, T. J. McFarland, Theodore Hawkins and Elizabeth Hogan. In a letter sent to all stockholders, Walker branded present operation of the circuit as impossible.

### Auditors' Report

Walker stated auditors found the company faced with underlying mortgages on the Capitol and Stratford aggregating \$1,200,000, and with interest charges on funded debts approximately \$250,000. Annual repayments are approximately \$155,000, and other debts payable immediately total \$190,000.

Cash on hand is reported as \$3,000. S. J. Gregory, another theatre operator, claims he has an option to purchase the Cooney stock held as collateral by the eastern bankers and desires an executive position in the new lineup. His claims are considered unfounded by the bankers, who state Cooneys had no right to sell an option on stock held in collateral.

National Playhouses consists of 10 picture theatres in Chicago, three of them de luxe, Capitol, Avalon and Stratford, all with stage band policy, are most important. Others

are the West Englewood, Highland, Jeffery, Cosmo, Chatham, Grove and Colony.

### Adjusting

A late report states that the National Playhouses will be operated by a three-cornered combination of stockholders, S. J. Gregory, and Costen-Silverman.

Costen is said to have purchased \$50,000 worth of stock, important stockholders \$50,000 more, and Gregory about \$55,000. The total will pay up prepayments on loans and pressing debts. It is understood the remaining creditors will be asked to withhold their demands for 30 days so that the circuit will not be thrown into sudden bankruptcy.

Barrett & Co., Philadelphia bankers, who floated a \$2,500,000 loan for Cooney Bros. and have been prominent in the reorganization of the circuit, are reported to have withdrawn. It is said the Barrett company charged 17 per cent commission for the loan, besides receiving stock valued at \$1,250,000.

### GOLDWYN'S STORY BUYER

Mrs. Maron Lee, former story editor for M-G-M, has arrived in New York to assume similar responsibility for Samuel Goldwyn. She worked for Goldwyn previously, from 1922 to 1924.

Mrs. Lee will look around for stories to fit Ronald Colman and Vilma Banky.

### Goodrich, Col's Ed

Los Angeles, May 22.—John F. Goodrich replaces Elmer Harris as head of the scenario department for the Columbia studios.

Goodrich was formerly a contract writer for Paramount. Harris leaves to enter the free lance field of screen writing.

### Negri's "Woman From Moscow"

Los Angeles, May 15.—The title of "The Woman From Moscow" has been given Pola Negri's Paramount picture, the final under her contract. At its conclusion, she will go abroad for three months.

### Use Variety's Reviews

Chicago, May 22.

A new use has been found for the film house presentation reviews, published each week in Variety.

Balaban & Katz paste the reviews on the press sheets of the various stage units, in lieu of other descriptive press matter.

## B. & K. Protecting Summer Grosses By Spending Coin

Chicago, May 22.

Balaban and Katz are going after the summer business in a large way. Advertising lineage for slow days has been doubled. The firm is running large extra ads for the Oriental, Chicago and McVicker's theatres.

Matinee admission of 50c. at all B. & K. loop theatres holds good until 5:30 instead of 6, as heretofore. In an effort to re-establish Mark Fisher as a drawing card at the Oriental, recently vacated by Paul Ash, lavish advertising appropriations have been approved.

Advertising for the Oriental theatre alone is almost double that taken by the seven larger K-A-O houses—the State-Lake, Palace, Majestic, Riviera, Tower, Belmont and Diversey.

### FURNISHING M. P. CLUB

About \$20,000 will be spent in preparing quarters in the Bond building for the Motion Picture Club. The club also plans to expend between \$30,000 and \$50,000 for furnishings.

Work on the decorations started this week.

### ROACH DIVIDEND

Los Angeles, May 22.

Hal Roach Studios declared a quarterly dividend of two per cent on its preferred stock, plus an extra of one-half per cent.

Dividend payable June 1.

## Sapiro's Financing Plan

### Exhibits and U. A. Still Battling in Minn.

Minneapolis, May 22.

As a result of a resolution adopted by the Northwest Theatre Owners' Association at its local convention not to participate with United Artists in arbitration until the latter changes its sales methods, the exhibitor members of the joint film arbitration board here walked out when the case of United Artists vs. Al Petersen of International Falls was called. Cause of inability to get any exhibitors to serve on the board it was necessary to postpone the case.

"I tried to get W. A. Steffes, president of the association, to tell me just why the exhibitor members refused to sit on the case, but I could obtain no satisfaction from him," declared Herb Hayman, local manager of United Artists. "Evidently Mr. Steffes was afraid to have any of his remarks incorporated in the arbitration board's minutes. I think this was a very cowardly act on Mr. Steffes' part. I cannot see how exhibitors could have passed a resolution without first giving me a chance to defend myself. I believe they have taken a more serious step than they realize."

Mr. Hayman denies the charge that he has stated he would sell United Artists' product to non-theatres if it were not possible to sell them to theatres.

Admitting that United Artists has sold to non-theatres "the same as many other big distributing companies do," Hayman declares that such sales are made only after a thorough investigation shows that the non-theatre is completely equipped to show pictures and has a state theatre license.

According to Mr. Hayman, United Artists makes a more thorough investigation along these lines than any other company and has turned down more non-theatres in Minneapolis than all other exchanges.

"It is not necessary for me to say anything," was the reply of Steffes, published in "Greater Amusements," a local trade publication. "The theatre owners, by passing the resolutions, had adequately expressed their sentiment against non-theatrical competition."

"I will say, however, that the theatre licenses which Mr. Hayman's accounts must possess are merely state fire marshal certificates and may be purchased for \$5. These non-theatres are not theatres and by no stretching of the imagination can they be made to appear theatres."

### CULBERTSON REMAINS WEST

Los Angeles, May 22.

Ernest H. Culbertson brought out here with the recent Mankiewicz group of authors, is to remain with Paramount for three years.

Culbertson will work with Robert Milton on the sound and effect productions.

### \$500,000 FOR "VIKING"

C. S. Clancy, who will produce "The Viking Ship" in Norway this summer, states that the \$100,000 mentioned in Variety's story last week is for advertising and exploitation only.

The production budget is \$500,000.

### MISS DUNN WITH M-G-M

Los Angeles, May 22.

Josephine Dunn, released from Paramount six months ago as a contract stock player, has a term contract with M-G-M, after completing an important part in "Excess Baggage," directed by James Cruze for M-G-M.

### No Regional Give Away

A correction from Barrist-Goodwin Publications is to the effect that "The Exhibitor," a regional magazine about to enter New York, will not be distributed free to theatres.

Aaron Sapiro, head of the Independent Motion Picture Exhibitors Association, New York, may leave for the coast next month to talk to independent producers after ascertaining their position in relation to service and connection with major producing companies. Sapiro may offer material support to independent producers.

Last week the Bank Shares Corporation approved an advance of \$1,000,000 to the Theatre Factors Corporation, the new company which will undertake to supply funds for independent exhibitors desiring loans.

Bank Shares Corporation will probably underwrite an issue of 250,000 shares at \$10 share and 250,000 shares at common at \$5, totaling \$3,750,000.

Theatre Factors Corporation, approved by the finance committee of the I. M. P. E. A., if accepting the proposal will receive \$100,000 May 18, \$100,000 a week thereafter and \$250,000 the week following, with the remaining \$550,000 later when needed.

Advancing \$1,000,000 to the T. F. C. Bank Shares will then issue the balance of the stock to the public.

Funds of the Theatre Factors Corporation will be available to any independent theatre owner, not only to members of the I. M. P. E. A. Through means of this factoring plan it is expected to line up more independent exhibitors throughout the country for the Sapiro organization.

Directors of the Theatre Factors Corporation include Victor Polachek (Hearst newspapers), Edwin Goldwasser, generally known for his factoring work in the silk industry, Jack Shapiro and L. Blumenthal, theatre construction and valuation experts. H. Rosenfeld is to be executive secretary, President and chairman of the organization have not yet been decided upon.

Sapiro has chosen a directorate with knowledge of various phases of industrial enterprise so that the expansion of the buying combination may be carried out under expert guidance.

Sapiro is chairman of the Bank Shares Corporation.

### Jannings' Next

Los Angeles, May 22.

"Sons of the Fathers" will be Emil Jannings' next for Paramount, slated to start June 18.

The tale is from a magazine story by Mildred Cram. Ludwig Berger will direct.

### AURIOLE

## CRAVEN

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"DANCING FEET"

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DENVER THEATRE, DENVER, COL.

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## RITA LE ROY

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4th Consecutive Year with  
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## Walter Bastian and the State Bunch

as Musical Director and Arranger  
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KUNSKY THEATRES, DETROIT



Now in 7th Month at  
CAPITOL, NEW YORK

## WALT ROESNER

Holding Run Record for M. C.'s on  
Broadway

GEORGE GERHARD, Film Critic of "The Evening World," said last week:

"As usual, Walt Roesner, the versatile young man from California, is the hub around which the show revolves. Apparently Walt can do anything in the way of entertainment—his orchestrations are superb, he puts over a story well, he sings passably and his dancing is great."

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## LULEY, MEALY and CROOKER

"WHERE THERE'S SMOKE, THERE'S FIRE"

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in the field of entertainment, Western Electric equipment is now installed in more than 300 theatres, bringing to audiences all over the country pictures that talk and sing and play.

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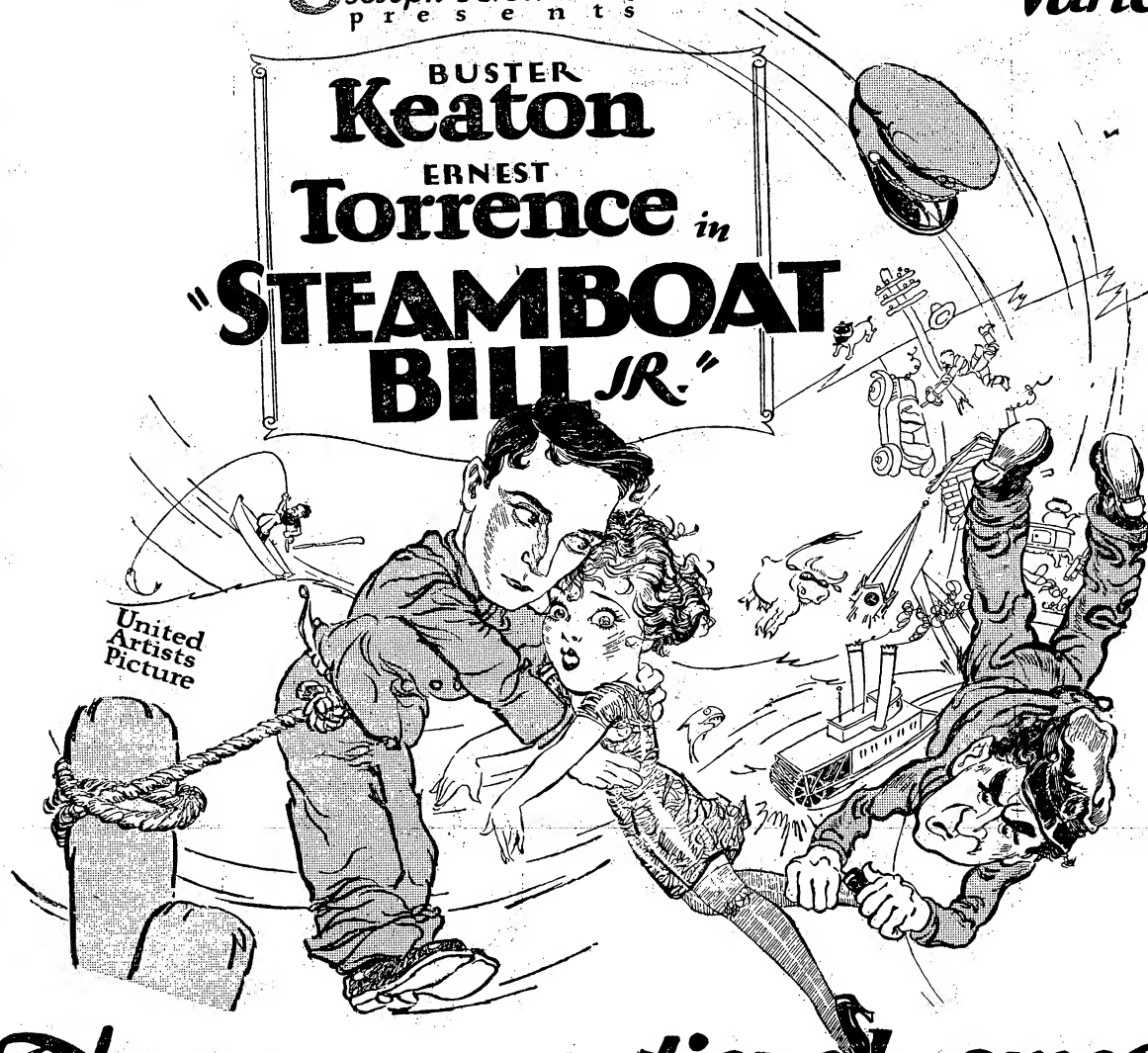
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BUSTER  
**Keaton**  
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**"STEAMBOAT  
BILL JR."**



**The new sensational comedy team that's making the RIAC TO New York teem with laughter.**



## Ascher Circuit Is Solvent; Appraisal Value, \$1,750,000

Chicago, May 22. Although held in receivership by the Chicago Title & Trust Co., Ascher Bros. circuit of picture houses is solvent, according to recent auditing of books by the trust company.

This was corroborated in an appraisal of the Ascher properties, estimated worth \$1,750,000, outstanding debts total \$800,000. Fox has a claim of \$500,000 and accumulated interest against the circuit, and will be chief receiver and operator until claims are cleared up.

## Gotham's 26 Features; 4 Specials, '28-'29

Los Angeles, May 22. Gotham productions will make four specials and 26 features on its '28-'29 program. Of the specials, "The River Woman," by Harold Shumate, will be the first, with "Able of the U. S. A.," "Without Sin," "The Hell Skippers" and "The Flying Kestrel," to follow.


Program pictures include the titles of "The Bowery," "Knee High," "Law of the Blue Ridge," "Pajamas for Two," "Circus Love," "The Racing Fool," "The Shop of Hate," "Something to Love," "The Varsity Crew," "The Fire Call," "The Night Express," "Modern Mothers," "Violence," "Backstage," "The Uncensored Woman," "Fingerprints," "Times Square," "The Girl From Argentina," "Underworld Love," "Flappers Must Live," "Father and Son," "Ain't Love Grand," "So Francisco After Dark," "The Woman Between," "Good-bye, Broadway" and "False Pride."

"The River Woman," featuring Alma Rubens, will go into production immediately after "Companionate Marriage," now being filmed by Gotham in association with Judge Ben Lindsey, Asher, Roger and Small.

### "Kings" at Rivoli

"King of Kings," Cecil DeMille's super Biblical picture, will play its first general release date in New York at the Rivoli.

Picture is listed to come in behind "Ramona" with "Street of Sin" (Par) due to follow "Steamboat Bill, Jr." at the Rialto.



**RUBE WOLF**  
Mirth of a Nation  
Playing to the Biggest Business in  
**SAN FRANCISCO**  
At Loew's Warfield



**BRADFIELD**  
THE COAST THREATENED  
A TALKING PICTURE  
PLAYING TO THE BIGGEST BUSINESS IN  
**SAN FRANCISCO**  
At Loew's Warfield

**WOODS MILLER**  
SONGS PLUS PERSONALITY  
In "Diving Venus" Idea, with Thanks to Fauchon and Marco

## I. M. P. E. A. Now Buying Films for 80 Houses

At a meeting of the Independent Motion Picture Exhibitors' Association in New York last week the board of directors unanimously voted to appoint the I. M. P. E. A. as well as buying agent for the 80 houses represented in the association.

This action places the I. M. P. E. A. in the position of a chain. The I. M. P. E. A., in dealing for new product, this season, will ask for moderate but important concessions for its members. The first proposal will be that pictures shall be delivered to the members within a definite time after they have had a Broadway showing. The I. M. P. E. A. will ask for delivery within six to eight weeks after the Broadway run.

This proposal, if accepted to, will make it impossible for chains to hold up pictures indefinitely and will protect the exhibitors from buying more pictures than can be used during the season.

Under the present system the exhibitor is continually overstocked. This is because if only the required amount of pictures were bought and a chain house held up bookings the independent house would be without pictures for the time involved.

At present a chain house getting four or five good features at one time is unwilling to play them consecutively, showing them alternate weeks instead. In doing so the independents waiting for the pictures are held up. At the end of the season the independents have a lot of pictures which they have bought to take care of delays and which they just throw in for double feature days.

Another concession to be asked for will be that protection be reduced from seven to six days. The seventh day protection, at present, usually includes Sunday. Independent houses wishing to show features starting Sunday are unable to do so until Monday and wait another week in preference to losing part of the first Sunday's revenue.

## St. Louis Threatened by Bad Traction Strike

St. Louis, May 22. The deadlock developed between the street car employees and the street car company, which operates every car in St. Louis and most of the suburbs, seems about to give St. Louis theatre owners and managers the most serious problem before them for many years.

The men demand a raise in pay by or on June 2. Company demands employees accept a decrease. Employees have already voted almost unanimously, nearly 6,000, to strike on June 2, unless they get the raise they demand. The company has said further argument seems foolish.

Only hope for settlement of the trouble seems to lie in Mayor Victor Miller. It is a question whether the conference he has called will get anywhere. The terrifying effect of the strike would have on the big downtown picture houses, many of the "outlying theatres" and the Municipal Opera and Garden theatre is obvious, even granting that the buses and "service cars," which latter carry passengers from any part of St. Louis to another for 25 cents, will accommodate many theatre patrons accustomed to using the street cars.

It is not improbable that unless some sign of peace appears in what now seems to be a certain strike, the theatrical powers in and around St. Louis will attempt to intervene to head off a strike which, if it comes, will admittedly be a fight to a finish.

### AL JOLSON'S 2 LEADS

Los Angeles, May 22. Al Jolson is going to have two leading women in his next Vitaphone picture for Warner Brothers, "The Singing Fool."

Betty Bronson was the first one selected and now Josephine Dunn has been borrowed from M-G-M to play the other lead.

### McGregor in "Barge"

Los Angeles, May 22. Malcolm McGregor, under contract to Tiffany-Stahl for four pictures, is engaged to play the juvenile lead opposite Sally O'Neil in "The Girl on the Barge" for Universal.

## Vita in 5 Milwaukee Neighborhood Houses

Milwaukee, May 22. Vitaphone opened at the five Midwesco de luxe neighborhood houses here last week. The talker went haywire at the Tower and could not be gotten into shape to resume for the opening day. Vitaphone has played at the Garden since September.

With the five neighborhoods and the Garden playing the talker, this town boasts of more wired houses than any other city.

The first all-Vita program is billed in the neighborhoods for July when "The Jazz Singer" plays. This picture was at the Garden for six weeks.

Despite Vita and de luxe presentations, the Midwesco Uptown has installed a tabloid stock.

The tab company puts on 50-minute shows based on Broadway successes, with three changes weekly. In the cast are Moran Latimer, Blosser Jennings, George Lemming, Fred Schaefer, Delona Leaba, Annes Andree and Emery Cissy.

"Nothing But the Truth" opening bill. Jack Boyle is producing.

### Indies Talk Talkers

Talkers will be the topic of the meeting of the newly formed Motion Picture Theatre Owners of northeastern Pennsylvania next Sunday.

This unit of indies was organized two months ago.

## Sapiro as "Angel"

The Provincetown Players were enabled to continue last week with their production of "Him," which was soundly rapped by the critics, through the fortuitous acquisition of \$1,000 which they collected from Aaron Sapiro.

Sapiro had promised to finance the Players up to \$3,000. When discovering that their contemplated production was "Him," of which he did not approve, he failed to come across.

The Players sued Sapiro and collected \$1,000.

## W-C Building 3,000 and 1,200 Seater in San Diego

Los Angeles, May 22. West Coast Theatres is going to build two new houses in San Diego territory. One a 3,000 seater costing \$1,000,000 will be erected at Sixth and B streets, plus a five-story office building. The other house will be a 1,200 seater erected in the university district of east San Diego, the first house in this section of the city.

The new big house will take over the F. & M. stage productions now being shown at the New California, a house West Coast operates in partnership with Adolph Ramish. The Cabrillo, now under lease to West Coast, will pass out of the hands of the organization in two years.

## Discs for Pit Music

Utica, N. Y., May 22. Maybe the problems of the State, local house of the Goldstein Brothers, Springfield, Mass., will be solved with the installation of the "G-B Tone," by which records (discs) will be used as accompaniment to pictures.

For months now the house has had trouble with the union over its orchestra.

### Sennett's Series

Los Angeles, May 22. Jack Cooper, veteran comedian of the screen, signs with Mack Sennett to be featured in a series of "Taxicab" comedies.

Other series to be made by former Sennett comics will be Billy Bevan in "The Tired Business Man" series and Andy Clyde in a group of "Handy Andy" shorts.

The technical department is now preparing sets at Sennett's new studio in Studio City, with production scheduled to start around June 1.

### Meighan's Original

Los Angeles, May 22. Thomas Meighan's next Caddo picture for Paramount release will be taken from an unpublished original screen story by Rex Beach.

Walter Woods is writing the continuity, and production will start about June 5.

James Cruze will direct.

# HIGHLIGHTS THAT BRIGHTEN

## "THE TRAIL OF '98"

in SID GRAUMAN'S SUPER-PROLOGUE

NOW AT  
GRAUMAN'S  
CHINESE  
THEATRE,  
HOLLYWOOD

CHAZ  
CHASE

International Unique  
Comique

Direction:  
WM. MORRIS AGENCY

"NORTHERN  
LIGHTS"

JIMMIE  
RAY

The Boy With the Pantomime Hands and the Shuffling Feet

Direction: WM. MORRIS AGENCY

P. S.: Thanks to Abe Lyman

CHIEF  
CAUPOLICAN  
The Indian Baritone

Direction:  
WM. MORRIS AGENCY

WILL  
PRIOR

Happy to Be Musical  
Director for Sid Grauman

ARNOLD  
BOB  
BLACKNER

The Cowboy Tenor

Direction of  
OCEAN JOLLY



C. SHARP MINOR

After Having Worked for All the Rest

I'm Back With the Best



*Joseph P. Kennedy*

# ANNOUNCES THE YEAR'S BEST BUY



6

## GREAT SPECIAL PRODUCTIONS

THE  
"PERFECT CRIME"  
with CLIVE BROOK, IRENE RICH

"BLOCKADE"  
with ANNA Q. NILSSON

"GANGWAR"  
The Ultimate in Underworld Thrillers!

"THE CIRCUS KID"  
with FRANKIE DARRO  
RALPH INCE DIRECTING

"HIT OF THE SHOW"  
RALPH INCE DIRECTING

with Joe E. Brown, Gertrude Olmsted, Gertrude Astor  
"TAXI 13"  
with CHESTER CONKLIN  
Directed by MARSHALL NEILAN

24

## GREATER GOLD BONDS

James Oliver Curwood's  
"THE YELLOWBACK"

"STOCKS AND BLONDES"  
with JACQUELINE LOGAN  
and other stars

"THE RED SWORD"  
Tense Drama in the Flaming Land of the Czars!

Harold McGrath's  
"DANGER STREET"  
with WARNER BAXTER,  
MARTHA SLEEPER  
Directed by Ralph Ince

WORLD'S GREATEST RODEO  
OF WESTERN STARS

SUPERLATIVE OUTDOOR  
HEAD-LINERS AND PRODUCTIONS

Smashing Stories! Brand New Thrills!

**TOM TYLER**  
FRANKIE DARRO and Pals  
in SEVEN Daring Sensational Westerns!

FBO's Boy Wonder

**BUZZ BARTON**  
In Seven Whizzing Wild West Shows!

A Hit Last Season  
A Sensation in 28-29!

**BOB STEELE**  
in SIX Headlong Action Melodramas!  
New Characters! New Ideas!

The Invincible Dog Star

**RANGER**  
In Four Thrilling  
Action Shows!

BIG STORIES—BIG STARS—SMAS

# FBO PICTURES



# FBO's

SENSATIONAL LINE-UP  
FOR 1928-29

booms into port amid  
thundering acclaim of  
exhibitors all over the  
country!



## G TOM MIX AND TONY

### WESTERN SPECIALS

A new and epochal page in the amazing career of this mighty figure of the Show World . . . Now at the absolute Top of His Box-Office Powers!

**"STOLEN LOVE"**  
by Hazel Livingston

**"LOVE IN THE DESERT"**  
Box-office—Nothing else But!

Two Mighty FBO-True Story Productions  
**"SINNERS IN LOVE"**  
Already Published in True Story  
Backed by tremendous combined circulation of Macfadden Magazines

**"THE AIR LEGION"**  
Supreme Air Mail Spectacle!

**"TROPIC MADNESS"**  
with ANNA Q. NILSSON

**"SALLY'S SHOULDERS"**  
by Beatrice Burton

**"THE JAZZ AGE"**  
Destined to Rock the Nation!

**"VOICE OF THE STORM"**  
Stupendous Melodrama of the Telephone Service!

**"SINGAPORE MUTINY"**  
with RALPH INCE  
as star and director

**"HEY RUBE"**

Super-thriller of the Carnival Racket!

**"HARDBOILED"**  
by Arthur Somers Roche

**"CHARGE OF THE GAUCHOS"**  
with JACQUELINE LOGAN,  
FRANCIS X. BUSHMAN

**"THE CONVICT'S SON"**  
Million Volt Melodrama  
with RALPH INCE

H. C. Witwer's  
**"DOUBLE CROSSED"**  
Comedy Drama Knockout!

**"LEST WE FORGET"**

A stirring tribute to America's Bravest!

**"SKINNER STEPS OUT"**  
Henry Irving Dodge at his Best!

**"THE RECORD RUN"**  
Stirring Railroad Drama  
with RALPH INCE  
as star and director

**"KING OF THE KLONDIKE"**  
An Avalanche of Thrills!

**"HIS LAST HAUL"**  
Scalding Drama of Souls Seared by Sin!

## MAMMOTH PROGRAM OF SHORT FEATURES

Including Four Nationally Publicized Comedy Series

H. C. Witwer's  
**"RACING BLOOD"**  
SERIES  
with  
AL COOKE and ALBERTA VAUGHN

Fontaine Fox's  
**MICKEY MCGUIRE**  
COMEDIES  
World's Most Popular Kid  
Comedian and His Gang

Circulation Scoop of the Year

**BARNEY GOOGLE**  
(in the flesh)  
Famous Hearst Newspaper Comic Strips  
Copyrighted, King Features Syndicate, Inc.

Two Reel Riots in Flesh and Blood

**TOOTS AND CASPER**

Walter Futter's  
**CURIOSITIES**  
The Movie Side Show  
presented by  
Amedee J. Van Beuren

HING TITLES—GREAT DIRECTORS!

# CORPORATION



## LITERATI

## Boys from Gincy

That there is gold "in them literary hills" was evidenced last week when O. O. McIntyre and Itay Long blossomed out simultaneously in brand-new Rolls-Royce automobiles. It is McIntyre's first car, but Long has a garage containing several.

It was 15 years ago that Long, Roy W. Howard, H. T. Webster and McIntyre left the Cincinnati "Post" to come to New York. Howard is now part owner of that paper along with some 25 other dailies comprising the Scripps-Howard League. Long is editor-in-chief and president of the International Magazine Co. Webster is cartoonist on the New York "World," and McIntyre the prize syndicated newspaper writer.

## Italy Bars Jones

Ideall Jones, dramatic editor and critic for the Hearst morning paper in San Francisco and who also writes for the "American Mercury," has been barred out of Italy.

Jones recently took a leave of absence from his paper to make a trip abroad. He wanted to go into Italy and study conditions as well as write a series of articles on Mussolini. When application was made to the Chief of the Black Shirts to permit Jones to make his survey the latter refused him pointblank.

## "Life's" New Ideas

"Life," humorous weekly, after preliminary announcements changed its style, typography and make-up, last week's issue telling of the former conservative policy on its cover.

Bob Benchley and Bob Sherwood, dramatic and picture reviewers, respectively, remain, while Walter Winchell, of the "Graphic," contributes weekly Broadway chat-

ter; John Kieran, of the "Times," will discuss sports, and Agnes Smith will review radio broadcasting.

Correspondents in various cities are being added to make the magazine national in scope.

## New Coast Tab After Reformer

A new tabloid named "Coast Reporter" made its appearance in Los Angeles, with text matter confined entirely to an attack on Bob Shuler, whom they banner lined as "Grief-Maker de Luxe."

Shuler is a local reformer, using the pulpit and the radio of the Trinity Methodist church to expound his likes and dislikes. Publisher of the new paper is given in the mast-head at J. M. Near.

Sheet is to be published weekly and its editorial columns, promise to give Shuler the worst journalistic beating a man ever received. Its initial circulation is quoted at 50,000.

## Looking for Bierce

After 14 years, an investigation has been started to discover what happened to Ambrose Bierce, California author and journalist, who mysteriously disappeared in Mexico in 1914. The matter is being reopened by Bierce's daughter and only living relative, Mrs. Helen Leavitt.

All that is known is that in 1914 Bierce was adventuring in Mexico when it was in the revolutionary grip of Francisco Villa, the bandit leader. It is said that Bierce joined Villa's forces and was later shot when attempting to desert.

Bierce was one of this country's first newspaper columnists. He was 72 years old at the time he vanished into Mexico.

## Covering Conventions

Will Rogers and Odd McIntyre will cover the Kansas City and Houston conventions for the McNaught syndicate now handling their stuff. Both writers will file daily stories and demand for their services is growing as the conventions approach, according to Charley McAdam of McNaught's.

## Edgar Waite Syndicating

Edgar Waite, dramatic critic of the San Francisco "Examiner," is to have some of his theatrical "observations" syndicated by Hearst.

Some weeks ago Waite went to Los Angeles to cover "Lazarus Laughed," and looked over the picture studios. The "Examiner" thought so much of his Hollywood and Los Angeles impressions that it decided upon the syndication.

Matter will be used under the caption, "Hollywoodiana." Waite conducts a local column titled "Cat and Curtain Calls." He is to visit Hollywood every few months for material.

## For Native Poets

H. Stuart Morrison, until recently on the New York "American," is publishing a new monthly poetry magazine called "The American Poet." Morrison has established publication and editorial offices in Irvington, N. J. His magazine will use only original contributions from native poets.

"French Humor" will change its title, as it can't get enough funny things from France or with a French angle.

## 3 New Neighborhoods in N. Y. Are Abandoned

For reasons not made public, proposed picture house buildings in three New York residential neighborhoods have been called off.

In one section on the upper west side, where the new subway extension is causing no end of apartment building, two theatres announced as 1928 propositions have been abandoned.

In another neighborhood two of the present theatres there were announced as on the market, providing the sellers got anywhere near their prices. It has since developed that business has taken a decided slump within the past few weeks.

In one neighborhood it was understood two of the men interested were also interested in an apartment deal which has required so much money and which had the promoters in so heavily that they couldn't see their way clear to make an attempt to negotiate banking help.

A big sign at 207th and Broadway, which for months announced that a B. S. Moss-Keith-Albee theatre would be built there, has disappeared. It is said the Keith-Albee offices have called off the proposed new house. Moss is no longer with K-A.

## "Abie" Switching

A report is that Emil Jannings' "The Patriot," is set to come into the 44th Street with "Abie's Irish Rose" moving over to the Criterion and "Wings" leaving. No date has been designated but it's likely that if this action is taken the move will occur next month. "Wedding March" is also on the list.

"The Patriot" and "Wedding March" have synchronized scores and "effects."

Farouk heads will meet this week to discuss which picture is to be the organization's first "talker." It's between "Burllesque" and one other.

## Firnkoes's Silver's Ass't

John E. Firnkoes this week assumed his duties as assistant to Moe Silver, general manager of the Stanley Company of America. He comes to the New York office after three years as director of publicity and advertising of the Stanley-Fabian Company, the New Jersey group of the chain, having previously been manager of the Rialto, Newark.

David E. Weshner succeeds Firnkoes in the Stanley-Fabian office in Newark.

## GOLDSTONE'S COMEBACK

Los Angeles, May 22. Phil Goldstone, who retired from the business a year ago, is now on route to New York to arrange details for a contemplated special production to cost \$250,000, and mark his return to activity.

## HARRIS' 2 IN CHICAGO

Chicago, May 22. Will J. Harris, of the Balaban & Katz production staff, will produce two Publix units, opening at the Oriental.

They are "Whoopie," June 11; and "Bluebird Revue," June 18.

## Steffes Ass'n Ready to Fight Pettijohn to Finish

Minneapolis, May 22.

A hot fight to the finish is on between the Northwest Theatre Owners' Association and the National Film Board of Trade. W. A. Steffes, president of the theatre owners, has thrown down the gauntlet to C. C. Pettijohn, New York, general counsel for the Film Board, and defied the latter to enforce an edict disqualifying the theatre owners for appointment as members of the local arbitration board to settle disputes between film distributors and exhibitors in this territory.

The scrap is an outgrowth of the theatre owners' refusal to arbitrate in a recent case involving the United Artists following a resolution adopted at the association's recent convention here, putting the members on record against having any dealings of any kind with the United Artists' local branch. The resolution was prompted by the branch manager's alleged declaration that he would sell his product to non-theatres in towns where he could make no deals with the regular showhouses. It also was claimed that he did this in a number of instances.

After the theatre owners refused to serve as arbitrators in their case against an exhibitor the United Artists appealed to Pettijohn, with the result that he issued his order relative to arbitration.

"We will stand pat on our resolution and we will endeavor to override the Pettijohn edict," declared Steffes. "This will be a fight to the finish, and if necessary we'll go into the courts on it. We will do everything within our power to prevent Mr. Pettijohn from putting non-members of the association on the arbitration board, and if we fail at this we will refuse to participate in any arbitration whatsoever."

Steffes charges that Pettijohn is "a tool of the Will Hayes crowd." He points out that the Film Board of Trade's counsel acted without first making an investigation or hearing the theatre owners' side of the story.

## Kennedy-Murdock Control

(Continued from page 5)

dependable other than the fairly reliable reports herewith.

Before securing control of K-A-O, Kennedy, who volunteered to restore Pathe, upon the request of Murdock, who is also Pathe's president, and also Murdock, were blanked by the indisputable power of Albee in K-A-O. That resulted in Kennedy making it plain his FBO would retain its solitary position. Kennedy may retain that intention, though the reports are against it, but without date as to when any change or merger will occur.

The economical side of the FBO-Pathe prospect stands out, as both are now virtually under Kennedy's management. FBO's general producer is William LeBaron, formerly with Paramount. Any Pathe absorption or amalgamation would continue Cecil B. DeMille as the super producer.

## Who's Kennedy?

With the Albee deal, vaudeville

and legit show people commenced to ask who is Kennedy? His bursting on the vaudeville horizon was the most surprising one that could have occurred, although Albee remains as president of K-A-O. It is reported it was Albee's wish to remain in the position. In acceding to that request, Kennedy accepted the created chairmanship of the board of directors.

Jos. P. Kennedy is about 37, married, and father of seven children. The Kennedys live in Boston. Mrs. Kennedy is the daughter of ex-Mayor Fitzgerald of Boston.

At 24, Kennedy was the youngest bank president in the country, presiding over a bank at East Boston. Later he entered a Boston brokerage firm, and, following, went with Hayden, Stone and Company, the New York bankers. When leaving the banking house to take charge of FBO, Kennedy was estimated to be worth over \$5,000,000. Since then his private fortune has largely increased.

Kennedy is said to have gone into FBO two years ago to protect some Hayden-Stone money invested in it. Later he personally secured its control. He has shot FBO into the front ranks of the independent picture concerns and also restored Pathe to a substantial standing, financially, within 60 days from assuming its charge.

J. J. Murdock has been in the show business all of his life. His executive ability is marked and he is one of the few vaudeville people who ever could command the business respect of the picture men.

It is said that FBO will move its offices from the tenth to the sixth floor of the Bond Building, where the Pathe suite is located. A door will then be cut through to the K-A-O offices in the adjoining building.

At the K-A-O meeting last week the following were added to the board: Elisha Walker, Blair & Co.; Richard C. Hunt, of the law firm of Chadbourne, Hunt, Jaekel & Brown.

WM. MORRIS

Offers

**TED MARKS**

(Formerly TIM MARKS)

Now Clowning Out West

For Fanchon and Marco

Pep—Bits—Idea

Direction

WM. MORRIS MAX TURNER

**Gino Severi**

MUSICAL DIRECTOR

CALIFORNIA THEATRE

SAN FRANCISCO

Direction

WEST COAST THEATRES, Inc.

**'HERMIE' KING**

M. of C. and Band Leader

Direction FANCHON AND MARCO

Now—SENATOR, SACRAMENTO

West Coast Motion Picture  
Directory of Players, Directors and Writers

Titles by  
**MALCOLM  
STUART  
BOYLAN**

FOX



**JOHN F.  
GOODRICH**

FREE  
LANCING

**JOHN WATERS**

DIRECTOR

Leaving Paramount

June 1

**MEDRANO AND DONNA**

JUST COMPLETED 12 WEEKS AT THE CLUB MONTMARTRE, NEW YORK

THANKS TO CHARLIE JOURNAL AND EMIL COLEMAN

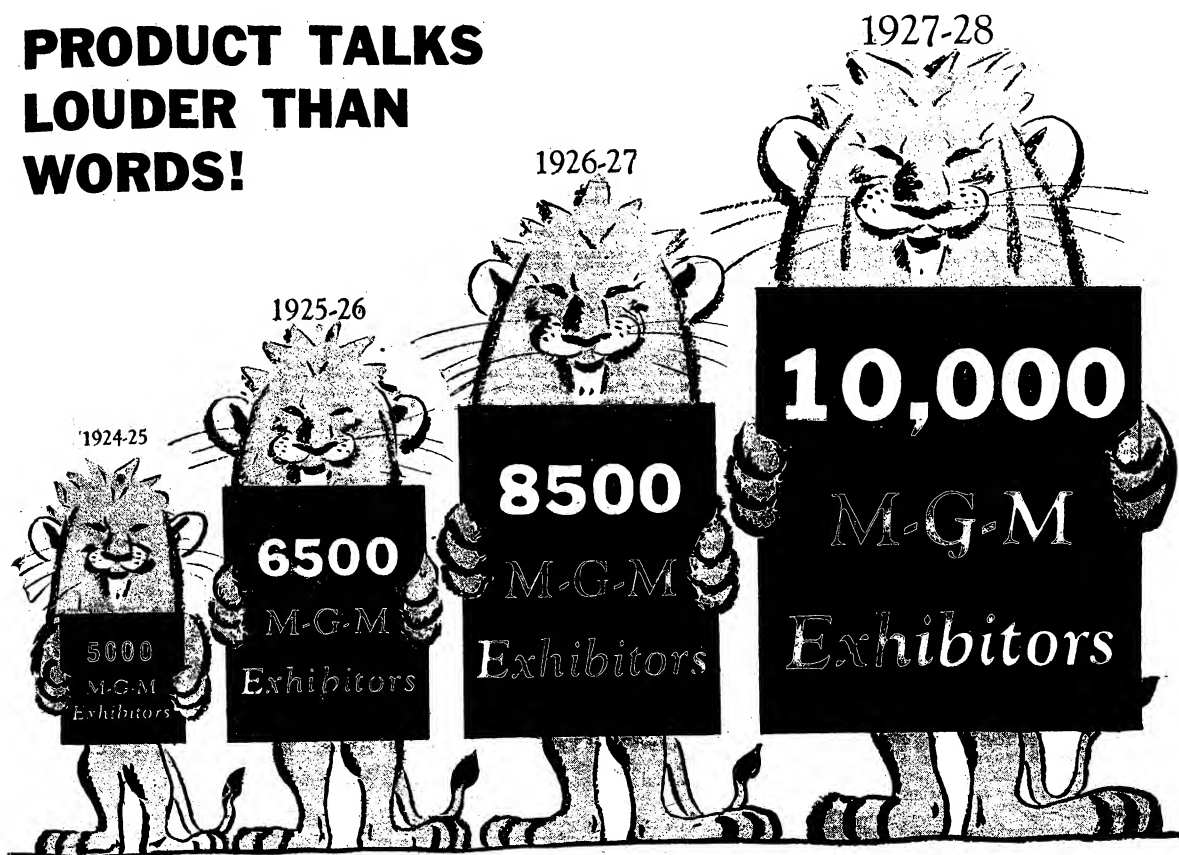
RE-ENGAGED TO OPEN IN SEPTEMBER

"Variety," Aug. 17, 1927, said:

"The other stage number, "Spanish Rhythms," had Medrona and Donna, Argentine dancers. The Argentine pair are good for any department of show business, and took big applause with their fast, eccentric footwork."



# PRODUCT TALKS LOUDER THAN WORDS!



## AND IN 1928-1929

*it is estimated that more new accounts will switch to M-G-M service than in any previous year because '28-'29 brings the Greatest Product in Metro-Goldwyn-Mayer history!*

### 3 SPECIALS

SHOW PEOPLE  
Marion Davies  
William Haines

### THE CARNIVAL OF LIFE

John Gilbert  
Greta Garbo

### THE LOVES OF CASANOVA

### 4 LON CHANEY

While the City Sleeps  
and 3 others

### 3 GRETA GARBO

Tiger Skin, Single Standard  
and 1 more

### 4 WILLIAM HAINES

Excess Baggage  
and 3 more

### 3 MARION DAVIES

Dumb Dora and 2 more

### 2 RAMON NOVARRO

Gold-Braid  
and 1 more

### 2 JOHN GILBERT

The Devil's Mask  
and 1 more

### 4 NORMA SHEARER

Ballyhoo  
and 3 more

### 2 BUSTER KEATON

The Camera Man  
and 1 more

### 1 LILLIAN GISH

The Wind

### 4 DANE-ARTHUR

Camping Out  
and 3 more

### 3 CODY-PRINGLE

The Baby Cyclone  
and 2 more

### 2 FLASH

The Amazing Dog  
Star in  
Grease Paint  
and 1 more

### 6 TIM MCCOY

### 3 COSMOPOLITAN PRODUCTIONS

Our Dancing Daughters  
Breakers Ahead  
Mothers and Sons

### 3 ELECTRIC-LIGHT HITS

The Bellamy Trial  
The Wonder of Women  
A Free Soul

### 40 HAL ROACH COMEDIES

10 OUR GANG  
10 LAUREL-HARDY  
10 CHARLEY CHASE  
10 ALL STAR

### 104 M-G-M NEWS

Twice Weekly

### 6 M-G-M GREAT EVENTS

entirely in Technicolor

### 26 M-G-M ODDITIES

UFA world-wide gems

# METR



# LDWYN-MAYER

THE IMPORTANT COMPANY



# The Screen Press

VOL. 1, NO. 32

NEW YORK, N. Y.

MAY 14, 1928

## AN ANALYSIS OF NEXT SEASON'S PRODUCT

**T**HE season of greatest interest in the motion picture industry is the season of the announcement by the various producers of their forthcoming season's product, and the appraisal of this product's value to theatre owners and the public.

This season has commenced, and it is therefore fitting that we should, following our usual custom, analyze and appraise this product in so far as it is possible. We shall lead off with our views in re the product of the company which distanced the field during the past season—FOX FILM CORP. We do this because Fox made good his promise to exhibitors by delivering the quality product promised, but also because, if Fox were not in the field, unaffiliated independent theatre owners would be paying three and four times the price for film they are today. His protection of his own distributing interests, by the building of his great new theatres in downtown exploitation centres in St. Louis, Brooklyn, Detroit, Washington and Philadelphia where he has been locked out will greatly enhance the value of his pictures for exhibitors, in that the added exploitation they receive together with the newspaper advertising will redound to the advantage of the exhibitors playing these pictures on later runs. Fox' vision in perfecting the Movietone is characteristic of the man. By processing the sound on the film itself, absolute synchronization is assured; and it took William Fox to vision this, and to use it sanely and sensibly in news reels, and entertainment bits. But to return to our contemplation of product.

FOX has just completed a most signally consistent season, having delivered a great number of artistic box office attractions (the two do not always bear such close relation). The product for the coming season bids fair to surpass this record. A number of pictures are completed and ready for screening; when one stops to consider that among the first of FOX' offerings for the season will be "STREET ANGEL" with Janet Gaynor and Charles Farrell; "FOUR SONS," "THE RED DANCE" with Dolores Del Rio; "THE RIVER PIRATE" with Victor McLaglen; "ME GANGSTER," "MOTHER MACHREE" and "SUNRISE" to name the highest lights among their first twelve releases, the least one can say is that the promise of an extraordinary season's product looms large for theatre owners. We confidently believe that the season 1928-29 will mark for the FOX organization the greatest season that any single producing company has ever enjoyed. Fox consistently advertises himself, over his personal signature as **THE ONE GREAT INDEPENDENT**. We believe him.



It merits our attention. This coming the

**Meanwhile this  
Season continues  
in a burst of  
Glorious Attractions**

**NOW READY for MAY and JUNE  
RELEASE**

### THE NEWS PARADE

First planned, first produced, first released and first in entertainment value of all the series of newsreel pictures in production. With Nick Stuart, Sally Phipps, Earle Foxe and Brandon Hurst.

David Butler production

### CHICKEN a la KING

A dainty dish of movie fare made to suit every taste. Crammed with thrills—Spiced with laughter—Sweetened with romance and Savored with human interest. With Nancy Carroll, George Meeker and Ford Sterling.

Henry Lehrman production

### HONOR BOUND

A daring expose of crime against criminals. Brutes in the guise of men, angels in the forms of women... struggling for the possession of the souls of unfortunates behind the drear, gray walls of penitentiaries. With George O'Brien, Estelle Taylor, Leila Hyams, Tom Santschi and Sam De Grasse.

Alfred E. Green production

### DON'T MARRY

A story of a modern miss who made a flaming youth of her strait-laced boy friend. With a "ticket-selling" cast including Lois Moran and Neil Hamilton.

James Tinling production

### HANGMAN'S HOUSE

Donn Byrne's romance of racing and racial intrigue. Once again Fox brings to the screen a mighty "best seller." With Victor McLaglen, June Collyer, Larry Kent, Earle Foxe and Hobart Bosworth.

John Ford production



# HOT HEELS

(Continued from page 21)

horse. How much longer before that will be declared out among gag writers?

The theatrical troupe of the terrible meller (comedy) which stranded before an audience looking as though it had been packed into a projection room, was saved by the drummer-orchestra leader who also ran the country hotel. That hotel was full of gags, such as sliding down the stairs, and sending the water and valves to their different rooms by pulley wires was a funny roomy idea to have been carried much farther. Which may go to explain the common impression that press the common impression that a gag stealer when hitting upon an original can't detect it himself.

One of the best bits of a lonesome while was the Apache dance between Glen Tryon and Patsy Ruth Miller. Had the story turned right there to have that couple repeat their accidental good and comedy dance to Broadway prominence, "Hot Heels," the name of a horse, could still have carried that title and would have gotten into the first runs. It might have gotten anywhere without the horse race and minus its bad casting.

Mr. Tryon looks quite good, first time seen on the screen. He plays lightly even as a juv and looks well, and appears to have a range in his work. It was an error to cast Miss

Miller opposite him here, as much so as it was to have an audience believe that Tod Sloan at his present age could ride in a race. But it's a great plug for Tod.

Not much else there excepting the horse, which looked much better than the race. More especially so with the latter this week as the news reels are showing the Saturday Kentucky Derby of last Saturday.

Just another chance missed. Probably doesn't matter much. Stories are so plentiful.

## DAUGHTER OF ISRAEL

(FRENCH MADE)

Billed as product of Bell Pictures, Inc., distributed in the U. S. by Nathan Birch, New York state righter. Directed by Edward Jose. Betty Blythe stars. Title for American edition by Mauri Crawford. Story taken from French novel, "Jacqueline." At Cameo, New York, week May 20. Running time, 88 minutes. Betty Blythe, Jean Harlow, John Barrymore, Walter Connolly, Malcolm P. Allen, Paul Elvengren, Ernest Maughan, Guile, Helene Aron, Henriette Delany, Coochab.

A particularly clumsy bit of "continental" producing. Scenario, direction, acting and everything else except some of the well-kept foreign settings are unbelievably crude. It is enough to indicate the grade of the subject to report that Betty Blythe, who must weigh 150, plays a young hoyden.

In one sequence she does a bare-legged dance which edges toward travesty, and in another appears at a masquerade in black and light. The latter players use the artificial foreign make-up that grates upon the American fan, and the photography even exaggerates the theatrical appearance of the characters. The story has to do with the girl, who is the daughter of a rabbi in Constantinople who is taken up as a protegee by a music hall star and gets an engagement in Alexandria as a dancer working in a cafe. Which turns out to be a dive. She is rescued by a benevolent old man who is developing a Zionist colony at Jacob's Well in Palestine. The old man falls in love with her and they are married, although she loves a younger man in Constantinople.

Some of the foreign backgrounds, such as the harbor shipping, and scenes in tropical Palestine are interesting, but the production as a screen offering is a complete bust. Subject isn't even material for retelling for burlesque purposes. Crawford, in giving an American set of titles, has used discretion by handling the captions briefly and covering the ground as tersely as possible.

## THE YELLOW LILY

First National production and release, starring Julie Dove. Clive Brook features. Directed by Alexander Korda. Author not credited on screen or program billing. The Strand, New York, week of May 19. Running time, over 65 mins. Billie Dove, Judith Terry, Clive Brook, Archduke Alexander, Gustav von Seydewitz, Kinkaid, Eugene Perry, Nicholas Soussanin, The Archduchess, Eugene Tesser, Mlle. Julie, Jane Winton, The Mayor, Charles Puffy.

Sweet box-office attraction, provided it will be permitted to run uncut elsewhere.

A young archduke, looking like a Red Tash, who has had his own sweet way with the ladies, finally meets the girl who wouldn't trade except for a wedding ring. The duke chases the girl all over the town of Tarnavar, Hungary, and finally corners her in her own bed room in the middle of the night. That's enough to send shivers up and down miscellaneous feminine spines anywhere.

With the little girl cornered and in nothing except a chemise, the duke suffers a shock. "I hate you," she subtiles, but there's a strange look in her eyes. She really loves the duke. And just as the duke is about to be leered up, the girl's brother, the duke, bursts into the room. The archduke is shot and the girl and brother go to jail. You can't fool a brother, it seems.

For the finish the picture takes a

familiar turn, the duke defying regal authority and promising to marry and protect the girl forever. Seems to be a particularly good program picture for the full-week stands. Titles, not credited, are badly written, and photography poor in spots. In latter case Miss Dove's face gets harsh treatment. Clive Brook makes an excellent lead, and balance of cast deliver fine performance.

## THE CHORUS KID

Gotham production released by Luman. Virginia Brown Faire features. Story by Howard Hickey. Adapted and supervised by Harold Shumate. Directed by Howard Hetherington. Cameraman, Charles Van Kester. Titles by Cleve Robinson. Production manager, Carroll Saxe. Luman, New York, week May 20. Running time, 60 mins. Virginia Brown Faire, Sheldon Lewis, Helen Hopper, John Barrymore, Bryant Washburn, Thelma Hill, Tom O'Brien.

Exceptionally meritorious independent film. Used alone at Loew's New York, where indies are gassed every Thursday on double feature days. The production looks first class in every respect and is okay for de luxe houses.

The story is a neat and interesting twist given to the ancient hokum about the good little chorus girl. It would have been a dard of a story for First National to use for Billie Dove instead of their inanity of "Heart of a Follies Girl." Virginia Brown Faire, less well known, makes an agreeable and plausible heroine. The picture is far better than the First National's effort in the same direction.

Gotham has assembled a "name" cast even to having Sheldon Lewis in a bit so small he can scarcely be recognized.

Story has chorus girl coming into a small story, even through an ill investment. Having been born in a dressing room and brought up in a trunk the girl figures she has missed out on the life of a hiker. She goes to a swell finishing school, misrepresenting her age as 17 and trying to recapture her departed kid days.

She gets thick with one of the school chums and goes home with her to spend the holidays. The chum's pop is a natty widower (Clive Brook). A fashionable widow (Hedda Hopper) is out to cop the rich daddy. Of course the chorus kid gets the orange blossoms.

Tom O'Brien contributes some smiles. Miss Hopper looks marvelous and Washburn fits the part like a glove. Thelma Hill, of two reels is a cutie.

Gotham can plug this one. Land.

## OLD AGE HANDICAP

Trinity Pictures Corp. production, releasing through the City. Directed by Frank S. Mattson from magazine story by Frank S. Mattson. Adapted by Cecil Underwood. Adapted by Cecil Underwood. Photographed by Jules Cronin. Titles by Putnam Hoover. Starring Alberta Vaughn. Cast: Greta Garbo, Richard Dix, John Barrymore, Bud Shaw. At the Stanley, N. Y., one day, May 18. Running time, 62 minutes.

Even with Gareth Hughes' dead pan this is a nice picture. It's the kind which will get the okay of every parent-teacher association in the country. Put together in interesting style, above that attained by the average indie, this Trinity picture should satisfy the bigger percentage of fans.

At no time, however, does the film get so moribund as to be obnoxious. There's a splash of sex throughout, which hits a climax in a roadhouse to which the boy of the town has lured the girl. A lot of bright material before he succeeds in feeding her her first drink, and then the dancer of the joint (Alberta Vaughn) stalls off the rest until the big brother arrives. Wise but good girl in love with the brother, she makes the big sacrifice of her own love for the family's old nog to save the young girl. Miss Vaughn has lured the boy of the town to even rides in a race framed by a banker. It winds up logically, happily and morally.

## THE CHORUS KID

Gotham production released by Luman. Directed by Howard Hetherington. Screen play by Adele Buffington, adapted from Howard Hetherington's story. Virginia Brown Faire and Bryant Washburn featured. In cast: Hedda Hopper, Tom O'Brien, John Barrymore and Sheldon Lewis. At Loew's City, New York, one day, May 20, on double bill. Running time, 62 minutes.

Lightweight flicker built around a highly improbable story. If neighborhood patrons are willing to overlook such items as a May-December marriage and a chorus girl who gets a trunk, raised on a tree and still will slide by on a double bill. Otherwise it's thumbs down.

Plot revolves about Beatrice Brown (Virginia Faire), chorus dame in a Broadway revue, who, when she gets her hands on a chunk of dough, decides to go to boarding school and thereby recapture a youthful expe-

rience she has missed. At the fashionable finishing school she is befriended by the daughter of the president of the oil company responsible for her sudden wealth. Latter froons on show folk, but falls in love with his daughter's chum, who has concealed her past from her new-found friends.

Mrs. Garrett (Hedda Hopper), a widow, is the mance on the make for the wealthy oil man. She throws a wrench into the romance between the middle-aged man and the girl. Resultant misunderstanding is patched up after girl is a vacation of the house where she is a vacation visitor. Following the girl's denunciation of bigotry, snugginess and bias of wealthy folks in general and her pursuer in particular, there is a climactic clinch with the girl's daughter on the sidelines applauding his choice of a wife. A few wisecracking titles about the only thing worthy of commendation.

## THE DESERT BRIDE

Columbia production and release. Directed by Walter Lang. Betty Compson starred. Edna Murphy, Richard Dix and Otto Matessen featured. Photography, Ray Jones. Adapted by Bingh Harris from the Edward Adamson novel. Screenplay by Continuity by Anthony Colverley. At Loew's City, New York, week May 20. Running time, around 60 minutes. Betty Compson, Richard Dix, Edna Murphy, Edward Matessen, Colonel Sorelle, Edward Matessen, Kasin, Ben Allen, Private Terry, Roscoe Karne Beggar, Frank Austin.

Not very impressive, this Columbia's "Desert Bride," with a small time sand storm as the only climax.

Best line in picture, possibly, is Betty Compson, who looks nice and does well.

Billed as adapted from "The Adventures," the film and scenario would indicate that the adventures portion of the novel had been toned or tamed down. "Nothing vampy here, nor any gold digging, with the girl made up in hiker of an English officer in Egypt or India."

Allan Forrest barely made it as the love-making captain, chief of the intelligence department. It's a sort of mild secret service story with an Arab chieftain or Pasha waiting and scheming to get ammunition the captain had seized. Much meller and Arab extras, with the soldiers busting in gates just in time.

Looks like the price of the story was the one for Columbia. One day and double bills.

## OVER THERE

Based on official U. S. and allied government material, this picture of the World War, together by Super Film Attractions. Release undecided, probably about rights. Private showing before press and representatives of D. A. R. in Hays office projection room May 18. Running time, about 60 minutes.

Six-and-one-half reels of official war film from government archives are pieced together under the title of "Over There." The selections, according to Sidney Lust, of Washington, exhibitor and president of Super Film Attractions, required research work extending over the past three years and the co-operation of two government officials. In the preface to the close of the pre-v. in the Hays office, Mrs. Newton Chapman, national chairman of the Daughters of the American Revolution, endorsed the film in behalf of her organization. She described it as being as unbiased as could be expected in its treatment of the credits and conditions. She also said that it afforded a great relief in comparison with other war pictures because "it is not saturated with sex appeal and deals with the cold realities of the war."

"Over There" possesses unlimited exploitation possibilities. The D. A. R. okay is only one of many that capable handling will bring this film. As to its entertainment qualities, "Over There" is in a very crude technical state. It is practically devoid of sequence and is full of repetitious shots. There is such a lack of continuity, which even well-placed and significant titles might ensure, that the action as presented is hardly worthy of a disnow edited or re-edited. Historically, excepting the assurance that the feature represents excerpts from government records, the picture is practically nil. This is due to a careful avoidance on the part of the titles to enumerate dates or places where various bombardments and chances have taken place. The angle of pure showmanship and with the material at his command, Lust can improve his venture a thousand per cent. As the title is a mere novelty, it will get the action more in line and work up a suspense, which the feature now lacks to the point of being monotonous, will provide the essential which may make this a clean-up at every box-office.

Cutting out several thousand feet of marching scenes and artillery work, played up in the new reels and by Hollywood as well, and

substituting more close-ups and material not to be found in the common garden variety, will make this feature worthy of the exploitation which it can get, even in its present raw state.

## SUNSET LEGION

Paramount production and release, starring Fred Thompson. Directed by Lloyd Bacon and Alfred L. Werker from original story by Frank Clifton. Cast: William Courtland, Edna Murphy, Harry Woods. Title by Louis B. Grockum. At Loew's New York May 20, one day. Running time, 70 minutes.

Fred Thompson has cranked out one that will click with the mobs. Picture features Thompson and his horse as quick change artists. From the dunnell cowboy and the sleeky white horse, Thompson and the clever king don black satin and scare the town's bad citizenry.

Dual role of horse and rider help the suspense in the early footage. From the meek cowboy who breezes into the town just after another wagon load of gold has been lifted by the bartender's gang, Thompson suddenly turns into the shooting, wild-riding donjon. He cops the evidence which shows the bear pounce up before the legal bar, but keeps it under cover until love-interest is aroused between the black outfit and the daughter of the mine owner. Girl is Edna Murphy. Holding off the township at a country fandango while Thompson dances with the gal is one of the stand-out sequences. The climax at the mine brings out Thompson as the leader of the rangers. Lots of familiar gags, but used to excellent advantage.

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Olympia, New Haven

NEXT WEEK (May 25)

Metropolitan, Boston

WEEK OF JUNE 2

Paramount, New York

and Many Weeks More to Follow

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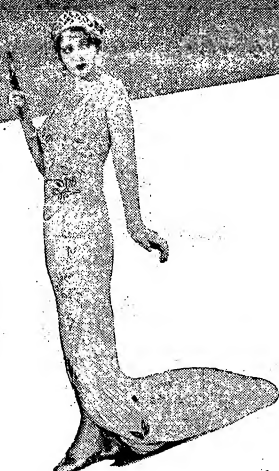
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THE BEAUTY THEY LEARNED TO  
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AND THEY'LL LOVE HER STILL MORE IN  
**"THE YELLOW LILY"**

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With Clive Brook. Directed by  
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- 2 Because it has a luxurious, romantic background, with specially imported costumes and lavish staging.
- 3 Because the cast includes CLIVE BROOK, Gustav von Seyffertitz, Marc McDermott, Jane Winton, Charles Puffy.
- 4 Because it was directed by Alexander Korda, who did "The Private Life of Helen of Troy" and "The Stolen Bride."
- 5 Because the author is the man who wrote "Hotel Imperial" and "The Last Command" and adapted "The Way of All Flesh"—Lajos Biro.

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# PUBLIX-LOEW'S 113 WEEKS

## Opinion Divided on Whether Big Time Can Be Revived

## STAGE UNIT SHOWS COUNTRY'S TREND

## Splitting \$1.25 Commish 3 Ways; Dizzy Indie Booking Offices

Opinion appears to have divided itself as to whether the Murdoch-Kennedy direction of Keith-Albee-Orpheum will be able to successfully revive the big time, otherwise two-a-day vaudeville. There is no two-a-day vaudeville. There is no report that the present administration of K-A-O has even laid out a plan of campaign, not only about the big time revival except as one among the many other matters that will receive their attention sooner or later in that organization.

Nor is there any information as to what vaudevillians say is the vital point of a returned big-time circuit at the proper scale; whether it is to be straight vaudeville or vaudlin, playing twice daily. Some claim that with vaudeville and pictures playing twice daily, the new K-A-O regime might find that its two-a-day houses will fill the repeated want of a reserved seat picture theatres in the larger cities.

There are so few concerned with the Kennedy-Murdoch group who hold knowledge of their contemplations or ideas for the reorganized K-A-O that information is scarce, especially with J. J. Murdoch and Joseph P. Kennedy in Chicago for the past few days attending the sales conventions of their picture concerns, PEO and Pathé-DeMille. (A brief sketch of Mr. Kennedy appears in another story on K-A-O and its picture film affiliations appearing in the picture department of this issue.)

### Good Buy

Last week when Variety announced the sale by E. F. Albee of all of his common stock in the K-A-O concern, that stock carrying with it control of the entire circuit, to the Kennedy-Murdoch group, the effort was stupendous in vaudeville circles, and of general interest otherwise. The vaudeville opinion was that the Kennedy-Murdoch group had made a good buy and also that Albee's sale was a timely one, for Albee.

Albee seemed greatly perturbed through Variety having the complete story, despite the inside stuff held out. It appeared as though there had been some secrecy attached to the transfer by those directly interested. Through Albee being permitted to retain his office as president of K-A-O, it may have been the understanding that no announcement would be issued. Variety's story seemed to force a statement, with an evasive one issued by the K-A-O press department to the effect that Kennedy and the bankers had purchased K-A-O stock. The statement carried heavy emphasis that Albee remained as president, but without denial that all of the Albee stock had been transferred.

With the trade knowledge that the K-A-O was not an inviting investment at 15¢ per share Kennedy and Murdoch stepped into control, the vaudeville and picture divisions readily accepted Variety's story as the facts behind which Kennedy appointed chairman of the K-A-O board of directors, with that office new to the board, in itself hit the show business as the confirmation of the sale.

### Preferred A. P. Story

A wire signed E. F. Albee was received by all house managers of Keith-Albee and Orpheum theatres throughout the country last week, directing the managers to instruct local dailies to print only the story sent out by the Associated Press and to disregard the story in Variety. The wire did not deny Variety's story of the Albee sale. The A. P. story carried the gist of the K-A-O statement, mentioning Kennedy and again emphasizing that Albee retained his post as president. More curiosity was aroused over the K-A-O staff. Several on the

(Continued on page 46)

### DUNKERLEY'S DECREE

Secures Divorce from Wife, Gussie Kline—Dept. Store Sheik

Jack Dunkerley, better known as Jack Stanley, songwriter and monopedic entertainer, was given a decree in his divorce suit against Augusta Dunkerley (Gussie Kline), professionally cabaret hostess, A. H. Healy, department store sheik, was named, at the wife's apartment, 436 East 34th street, New York.

It was the second trial, the jury disagreeing when Stanley named an unknown male and a boarding house at 719 Quincy street, Brooklyn. Subsequently, Stanley secured the new evidence implicating Healy as co-defendant.

The Dunkerleys have been married 11 years and have a 10-year-old daughter, Dolores, custody of whom was arranged by stipulation.

### Frank Vernon Charged by Hostess and Arrested

Frank Vernon, of Vernon and Hawkins, was held for the grand jury when arraigned on a charge of grand larceny before Magistrate Polwell in the Adams Street Court, Brooklyn, N. Y., last week. He was later released in \$2,500 bail.

Vernon was arrested upon complaint of Mae Sullivan, night club hostess, living at the Hotel Clarendon, Brooklyn. She charged the actor with having separated her from a diamond bracelet valued at \$1,200.

Testifying Miss Sullivan claims that she met Vernon several months ago. She told him about the bracelet which she was attempting to dispose of for \$700 and alleges Vernon told her he could sell it. She gave him the bracelet, according to her testimony, never receiving the money or bracelet nor had she been able to locate the performer until two weeks ago when she recognized him conversing with friends outside of the N. V. A. Miss Sullivan had him arrested.

Vernon has entered a general denial, claiming that although sale of a bracelet was discussed, he did not receive it.

### Allen's "Hot Defense"

The Broadway bunch is buzzing about Edgar Allen's "hot" defense in the divorce suit brought against him by Mrs. Katherine Murray Allen naming "a Mrs. Brownings" (Peaches). Allen promises a sensational retaliatory move. Allen's status in the Fox organization is still indeterminate. The bookie is on a little vacation, with salary, until William Fox's return to New York.

### 3-6 and 5-11

Chicago, May 22. Pussy De Garmo, midget, 3 feet 6 inches tall, and Elza Fischer, show girl, were married in Chicago on May 15 by Judge Herman Immenhausen. Miss Fischer is 5 feet 11 inches tall. The bride is 21 and the groom 27.

DeCarmo met his bride while touring the Orpheum circuit. They are taking up for a honeymoon. City Prosecutor Frank Paska was the best man.

### Larimore Sketch Off

Francine Larimore's proposed vaude plunge is indefinitely off through illness of the actress. Miss Larimore had been set in an abbreviated version of "Chicago." She may still do it when recovered.

### Al Sterling "Lil's" Manager

Al Sterling, formerly of Sterling and Rose, is temporarily quit of vaudeville to become company manager of "Diamond Lil."

No Other Circuit or Combine Otherwise Comparable in Weeks for Actors to Publix-Loew Playing Time — Producing Two Units Weekly for Color Named P-L Circuits—85 Weeks Now Operating

### 1ST CIRCUIT IN "TIME"

With the establishment of an additional full week unit route, also under the direction of James R. Cowan, to be known as the White Route, Publix plans to have 16 full weeks of unit "time" to offer shortly, with 27 miscellaneous weeks in addition, making a total of 113 weeks.

This combined picture house route (Loew's also) will top anything ever known in vaudeville. It will represent more guaranteed time than the combined Keith-Albee-Orpheum circuit and tops the available number of weeks in all other vaudeville circuits combined.

Publix now has 38 weeks of what is designated as Gold unit time. These units play New Haven, Boston and the Paramount, New York, before starting west. Within two weeks of its inauguration the White unit time represents 10 weeks. White, now in Chicago, will be routed through the east.

According to present plans the White route is to be built up to 38 circuits, where two houses in the same city each requiring stage shows, the White units will be sent in to take care of the needs of the second house to ask for that type of entertainment. Both units are of the same standard of quality.

In Chicago three houses, Chicago, Tivoli and Uptown, are playing Gold units. Oriental, Senate and Harding, in the same city, are playing White units. State, Minneapolis, and Capitol, Detroit, are to be among the first to be added to the White route.

Within the next few months the Publix production department expects that the White route will be as long, or longer, than the present Gold route representing 38 weeks. The greater outlet for stage shows is expected on account of the general trend of entertainment throughout the country toward picture house stage shows.

### Alteration

A large number of Loew as well as Publix houses are to be added to the White route. In cities where the Publix houses are now getting Gold units, Loew theatres will get the White units. Where a Loew house has been getting the Gold units and a new Publix house opens with a stage policy, the White units will be used.

Publix stage shows now playing Loew houses, until recently billed as Loew productions, will be credited as Loew-Publix stage shows in the future.

It is reported that at least 28 full weeks will be added to the unit time to obtain the required 33 weeks for the White route. There is also a probability that the added number of cities and theatres may be so large as to require one or two additional unit routes.

Without the 28-unit weeks to be added with the completion of new Loew and Publix houses or changes of policy requiring units, Publix now has 85 weeks of time. Of this total there are 45 weeks of unit time, 15 weeks Southern time, 12 weeks in New England and 10 weeks of miscellaneous spot booking.

When the first announcement of the merging of Loew and Publix picture house production departments was made it was estimated (Continued on page 43)

### MURRAY'S IN COURT

Horlick Case Also Up—Each Wife After Separation

After stalling for several weeks through a possibility of a settlement, Mrs. Charlotte Donecourt appeared against her husband, Kenneth Donecourt, better known as Ken Murray, professionally, asking for \$250 weekly alimony and \$2,500 counsel fees. Murray had offered a \$50 settlement out of court.

Julian T. Abeles is acting for the wife.

Another theatrical matrimonial action came up before the same court, Justice Valente presiding, in Olga Horlick's petition for \$150 weekly alimony and \$1,500 counsel fees against William Horlick, the agent whom she is also suing for a separation, charging cruelty and habitual drunkenness.

Horlick opposed the motion through Julius Kender, implicating Leola Lucey (vaudeville), who is charged with exercising an undue influence over his wife. Horlick, until a year ago a vaudeville dancer, when flat feet and diabetes forced him into the vaudeville production field, sets forth at great length how he and his wife had been very happy since their marriage in Chicago in 1916 until 1925, when Miss Lucey came into the Horlick household's cognizance. Miss Lucey is said by Horlick to be a married woman, separated from her husband.

Decision in both suits has been reserved.

### Corse Payton Directing

### Harlem's Colored Drama

Corse Payton quit his one night stands on the John E. Coultts circuit last week to become stage director for the Lincoln theatre, Harlem. Payton was called in when Anderson (colored) left in a huff.

Colored dramatic troupe remains the same with two exceptions. Miss Anderson and Billy Andrews are out.

### Another Pole Sitter

Chicago, May 22. Chicago, home of the flag-pole sitters, father of Joe Powers and other gentle of altitude, is now standing agog in loop streets and paying 10 cents a look at the newest pole squatter of the town.

Ben Fox, movie stunt man, claiming to be an ex-employee of the Harold Lloyd lot, is now attempting to break the world's record of 16 days set by Joe Powers on the flag-pole of the Hotel Morrison.

Fox went aloft the flag-pole of the Oriental theatre May 19, and promised he would stay up for three weeks.

### Tot's Fatal 2d Accident

Charlotte Swan, seven, daughter of Bert Swan, was run down by an auto and killed on Second avenue, New York, Monday morning.

The youngster was almost killed in another accident recently, when she suffered fractured skull. Her father formerly had Swan's Alligators in vaudeville.

### LINDA MARRYING

Linda, the dancer, in vaudeville and productions, is engaged to marry Lieut. Zeus Smeek, connected with the Experimental Engine Laboratory of Naval Aircraft factory at Philadelphia.

### DOUBLING QUARTET

Jo-Jo, Jack Howard, Frank Wallace and Pat Whalen, comprising pianists and entertainers supporting Mae West in "Diamond Lil," have organized a quartet and are doubling vaude dates while the show is in New York.

Independent vaude booking offices are growing more and more numerous for the dizzy system, or lack of system, used in the conduct of their business.

The congestion in the offices is terrific and the interruptions when conversation is attempted are continuous.

It sometimes takes days of determined waiting to obtain a contract after a booking has been made. Eddy Markus has organized a brass check system to keep some sort of order. Agents get numbers as in golf and wait their turn to tee off. It's a free-for-all in the other offices, with the man with the loudest voice and the sharpest elbows winning.

To add to the agony, one of the dizzies in charge of a book plays the stock market and never hears half what's said to him because of preoccupation with margin.

### All Suffer

Acts suffer by this merry-go-round, but it's just as bad, or worse, for the agents. They go through plenty for the privilege of splitting \$1.25 commission three ways.

"Talent scouts" working for or through agents add to the congestion. Not going on the floor themselves, they work through an agent that does. That reduces commissions to laughable sums and further lessens an act's chance of getting set.

## Fyffe Goes Back; 2-a-Day K-A-O Contract

Will Fyffe has returned to England after eight weeks in a hospital suffering from an injured leg. The Scotch comic has European bookings which could not be set back. The eight weeks of K-A-O time which Fyffe lost while he was ill will be played when Fyffe returns, according to the K-A-O office.

The Keith people had considerable difficulty in routing Fyffe as he held contracts calling for but two shows daily. He cancelled Keith's, Washington and Philadelphia, when those houses switched to three performances daily, but consented to play the 81st Street, where he did three shows daily Saturday and Sunday.

Fyffe will waive his two shows a day prerogative on Saturday and Sunday when he returns, according to the K-A-O bookers, but will not play a house where he does more than two daily on week days.

### Gladys Clark Hurt

Gladys Clark (Clark and Bergman), is confined to her home in Freeport, L. I., with a fractured arm and a fractured leg sustained in an automobile accident May 13 while returning from a Sunday date at the Chester theatre, Malverne, L. I. Henry Bergman was not injured.

### Maud's Dark Days

Maud Ryan, after five days in a dark room, is herself again. A cinder blew into Maud's right eye and, despite coaxing and rubbing, refused to come out. A trip to a local hospital removed the offender.

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XXX

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## Midnite "Show" Audition at \$1.10 Catches the Favor of Agents

There is a difference of opinion among the agents concerning the value of the Tuesday midnight audition at the Carroll theatre, New York, which Abe Meyer and Ben Lundy (later of Lew Cantor's office) inaugurated last week. The idea of that presenting talent new to New York with their representative's name mentioned in conjunction for invited managerial consideration.

Meyer and Lundy, promoting, charge a 75c. and \$1.10 admission. The first gross was about \$400, which just about made expenses for the theatre rental, ushering staff, musicians, stage crew, etc. The attendance was almost capacity, of which the major portion was "paper."

William Morris, Benjamin David, Samuel Musical Bureau, Harry Pearl, Abe Meyer, Inc., and Meyer North were among the agents who had acts "showing."

The day after the auditions, Meyer and Lundy queried Arthur S. Lyons, who is not represented in the auditions. Lyons frankly stated he disapproved of the experiment, voicing his suspicions it was another form of charging admission for gratis talent under the guise of auditions. He other agents recognized Meyer and Lundy's necessity to charge a small fee for whatever public support the shows attract owing to the expenses involved for house rental and stage crew.

### In Favor

The agents generally think it a good idea, as it affords the acts an opportunity to "show" to an audience from which managers may draw their own conclusions and, at the same time, it is an advantage or the talent to play to an audience and not the usual four walls of a manager's office.

Some worth-while talent was disclosed at the first audition. Roth and Shea (Jennie Jacobs' act) were the highlight of the evening with their acrobatics. In boob attire, after an inconsequential opening number, they got down to some working comedy stuff with a cro-comedy. To top it, they do an unusual acrobatic dance and some lever rope dancing.

Anson and Gregory (Benjamin David) are an energetic male team, original in its own way as the Paul Whiteman Rhythm Boys, with "hot" jazz. They use freak instruments like a bicycle pump with a rubber tire; rubber glove, with a milking bit on one of the rubber fingers; bike pump alone; break-away oboe; umbrella sax (in an original bit to match "Let a Smile be Your Umbrella"); vacuum cleaner, etc.

Joe Clayton was an overly fresh harmonica player (Samuels), seemingly unused to the stage.

Perry and Alexander (Morris), alias "The Hollywood Goots," eccentric mixed team, family time in speed.

Another Morris act, 10 Montero Girls, did two numbers at intervals, one a castenet ensemble, and the other a gypsy dance. A good troupe for class stage unit.

### Looking for "Hook"

Nadine (Abe Meyer) is a saxophone soloist, who is one good reason against these public auditions which, from the audience edification standpoint, are never a success until somebody or other gets the hook. They expect that sort of thing with amateur try-outs and, for some strange psychological reason, they wanted to pick on this lone girl, who ultimately stopped the show cold with a couple of corking reed specialties. Nadine is an expert mistress of the instrument and will fit in nicely in a presentation. She could change her style of feminine apparel to advantage. Instead of the Maryplekford, a more severe head-dress would do the trick.

Barr and Davis, "Harmony in Tan" (Meyer B. North), are a pair of robust songstresses. In striking

### Audition Engagements

Of the Abe Meyer-Ben Lundy auditions Tuesday at the Carroll, the following have been engaged as a result of their first exhibitions in the east:

Shaw and Shaw and Roth and Shea have gone Public; Gloria Girls are set for the Carmen, Philly picture house; Borrah Minevitch is signing Chic and Andy for his act; Eileen Dee Cee, 3 DeCrescents and Joe Clayton are set for vaudeville acts, Meyer Golden taking the better.

rhinestoned costumes, this piano act is all right for the pop houses. The tan billing is derived from an accentuated brunet make-up.

Chick and Andy (Ben David), were another of those trick musical acts, playing funnels, trumpet mouth-pieces, uke and kazoo, spoons, finger-snappers, etc. Collegiate in their exaggerated blazer make-up, it's an act that'll click on a cafe floor.

The 3 De Crescent Brothers, in brass ensemble, were 30-so (David), and another David act, Arlene Dee Cee, impressed more favorably with contortion dancing.

There were other acts, some 30 in all, of good, bad and indifferent caliber, whom Ben Bernie, Joe Laurie, Jr.; Bobby Clark and Eddie Conrad introduced in sequence. The Bernie Maestro still hats 1,000 as a champ m. c.

Another audition was scheduled for last (Tuesday) night, the second in the weekly series. - Abel.

### Gibbs Girls Nov. 16

The Gibb Twins, Marion and Margaret, were 16 years old May 19. They were playing in Pittsburgh and a special birthday party was arranged, attended by 22 sets of twins.

The twins can now play New York vaude houses. Heretofore they kept out of the state entirely due to their age, playing only one city, Syracuse.

### Lowry and St. Louis

Ed Lowry, whose instantaneous hit as master of ceremonies at the Skouras Brothers' Ambassador Theatre last summer, has developed into the most enthusiastic and lasting one-man hit in the history of St. Louis, theatricals, gave his one-thousandth performance at the Ambassador last week.

From the manner in which he is drawing the crowds, he will be here for a thousand more, or even longer.

### 2 Dancing Harpists

Mignon Laird has been reported as the only dancing harpist on the stage.

Carlina Diamond now on the Pantagos circuit, states that she has been doing that sort of an act for a number of years, and is doing the same dance as was done by her father, Charlie Diamond.

### VETS' PLANS

Sam Morton, last with "Sidewalks of New York," is not returning to vaude at present. He is in Detroit looking after realty holdings.

James Thornton, another of the "Sidewalks" troupe, plans another vaude fling.

### TERRY TURNER'S AIDES

Ann D. Ellmer, who manages Terry Turner's office (Loew publicity) has gone to Germany on a two months' vacation.

In her absence Leona Edmiston is keeping Terry's dates straight.

### YVETTE RUEGL AND OPERA

Yvette Ruegl is abroad for the purpose of giving operatic concerts in Paris and Rome.

Miss Ruegl is financing herself on the trip.

## 1,500 Sign Petition to Get Their M. C. Back

Los Angeles, May 22.

Lynn Cowan, m. c., is back at the Egyptian this week because of a petition signed by 1,500 patrons requesting Fanchon and Marco to return him to the house. Cowan was at this house, off and on, for more than a year.

Cowan left to become m. c. at the Boulevard, another West Coast house.

## FRUIT MARKET VAUDE ROUTE IN NORTHWEST

### Using M. C.'s, Camp Chairs and High Pressure Salesmen

Seattle, May 22.

Vaudeville in public fruit markets in this territory, as a stimulant for patronage, is becoming quite a problem. Looks as if a circuit of 10 or more markets will be formed. A tentative booking schedule is now understood to be in the making and when finally ironed out an act may be given a three weeks tour.

The large Central Market in Tacoma, with its two blocks of space, is now jamming them in by offering five acts of amateur stuff with no tariff involved. Pike Street Market, in Seattle, is another spacious market going in for this form of entertainment. These two markets will form the nucleus of the proposed string.

Idea of vaude in the markets is to get the customers in and then have high-pressure sales experts peddle their wares upon completion of the show. Since the innovation of vaude as a puller the managements of these markets are doing a lot of office high-pressure vaude is done in presentation style, with an m. c. announcing the turns. Customers are given folding chairs and they act as their own ushers. The floor of these markets can take care of over 1,500, with no overhead outside of the small salaries involved.

### Headline Acts, \$5

Show lasts about 40 minutes. The Coffee and Cake circuit has nothing on the "market time," as the acts here are paid off partly in oranges. The barter vaude consists of \$2.50, with a stellar turn drawing \$5. Five shows daily are offered, with change day being Saturday. A balloon mat for the kiddies is also plugged in the dailies, and other freak pullers are used. The markets take big space in the newspapers.

A representative of the Central Market here stated that in a few months a string of these markets will be organized which will include Yalmdia, another market in Tacoma, Bellingham, Vancouver, B. C.; Chelalis, Bremerton and possibly a large key market in Portland. Proposed plan is to have the local market as the "showing" spot.

These markets have been obtaining acts from local houses, some playing the cheap grind houses as well as musical stock. With a route of three or more weeks, the market magnates expect to get a better grade of vaude.

### Union Angle

An idea on what the fans think of vaude in the markets is that when the Central Market came out with an announcement regarding free vaude the place was jammed, with police reserves called out.

Only one thing worrying the markets—these are understood to have squawked that union help be employed. Up to the present no stagehands or musicians have been used, acts coming out cold. Local unions are reported not wanting to discriminate against the local vaude and picture houses, which are having a tough enough battle under present conditions.

Looks as if the owners of these markets are forced to have the necessary union help, they will employ them, as the crowds coming into the markets are too good to lose.

## Tom Mix Breaking All Records; Harvard's Degree, Dr. of Philosophy

### Opposition!

Another story of theatre competition in the Bronx.

Keith-Albee Royal to put on an amateur revue with neighborhood talent, and engaged Tom Linton to stage it. Its opposition, Willis, playing independent vaudeville, learned of the move and also made plans for a like show. Learning that Linton was not tied to the Royal exclusively, the Willis hired him to put on its show, also.

Now Linton is springing the 10 blocks between the houses to stage both affairs which will be presented a week from each other.

### Anna Seymour's Special Contract With Shuberts

Anna Seymour's contract with the Shuberts is of unusual terms, calling for \$1,000 a week for the first year, with a special proviso against any revue engagements, strictly for musical comedy with first billing distinction. The second year at \$1,500 a week calls for stardom.

Meantime, Anna Seymour, with her husband, Henry Santrey and his orchestra, are K-A-ing over the summer.

Their proposed opening at Pavilion Royal at Valley Stream on the Merrick road, Long Island, is off because of terms. Van and Schenck open for John and Christo at the roadhouse June 22 and their Lido-Venice at Saratoga Springs that week will be open for five weeks of August racing with George Olsen and his orchestra as the special attraction.

### Friars' Ticket

The Friars' annual election of officers and governors for the ensuing year will be held at the Monastery June 21. The ticket is again headed by George M. Cohan as Abbott.

William Collier, who asked to be relieved last year, is now named as Dean; I. H. Herk, Prior (new post conceived last year as a sort of alterate for that of Abbott); William Degan Weinberger, secretary, and Paul Henkel, treasurer.

The governors nominated for two years are Benjamin F. Holzman, Barney Klawans, J. H. Lubin, William Morris, Jr., and Louis G. Seligman.

No opposition ticket is anticipated.

### Howards in "Scandals"

Willie and Eugene Howard started rehearsals with the new "Scandals" last week, although reported booked for picture theatres through the Morris agency. George White claimed a verbal contract with the Howards, who were advised by counsel that the agreement was binding.

The Howards' salary is reported at \$3,000 with the new "Scandals," an increase of \$500 over last season.

### Gus Edwards' Acts

Gus Edwards will retire from the stage at the conclusion of his current engagement, and devote his future time to producing for vaudeville and motion picture houses.

His first production will be a 15-people revue with Ray Bolger, which will open the middle of June. He will also produce a Spanish act to feature Mile. Armida. Charles Morrison will handle all of Edwards' vaudeville attractions.

### Givot and Concerts

Chicago, May 22.

George Givot, collegiate comedian, claims he has deserted the picture house stages to take up concert work.

### Errol's Tab for M. P.

Tom Waters has shelved his proposed singing to appear in support of Leon Errol in a tab edition of "Yours Truly," routed for four weeks in picture houses, opening in Chicago June 9.

Tom Mix is currently at the Keith-Albee Hippodrome, New York, playing three performances daily under a contract calling for his appearance at K-A Palace for two showings only.

Mix signed a contract to play 10 weeks of K-A-O engagements, all two-a-day excepting the State-Lake, Chicago, where he agreed to play three.

It's unknown if Tom intends placing a pro rata claim for the extra salary due him weekly for the surplus of performances given. He is under engagement to continue his "Western" film making with FBO and that picture producer is controlled by Jos. P. Kennedy, Kennedy and J. J. Murdoch are now the directing power of K-A-O.

In one K-A-O theatre Mix was asked whether he'd pay the \$13 cents bill for "Tony." He had then been in the theatre for five days. Tom said he didn't know but that if "Tony" could eat \$11 worth of oats inside of a month, he would shoot him as useless.

### Tom's Observations

Tom, who is Variety's Cub Reporter as a side line and diversion, has been requested to write a series of articles for this paper on his observations during his vaudeville tour.

In one town Tom noticed some children down front who had been in the theatre the entire afternoon. He sent out for sandwiches and personally distributed them amongst the kids. At another time and house he passed candy to the children who would not leave their seats, waiting for him to reappear.

So far Mr. Mix has broken every house record on this, his first vaudeville tour. This week at the Hippodrome he already is set to break the record of that house, lately established by "Peaches" Brownlee. He took the Browning record Monday, before the last show had started.

A short Mix film precedes his act. In person Mix wears his white western suit and the \$15,000 diamond studded belt presented to him by the Southwestern Cattlemen's Assn. for their cowboy championship.

Tom will play about two more weeks, then return West. He is to start his new picture contract, that guarantees him \$540,000 yearly from FBO, around June 20.

In vaudeville he is receiving \$3,500 weekly from K-A-O. He could have played any of the big picture chains on a percentage scale of the gross that would have brought him not less than \$10,000 a week and up to \$15,000. Alexander Pantages offered Mix 50 per cent of the entire gross in every Pan house.

Tom's picture contract calls for him to appear 10 weeks each year in vaudeville.

While playing in Boston Tom will visit Harvard where the degree of Doctor of Philosophy will be conferred upon him.

### Baker-Holtz in Show

"The Cabaret Boys," by Samuel Shipman and John B. Hyner, will star Phil Baker and Lou Holtz next season. The comedy-drama will be a joint Shubert-Woods production.

Holtz is to act as m. c. at the Oriental, Chicago, starting shortly.

### \$2.50 1-Nite Troupe

New Orleans, May 22.

W. C. Fields and Moran and Mack and Co. are barnstorming at \$2.50 top. They appear matinee and night June 3 at the St. Charles.

Booked in 21 towns by the Metropolitan Music Bureau.

### ACROBAT FALLS

Charles McNeill (McNeill and Evans) fell while performing on his trapeze at the Lincoln Brooklyn, last week. He missed his grip on a triple twist and dropped to the stage.

McNeill was rushed to the Flatbush Hospital, where he is now confined, possibly with a fractured skull.

### FLEESON'S MATERIAL

Neville Fleeson will leave the stage and devote his time to writing material for Broadway productions and vaudeville.

**\$2 FOR SUMMER**

subscription to

**VARIETY**

164 West 46th St., New York City



# French Commission Law to Protect Actors Quickly Evaded by Agents

Paris, May 13.

By the terms of the present agency law in France payment of commissions by the actor is illegal. Agents are permitted to operate as usual, but the commission is payable by the management of the theatre and cannot be deducted from the performer's salary.

Consequently new contracts are now established by agents reducing the former salary 10 per cent, which is divided between the manager and agent as in the good old days when the commission was deducted from the actor's envelope.

The legislator intended to place the agent's commission on the manager, as for all other employment agencies where the employer must pay the commission, but it still comes from the performer's pocket.

The new agency law also restricts the number of licenses, no further permits to open theatrical agents' offices in Paris being granted.

Any new agency can be permanently closed by the police, only those operating before June last having a right to continue. Agency licenses are transferable to heirs or successors, but the latter can make no claim for an indemnity if the office is suspended by the authorities.

Anderson at Hill Street

Los Angeles, May 22.

Fred Anderson, former manager of Keith's Louisville, has been appointed manager of the Hill Street here, succeeding Ray Jones.

## HARRY ROGERS Presents

**CARL FREED**  
AND  
HIS ORCHESTRA



A SURE-FIRE  
HEADLINE ATTRACTION

THOSE VERSATILE DANCERS  
**MURIEL**  
AND  
**FISHER**  
Foremost Exponents of the Bowery  
Dance—Featured in 'Fariolan Frolics'

Youth, Pep and Personality  
MARRY  
**SPEAR**  
M. of C. with "De Sylvia's Night  
Club," Now Touring Pantages Circuit

PANTOMIME AND DANCING WITH THE WORLD'S MOST  
HUMAN "PROP" HORSE  
**GERALD AND HOAG**  
Present "DIZZY HANK"  
Just Finished 14 Weeks at Los Angeles in the Monster Prologue  
with Charlie Chaplin's "Circus"  
Direction WILLIAM MORRIS AGENCY

## Palace, Cinsy, 3-a-Day

Cincinnati, May 22.

Commencing next Monday the Keith-Albee Palace, mainly owned by local interests (Lisbon, etc.), will go into the three-a-day policy.

Seven acts instead of the present six will be used, and an extra performance daily on the week end will be required.

Previously the Palace has been a four-a-day house, but felt the competition of the new Albee of the same number of presentation shows. When four-a-day without competition the Palace was one of the biggest money makers in the country. The Albee recently opened with the four-a-day after Keith's had wound up its career as a big time (two-a-day).

## PUBLIX-LOEW

(Continued from page 41)

that the combination might result in 100 weeks of time. It is now practically certain that within six months Publix-Loew picture houses will have a minimum of 113 weeks, with a probability that this will be largely increased within a year.

\$2,000,000 Cost

Publix expenditure on stage units is now approximately \$2,000,000 a year for two units a week. The average production cost per unit is \$22,000. Salary for people, per unit, is around \$4,000 weekly; costumes, \$5,000; salary for production staff, \$6,000; scenery, \$6,000; transportation, \$1,000. Part of the expenditure of \$11,000 for costumes and scenery is wiped off, since further use can be made of props.

Publix claims to be the greatest employer of stage talent, using more writers, singers, dancers, composers and producers than any other theatrical enterprise in the world. Among other things, Publix claims the record number of chorus girls employed, 1,500. Annual expenditure on sheet music is \$50,000. The shoe bill is \$40,000 a year.

BETTY  
**SILBERMAN**  
ORGANIST  
7th Consecutive Year with Pantages  
Theatre, Los Angeles

NEW HOTEL ANNAPOLIS  
Washington, D. C.  
Single, \$12.50  
Double, \$25.00  
Professional Rates  
11-12 and H Sts.  
in the Heart of  
Theatre District

**DOTSON**

CORRINNE  
**MARSH**  
In Specialty Dances  
Featured with "Radio Fancies"  
Now Playing Pantages Circuit

SONGS AND DANCES  
**PEARL**  
TWIN  
Playing West Coast Theatres  
With Thanks to Fanchon and Marco

## DETROIT'S 8 DARK HOUSES

Colonial, Tab-Film, and Majestic,  
Stock, Join List This Week

Detroit, May 22.

Local theatre business remains in a bad way. Two more houses close this week.

Latest to give in are the Colonial, playing musical acts and films, and the Majestic, stock. Later is near enough to the business section to be classed as downtown.

Houses now dark number six. These are the Temple, Oriental, Broadway Strand and New Detroit, besides this week's duo contribution.

## Miles' Oriental in Receivers' Hands; Too Much "Nut"

Detroit, May 22.

Charlie H. Miles' Oriental theatre has passed into the hands of the Union Trust company, acting receiver for the American Bond and Mortgage Co. Though other matters contributed, receivership resulted upon default in payment of interest on the \$1,500,000 bond issue which helped finance the theatre and for which the American Bond and Mortgage was underwriter.

Trust company officials, stepped in Saturday, forcing Miles completely out. This move averted closing of the house on that day.

Efforts of two local film exchanges to throw the house into receivership earlier in the week were reported failed. The house was indebted to both exchanges.

J. C. Wodetsky, vice-president of the C. H. Miles Adams Avenue Corporation (Oriental theatre) and manager of the house under Miles, has been retained by the receivers in the latter capacity. Prior to last week both Wodetsky, as manager, and Joe Lee, press agent, claimed time titles in their respective roles for sticking with Miles. Lee has since departed of his own accord, but not without the record.

Too Much "Nut"

Oriental opened Sept. 26, last, and penetrated the losing column shortly after. Side street location and an inferior grade of pictures were the foremost causes, though the films played were the only ones accessible. Another constant worry was a high operating cost. At one time the house claimed salaries of a Pantages vaude bill amounted to almost \$7,000 the week. An adjoining hotel that never was completed required maintenance and helped increase the oversized nut.

Besides the \$1,500,000 in bonds, a \$200,000 stock issue was placed on the market by Miles. Sales were stopped after about 10,000 shares were distributed, however, and Miles is said to have retained the balance for himself. The bonds were sold in part while the American Bond company held the rest.

Besides forcing Miles out of theatre activities in Detroit, the receivership leaves Pan without a Detroit outlet for his vaudeville. The house will book locally.

It is believed here that Miles will be idle only temporarily. He has always been quite a local power theatrically. At one time he controlled four theatres here, all playing vaudeville on a full week basis and could offer an act four consecutive weeks of playing time in the city. The theatres were the Regent, Perry

(Continued on page 44)

MARION SUNSHINE  
Special Material  
"Baby Sister Blues" for Ducas Sisters  
"Love's Gigue" for Dorothy Jordan  
"Flapper Fannie" and "Grandma Blues" for Fannie  
112 West 49th Street  
New York City  
Telephone Bryant 9075

HARRY Q.  
**MILLS**  
ORGANIST  
Warner Bros. Theatre, Hollywood

# K-A-O and Talkers for Small Towns; K-A Acts Used; Dropping Houses

## 10 Pct. Rep. K-O'ed

Although Roehm & Richards, Inc., had a 10 per cent artists' representative contract with Gil Squires, last in Arthur Hammerstein's "Golden Dawn," Judge Silvers yesterday (Tuesday) morning concluded that such contracts are unenforceable if the agent does not render services of a sufficient quality to merit the commission. Julius Kandler, for Squires, proved that all R & R did was to furnish their office as a New York mailing address, but did not book Squires with Hammerstein.

The comedian paid Jimmy Ashley commissions for the Hammerstein engagement, and as a result was given a long term contract with the producer, ranging from \$300 a week up to \$800 weekly.

Roehm & Richards sued for \$550 commissions, and had they been successful would have been entitled to many thousands of dollars on the future earnings under the Hammerstein contract.

Squires' contract with R & R was a written one.

## Cluxton Leaves Pan

San Francisco, May 22.

After 22 years as manager for Pantages, John Cluxton has accepted a position with Ackerman & Harris as managing director of the new El Capitan, opening June 14.

El Capitan is to have a picture and presentation policy.

## REFUSES ALL SCRIPTS

Margaret Lawrence's proposed return to vaude is off. The actress decided that none of the vehicles submitted was acceptable.

Miss Lawrence begins rehearsals for a new legit vehicle in August.

## Trying Tab Burlesque

Tab burlesque policy will displace vaudeville at the Tivoli, Brooklyn, June 4.

The tab policy is being tried for summer, but may carry over as permanent policy if it clicks.

One of Fanchon and Marco's Good "Ideas"  
**BABE MORRIS**  
Tap Dancer Supreme

EARL  
**FAGAN** AND  
ORCHESTRA  
— with —  
BOB and EULA — RATCLIFF DANCERS

RAY  
**LUBIN**  
JUST A GOOD BOY GONE BAD  
Playing consecutively for Fanchon and Marco  
With thanks to Gene Morgan and Harry Wadlin

**DRAKE and WALKER'S**  
All Colored Revue  
with  
Drake's Cyclonic Jazz Band  
Keith-Albee Booking Exchange

NOW PLAYING PUBLIX THEATRE  
**MASSE**  
AND  
**DIETRICH**  
Direction ARTHUR SEELIG  
of LYONS and LYONS

ARTHUR MINNA  
**MILLARD and MARLIN**  
in "KOLLEGE KAPERS," Written by Henry Bergman  
May 21 (This Week)—Washington St. Olympia, Boston  
May 28 (Next Week)—Platthaus, Brooklyn  
Direction MIET LEWIS

Ambitious plans for the Keith-Albee-Orpheum Circuit, with the entrance of Joseph P. Kennedy to the circuit, will in all probability mean the permanent closing of Keith's, Washington and Philadelphia, and any other house that has proven unprofitable, in addition to the leasing of houses in small cities where KAO vaudeville has not been played. Such houses to be equipped with RCA Photophone and play Keith-Albee talking pictures, the talent to be supplied by KAO acts who will be signed while playing the KAO Circuit.

The legal department is reported drafting a new form of contract. It will give the KAO Circuit an option for the talking release, on acts booked by KAO and wanted for Photophone.

KAO Circuit, it is argued, could build up a lucrative circuit for their talks by going into neglected territory, where KAO vaudeville has never found it profitable to operate, and release KAO vaudeville acts through the medium of the talkers.

In this manner the prestige of the KAO Circuit could be capitalized, without the heavy expenditure entailed in booking a regular vaudeville bill in person.

It is reported that both J. J. Murdoch and Kennedy are in favor of this form of expansion and also in ridding the circuit, by sub-letting or otherwise, of houses that have failed to show an average profit.

Keith's, Washington, which closed last month for the first time in 16 years, may play legit attractions. Keith's, Philadelphia, is also on the market, while Keith's Riverside, New York, is slated for a change of policy to vaudeville next season.

**LYDIA HARRIS**

"America's Daughter of Syncopation"

Opened JULY, 1927, on Loew Circuit and still working for Loew until JULY, 1928.  
Opening July 30 in Chicago's De Luxe Picture Houses.  
Thanks to Sam Roberts.  
Dir.: W. H. R. OFFICE  
JOHNNY HYDE

An "Idea" of Fanchon and Marco  
**ROY CUMMINGS**  
with  
FLORENCE DUFFY

JAY C.  
**FLIPPEN**  
FRIARS CLUB, NEW YORK



## K-A-O List of Theatres

Following is a list of Keith-Albee-Orpheum presently operated theatres from coast to coast:

It embraces about 150 theatres on the direct circuit. There are around 100 outside (not K-A-O owned or operated) houses booked by the K-A-O agency in New York. Included in the list below are a number of theatres in which K-A-O have but a minority holding, such as the Proctor houses. Other theatres in which K-A-O is interested and as a minority holder, but does not operate, are not included. These take in the Earles in Philadelphia and Washington, the K-A-O interest in Baltimore, etc.

Of the number of 150 K-A-O theatres there are over 60 houses of the first class or type, so estimated (Continued on page 45)

FRANK  
**MITCHELL**  
and  
JACK  
**DURANT**  
Direction WM. MORRIS  
Thanks to FANCHON AND MARCO

THE MEMPHIS  
**COLLEGIANS**  
That Sweet Band from the South  
Headlining Fanchon Circuit  
Direction of ESTELLA GREEN

MILTON  
**BRONSON**  
America's Foremost Singer and  
Fastest Russian Dancer  
Direction of HARRY PEARL

## "MISS MANHATTAN" IS FROM BAYONNE, N. J.

J. Knowles Hare, Will Foster and Clarence Underwood, artists and illustrators, acting as jury in the Loew "Evening Graphic" beauty contest selected Isabel Waldner as "Miss Greater New York" at the State last Friday. She will go to Galveston, Tex., to compete in the pageant there.

There were 62 girls in the finals, two each from 31 Loew houses in the metropolitan district. M-G-M and International newscrels were on hand with cameras and lights.

A nifty bunch of femmes on the stage. Earl Carroll's scouts were reported on the job to grab off a few for the new "Vanities." Out of the 62, however, Frances Buchwald, a Brooklyn lass, was the only one who knew how to do a graceful walk-around. The others ranged all the way from being muscle-bound to a condition of pretty confusion. A couple of brazen dandelions bespoke participation in other contests.

Miss Manhattan from Bayonne Janet Baker, with the gams neatly swathed in black silk, romped in with the title of "Miss Manhattan." She hails from Bayonne, N. J. Very girlish and pleasant was Mary Bryant, elected "Miss Queens," with her address in the neighborhood of Washington Square. But Hagen is England's golf champ and a Frenchman rules at Forest Hills.

Irene Albright of Westchester, was chosen as alternate to Miss Waldner "in case of illness." Among the prizes going to Miss Waldner are silk stockings, a chaise longue, a bridge lamp and a radio. Terry Turner, publicity director for the Loew Circuit, acted as M. C.

CARLENA  
**DIAMOND**  
(DANCING HARPIST SUPREME)  
Doing the Harp Dancing Specialty as  
Originated by Her Dad,  
Charlie Diamond

## HOLTZ AS M. C.

Opens at Oriental, Chi.—May Alternate at Two Houses

Lou Holtz is booked for three weeks in Chicago for Public. He opens Saturday at the Oriental and may alternate with the Chicago.

Holtz is not going out with the Ed Wynn musical in September, being slated for a joint starring show with Phil Baker, a straight comedy, "The Cabaret Boys," by Sam Shipman and John B. Hymer. Woods Shubert will produce. Holtz and Billy Rose will globe trot this summer.

William Morris arranged the Chicago dates.

## Chi's Divorce Grind Changes Policy to Do Twelve a Week

Chicago, May 22.—A sudden and unexpected upsurge in divorce grosses was experienced by all Loop attorneys last week. No explanations were attempted, the boys deciding to let it go at that.

Mrs. Belle Perrin, who appears in "The Love Call" as Belle Flower, was granted a divorce from Adrian Perrin, New York producer, on grounds of desertion. Phil R. Davis, her attorney, said Adrian blew in 1923 after nine years of marriage.

Another new divorcee is Anne Beck Martin, vaude singer, who said she gave a party and found her hubby, Roger Martin, in a room with a woman guest. Rogers is the son of a prominent Chicago attorney. Miss Beck was represented by Atty. Ben Ehrlich.

Glady Kennedy, of vaudeville, has filed suit for divorce against David S. Kennedy through Leo Weisskopf on charges of cruelty. Glady said her marital boy friend struck her in the face and knocked her down; also, that "he inflicted deep and cruel wounds by false accusations of want of chastity, beside which the physical injuries aforementioned were as nothing." The Kennedys were married in May, 1921, and separated six years later.

Iron Jaw Becomes Glass  
Olive Hiller, circus "iron jaw" worker, couldn't stand the gaff of a punch on said jaw. She has secured a divorce from William E. Hiller who did it. Ben Ehrlich represented her. The Hillers were married in 1916 and separated in 1927. Suit for divorce has been filed by Phil Davis for Aubrey Maple, of "Sunny Days," against George Griffiths. Miss Maple claims George deserted her in 1923 and hasn't been around since.

Another Davis client is Erna Beckler, stock actress, who wants separated maintenance and custody of a four-year-old child from Henry Beckler, salesman. Her charge is cruelty.

Louise Brown, big waver on the Mutual time, has asked Leo Weisskopf to start suit against Walter A. Brown, also a theatrical artist. According to Louise, Walter started drinking immediately after their marriage in July, 1924, and has been guzzling ever since.

Home To Ma—And Still There  
Hugh O'Brien, in vaude, has filed suit for divorce through Weisskopf against Mary O'Brien on the charge that she went home to mother in 1924 and is still there, he believes. There is one child.

Viola Turner, widow of the late famous gangster, Dean O'Bannon, and recently married to Oswald Turner, has become legally rid of Oswald through Ben Ehrlich. In testimony she stated Os threw a

## Hillstreet Got Money By Spending Some

Los Angeles, May 22.—Forgetting all about selling vodvil in their advertising and exploitation and laying stress on the screen feature the Hillstreet (Orpheum) had its biggest week in five months.

Screen feature was Johnny Hines in "Chinatown Charlie." House and producer got together on an extra appropriation for billing and advertising which is first time Hillstreet has done this with a first-run picture.

## Proposed Pasadena House For Pan Temporarily Off

Pasadena, Cal., May 22.—Plans for the theatre to have been built for Alexander Pantages here have been temporarily abandoned as a result of bankruptcy proceedings, how the F. B. Cole, former newspaperman and at one time chairman of the Board of City Directors.

Cole is the owner of a service station and garage on the site of which it was proposed to build the theatre and office building. Bankruptcy proceedings, filed on behalf of Cole by two of companies, are said to have been taken to protect the 99 year lease Cole holds on the property and on which he was negotiating a loan to erect the theatre building.

## MILES ORIENTAL

(Continued from page 43)

Field, Orpheum (now Lafayette, legit), and Miles.

Just how the receivers will dispose of the Oriental, or to whom, has not been determined. Miles is known to have offered the property to everyone and anyone in the past few weeks, without success.

It is possible that K-A-O might reconsider the house, now that that circuit is without a theatre in the city. For the time being, at least, the two former vaudeville monopolists of Detroit, Miles and K-A, are out of the picture.

saucer at her and struck her with his fist. Viola was once a show girl. Barbara Murphy, stock actress in P. Wayne Inc., has filed suit through Weisskopf against William Murphy on claims that hubby pulled a hot April Fool joke by blowing out on her April 1, 1926. They were married four years.

The Red Hot Coles  
Lew Cole, of vaude, has secured a Weisskopf divorce from Anna Cole with a torrid lineup of accusations. The gal has a great austerity of temper, indulges in violent sallies of passion, is addicted to personal violence toward him—and won't cook. The red hot Coles were married in December, 1926, and separated six months later.

Kyonne Wuest, working in picture houses, has filed suit through Ehrlich against Fritz Wuest, who she claims deserted her eight years ago. Marriage in 1917.

Sharon vs. Randall  
Uia Sharon, dancer in musical comedy, filed suit for divorce against Carl Randall, here in "Sunny Days." The charge is desertion.

So far two members of the "Sunny" company have been involved in divorce actions. The other is Audrey Maple (Mrs. George Griffiths). A rumor that Rosalie Claire, comedienne in the same company, contemplated starting a divorce suit, is neither affirmed nor denied.

Estelle Kosloff McBath, who won the "Miss Chicago" title last year and was forced to relinquish it when she admitted being married, secured a divorce from Earl McBath on grounds of cruelty.

## Stagehand Elections

Election of officers by the New York Theatrical Protective Union No. 1 (Stagehands), in Bryant Hall, was a hot affair.

William E. Monroe was re-elected president, 955 votes to Sam Goldfarb's 648.

Recording and executive secretary, John C. MacDowell, was also re-elected. William Forman was returned as treasurer and James Tracey as sergeant-at-arms without opposition. Thomas MacGovern was named vice-president.

For business agent, Joseph Magnolia, one of the two men now serving, topped the field with Harry Sheeran second, and they were declared elected. Following were elected to the executive board: George McLoughlin, James Bass and Julius Deneberg.

## TEAM'S THIRD SPLIT

Harmon and Lee have split again. This makes the third time the team has dissolved in the past season. Lee will do a new act with Frank Harrington as straight. Harmon will also form a new alliance.

Durantes Back at Palace  
Durante, Clayton and Jackson are again due at the Palace, New York, and for a run. It may start next week if terms are agreed upon. The Palace offers \$3,000 and the three boys want \$4,000.



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KEITH-ALBEE CIRCUIT



## Loew-Publix and K-A's New Ones in Bronx

For nearly four years Keith-Albee had a sign on an empty plot on Fordham road, three blocks from its own Fordham theatre, playing vaudeville, announcing that a 3,500-seat picture house was to be erected there.

A month ago, Loew, in association with Publix, began the construction of a 4,000-seat picture house on the Grand concourse, near Fordham road, in the vicinity of the Keith-Albee theatre site. Last week K-A ordered the building of a house on its site there.

As Keith-Albee waited four years to build, it is now costing more money to build because of double shifts of workmen, made necessary so that it can complete its theatre before Loew-Publix can.

H. S. Ward, Clinton, Ia., is new manager of the Strand, Des Moines, Ia. He succeeds Jesse Day, now at Oshkosh, Wis.

## VACATION TIME

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any more until the SNOW  
FLIES.

## Musical Stock Biz

### Light at Tower

Chicago, May 22.

The local Orpheum office is reported disheartened with business done at the Tower by McCall-Bridge musical comedy stock and is said to be considering a change of policy.

The stock was brought into this south side neighborhood house after Orpheum vaudeville had flopped on a split-week policy. It is playing full week shows with picture.

## OPINION DIVIDES

(Continued from page 41)

Staff have been deemed Albee favorites and seemed supposed to have been expected only because of that. K-A-O future changes have been guessed at, from New York to the Coast, but none with any foundation.

It is expected that Kennedy, as chairman of the board, will exercise his supreme command of K-A-O, but to the extent only of overseeing its affairs generally and giving his attention to the picture end. Whatever understanding Murdoch may have with Kennedy isn't public, although that understanding will hold Murdoch in the organization to assume charge of all things vaudeville in it.

The new complexion of K-A-O will relieve Murdoch of the great volume of unceasingly active work he has shouldered for many years as the practical executive of Keith-Albee. Hereafter, it is said, Murdoch will be the general advisor, using his name to build up and develop the K-A-O circuit along the lines Murdoch must have had long in mind.

Czar-like Power  
Albee's czar-like power in K-A-O of the past brooked no contradiction nor controversy over any of his rulings or orders, with K-A running under those orders or instructions and everything in connection conforming to the Albee idea. It is assumed the new direction will be more in concert with ideas invited from the organization's people and put into practice when deemed worthy.

The booking department will probably receive the first attention of the new K-A-O leaders. Probabilities are that the matter of the agents, their value and numbers, will also be early taken up.

Messrs. Murdoch and Kennedy are expected to return to New York today or tomorrow. Pat Casey has been in Chicago with them.

## BIRTHS

Mr. and Mrs. Ted Liuzzo, at home in New Orleans, a boy, Ted Liuzzo is press agent of Loew's State.

## K-A-O'S COLORED UNIT

John Rucker and Sid Perrin, playing vaude for some time as a team, have organized a full company to play "Virginia Days" as a unit for K-A-O.

## K-A-O LIST

(Continued from page 44)

from their known capacities or the size of the cities they are in.

But two theatres on this entire list, the Palaces in New York and Chicago, are now set down as two-a-day or big time for next season. All of the others are to run pictures in conjunction with vaudeville or pictures only.

An exception at this date to the only two big timers is that the Muschok-Buchanan direction of K-A-O may decide during the summer to place into execution their contemplated campaign of bringing back the two-a-day. In that event K-A-O may reopen the new season with an experimental string of big timers selected from this list.

## K-A-O CIRCUIT

New York	Seattle
Palace	Orpheum
Hippodrome	St. Louis
Broadway	Orpheum
Cameo	St. Louis
81st St.	Grand Opera H.
31st Ave.	New Orleans
Jefferson	Orpheum
58th St.	Palace
89th St.	Kansas City
Regent	Orpheum
125th St.	Main Street
Hamilton	Chicago
Coliseum	Palace
Fordham	Majestic
Franklin	Diversey
Chester	Riviera
Riverside	Tower
23d St.	Belmont
Brooklyn	American
Momarte	Englewood
Albee	Minneapolis
Flatbush	Hennepin Orph
Prospect	7th St.
Greenpoint	Milwaukee
Orpheum	Palace
Tilney	Riverside
Madison	St. Paul
Bushwick	Palace
Westchester Co.	Winnipeg
N. Y.	Orpheum
Kelth's at—	Des Moines
Yonkers	Orpheum
W. Vernon	St. Louis Bend, Ind.
New Rochelle	Palace
White Plains	Orpheum
Far Rockaway,	Granada
L.	Champaign, Ill.
Columbia	Orpheum
Strand	Davenport, Ia.
Rockaway Park	Capitol
Park	Evanston, Ind.
Godardhurst, L. L.	Grand
Central	Madison, Wis.
Long Beach, L. L.	Orpheum
Castle	Rockford, Ill.
Newark, N. J.	Palace
Proctor's	Springfield, Ill.
Union City, N. J.	Orpheum
Capitol	Springfield, Ill.
State	Orpheum
Jersey City	Majestic
Albee	Cincinnati
Albany, N. Y.	Palace
Grand	Palace
Hermanus	Keith's
Troy, N. Y.	Lois
New	Capitol
Grauland	Strand
Connecticut, N. Y.	Walnut
Proctor's	Dayton, O.
Syracuse, N. Y.	Keith's
Keith's	Colonial
Rochester, N. Y.	Strand
Keith-Albee	State
Boston	Portland, Me.
Keith-Albee	Keith's
Providence, R. I.	Washington, D. C.
E. F. Albee	Keith's
Victory	Montreal
Woonsocket, R. I.	Imperial
Bijou	St. John, N. B.
Lowell, Mass.	Imperial
Los Angeles	Philadelphia
Broadway Palace	Keith's
Hillstreet	Columbus
Oakland	Keith's
Orpheum	Southern
San Francisco	Cleveland
Orpheum	Keith's Palace
Golden Gate	105th St.
Chicago	Hippodrome
State Lake	Openings
Denver	Flushing—open in
Orpheum	Sept., next
Omaha	Richmond Hill—in
Orpheum	Sept., next
Vancouver, B. C.	Kenmore—about
Orpheum	Labor Day
	53th St.—Christ-
	mas or Jan., 1929.

## Canadian Houses Cut Out Acts for Summer

Seattle, May 22.

Ed Fisher, local booker, who has booked the Canadian-Famous Players string, through Canada, announces that he will not book any more presentation acts in them during June or July.

The houses are cutting down on their overhead and will use straight pictures in the summer.

## ILL AND INJURED

Hal Norfleet has returned to the chief publicity desk of the Interstate Circuit in Texas. He was in a sanitarium for seven weeks, for a rest cure.

Rocco Vocco, Feist's, was seriously ill in Chicago with an infected foot, but is recovering.

Emily Oopa (Oopa and Pendleton) in Atlantic City, N. J., convalescing from a severe illness.

Lorella Temple (Temple and Fine) is in Mt. Sinai Hospital, New York, recovering from a major operation.

William R. McStay, former advance agent and now general publicity director of the Dollar Steamship Line, has been confined at his home in Alameda, Cal., for six weeks with neuritis.

Hal Salter, actor, who recently returned from Australia, is seriously ill at Doughty's Sanitarium, Los Angeles.

Morris R. Schlank, one of the veteran producers and distributors of Hollywood, is convalescing at his home on Van Ness avenue, Los Angeles, following a serious illness.

Carl Kelo, of Kelo Brothers, playing the Senate, Chicago, has been out of the show for three weeks and will be out for three more due to a sprained ankle. Charlie Kelo is doing a single in the meantime.

Fannie Johnson, aerialist, who fell from a trapeze during the Ringling-Barnum Circus at Washington recently, rejoined the outfit at Jersey City Monday.

Beth Lahlgay, picture actress, was injured when an overhead light fell on her arm at the M-G-M studios while working as atmosphere in a scene for "Four Walls," directed by William Nigh.

Norman Carroll, brother of Earl, was operated on for acute appendicitis at the Sydenham hospital, New York, Sunday. He was company manager with "Vanities," which returned from Montreal on that day. Carroll complained of feeling ill and an immediate operation was ordered. It was found that the appendix had burst and peritonitis had set in. Doctors reported his condition comparatively favorable, however.

Wash Martin, steward, Burlesque Club, after a severe illness, went to Atlantic City Monday to convalesce.

Stickney on Coast

Los Angeles, May 22.

Robert Stickney, stilt walker, has been signed by Fanchon and Marco. He opens in September on the Coast.

## Grief for Circus Vaude Units in Ind. Houses

Circus units are flopping as business pullers in independent vaude stands, due to the traveling show opposition in most towns. Inability of house managers to properly exploit these outfits is another cause.

Only circuses carrying their own advance men have meant anything in the independent houses this season. These units are usually considerably more expensive than the routine vaude shows.

Some of the small tent outfits are traversing the road this season at a 25-50 cent scale and are naturally mopping up. These circuses are venturing into spots untouched for years and cutting scale when necessary, another fly in the ointment of the vaude houses.



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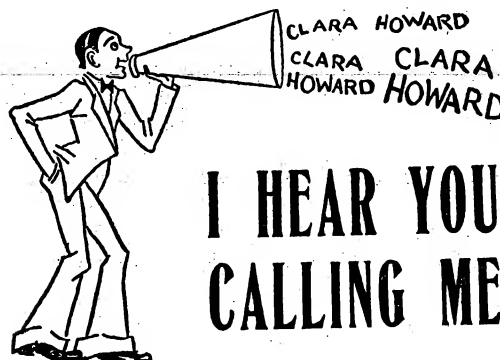
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## ORPHEUM CIRCUIT

MAY 20—LINCOLN, NEB.

MAY 27—OMAHA, NEB.

## MARRIAGES

Thomas L. Jefferson, actor, and Daisy M. Robinson, actress, at Los Angeles, May 18. Jefferson divorced his first wife in 1927.

Low King, cafe performer, to Flo Rose (Carroll and Rose), May 8 in New York.

Mona R. Erwood to Arthur L. Forrest, at Rahway, N. J., May 7. Bride formerly with "Rose-Marie." Groom is Dartmouth, '26.

Madeline Luzon, "Artists and Models," to George C. Brunson, of Ted Lewis' band, May 9, Chicago. Mrs. Nancy Dorothy Smith, press agent and mother of Dorothy Dwan, picture actress, wife of Larry Semon, to Charles S. Sollars, non-professional, at Los Angeles, May 20.

Nat Phillips is becoming associated with Greenwald & Weston, Chicago vaude producers.

## YOU CAN NOW SEE

# BEN BARTON

AND HIS

## ORCHESTRA

After a Smashing, Successful Tour of the Orpheum-Orpheum Junior and de Luxe Picture Houses of the West

## NOW IN NEW YORK

K-A FRANKLIN

May 21-22-23

K-A HAMILTON

May 24-25-26-27

Direction: CHAS. H. ALLEN, BENTHAM OFFICE



From the third row, of Raape can be seen barking in a modulated tone of voice and making wolf-like faces as the orchestra overtone. "All the heaviness of the evening,"

Joyce Coles, Patricia Brown and the other vocalists sang "Dance of the Hours" by Gioacchino, following. The ballet corps and Markert's orchestra played the same number is subdivided into sections labeled "Dawn," "Evening" and "Night."

Patricia Brown, wearing gleaming golden gowns with gear to match. Brilliant with each added contingent reappeared in a new costume.

Helene Cole, with ensemble excerpts from "Lucia Lamermoor," did well with a vocal assignment. In







**TOM MIX and "TONY" (3)**  
**"Western" act**  
 15 Mins.; Full Stage (bare stage; landscape back drop)

**Hippodrome (V-P)**  
 At 8:45 Monday evening Hip's orchestra capacity. Probably the first time any supper show in New York ever drew more than a squawk. At 8:30, slight fringe of standees in orchestra and back of balcony. No place for standees here. Only empty seats were some in that impossible week day gallery. And the Hip is the third largest theatre in New York (Roxey, first; Capitol, second). Nearly 5,000 seats here.

Which means that Tom Mix will take the house money record with pop vaude as he has every other K-A-O house he has appeared in since leaving the coast. Which should elate that high Orpheum of fiscal in New York for having written a panning letter to Frank Vincent, for giving Mix a \$2,500 a week contract. Mix may have been a chump as was the high official, but Frank wasn't. No wonder they resigned!

And Tom Mix isn't even a relative of "Peached" Downing. The dances and the dips don't go to see Mix. But children with their mothers and fathers do. Kids idolize Tom Mix and his pet pony, "Tony." So a picture star and probably the only one who could have gotten himself from \$10,000 to \$15,000 weekly playing sharing terms in the picture houses or 50-50 with Pantages for giving Vincent's oil at \$3,500 a week.

Maybe the Mix family will be sore when hearing of this but Tom won't be. He's got the difference in experience, knows more about house managers than the Keith-Albee office ever will, and has found out what was the trouble with vaudeville. "Catch that waz."

On the Hip stage Tom talks, and somewhat too low for that big house. They couldn't hear him in the rear though the acoustics of course are awful. But he might raise his voice. The boys upstairs started to cry out: "Tommy, louder." Even the cow hands don't mind him.

Then Tom did some shooting, first opening seated on "Tony." Some of the talk was about the pony, some about himself and some about vaudeville; all punctuated with laughs, for Tom Mix looks to be a stage talker like Bill Rogers though he doesn't select such a wide range of topics.

Tom didn't make a miss using the rifles and revolver, and again got a stride "Tony" for the finale, in a bare stage with a landscape back drop, holding nothing else but a target with the table for guns, besides a curtain later drawn to screen the drop.

In between entered a couple of cowboys, besides Pat Chrisman, who attended to the target. The bunch in front seemed to recognize the cowboys too. They applauded them on their respective entrance, so the hands must be of the Mix outfit on the screen. Tom spoke affectionately of both when introducing them.

One of the hands, the smaller one, is a wiz with a rope. He's the best swinging roper ever on a New York stage. With his white circles he made the rope curl into an 8 and that's some trick, while his foot stuff was remarkable. And the other no slouch, also whirling.

But a picture star who can draw the children! A one-man circus on the stage! Which makes them come three ways. And "Tony" kept down in Toytown between shows to draw more children, also to chase "em out upstairs for one of the problems of the Mix tour must be to empty the kids out of the house.

The ace picture star who has made and will make "Westerns" standup on the screen; the one man who can do more for vaudeville than vaudeville has done or could do by itself for itself.

**TOM NIP'S ACADEMY STEPPERS (30)**  
 Dance Revue  
 15 Mins.; Three (Special)  
 Academy (V-P)

Nip's Steppers may be a permanent ensemble for the house, although this showing has no such indication other than the Academy Steppers' on the billing.

It is the usual girl ensemble of 18 in several routines of precision dances spaced by two numbers by a mixed dancing team, unbillied.

Monday night the girls did not background for the house as such, but for permanent house ensembles. The females are attractive and good dancers. Liked in the try spot on this bill and should get over on merits as a routine flash. *Adva.*

**KAZANA (7)**  
 Dance Revue  
 15 Mins.; Three  
 Palace (St. V)

Kazana is the rechristened Princess Tajah with her snake dance and tossing torso in the "St. Louis Blues" specialty with the Iron-hy chair swing in rhythmic accompaniment to the snake hips. A cooch pure and simple, it is the kingly of the flash act impressively presented by Leo de Valery and I. Tarasoff as "the European dance sensation."

Assisting are Harold Lander, energetic acrobatic dancer, and Adoree, tom-tomming mostly and contributing one specialty. A quintet of girls open Spanish and go Oriental and tom-tom in three specialties with as many costume changes. The act is neatly mounted and is a strong opener. The strength of its reception prompted a speech of thanks to the bookers and managers from Kazana. She seemed to know them all.

Spanish dances credited to Juan de Beaucure, presumably a phoney, the hybrid Spanish-French monicker lacking conviction.

Snakes seem to be growing in popularity. Up at Texas Guinan's nite joint a girl lolls around with a large typhon, playing with it on the club's floor and for further amusement, throwing it around the neck of any friend of Tex's she knows.

Women present and necessarily close to the floor don't appear to mind the snake stuff there. As a rule the ladies holler murder at one any other place. They may think it's a hallucination. What the guys think, who can tell? *Abel.*

**PRINCE WONG**  
 Song and Instrumental  
 19 Mins.; One  
 81st St. (V-P)

Chinese single droning away at too much explanatory talk and impairing his own chances by taking so long in reaching the main points, the strumming of a guitar and uke.

Long-winded opening minutes finally end in a rendition of "Asleep in the Deep," the house well-nigh taking the advice. It doesn't do the Prince any good and should go out. If he doesn't mind that handicap, it remains that his slow pace hurts a show, and a booker is liable to make a discovery.

Placed No. 2 here, the Oriental did all right but strung it along to get in the ukelele. Less eight or 10 minutes, Prince Wong ought to be able to make the deuce grade. *Sid.*

**BLAIR and SULLIVAN**  
 Songs and Dances  
 10 Mins.; One  
 5th Ave. (V-P)

Outside billing is Lane Blair and Joe Sullivan. Miss Blair sings, but her main assets are looks and dancing. Sullivan plays the piano and also sings. Neither has a voice of any strength, yet what the man does in a vocal way is pleasing.

Girl displays a personality that is much in her favor with their closing number, announced as a number Miss Blair did in "Bye, Bye, Bonnie."

Nice little act of the kind. *Mark.*

**BERNICE AND PANSY**  
 Instrumental, Songs  
 10 Mins.; One  
 American (V-P)

Two personable misses beside a piano in a group of musical offerings. Pianist doubles on strings, other girl playing sax, clarinet and flute.

Act works up, getting peppier en route. Rubs number in straw hats builds and finish gives girls good getaway. Costumes of a more becoming pattern might be employed.

A neat deuce. *Land.*

**BETTY FELSEN CO. (7)**  
 Revue  
 20 Mins.; One and Full (Special)  
 American (V-P)

Miss Felsen, solo dancer, does tips, high kicks and toe work, all with neatness. She is surrounded by six girls, young and good looking, and a pair of variable in talk. Act, while not gloriously economical, does not make the impression it might; it's better mounting.

Several numbers please but lack punch. No climaxes but smoothly running and a lot in its favor. *Land.*

**HELEN KANE**  
 Public Unit "Flapperettes"  
 Paramount, New York (Pct.)

Just a young lady who stopped everything over here Saturday afternoon with two songs, and quite apt to repeat whether the scale is \$5.50 or 50 cents.

Miss Kane is too well versed to be new and is evidently from vaude, although she also smacks of vaude. No matter what the stage origin, you'll probably see her in revue and listen to her on wax.

Appearance, voice and personality which she combines to sell a song for 25 cent, over its basic value. A crooning style and an inference of a lisp, this girl cuddled up and Paul Ash while warbling and they didn't want her to quit. Two corking songs with smart lyrics, not especially written, from which she sniped everything there was to be had with modulated do-de-o-dos plus a finish to a number which she simply lets die out to become inaudible. The reverse of building up the last line and the house loved it. As good for London as here.

Helen Kane sings, looks and sells. Remember the name. *Sid.*

**FRANK KEENAN and Co. (4)**  
 "The Second Performance" (Playlet)  
 14 Mins.; Three (Parlor)  
 Palace (St. V)

"The Second Performance," by Nancy Bradford, is an uncertain playlet for Frank Keenan. Its tempo is too uneven. Starts off ultra "heavy" and dramatic. Becomes testily melodramatic in the exposition to test the affections of the divorced wife, and almost farcical in the finale.

Satisfying enough variety comedy-drama, it is saved wholly by the star's yeoman contribution.

The scene is Keenan's reception room in a hotel suite following a Shakespearean success by the great actor Mr. Keenan and his personates. Marshall Bradford as the lawyer has made possible a reunion with Keenan's divorced wife, played by Leah May. Adelyn Bushell, completing the cast, is the niece who does "straight" as the nurse in the scene. Keenan does the best, the invalid to try his ex-wife's devotion. She comes through in obvious but unnatural manner for a comedy clinch.

The cast is well-balanced and superior to its assignment. Mr. Keenan, of course, gives an excellent account of himself. *Abel.*

**FIELDER, HARRIETT and HAMILTON**  
 Song, Dance, Talk.  
 18 Mins.; One  
 American (V-P)

A trio of young people, two boys and a girl, who are emphatically there. Have team work, specialty talent, and the definite entertainment knack. Open with two men dressed in comedy dog tags, seated. Go into cross legs, the one of men doing good natural Hebe, other semi-straight.

Girl walks on and they go into low comedy flirtation leading to a roughhouse shok lovenaking bit between Hebe comic and strong-arm flapper, girl carrying the vamping to the discomfited gob. This briefly and girl, who is a pump pony trick, goes into a revelation of acrobatic dancing for one of her round figure.

She is off as boys sing comedy number disclosing strong voices. Leads into a dance by the boys with girl back in costume change to play sax to their stepping, and they step in a great variety of styles. Another number and more knockabout by boys, with a dancing climax when girls come down in semi-tights for another session of whirlwind splits and acrobatics and a blackbottom with taps for fast dancing finale.

No. 3 but could next-to-close almost any bill of this grade. Hebe comic has the promise of another Herman Timberg. Nothing can stop the girl as long as she keeps trained down. *Rush.*

**THREE REDCAPS**  
 Acrobats  
 8 Mins.; Full (Special)  
 American (V-P)

Looks like small time English or Australian turn. Two men and woman, latter working as man but not overly successful at the disguise. Avoidance of slapstick and falls conspicuously enough to attract attention. A somewhat lowball comedy acrobatics, mostly falling and not funny. Some total of entertainment values is not great.

Following a bad finish, three return for woman to pull wig and mumble something inane about feeling somebody. *Land.*

**JOSEPH REGAN (1)**  
 Songs  
 13 Mins.; One  
 Palace (St. V)

Joseph (Informally programed as Joe) Regan is probably the Jay Regan of a 1921 new act review, evidencing that this personable tenor has had no little experience. He is currently heralded as an Irish-American songster complicated by a continental concert tour, notably with the Italian Opera Co. of Rome. He has been abroad studying for three or four years.

Mr. Regan sings the products of Tin Pan Alley, the Hibernian and Hebraic traditional airs and simon-pure ballads, and does each with equal facility and excellence. Possibly his weakest—not in vocal quality but creative quality—is the opener, a ribald fox-trot song of the dance songs. It does not quite become Regan, whose personality, address and general air denote "class."

It is this class, coupled with a robustly effective lyric tenor, which will carry Regan out of the varieties into production or higher. His lyric diction and his easy manner evidence his qualifications for handling libretto "lines," or at least his possibilities in that direction.

Relatively unknown, Regan was a healthy click at the Palace and made himself felt from the very start.

Accompanying was Charles Rosoff (unbilled), an ivory tickler and tempo sustainer of uncommon ability. *Abel.*

**EARL LINDSEY'S REVUE (12)**  
 35 Mins.; One and Full (special)  
 Academy (V-P)

Will require plenty of work and thought before set. Way over time and very draggy in spots.

The first bad spot is in the mammy song when two girls appear for a bit of dancing and then step into the tableau, to lie down beside the singers for the iris-out. It looks atrocious.

Jean Alvin contributes toe work, okay but not exceptional. Alvin Sisters harmonize and step. Helen Miller does an unloved Wobblay Walk, a contortionist (name not caught) shows some choice maneuvers in that department.

Act looks best in the chorus numbers when the eight girls step in unison. Routines ordinary, but girls look dainty and feminine. With the security of a steady tenor, the days this angle commends the act.

One black-out, the ice man dropping dead standard, used. Done crudely, but still good for a sizeable laugh.

Not much class to act at any point but could be whipped into fairly good offering with talent included at present. *Land.*

**HANS STEINKE CO. (4)**  
 Wrestling.  
 15 Mins.; One and full  
 Majestic (V-P), Chicago

Sold as a name attraction, Steinke, world famous wrestler, ought to do pretty well. At the Majestic he had the only marquee billing.

Act opens with a brief introduction from one of the other acts of the bill. A wrestler, name Judson, title holder in Navy athletics during the war, comes out in tights and dressing gown to eulogize and introduce Steinke.

Steinke, working in shadowed lighting effects, gives a muscular exhibition of some of the most demonstrative holds in which he works with Judson. For a comedy angle he carries two men of the butter and egg variety. They wrestle and box to laughs, and one has an aldermanic protuberance that is worth the price of admission.

In the mid-west particularly, where Steinke is well known, the act figures to have pulling power. Demonstration of reducing exercises should also have popular appeal. *Loop.*

**FOUR NIGHTINGALES**  
 Songs  
 6 Mins.; One and Two  
 Wisconsin (Pct.), Milwaukee

Breaking in at a house known for its stage shows and working on a bill that is not up to standard, gave the Four Nightingales a tough break on their opening week. The girls, all blondes, have appearance and can sing. As advertised, girl quartets are few and good ones are fewer, but here is an act that can go anywhere.

Open with pop number and swing into semi-ballad. This could be eliminated for something more recent.

One trouble, probably due to the stage director, was that the girls never moved from a hunch. Would get more if less stultified. *Land.*

**ETHEL WATERS and Co. (40)**  
 Revue  
 45 Mins.; Full (Special)  
 Palace (St. V), Chicago

Condensation of the all colored "Africana" revue in which Ethel Waters just closed here. One of the most pretentious revues ever in vaudeville. It has 40 people and is routed for nine weeks in the bigger K-A-O houses.

Drawing power is problematical. Given no exploitation breaks at the Palace and played to a poorly house, less than is customary Sunday afternoon. Practically no colored trade.

In cutting down the revue all skills were eliminated, leaving it song and dance. A 10-piece colored orchestra is carried for pit work. Opening in a full-stage plantation scene, 12 chorines and seven boys were led to the stage, headed by Margaret Beckett in male full dress. Miss Beckett wears the clothes with class and holds important s. and d. spots. She was followed by Edward Pugh, eccentric hooper, who strutted wearily to blues and went off mildly.

Miss Water's first appearance was in a tattered plantation outfit, singing "You Coming, Virginia." She had a poorly house and her handling of this number brought considerable extra recognition. Later she shocked the family customers by wearing almost nothing and going through a series of gyrations and grinds identified as B.B. It seemed a little too Harlem for the local moralists and the kiddies down from the hills.

George Staton, short-legged acrobatic dancer, can do plenty of nifties because of his build and drew heavy applause. The chorines followed with a novelty routine called "Dance of the Cornfield" for no apparent reason, but still an okay fit in. A song spot by Alex Lovejoy was dropped Sunday afternoon, although the round-face comic has never missed in this town and would have done much for the revue.

"Darktown Romance" regular spooning bit done via song and dance, worked by two couples before a cottage drop. It didn't impress and could be dropped out in favor of Lovejoy.

Miss Waters called for requests and obliged with a couple. There's no doubt as to this gal's ability with blues. Her husky voice and understanding delivery can make an ordinary number full of torrid implications or profound melancholy.

The seven chorus boys in a fast lineup of specialties went over so well they were called back for repeats. Closing was a minstrel ensemble, introducing a male quartet for the first time and bringing out more songs and dance bits from the company.

Vaudeville seldom gets as big a production as this, and the exploitation should be strong. Customers will be more than satisfied inside. *Loop.*

**HAZZELE, KLATOFF and Band (6)**  
 Music and Dances  
 15 Mins.; Full  
 5th Ave. (V-P)

Summed up musically and otherwise, especially on the efforts of the featured dancers, this act qualifies as worthy of either vaude or picture houses. Many things in its favor. The band is a stringed outfit that knows its tunes. Little musical organization has the appearance of being a Mex array. And they have Americanized their music so that one number is hot and proved an outstanding number.

Dancers who go in for adagio and Apache both doing exceedingly well. Girl is attractive and takes some risks. Pleasing and well staged. *Mark.*

**TEN EYCK and BOYCE**  
 Dancing  
 17 Mins.; Three (Special)  
 81st St. (V-P)

Good looking act mainly dependent upon the man's dancing. Woman is not much more than a costume addition. Male pianist accompanies and sings over a pop vocal solo.

Opened the running order in this house and neither fish, flesh or fowl in the spot. Set two to twelve in a row, and the man didn't have the punch to make 'em shut they come early and is not had enough to be totally disregarded.

More feminine activity and better would be of great aid. Min draws attention with various styles of footwork, finishing in hand. *Sid.*



## FORE

Eddie Driggs, former Princeton athlete who pitches a nasty masher to the plate, and makes it stick there, has been working out steadily with Mac Smith for the defense of his amateur metropolitan title. This crown will be at stake next month, when the good boys hop up to White Plains to trade strokes around Fenimore, which measures 6,336 yards with a par of 72.

Driggs broke through last year to win his first Metropolitan Amateur. The tutelage of Smith is understood to be in the nature of special preparation to ward off the invasion of George Voight, former Washington resident, who became embroiled with the golf powers last summer over his amateur standing. The inside impression around New York is that there are other amateurs in the district likewise determined.

Jess Sweetser will be among those teeing off at Fenimore.

## Morrison, the Mugg

Charlie Morrison, K-A agent who lost enough dough on the links a year ago to convince him that rum-running is still a pretty good game, has pulled out his spoon again for anything over 150 yards. Morrison, to date, has paid the green fees of everybody in the Palace Building with just a couple of more to go to duplicate the record in the Bond Building.

## Schnozzle's Doubling Rake

Lou Clayton has been working on the bane of his golf existence, Jimmy Durante, at Queensboro, but can't convince James that he should use wood off the tees. Not even a sweet set of matched clubs from Lou and Eddie Jackson has changed Schnozzle's mind on the subject, Jimmy continuing to use an iron which doubles in his garden as a rake.

They keep track of Jimmy's progress around a course by ear—any shot up to 125 yards drawing a screech from Jim of "Lou, Lou, look!"—and it's of small consequence if you happen to be putting on an adjacent green.

Clayton continues to be bothered by those who "blind the hole," opponents being forced to climb trees and perch silently as he putts.

## Dr. Amey's Gas

Dr. A. W. Amey reports a witnessed Scotch pro down in Miami who, when a dub rocks one to the clouds, calmly scans the heavens and says, "Fore, God."

## Crowded L. S.

The boys who hop down to Salisbury on the week-end to get in their weekly round have been having their troubles. Recently a threesome waited two hours to get off after registering at seven a. m. had to carry their own bags and finally got around the No. 1 course in four hours. This was on a Sunday.

A twosome also visited the public links in Pelham Bay Park on a Sunday, arriving at 7:30 in the morning to find their starting number \$19. They didn't wait.

## Harry Fisher's Arms

H. B. Fisher, Jr., among the best athletes Williams has ever turned out and capable of carrying 345 yard greens from the tee, had a 3 at Garden City last week for a 76 coming to the 18th. He finished with a 9 for an 85, to qualify in the second sixteen at this club's invitation.

## Inside Stuff—Sports

## Mutuel's Record Broken at Pimlico

Last week on the day the Preakness Stakes was run at Pimlico, the mutuels broke the track record for amount of money handled, \$1,174,000 went through the windows, just \$25,000 more than the former high day in 1925. The Preakness gives a purse of \$50,000 and the track takes 7½ per cent of the gross handled.

## A Fight Yarn

A fight story was recalled by Haze Hamilton dealing with Sam Langford, colored heavyweight, who was matched by Charles Murray, sports writer on the Buffalo "News," with another colored contestant. Murray had instructed Langford to let his opponent "live" for five rounds and then go to work in the sixth.

Langford, true to instructions, took rather a gory lacing for five stanzas and then left his corner at the going, extending his right hand to his adversary. The referee and the referee both told Langford that the bout was 12 rounds and that this wasn't the last, to which Sam retorted, "Well, it's the last for you"—and it was.

Outdoor bowling has been introduced to Chicago by several country clubs. Lakeside Bowling club has been established, near Lake Michigan on 58th street. Claim is that "bowling on the green" is growing in favor.

## MANDELL RETAINS TITLE EASILY BEATS McLARNIN

## Bout Not So Hot—"Baby Face" Fades Out as Contender

By JACK PULASKI

After postponed from Thursday the lightweight championship scrap between Sammy Mandell and Jimmy "Baby Face" McLarnin was staged at the Polo Grounds Monday evening, Mandell easily retained his world's title from the apparently overrated coast kid. The odds were 7-5 on Mandell and by the fifth round they were four to one. Sammy had then demonstrated that he could handle Jimmy.

Because of the postponements the gate suffered severely. The stands on top and below held thousands of empty seats. Ringside—the in-land odds price of that territory—appeared about 60 per cent occupied. On the first date of the match, Tex Rickard called it off about two in the afternoon. At that time the sun was trying to break through the clouds and later only a few raindrops fell. Friday was wet and Saturday threatening. The damage to the box office came through the first postponement. It was said the sale amounted to \$71,000 and that later when hundreds of ringside tickets were refunded, the advance sale was only about \$30,000.

It looked as though Rickard took it on the chin, as far as making coin with the match went. The fans lost interest in the affair and that was shown by the poor showing in the lowest priced sections. The fight was scaled too high, for another thing, at \$16.50 top. The sale through the agencies dropped away off. Refunds out the total from that source in half.

A bunch of 250 Chicago sports arrived in a special train on Thursday, and when the fight was called off, the party demanded a kick back on their duce, and extracted for Louisville to see the Derby. Many Philadelphia fans did the same thing. Rickard was forced to buy off the smaller fight clubs because of the postponements. The Olympic show which was slated for Saturday and the St. Nicholas Monday must be paid by him.

## Mandell's Left

Mandell was figured to pop McLarnin with his left hand at will and he did. Sammy used his right often too, and several times appeared to shake Jimmy to his toes. "Baby Face" was reputed to carry dynamite in either hand. He landed with his left on the face, but never did connect with a right to Mandell's map. The champ was far too clever and too fast. Any time Jimmy did swing the right, Mandell ducked under it. When the 15th and final round started McLarnin's eyes were swollen and were fast closing.

The crowd didn't care for Mandell's system of using the left as a contender. They wanted a knockout but there was nothing like that around, nor anything like a knock-down either. Jimmy's tactic dropped without a doubt. When he knocked Sid Terriss cold in the first round recently, the eastern bugs thought he was sure to cop the title.

Against Mandell, Jimmy looked like an ordinary mauler. He liked to come in close, took the left arm under Sammy's right and sock away with his right mit to the body. That is the most interesting style of fighting. Jimmy was inclined to use the rabbit punch but Mandell stopped that by holding Jimmy's arm high, in close.

Mandell has not been east since he got the title away from Rocky Kansas. They said he was to careen with the crowd but certainly picked no soft mark in McLarnin. Out on the Coast they don't think so much of Jimmy. As a featherweight he was a bearcat, but in going up into the lightweight division lost his punch, they said out there. Looks like they were right.

## Fans Laughed

Several contenders could have given Mandell a better argument for the title; Bruce Flowers, the colored boy, for one. Mandell did most of the leading, swarmed all over McLarnin, shot many an inside uppercut to the blond kid's face and made him miss so often that the fans laughed. They would place his left hand on Jimmy's face and McLarnin would swing away with

## MUTUAL'S 50 MAYBE

Now Has 49 Shows for Next Season

As far as present plans shape themselves there will be 49 shows, and maybe 50, when the new season starts next August.

The 49th was made possible when the Mutual signed a contract with Charles Burns to play shows at his Irving Place theatre (14th street), now offering stock.

Another new house near New York is being considered, which if accepted, will run the total up to 50 houses.

## Stranded in Stamford; Alhambra Ordered Shut

Stamford, Conn., May 22.

Trouble fell thick and fast on the old Alhambra theatre. The result was the closing of the burlesque show playing there and the condemnation of the theatre as a fire trap.

Wednesday Louis Goldfield of New York City, running burlesque shows and movies at the house, left with all the funds. Although the show was a flop, the management decided to keep it going until at least the end of the week.

The next day the Ritz Film company of New Haven laid a \$200 attachment on the theatre alleged due for films. Friday the State fire inspector ordered the theatre closed as unsafe. It closed after the last performance Saturday.

The Alhambra is the oldest house in Stamford and well known try-out place. It is owned by three New York men, Jack Ungerfeld, Albert Strauss and Robert Lee.

## Dog Trade 'Way Down

Chicago, May 22.

Greyhound racing in Chicago, even at the principal tracks, has taken an unforeseen fall since last season. The course of the Illinois Kennel club, at Tlifferton, played to a sparse crowd of 2,000, where 10,000 was the average last year. Things were slow at Al Capone's Hawthorne track as well.

Both tracks are operating under court injunctions restraining county law enforcement bodies from closing down the tracks as gambling devices.

## ORGAN IN HOMES

(Continued from page 1)

under Emil Velazco, the organist at the Hammerstein theatre.

Many of the students who complete the course are placed in responsible movie house jobs.

Swankiest gesture these days on the part of this profession is the institution of a pipe organ in the home or apartment. Sigmund Romberg signed last week for a \$20,000 Aeolian for his new apartment. Harold Lloyd is now having one costing considerable more built in his Hollywood home. A salesman for the organ concern was recently dispatched to Hollywood in answer to inquiries to line up the movie colony business, while in New York the Aeolian Company, which has never sought the theatre trade is now actively competing for that class of organ business. Hereafter it has been confined itself to home and church installations.

Horace Chase, nephew of Wilson Minor, was killed at West Palm Beach, Fla., Saturday in an aeroplane accident. Young Chase and a local aviator were flying near West Palm Beach, when their plane went into a tail spin. Both were killed in the crash.

both hands without touching the champ.

One of the prelims furnished an interesting result, Sid Barbarian, once a contender, being knocked out in the third round by King Tut of California. This Tut boy won from McLarnin out on the Coast and is to be considered quite a boxer. He caused one to Sid's jaw that "dropped the Detroit" on his face. He arose but it wasn't long before the referee stopped it.

The semi-final was a six-rounder, curtailed in case rain fell. Manuel Quintero of Florida got the decision from Baby Joe Gans, a likely colored lightweight from the Coast. Gans landed the best blows and the mob thought he won, bowing the decision. Quintero's leading probably led the judges to decide for him.

## Bowery Stock's Bust; Dirty, but No Biz

The stock burlesque at the Royale, Bowery, New York, stranded last week when the performers refused to give the Wednesday show, not having received salary for the previous week.

Salary was due Sunday night. Its failure was partially alibied by the house manager, who claimed the weekly intake had been insufficient to pay off but that they would get their checks Tuesday.

This latest collapse at the Royale, formerly Miner's Bowery, makes the third bust to establish stock burlesque at the former pioneer burlesque stand.

Despite roughing up shows to an extent that would ordinarily attract police attention, they couldn't drag 'em in.

The Royale is dark.

## Minskys Absorb Harlem

Hurtig & Seamon-Minsky merger of Harlem burlesque interests is closed.

The new arrangement gives the Minskys' practical possession of Hurtig and Seamon's Music Hall, 125th street, for next season, with the house renamed Hurtig and Seamon's Apollo. Minskys will operate with H. & S., having a representative there.

With the merger a merged policy of Mutual-wheel shows and stock burlesque will obtain at the house next season.

Minsky's Apollo, currently playing stock burlesque, will adopt another policy next season.

## Mutual Running Stock

Walter Reade isn't to operate the burlesque stock in the Columbia, New York, as first planned, a deal having been made with I. H. Herk for Mutual to install the stock to open there June 18.

Emmett Callahan will cast the show.

Billy Koud will stage the numbers.

The present Columbia runway chorus is to be retained. Isabelle Van will lead the girls. The runway outfit will also work in the stage numbers with the other girls.

## Negro Shows on Bowery

Colored shows have invaded the lower East Side. The first to go into the old Bowery regions was Dewey Weinglass' new all-colored "Rolling On," which played a week at the Lipzin theatre, the old London, at 235 Bowery.

Business was encouraging to the extent that another Negro troupe, "Mandy," was in there last week. Other Negro Cos. are now lining up dates at the Lipzin.

It is understood that the nearby People's theatre will also book in colored shows. Gertie Saunders has joined the Weinglass show as a principal. This outfit has now taken to the road.

## SHOWS CLOSING

Final closing dates of the remaining Mutual shows are as follows: "Laffin' Thru," Sol Manheim's show, winds up June 4 at the Columbia, Cleveland; Henry P. Dixon's "Big Revue" closes at the Columbia, New York, June 9; Eddie Sullivan's "Dimpled Darlings" closes at the Columbia, New York, June 16.

## EMPIRE'S DRAMATIC STOCK

Joseph E. Shea has taken over the Empire, Brooklyn, for the summer, and dramatic stock will start May 28 with "The Barker."

Stock is in until August, when the house reverts to Mutual burlesque.

## Mutual's Summer Publicity

An active publicity campaign has been mapped out by I. H. Herk and Fred McCloy, Mutual circuit publicist.

Mutual propaganda will be sent out all summer to those cities where theatres will play Mutual shows next season.

## Burlesque Routes

Week of May 23

Base Portland-Melody, Vancouver, British Columbia; Gaiety, Montreal; Dewey's Big Revue, Columbia, Cleveland; Eddie's Three-Band, Columbia, N. Y. C. Sugar Babies-Columbia, N. Y. C.







**Belle White**  
Libby Dancers  
**SEATTLE, WASH.**  
(One to fill)  
**Kodak Sky**  
Tracy  
Comedy 4  
Spoor & Parsons  
(One to fill)  
**FAVORITE, B.C.**  
Fantasies (28)  
Patricia  
Brown & Gordon  
Bena & Tressie  
**TACOMA, WASH.**  
Fantasies (28)  
Dorothy Lund Co  
Mabel McNamee  
Lillian & Queens  
Roger & E. Hurst  
Burt & Tru  
**PORTLAND, ORE.**  
Fantasies (28)  
Alice Melville

**THIS WEEK**  
**MASON AND GWYNNE**  
Victoria and Oriental  
**PARK SISTERS AND HARVEY**  
Joe's Greedy  
**HILLIER and LINCOLN**  
Delaney and Forster  
Direction  
**CHAS. J. FITZPATRICK**  
100 West 46th Street, New York

Mabel Tallaferro  
Maria Kosta B'd  
Biminda & F'nch'n  
Dorothy  
**SAN FRANCISCO**  
Fantasies (28)  
Burt Snyder Co  
Irving & Chaney  
Walter Bond  
Jubal Early  
Wilson & Kennell  
Walter Media  
**LOS ANGELES**  
Fantasies (28)  
Gladys Atree Rev  
Corynch  
Ladd & Willis  
Havenham's  
**SAN DIEGO, CAL.**  
Fantasies (28)  
gloria DeVore  
Lum & White

## Association

**CHICAGO, ILL.**  
American  
1st half (28-30)  
Hudson & Tate  
Rutledge & Taylor  
Paradise Isle  
Waco (Two to fill)  
2d half (31-3)  
Baird & J  
Melody Co & DeB  
Diane & Elaine  
Waco (Two to fill)  
Belmont  
1st half (28-30)  
Royal & Tinkin  
Howard & Linn  
(Three to fill)  
2d half (31-3)  
Nawahi  
(Others to fill)  
**Knoxwood**  
1st half (28-30)  
Burt & Lehman  
(Three to fill)  
2d half (31-3)  
Wallace & Mae  
Padgett & Monti  
(Two to fill)  
Malville  
1st half (28-30)  
Nelson & Parley  
Claudia Coleman  
(Three to fill)  
2d half (31-3)  
Van De Velde Tr  
(One to fill)  
**DAVENPORT, IA.**  
Capital  
1st half (28-30)  
Fid Gordon  
(One to fill)  
J & W Hale

**HOWARD SLOAT**  
BONDS FOR INVESTMENT  
4 B. Leach & Co. Inc. 77 William St. N. Y.

Joe Phillips Co  
Nite at Club  
(One to fill)  
2d half (31-3)  
Lockett Play Co  
Gaston & Lamb  
Lungarian Tr  
Sue & Mack  
(One to fill)  
**DES MOINES, IA.**  
Capital  
1st half (28-30)  
Young & Mack  
Hart's Kaps  
Johnson & Lamb  
Colby Murphy Rev  
(One to fill)  
2d half (31-3)  
Fid Gordon  
(One to fill)  
J & W Hale  
Joe Phillips Co  
Nite at Club  
(One to fill)  
2d half (31-3)  
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(One to fill)  
J & W Hale  
Joe Phillips Co  
Nite at Club  
(One to fill)  
2d half (31-3)  
Lockett Play Co  
Gaston & Lamb  
Lungarian Tr  
Sue & Mack  
(One to fill)

## Interstate

**ATLANTA, GA.**  
Majestic (28)  
Morton & Jerome  
4th & Irving  
Haven MacQuarrie  
Biminda & Wheeler  
Biminda & Wheeler  
**BALTIMORE, MD.**  
Fantasies (28)  
Southern Girls  
Lillian & Queens  
St. Lawrence  
St. Lawrence  
St. Lawrence  
St. Lawrence  
St. Lawrence

**Fortunello & Cliffo**  
Renie Milano Co  
Fantasies (28)  
Willie Wams Co  
**HOUSTON, TEX.**  
Ervel & Del  
Arle Melhinger  
Toto  
Richards & Church  
Eugene Costello Co  
**LITTLE ROCK, AR.**  
Majestic  
1st half (28-30)  
Jutta Valley  
Little Mitzel  
Elder Sir Co  
(One to fill)  
2d half (31-3)  
Joe & Brown  
Chas Timblin Co  
(Two to fill)  
**N. OKLAHOMA, LA.**  
Orpheum (28)  
Claude DeLarr Co  
Reed & Lavore

**Orpheum**  
Chicago, Ill.  
Wm Halligan Co  
Chaney & Box  
(Others to fill)  
Riviera (28)  
Reed & Duthers  
Mason & Keeler  
Jerome & Grey  
Frankie Hix  
State-Lake (21)  
Wm Halligan Co  
Nite at Paradox  
Ray Kavanagh Rd  
J & C Pinks  
Hill Street (21)  
Rich & Cherie  
Fulton & Jones  
Winnie Lightner  
Majestic  
Parletan Art  
Larry Rich Orch  
(One to fill)  
Folovis  
Lorin Baker Co  
Lestra Lamont  
Summers & Hunt  
James J. Jeffries  
(One to fill)  
Fred Allen  
Frank Wilson  
Farnell & Florence  
Elsie Janis  
Kitty Doner  
Walter Bros  
Bob Anderson Pony  
(One to fill)  
Elsie Janis  
Reynolds & Clark  
J & C Pinks  
Derickson & Brown  
(One to fill)  
MILWAUKEE  
Toney & Norman  
Anderson Bros  
Kurt & Bonita  
Benny Davis Co  
(One to fill)

**CHICAGO, ILL.**  
Wm Halligan Co  
Chaney & Box  
(Others to fill)  
Riviera (28)  
Reed & Duthers  
Mason & Keeler  
Jerome & Grey  
Frankie Hix  
State-Lake (21)  
Wm Halligan Co  
Nite at Paradox  
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(One to fill)  
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J & C Pinks  
Derickson & Brown  
(One to fill)  
MILWAUKEE  
Toney & Norman  
Anderson Bros  
Kurt & Bonita  
Benny Davis Co  
(One to fill)

## Orpheum

**CHICAGO, ILL.**  
American  
1st half (28-30)  
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Rutledge & Taylor  
Paradise Isle  
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1st half (28-30)  
Nelson & Parley  
Claudia Coleman  
(Three to fill)  
2d half (31-3)  
Van De Velde Tr  
(One to fill)  
**DAVENPORT, IA.**  
Capital  
1st half (28-30)  
Fid Gordon  
(One to fill)  
J & W Hale

## Keith-Western

**DETROIT, MICH.**  
Hollywood  
2d half (24-27)  
Gordon & Bennett  
Roy Sedley  
Belle Monroe Co  
(One to fill)  
**FT. WAYNE, IND.**  
1st half (28-30)  
Ford Family  
Countess Sonia Co  
Nelson Family  
(One to fill)  
2d half (31-3)  
Jay & Gold  
Nite at Paradox  
(Three to fill)  
**HAMMOND, IND.**  
Parthenon  
(One to fill)  
Lottie Altherton  
Thomas Saxotette  
(Three to fill)

## Keith-Albee

**NEW YORK CITY**  
Broadway (21)  
Nee Wong  
Frank & Rossett  
Pan Fair Co  
Pat Hove & Co  
Wills & Holmes  
Hightower 3  
Spence & True  
(One to fill)  
2d half (31-3)  
Wilton & Weber  
Love & Sargent  
Jerome & Ryan  
(Two to fill)  
2d half (24-27)  
Rues & Carr  
1st half (28-30)  
Hues & Carr  
(One to fill)  
Jerome & Ryan  
(Two to fill)  
2d half (31-3)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)

**2 Ghezis**  
(Three to fill)  
Williams & Sweet  
Reg McKetchie  
Franklin  
1st half (24-27)  
Hipp & McMillan  
Emmery Hays  
Trick & Frisken  
Walt Warren Co  
Joe Eastman  
Fields & Birch  
(One to fill)  
1st half (28-30)  
McGrath & Travers  
Joe Downing  
Joe Browning  
(One to fill)  
2d half (31-3)  
Rhine or Reason  
(Others to fill)  
**Hamilton**  
2d half (24-27)  
Chupille & Carlton  
Millent Moser  
Gaffrey & Walton  
Wilton Rev  
Ben Barton Bd  
(One to fill)  
Williams & Sweet  
Low Sargent Rev  
Johnny Holman  
(Two to fill)  
2d half (31-3)  
Jenna & Kane  
Smith & Hart  
Lema & Hart  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

**MINNEAPOLIS**  
Hennepin (21)  
Ryan Sigs  
Younger Foy  
(One to fill)  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

**OAKLAND, CAL.**  
Orpheum (28)  
Joe Mendl  
Summers & Hunt  
4th & Irving  
Mason & Sunny  
Sargent & Lewis  
Adams & Nash  
Wallace & May  
Paula Paquin & C  
Hipp & McMillan  
**SAN FRANCISCO**  
Golden Gate (21)  
Spruce  
Anger & Fair  
Smith & Barker  
Dave Appolon Co  
(One to fill)  
**Orpheum (21)**  
Tracy  
Schlichting Co  
Joe Dooley Co  
Summers & Hunt  
Reynolds & Clark  
Derickson & Brown  
(One to fill)  
ST. LOUIS, MO.  
St. Louis (21)  
Fred Allen  
Frank Wilson  
Farnell & Florence  
Elsie Janis  
Kitty Doner  
Walter Bros  
Bob Anderson Pony  
(One to fill)  
Elsie Janis  
Reynolds & Clark  
J & C Pinks  
Derickson & Brown  
(One to fill)  
MILWAUKEE  
Toney & Norman  
Anderson Bros  
Kurt & Bonita  
Benny Davis Co  
(One to fill)

## FAY'S

**PHILADELPHIA**  
(FULL WEEK)  
**Frank Wolf, Jr.**  
PHILADELPHIA  
1165 Colonial Trust Bldg.  
417 Loew Annex Bldg.  
Bryant 8022  
Harriette's Circus  
(Others to fill)  
2d half (24-27)  
Age & White  
Doyle & White  
(One to fill)  
Arthur Ashley Co  
Frank Keenan Co  
(One to fill)  
1st half (28-30)  
Yvonne & Victor  
Halstead & Daniels  
Shelton & Pollard  
(One to fill)  
2d half (24-27)  
Manning & Walsh  
Pearson & Andrian  
(Two to fill)  
Princess Watawasa  
Katherine & C  
Zelda Santley  
Chas T. Aldrich  
Winn & C  
**Orpheum (21)**  
Biddle Canon  
Norton Bros  
Kurt & Bonita  
Benny Davis Co  
(One to fill)

## Orpheum

**DETROIT, MICH.**  
Hollywood  
2d half (24-27)  
Gordon & Bennett  
Roy Sedley  
Belle Monroe Co  
(One to fill)  
**FT. WAYNE, IND.**  
1st half (28-30)  
Ford Family  
Countess Sonia Co  
Nelson Family  
(One to fill)  
2d half (31-3)  
Jay & Gold  
Nite at Paradox  
(Three to fill)  
**HAMMOND, IND.**  
Parthenon  
(One to fill)  
Lottie Altherton  
Thomas Saxotette  
(Three to fill)

## Orpheum

**NEW YORK CITY**  
Broadway (21)  
Nee Wong  
Frank & Rossett  
Pan Fair Co  
Pat Hove & Co  
Wills & Holmes  
Hightower 3  
Spence & True  
(One to fill)  
2d half (31-3)  
Wilton & Weber  
Love & Sargent  
Jerome & Ryan  
(Two to fill)  
2d half (24-27)  
Rues & Carr  
1st half (28-30)  
Hues & Carr  
(One to fill)  
Jerome & Ryan  
(Two to fill)  
2d half (31-3)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)

**Talent & Merit**  
Lil Lani & S  
(One to fill)  
1st half (28-30)  
Pepper Shakers  
Chubby  
(Three to fill)  
2d half (31-3)  
Trick & Frisken  
Walt Warren Co  
Joe Eastman  
(Two to fill)  
**BROOKLYN**  
Mel Klee  
Cecilia Chancelier  
2d half (24-27)  
Low White Co  
Hart Walton  
Cecilia Chancelier  
**BALTIMORE, MD.**  
John Spence Co  
Goon & Vaughan  
Vox Walters  
Kilmer  
Maryland (21)  
George McDougal  
Jack Newirth Co  
Lan Torrella  
McKay & Ardine  
Bilion & Gaudin  
Don Sanchez  
Montana  
(One to fill)  
2d half (24-27)  
McCallan & Sarah  
Kitty Hamilton Co  
Lema & Hart  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

**ATLANTIC CITY**  
Chita & Pals  
2d half (24-27)  
Low White Co  
Hart Walton  
Cecilia Chancelier  
**BALTIMORE, MD.**  
John Spence Co  
Goon & Vaughan  
Vox Walters  
Kilmer  
Maryland (21)  
George McDougal  
Jack Newirth Co  
Lan Torrella  
McKay & Ardine  
Bilion & Gaudin  
Don Sanchez  
Montana  
(One to fill)  
2d half (24-27)  
McCallan & Sarah  
Kitty Hamilton Co  
Lema & Hart  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

**ATLANTIC CITY**  
Chita & Pals  
2d half (24-27)  
Low White Co  
Hart Walton  
Cecilia Chancelier  
**BALTIMORE, MD.**  
John Spence Co  
Goon & Vaughan  
Vox Walters  
Kilmer  
Maryland (21)  
George McDougal  
Jack Newirth Co  
Lan Torrella  
McKay & Ardine  
Bilion & Gaudin  
Don Sanchez  
Montana  
(One to fill)  
2d half (24-27)  
McCallan & Sarah  
Kitty Hamilton Co  
Lema & Hart  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

## FAY'S

**PHILADELPHIA**  
(FULL WEEK)  
**Frank Wolf, Jr.**  
PHILADELPHIA  
1165 Colonial Trust Bldg.  
417 Loew Annex Bldg.  
Bryant 8022  
Harriette's Circus  
(Others to fill)  
2d half (24-27)  
Age & White  
Doyle & White  
(One to fill)  
Arthur Ashley Co  
Frank Keenan Co  
(One to fill)  
1st half (28-30)  
Yvonne & Victor  
Halstead & Daniels  
Shelton & Pollard  
(One to fill)  
2d half (24-27)  
Manning & Walsh  
Pearson & Andrian  
(Two to fill)  
Princess Watawasa  
Katherine & C  
Zelda Santley  
Chas T. Aldrich  
Winn & C  
**Orpheum (21)**  
Biddle Canon  
Norton Bros  
Kurt & Bonita  
Benny Davis Co  
(One to fill)

## Orpheum

**DETROIT, MICH.**  
Hollywood  
2d half (24-27)  
Gordon & Bennett  
Roy Sedley  
Belle Monroe Co  
(One to fill)  
**FT. WAYNE, IND.**  
1st half (28-30)  
Ford Family  
Countess Sonia Co  
Nelson Family  
(One to fill)  
2d half (31-3)  
Jay & Gold  
Nite at Paradox  
(Three to fill)  
**HAMMOND, IND.**  
Parthenon  
(One to fill)  
Lottie Altherton  
Thomas Saxotette  
(Three to fill)

## Orpheum

**NEW YORK CITY**  
Broadway (21)  
Nee Wong  
Frank & Rossett  
Pan Fair Co  
Pat Hove & Co  
Wills & Holmes  
Hightower 3  
Spence & True  
(One to fill)  
2d half (31-3)  
Wilton & Weber  
Love & Sargent  
Jerome & Ryan  
(Two to fill)  
2d half (24-27)  
Rues & Carr  
1st half (28-30)  
Hues & Carr  
(One to fill)  
Jerome & Ryan  
(Two to fill)  
2d half (31-3)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)

**Blumbers & Dogs**  
Hart Walton  
Keefer Bros  
(Two to fill)  
2d half (28-30)  
Zim  
Tina Types  
(Three to fill)  
Joe Marks Co  
2d half (31-3)  
Hipp & McMillan  
(Three to fill)  
**ATLANTIC CITY**  
Chita & Pals  
2d half (24-27)  
Low White Co  
Hart Walton  
Cecilia Chancelier  
**BALTIMORE, MD.**  
John Spence Co  
Goon & Vaughan  
Vox Walters  
Kilmer  
Maryland (21)  
George McDougal  
Jack Newirth Co  
Lan Torrella  
McKay & Ardine  
Bilion & Gaudin  
Don Sanchez  
Montana  
(One to fill)  
2d half (24-27)  
McCallan & Sarah  
Kitty Hamilton Co  
Lema & Hart  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

**ATLANTIC CITY**  
Chita & Pals  
2d half (24-27)  
Low White Co  
Hart Walton  
Cecilia Chancelier  
**BALTIMORE, MD.**  
John Spence Co  
Goon & Vaughan  
Vox Walters  
Kilmer  
Maryland (21)  
George McDougal  
Jack Newirth Co  
Lan Torrella  
McKay & Ardine  
Bilion & Gaudin  
Don Sanchez  
Montana  
(One to fill)  
2d half (24-27)  
McCallan & Sarah  
Kitty Hamilton Co  
Lema & Hart  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

**ATLANTIC CITY**  
Chita & Pals  
2d half (24-27)  
Low White Co  
Hart Walton  
Cecilia Chancelier  
**BALTIMORE, MD.**  
John Spence Co  
Goon & Vaughan  
Vox Walters  
Kilmer  
Maryland (21)  
George McDougal  
Jack Newirth Co  
Lan Torrella  
McKay & Ardine  
Bilion & Gaudin  
Don Sanchez  
Montana  
(One to fill)  
2d half (24-27)  
McCallan & Sarah  
Kitty Hamilton Co  
Lema & Hart  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

## FAY'S

**PHILADELPHIA**  
(FULL WEEK)  
**Frank Wolf, Jr.**  
PHILADELPHIA  
1165 Colonial Trust Bldg.  
417 Loew Annex Bldg.  
Bryant 8022  
Harriette's Circus  
(Others to fill)  
2d half (24-27)  
Age & White  
Doyle & White  
(One to fill)  
Arthur Ashley Co  
Frank Keenan Co  
(One to fill)  
1st half (28-30)  
Yvonne & Victor  
Halstead & Daniels  
Shelton & Pollard  
(One to fill)  
2d half (24-27)  
Manning & Walsh  
Pearson & Andrian  
(Two to fill)  
Princess Watawasa  
Katherine & C  
Zelda Santley  
Chas T. Aldrich  
Winn & C  
**Orpheum (21)**  
Biddle Canon  
Norton Bros  
Kurt & Bonita  
Benny Davis Co  
(One to fill)

## Orpheum

**DETROIT, MICH.**  
Hollywood  
2d half (24-27)  
Gordon & Bennett  
Roy Sedley  
Belle Monroe Co  
(One to fill)  
**FT. WAYNE, IND.**  
1st half (28-30)  
Ford Family  
Countess Sonia Co  
Nelson Family  
(One to fill)  
2d half (31-3)  
Jay & Gold  
Nite at Paradox  
(Three to fill)  
**HAMMOND, IND.**  
Parthenon  
(One to fill)  
Lottie Altherton  
Thomas Saxotette  
(Three to fill)

## Orpheum

**NEW YORK CITY**  
Broadway (21)  
Nee Wong  
Frank & Rossett  
Pan Fair Co  
Pat Hove & Co  
Wills & Holmes  
Hightower 3  
Spence & True  
(One to fill)  
2d half (31-3)  
Wilton & Weber  
Love & Sargent  
Jerome & Ryan  
(Two to fill)  
2d half (24-27)  
Rues & Carr  
1st half (28-30)  
Hues & Carr  
(One to fill)  
Jerome & Ryan  
(Two to fill)  
2d half (31-3)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)

**Reed & Luthers**  
Wainman's Debs  
(One to fill)  
2d half (31-3)  
Hart Walton  
Keefer Bros  
(Two to fill)  
2d half (28-30)  
Zim  
Tina Types  
(Three to fill)  
Joe Marks Co  
2d half (31-3)  
Hipp & McMillan  
(Three to fill)  
**ATLANTIC CITY**  
Chita & Pals  
2d half (24-27)  
Low White Co  
Hart Walton  
Cecilia Chancelier  
**BALTIMORE, MD.**  
John Spence Co  
Goon & Vaughan  
Vox Walters  
Kilmer  
Maryland (21)  
George McDougal  
Jack Newirth Co  
Lan Torrella  
McKay & Ardine  
Bilion & Gaudin  
Don Sanchez  
Montana  
(One to fill)  
2d half (24-27)  
McCallan & Sarah  
Kitty Hamilton Co  
Lema & Hart  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

**ATLANTIC CITY**  
Chita & Pals  
2d half (24-27)  
Low White Co  
Hart Walton  
Cecilia Chancelier  
**BALTIMORE, MD.**  
John Spence Co  
Goon & Vaughan  
Vox Walters  
Kilmer  
Maryland (21)  
George McDougal  
Jack Newirth Co  
Lan Torrella  
McKay & Ardine  
Bilion & Gaudin  
Don Sanchez  
Montana  
(One to fill)  
2d half (24-27)  
McCallan & Sarah  
Kitty Hamilton Co  
Lema & Hart  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

**ATLANTIC CITY**  
Chita & Pals  
2d half (24-27)  
Low White Co  
Hart Walton  
Cecilia Chancelier  
**BALTIMORE, MD.**  
John Spence Co  
Goon & Vaughan  
Vox Walters  
Kilmer  
Maryland (21)  
George McDougal  
Jack Newirth Co  
Lan Torrella  
McKay & Ardine  
Bilion & Gaudin  
Don Sanchez  
Montana  
(One to fill)  
2d half (24-27)  
McCallan & Sarah  
Kitty Hamilton Co  
Lema & Hart  
Hipp & McMillan  
Gambly-Hale Girls  
Melville  
Joe Browning  
Tom Mix  
Al Noda Girls  
Wayburns Bros  
(One to fill)

## FAY'S

**PHILADELPHIA**  
(FULL WEEK)  
**Frank Wolf, Jr.**  
PHILADELPHIA  
1165 Colonial Trust Bldg.  
417 Loew Annex Bldg.  
Bryant 8022  
Harriette's Circus  
(Others to fill)  
2d half (24-27)  
Age & White  
Doyle & White  
(One to fill)  
Arthur Ashley Co  
Frank Keenan Co  
(One to fill)  
1st half (28-30)  
Yvonne & Victor  
Halstead & Daniels  
Shelton & Pollard  
(One to fill)  
2d half (24-27)  
Manning & Walsh  
Pearson & Andrian  
(Two to fill)  
Princess Watawasa  
Katherine & C  
Zelda Santley  
Chas T. Aldrich  
Winn & C  
**Orpheum (21)**  
Biddle Canon  
Norton Bros  
Kurt & Bonita  
Benny Davis Co  
(One to fill)

## Orpheum

**DETROIT, MICH.**  
Hollywood  
2d half (24-27)  
Gordon & Bennett  
Roy Sedley  
Belle Monroe Co  
(One to fill)  
**FT. WAYNE, IND.**  
1st half (28-30)  
Ford Family  
Countess Sonia Co  
Nelson Family  
(One to fill)  
2d half (31-3)  
Jay & Gold  
Nite at Paradox  
(Three to fill)  
**HAMMOND, IND.**  
Parthenon  
(One to fill)  
Lottie Altherton  
Thomas Saxotette  
(Three to fill)

## Orpheum

**NEW YORK CITY**  
Broadway (21)  
Nee Wong  
Frank & Rossett  
Pan Fair Co  
Pat Hove & Co  
Wills & Holmes  
Hightower 3  
Spence & True  
(One to fill)  
2d half (31-3)  
Wilton & Weber  
Love & Sargent  
Jerome & Ryan  
(Two to fill)  
2d half (24-27)  
Rues & Carr  
1st half (28-30)  
Hues & Carr  
(One to fill)  
Jerome & Ryan  
(Two to fill)  
2d half (31-3)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)  
1st half (28-30)  
Jack & Brown  
(Three to fill)

(Continued on page 71)



## RITZY

The many friends of Lillian Gish, the movie star, hope that she will be spared further annoyance in connection with law suits. Since January, 1925, she has been involved in litigation, her former manager, Charles Duell, film producer, having repeatedly sued her. Recently his claim for \$50,000,000 for breach of contract was dismissed in the Los Angeles courts.

Duell, who founded Inspiration Pictures, chose as his bride a young actress from Chicago, Lillian Tucker. When they were married in Meadowbrook, Pa., in 1921, the newspapers were informed that the bride was from Pasadena, and her mother, being ill in California, was unable to witness the ceremony. The elder lady was said, however, to be quite well in Chicago. At the wedding, the bride was given away by Frank Case, manager of the Algonquin Hotel, where Miss Tucker had previously stopped when touring the country, as during her road engagement in "Three Faces East."

That summer the Duells rented a villa at Newport, from the since-separated Mr. and Mrs. Paul Andrews. (Oddly enough, the Andrews daughter, Margaret, who married Morgan Belmont, had tried acting in pictures, and played a part in the prologue to D. W. Griffith's "Way Down East.") To meet their guest, Lillian Gish, the Duells gave a dinner-party attended by Robert Lee Keeling. Keeling had supped in various pictures, but finally inherited a fortune from his sister, the late Mrs. Stilson Hutchins, of Washington.

In 1924 Mrs. Duell secured a divorce in Paris, and the report circulated Duell would marry Miss Gish. The next summer Mrs. Tucker-Duell reappeared at Newport, stopping at a boarding-house, and the rumor now decreed Miss Gish would marry George Jean Nathan, the writer.

A brother of Charles Duell, Col. Holland S. Duell, was divorced by Mabel Halliwell and married to Emmeline Brown, and another brother, William Sackett Duell, was one of the first husbands of a Chicago beauty, Annie Livingston Best, whose first two husbands were Eleazer Yale Smith and Arthur Carroll, and whose fourth is Charles Albert Smylie.

Lillian Gish began as an extra girl in the movies, and got her first chance through Mary Pickford, who was leading lady at the old Biograph Studio on 14th street, where Griffith was directing. Later, when David Belasco starred Mary Pickford in the stage play, "A Good Little Devil," Miss Gish was engaged as a super. That was in 1913.

Joan Bennett in "Power" When "Power" the new Pathe picture starring William Boyd, is released, Joan Bennett will be seen in it. She is the youngest of the three daughters of Richard Bennett, tempestuous star, who was born in Deacon's Mills, Ind., was educated in Logansport and Kokomo, and first acted in Chicago in 1911. After a lifetime together, he was divorced by Adrienne Morrison, actress, originally known as Mabel, daughter of the late Lewis Morrison long a star. This lady is now the wife of Eric Pinker, literary and theatrical agent. Constance Bennett, the eldest daughter, played lead in pictures. After being divorced from the wealthy Chester Moorehead, of Chicago, she married Philip M. Plant, of New York, heir to many millions. Philip is the son of the late Selden Manwaring. After divorcing Manwaring, Philip's mother married Morton F. Plant, fabulously rich. Plant adopted Philip.

Then Mrs. Manwaring Plant chose as her third husband Col. William Hayward. The Colonel had been divorced from Sarah Ireland, who was then divorced by Sheppard Gandy, and is now married to Lindsay Tappin. After being divorced, The Colonel is the father by his former marriage of Leland Hayward, now connected with the business end of a movie concern. At one time Leland and Philip Plant tried producing pictures, but lost considerable money. Leland Hayward was divorced by Lola Gibbs, who then married Frederick Clark Sayles. Leland Hayward from him. Barbara Bennett, the sec-

ond of Richard Bennett's trio of daughters, was for a short time dancing partner of Maurice March, 1926, she took poison by mistake, and, while recovering in a Los Angeles hospital, her flat was robbed of money and jewels. Joan Bennett, now in the movies, married John Martin Fox, of Los Angeles, a rich man's son.

### Newport's 2nd Season

Last summer plays were presented by an all-star cast at the Casino theatre, Newport, for the first time in a generation. The company included Basil Sydney, Mary Ellis, Henry Hull, Pauline Lord, Helen Ware and Julia Hoyt. The opening bill was "Hamlet" in modern dress. Financial support was provided by Moses Taylor, as president, and H. H. Ansbil, as vice-president, with Lillian Barrett as secretary.

Mr. Taylor is a multimillionaire whose daughter married Langhorne Gibson, son of Charles Dana Gibson, and nephew of Lady Astor. Miss Barrett's father was long superintendent of the Newport Casino, and she once had to play, "The Dice of the Gods," produced by Mrs. Fiske.

Arrangements have been made for a second season of plays, starting July 8, and for eight weeks. Miss Barrett was very much in evidence at the summer and fall season, and the actors to meet society at tea, though at least one of the stars preferred and secured stronger refreshment.

### B'way and 5th Ave.

Louis G. Kaufman, millionaire president of the Chatham-Phenix National Bank and Trust Co., lives in magnificent style. Mrs. Kaufman has entertained various persons connected with the show business and members of the family have contracted alliances with Broadway rather than with Fifth Avenue. A son, Graveraet Kaufman, married Mae Daw, who had been in the "Follies." Later he was sued for breach of promise by a stenographer, Rosemond Fox, who was awarded \$15,000. Recently another son, Louis G. Kaufman, Jr., married Dorothy Dilley, of "Take the Air," at the Earl Carroll theatre. Miss Dilley once did bits in pictures, and later appeared in "The Music-Box Revue" and "Kitty's Kisses."

Still another son, Young Kaufman, married a daughter of Hiram Mallinson, the wealthy silk manufacturer. (Another Mallinson, daughter of Mrs. Eugene A. Bowen, recently died, falling from a high window.)

A daughter, Joan Kaufman, married George Biddle, who had served as assistant cameraman to William C. de Mille. (His brother, Craig Biddle, Jr., had been an extra in pictures, a real estate agent, organizer of a dancing class and conductor of an etiquette column on the New York Daily Mirror.)

George Drexel Biddle, while run-

### Lily's Hairpinless Mop

Lily Damita, the new French leading lady, lunched in Sardi's in the company of Lynn Farnol, Goldwyn's eastern p. a., prior to her departure for Hollywood. Sardi's artist, who sketches all visiting celebs, did one of Lily. She had to remove her hat to pose and in doing so revealed her peculiar habit of not using hairpins, although her mop is waist-long. She just folds the hair into a bundle and jams her hat on over it.

ning an automobile at Newport, knocked down Marion Colman, a millworker. Mrs. J. Thues, Muncie, who owned the car, paid \$20,000 damages. A sister of the senior Mr. Kaufman, Mrs. Edward N. Breitling, went into business in New York, after having cut a dash in society. Her daughter, Juliette, eloped with a gardener named Kleist, employed on the Breitling estate. After a divorce, Juliette married Herbert Richter.

### Vannessi Going to Paris

Vannessi, the dancer, sails for Paris May 19 on the "ile de France." Although her early life was passed dancing and became a headliner in vaudeville before turning to musical comedy. In 1924, when she was in "Innocent Eyes," she married Henry Treat Chittenden, wealthy New York lawyer and banker. After having been with the law firm of Cadwalader, Wickersham and Taft, he resigned to join the brokerage firm of Hayden Stone & Co. Within eight months of the wedding, the wife, Vannessi Jardiniere, obtained a divorce, last March.

### Daisy Green's Income

When John Robertson and Albert Parker went abroad a few months ago it was with the avowed purpose of directing movies in Europe. After some weeks away, both returned without having wielded any megaphones. Robertson was associated with several of the early pictures starring Richard Barthelmess. Parker, formerly on the stage, is married to a daughter of the aristocratic Daisy Waterman of New York, and Daisy has visited the Parkers at their charming home at Great Neck.

Mrs. Waterman was long known as Daisy Green and moved in a circle of girl chieftains with several admirers, she became the wife and widow of I. N. Waterman, who owned coal mines in Pennsylvania. Even though she had to share the estate with the Waterman daughters by a former marriage, she enjoys an income of well over \$50,000 a year. A few years ago she married an adventurous South American, Ted de Kanter, but left him during the honeymoon and secured a divorce, resuming the name of Waterman. Hope Hampton once offered a big price for one of Daisy's several strings of pearls.

## Gray Matter

By Mollie Gray  
(TOMMY GRAY'S SISTER)

### At the Palace

Probably an exciting week back stage at the Palace even if it isn't that at the box office, but tons of elephants to keep friends with as well as a snake, even the dries will see things. Spring has hit the theatre and the Charlotte Greenwood tonic had only half a houseful of takers at the Monday matinee.

"The Second Performance," with Frank Keenan, is a good sketch, and Leah May in a beautiful black velvet evening ensemble with a few roses on the long wrap, the gown lined with silver cloth and trimmed with some beads where the velvet joined the flesh color net yoke added to the pleasure. Adelyn Bushnell was also pretty in delicate pink crepe, gown lightly beaded, cape edged with narrow lace.

Joseph began his voice was heard to good advantage in "El El," possibly inspired by his pianist, "Kazana," who owned the snake (though that wasn't why she shivered) will help the box office after the word goes around.

### At the Paramount

Paul Ash won't cause any cheering in the barber and permanent waver picked out of Broadway. Three years in Chicago probably caused the kink in his hair but he had better beware of girls named Delilah. It must take a strong man to carry and defend the amount of hair he has but the power of the shears is great, as another man built like him discovered.

A rather mild presentation at the Paramount after the orchestra served its operatic capsule, which was extremely easy to take. The ensemble sang selections from Verdi, the girls in white veils, the boys as sparsmen, preceded by short dance by three Egyptian ladies. Sigmund Krungold did some amusing things with the organ not only during his recital but during the feature picture.

"Flapperettes," 12, danced with girl dummies but some of the audience picked out the girls who danced best. Helen Kane made each of her songs a hit, her frock of pink taffeta with three pleated flosses draped on the skirt having a wide sash of yellow, the two colors hanging together at the side. The finish was novel but not spectacular, each girl carrying a stick with letters to name the presentation, costumes disclosing as many colored carnival ones with bells trimming them.

The 21 guns Paramount sent off for Mr. Ash just naturally made New Yorkers ask "What's all the shootin' for?"

### Tears in "Ramona"

"Ramona's" route has been story, song, screen and after seeing the latter it seems a good name for a raffcoat. Too many tears lose their effectiveness and when the agony is piled on continuously sympathy is replaced by impatience. Dolores Del Rio is certainly a remarkable actress deserving of praise but let's hope she escapes the flood area for her next pictures, as her characters are getting rather monotonous.

Some fine scenery and a simple way of presenting the conversation titles that helped make them really seem talk added considerably to the good impression "Ramona" made. The audience had a private laugh over the fact that Senora Moreno was buried under the pepper tree, it was such an appropriate place.

Miss Del Rio has no reason to hide her shoulders and she rarely does things without reason, so she was particularly lovely in her white taffeta and ruffled net gown with its drop shoulder.

Warner Baxter, from the waist up, shone like a new movie star. He was a highly polished Indian. And except for Miss Del Rio's excellent playing "Ramona" is now only a highly polished Western.

### The Light That Lies

"Two a day" in the past was Big Time vaudeville. In the present it's small time movies and so Ken Maynard's "Upland-Rider" could justly complain of sharing honors with "The Devil's Trademark." Every movie has its day at Loew's New York, except those that only get a half, when the light that lies usually, says "Two Splendid Features Today."

Fancy riding, funny fighting and some thrills in the all important race should have entitled "Upland Rider" to reign alone for at least

a day. Many a picture with less reason has lorded it over Broadway palace for a whole week.

This was evidently the day that Marian Douglas got a line on the heroes, especially the heart action without the aid of a stethoscope. She seemed just as well satisfied with Ken as with the curly head she wore in "The Devil's Trademark." Both were straight and narrow, very properly, since the hero is expected to follow that path to find the heroine.

Marion didn't get far from the kitchen so her changes were mostly aprons, except in "The Devil's Trademark," when she wore a very pretty white orandy frock in deep tints from hem to double berth, where black velvet finished the neck line and hung in two narrow streamers down the front. Belle Bennett did her usual good work in this.

Even though the picture is rather dry it's one that can do no harm and possibly much good.

### Killing Off Fans

A good show last week at the Capitol until the feature picture appeared. The picture, a good picture, concocted by a rookie staff, but hit tired-out old-timers from the most venerable gags. It shows somebody's low opinion of the film fans and someone else's poor judgment in bringing it into the Capitol.

Just the week when all the bridge fans were coming to see and hear Milton work and a good picture might have made them regular picture fans and lured them from the score card to the screen.

Now probably nothing less than Coolidge playing Romeo to Almee MacPherson's Juliet, will ever bring the bridge defenders who fight for a trick with every word in them, into a movie.

Louise Lorraine was pretty, but not enough to help very much. Even if Peggy Joyce were twins and both were in the picture it wouldn't have helped either. When a comedy is annoyingly unfunny the girl in it appears at a disadvantage, too.

### As to Gags

Buster Keaton as Steamboat Bill Jr. will bring many passengers into the Rialto and give them a good time. Buster was trained on a coat collar and he's still in training. He takes his knicks as casually as a Ford and with as little damage, to himself.

It did seem as though he was trying to gain the ownership of some gags by using them three times in succession but a good gag can stand wear.

There must be a girl and Marian Byron supplied her. She doesn't have to act and so Miss Byron didn't. Her frocks were simple, sleeveless ones.

### Betty's Pretty Wig

"The Desert Bride" was taken from a story called "The Arabian Tunes," and it must have traveled a long way. Probably a complete story still untouched in the book. One advantage in these Arabian settings, the hero always falls on pillows and there's a quantity of hangings and balconies for him to swing on.

An action block scene was only dragged in for the use of the advance screen notices that make every unseen picture a sensation. Betty Compton, in the prettiest wig, wore numerous bracelets on both arms, with a bead-trimmed white crope frock. A dress of printed chiffon had been worn front edged with narrow ruching, and the ends of the long scarf collar hung from a jeweled pin that caught it on the shoulder.

### Jobs Girls Syndicate

Waterbury, Conn., May 22. Eight girls, who recently closed with various revues, opened an act of their own at the local Palace last week.

They are Dorothy Sternberg, Gertrude McCoy, Edna Barrett, Julian McCoy, Helen Larkin, Billie Walters, Lucille Johnson and Inelda.

Max Davidson has started his second picture of a new star, Lucille Coburn in cast. Arch Reeve directing.

## Among the Women

By the Skirt

### "Diamond Lil" as Novelty

The novelty of the season is undoubtedly "Diamond Lil" at the Royale. Good entertainment too. And the class of people it is attracting is surprising.

Mae West is gorgeous and doesn't she remind you of many women of the voluptuous blonde type? The dressing of 30 years ago is very well carried out by all the women of the huge cast.

Miss West's dresses are all of the princess style so well remembered. Her first is a beige satin, but in those days beige hadn't been invented. It was plain tan. A feather boa and hat much heptupmed helped to show off the diamonds that gave the character the name.

A negligee was of heavy cream lace and yellow chiffon flounces. Her black dress was trimmed with jet passementerie. It was inevitable that Miss West would appear in flaming red, and she did in the last act when singing two numbers.

### Billie Burke's Delayed Success

In "The Happy Holidays" at the Elmhurst Billie Burke has her first success in many a month. The comedy is light and frothy but enjoyable for the sole reason it is so well done.

And the costume will delight all women. Evening clothes, negligee and sport abound. Miss Burke's evening gown was rather heavily trimmed but the blue was so becoming you forget the model. Skirt was made double and scalloped and carried a garland of roses design. Crystal fringe was superfluous. The bodice was covered with a straight skirt coat of a heavy silvered material. Her pajama outfit was a peachy mauve with a three-quarter skirt and a wide belt. Pale green was the sport dress with a short coat trimmed with ermine.

Irene Browne chose black for her evening gown. Her negligee was ravishing in fuchsia color with a darker shade for lining. Yellow sleeveless jumper was worn with a white pleated skirt. Nancy Ryan was in white chiffon with a diamond embroidered jacket and her pajamas were of a greenish satin with matching coat. Her sport outfit was white with blue border. Ilka Chase in the only buffante model shown. Color was peach, material taffeta. The negligee was green chiffon. Miss Pratt was saved a sport costume by not appearing in the last act.



## On the Square

### English Cigarettes Hurting

With the introduction of Three Castles and Three Kings cigarettes, English products, into the American market another cigaret war looms. The new smokes sell at two packs for a quarter and to meet the competition the wholesale price of the popular domestic brands have been reduced. These cuts may shortly be reflected in the prices charged by the retail cigar store chains.

Lucky Strikes, which has recently been using extensive advertising space, is reported to have benefited by a 55 per cent increase of sales during the first three months of this year as compared with the first quarter of 1927.

Manufacture of domestic cigarettes last year showed an increase of seven billion, 97,000,000,000 being sold and giving a fair indication of the increase in the number of femme smokers. Nine other leading nations consumed collectively only 81,000,000,000 cigarettes.

### Wide Open Beer Joint

The speakeasy doing the business these days is one with no lock on the door, no free lunch and no membership card necessary for admission. Anybody who can find the spot can get in. Beer is the only thirst quencher sold on the premises and hard liquor brought in and poured is confiscated by a bouncer. German food specialties at moderate prices in addition to high powered, but not needed, beer is the lure. The place is said to be doing better than a grand a day, drawing the most conglomerate crowd in the city nightly.

### Extra Ace Gents Thiek

When a liner arrived from London recently it was reported professional card sharps had nicked a number of passengers. The captain was said to have made one gambler return his winnings and destroy an I. O. U. Asked how the racket was, another sharper complained there were six mobs of three men each on board and business had been rotten.

### Mad Now Patch

Roger Wolfe Kahn and Hannah Williams (Williams Sisters) have patched it up. They had a "mad" on for over a year but with the sisters opening at the Little Club, New York (also doubling this week at the Capitol), they patch.

## Betsy Ross' \$700 Verdict For Missing Fur Coat

Betsy Ross, a lincal descendant of the designer of the American flag and a former cinema actress, recovered a verdict of \$700 and costs in the Seventh District Municipal Court before Judge John J. Sullivan. Miss Ross sued Morris Blum and his two sons, Samuel and Louis, for the loss of a fur coat valued at \$1,800. Miss Ross paid \$800 for the coat.

Morris Blum lives at 340 Riverside drive. He has an establishment at 32 West 46th street. The coat was taken to "Blum's" Jan 7, last, to be "glazed." Miss Ross called later, and the coat could not be found, she avowed. She stated in her complaint "Blum's" offered her \$800 when they could not find the coat.

The Blums denied the loss of the coat. Miss Ross declares that they admitted she came into the place with the coat to have it repaired, but that she left with it. The case was before a jury for two days. They were out 10 minutes. She sued for \$800. Miss Ross was represented by Richard Enright of the law firm of Groehl and Weiss.

Miss Ross' home is in Baltimore. She cancelled a trip on the "Beren-garia" to sail for Paris to fight the action. She has been engaged by a large Parisian house as a model.

## OUT FOR PUBLICITY

### So Schulman Characterizes Wife's Annoyance Charge

"Your Honor, I am not anxious to have Mr. Schulman prosecuted. All that I ask is that he be restrained from annoying me," said Mrs. Harry (Lillian Bond) Schulman, former English dancer of 45 West 70th street, to Magistrate Edward Well in West Side Court.

"That can be easily accomplished," countered the jurist. "My client hasn't annoyed Mr. Schulman," said the attorney for the husband. "It is a cheap method of obtaining publicity," he continued. The attorney then offered the court a sheaf of newspapers, including the "Graphic," with the pictures of the dancer on the first page.

"I don't want Mr. Schulman injured by efforts to gain publicity for herself," said the attorney. "I am told that she sought a job with Earl Carroll. She was told to get some publicity and she has, as the Court can see."

"That is not so," stamped Mrs. Schulman. "Will you cease annoying Mrs. Schulman?" asked the Court.

"I have never annoyed her, and moreover, I want the Court can rest assured," shouted Schulman. The dancer left, accompanied by her mother, Harriet.

"Too much mother-in-law," said Schulman. The latter is connected with the National Stage Children's Association, 562 5th Avenue.

## Button Tagging in N.Y.

Buttons tagging one as a member of the official committee welcoming Tom Mix to New York made their appearance on the coat lapels of Times Squarites last week. Mix is at the Hipp this week.

This reception gag is becoming quite the thing this summer and hundreds of aspirants for Givro Whalen's job find time hanging heavy on their hands when there is no one booked for welcoming to the main stem.

## Baseball Pool Office Raided by Police

A spectacular raid on an alleged baseball pool office at 158 West 45th street was led by Deputy Chief Inspector James S. Bolan and a squad of his sleuths. Nine men were seized and a patrol wagon laden with paraphernalia taken to the West 47th street station.

Baseball pool books listing the various prizes and combination sheets were taken. Three of the prisoners entered the premises while the raid was being conducted. The police alleged that the trio that came in separately had several chance books in their possession.

They were all charged with violating section 974 of the Penal Law that deals with Lottery-Pooly. The names of the prisoners gave were: Frederick Tramble, 51, 500 West 48th street; Tom Rovelli, 19, clerk, 643 East 183d street; John Williams, 35, clerk, 80 182d street, Jamaica, Queens; Louis Lear, 53, 2471 Eighth avenue; Geo. Edwards, 42, 500 West 50th street; Sam Katz, 27, 200 Bay 75th street, Brooklyn; Geo. Lobert, 27, 82 Northern boulevard, Queens; Joe Jacobs, 35, 40 West 60th street; Robt. Mandell, 25, 42 West 60th street.

According to the raiders, Mandell is quoted as saying that he was in charge. The boys, Rovelli and Williams were held by Magistrate Edward Well in West Side Court for trial in the Court of Special Sessions. The others were dismissed.

The "Pool" is known as the Albany baseball. Prize books bore the initials of C. S. M. A. The books showed 16 combinations. High prize was \$3,500. Low prize, \$1,500. When the prisoners were taken to the West 47th street station, "Stitch" McCarthy, well-known bondsman, bailed out the defendants.

The prisoners were taken out of room 53. They had a suite of two rooms. Recently District Attorney John McGeehan of the Bronx declared warfare on the various baseball pools and ordered them to quit the Bronx.

They apparently feared the Bronx prosecutor and began to make their headquarters in Times Square. Inspector Bolan has received many complaints from wives of men who have lost their earnings in the baseball pools. The law specifically states that anyone found to have a chance book on them shall be held for Special Sessions Court. The prisoners stated they were playing phibonee when the raiders entered.

## Charge Speakeasy Owner With Robbing Girl

William Doyle, 23, 210 West 84th street, part owner of a speakeasy, waived examination when arraigned before Magistrate Well in West Side Court on a robbery charge and was held for the Grand Jury without bail.

Doyle is accused of having struck Catherine McNeely, 20, 7 Linden boulevard, Brooklyn, over the head with a blackjack and robbing her of \$1,495, which she was taking from Walgreen & Co., Paramount Theatre building, to the Chemical Bank in the same building.

After the assault Doyle fled through Broadway and was caught a block away by Detective States and Miller. Fingerprint records showed that Doyle had been arrested twice before in California.

## Wm. H. Roberts' Debts

William H. Roberts, Times square editor, 1457 Broadway, has filed a voluntary declaration of bankruptcy.

No assets and liabilities of \$14,562.

## Joys and Gloom of Broadway

By N. T. G.

The "back to the land" urge among show people is spreading. Fred Stone's ranch, once at Amityville, now in Connecticut, is well known. Allan Dinchart has a 100-acre farm near Stamford. Mark Luescher has a show place on Long Island. All of these are real farms, not estates. Eddie Cantor tells us he's going to make a farm rather than an estate of his new big place at Great Neck.

And now a group of six theatrical men, all of considerable wealth and great incomes, have evolved the idea of building a colony of their own, each with a separate house, preferably a log cabin, on a place of about 100 acres, in the real country districts, and run it as a community farm.

To this end they came up to our place in Ramsey, N. J., over the week-end to look the country over. Several are strongly interested in the Vaudeville Managers' Protective Association and the N. V. A. and agreed with us that an actors' farm could easily be established and conducted on a self-supporting basis.

Perhaps our idea will bear fruit after all.

Dr. Jack Romano, magician and mystic, was doing his stuff early one morning in the Texas Guinan Club.

"Whatever part of my body I touch," he said, "will become numb." Guy at a front table looked at the girl with him and said:

"Has he been touching your head?"

### Chorus Girls Razzing

Seymour Felix was introduced on the floor of one of the night clubs. He was announced as dancing master of "Rosalie." It was well known that Felix drives his girls pitilessly in rehearsals. So, mixed with the reception, was a razz. Three "Rosalie" girls were in the house.

### Will Mahoney's Nerve

Will Mahoney gave an exhibition of gameness and nerve on the stage of the Carroll Theatre a few nights ago. In completing one of his staggering falls he wrenched his ankle. He sat on the stage and gugged while he tried to get up. Couldn't make it. He got part way up, floundered and fell again, but toward the exit. With the fall he pulled an ab lib gag.

Audience, thinking it a part of his act, howled. And so, gagging and falling, sometimes crawling, he worked his way across the stage to an exit and a terrific roar of applause. He couldn't get back to acknowledge it.

After Phil Baker's disastrous experience as a night club owner with the former Fay Follies he used the gag, "The waiters took orders from nobody."

We saw that on the screen at a movie in Ridgewood last week.

### Some Years Later

A little bit of a boy came out on the stage at the Paramount and wowed 'em with his dancin'. Name, Tommy Wonders. Never heard it, but the dancing, particularly a Russian dance, was familiar. Then we remembered.

It was during the Will Hays movie charity drive when we were conducting teams of debutantes, chorus girls and stars to theatres and night clubs putting on shows and collecting money. A Russian troupe joined us and went on at Reisenweber's. A little nine-year-old Russian boy did amazing dancing. Dave Lamarr offered \$20 for an encore. Kid was marvelous. Hardly spoke English. And now, the Paramount, a real hit.

Bobby Feldman was busy steering his chorus girls into a benefit at the Astor. In the audience he noticed several ministers. Going up to one he asked him to come back stage with him and look at some of the costumes worn by the girls. The man of the cloth complied, looking over the semi-nude girls, and put his official okay on their costumes, but not before he had called in three other clergymen to help him come to a decision.

## DIP ESCAPES LIFE TERM

Harry Lewis Gets 5 Mos. 29 Days; Limit Sentence

In being sentenced to five months and 29 days in the workhouse, Harry Lewis, 34, 100 West 115th street, received a lucky break. Had it not been for the fact that the complainant against Lewis had to leave town immediately and did not know when he would be able to return, Lewis might have been sent to Sing Sing for the rest of his life.

Just as the show at the Knickerbocker theatre was breaking the other night Lewis espied John Nagaree, a merchant from Scranton, Pa., trying to push his way through the crowd. The defendant Lewis thought he would assist. In doing so he deftly extracted the wallet of the stout merchant from his hip pocket.

Nagaree, 43, of his own volition, continued \$300, disappearing and saw Lewis last-thing away. He started after him, shouting an alarm. Lewis began to run and Policeman Kenny, Traffic B, took up the chase, as did others. Lewis ran to Broadway and then north. He had not gone far when nabbed.

The wallet was recovered, and led to West 47th street station on a larceny charge. His fingerprint record revealed that this was the 16th time Lewis had been arrested and had served numerous terms in various prisons.

When the case was called before Magistrate Well in West Side Court Nagaree pleaded that he could not spare the \$300 to spend in court. Magistrate Well consented to have the charge changed to disorderly conduct. He then imposed the maximum sentence.

## Negro Channel Swimming Girl—Fund Being Raised

Pauline Jackson, actress and swimmer, plans to swim the English channel next August. If successful she will be the first colored person to have accomplished the feat.

Miss Jackson's last stage appearance was in "Raging Tink," the colored show, when with that show she entered the big swim at Lake Ontario and was in the water three and one-half hours longer than George Young, who won the Wrigley Catalina Island swim.

Miss Jackson will have her expenses paid by a fund now being started by colored people. Midnight benefit show June 6 at the Lafayette theatre in Harlem goes for the fund.

With Miss Jackson for the proposed swim is her trainer, William Sallio, Jr., and Prof. Daniel Washburn, former trainer of Jack Johnson.

Miss Jackson is the first and only colored member of the International Professional Swimmers.

## Noisy Song Shop

For the second time within a short period, Harry D. Squires, of the Roxy Song Shop, 1715 Broadway, has been summoned to West Side Court to "cut down" his loud speaker over the entrance of his shop. Squires promised Magistrate Edward Well that he would.

"But, your Honor, I would like to get a break with the theatre crowd. Most of my patrons are the theatre-goers."

The complaint in the action was the Hotel Woodward directly across from the Roxy Song Shop.

Guests have moved and others pace the floor, an attorney for the hotel stated.



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## 50 YEARS AGO

(From "Clipper")

John Morrissey, who had come out of an up-state rolling mill to win the Irish-American prize fight title and then had made a fortune in gambling houses, died at almost the entire sporting department is taken up with accounts of his amazing career. Morrissey went into politics, fought "Bill" Tweed, New York's political czar, and was elected to the New York Senate, which went to his funeral in a body.

Morrissey, who couldn't read or write until he was 20, became a friend of Commodore Vanderbilt. Tweed had him read out of Tammany Hall, and then, when Tweed was in prison, he was received back into the organization. He had the reputation of being a square gambler and a fighter who never hit below the belt.

Several were killed and many injured when Orangemen and Catholic Unionists clashed in Montreal.

William Winter visited the simple grave of Charlotte Cushman near Boston. He reported the actress's last resting place was marked by a small stone and a movement was started to erect a memorial to her life. Winter was dramatic critic of the New York "Tribune" and the leading writer on the theatre.

Pat Gilmore's 22d Regiment band sailed for Europe, the first American musical organization of the kind to venture abroad.

Conviction of giving an immoral performance meant something. John Berry, who ran the Columbia Opera House in New York, was found guilty and sentenced to eight months in jail besides a fine of \$150.

## 15 YEARS AGO

(From Variety and "Clipper")

DeWolf Hopper took a new wife in Edna Curry of the same company, playing Gilbert and Sullivan revivals in New York.

Keith office booked Ching Ling Foo at \$2,000 after refusing that figure and trying to prevent Proctor and Hammerstein from playing the act.

Big time booking deals were in the lime light. John Considine resigned from the V. M. P. A. during a controversy in which he charged that the Keith people had "stolen" an act under contract to him and the association had refused him protection.

Roscoe Arbuckle was signed for comedy roles on the screen by Bauman & Kessel, of the New York Moving Picture Co., leaders in the comedy division.

Edison talking pictures were a flop everywhere. Proctor threw them out of his New York houses and they were withdrawn from several Chicago theatres.

David Belasco accepted for production an original play by Roland R. Molineaux, who had spent months in the Sing Sing death house awaiting execution for murder following the most noted criminal trial of the decade, a case that for national interest overshadowed the Thaw-White trial.

Will Rogers was playing the Majestic-Dalins, Tex., for the Interstate and went to the local rodeo as a visitor. They lured him into the arena and the monologist acquitted himself creditably riding broncs.

The Play Mart opens a stock at the American, Passaic, N. J., May 24, under the direction of George Damroth. In the cast are Bert Young, Nell Barrett, Joseph Rosser, George Graves, Ruth White, Lillie Van Arsdale, Barbara Winchester.

## Inside Stuff—Pictures

Speculation always reverts in film circles as to whether and when Paramount and Loew's will get together, openly, in a merger, amalgamation or consolidation. With picture theatre chains extensively expanding through mergers, gradually drawing the lines of the independent theatres closer, and with Paramount's Publix or Loew's of late seemingly participating in them, it's expected that sooner or later the combination of the two big companies will occur.

Currently Paramount as a picture concern and Loew's M-G-M appear to easily co-ordinate in a general way, while their theatre ends, Publix and Loew's, are openly and jointly operating, in stage productions and bookings.

Reports along these lines are usually predicated upon the retirement of Adolph Zukor. Mr. Zukor, seemingly has accomplished or achieved all that it humanly possible for his Paramount organization and business. What's left amounts to adding to or finishing what he has brought forward. Some say Zukor, now that he placed Paramount where it is, might like to play around with it, with the worry out. Others think that perhaps it may be a question of his successor. Jesse Lasky is reported having ideas about that also. Lasky, as the oldest Zukor associate, and with his name linked in the title, is said to believe he is the logical successor if the present head should retire.

But Lasky is a producer only. For that reason, it is claimed, Zukor might choose one of his heads of staff more widely conversant with all of the business.

On the Loew end, of course, it's Nick Schenck.

Pre-advance predictions on big pictures from those in some way interested usually work two ways. They may carry some conviction and to those believing, the picture therefore goes before them pre-plugged and more is looked for than ordinarily would be. While to the others who know that the film producers as a rule are pretty certain of what they have before publicly shown, the preliminary high-tout publicity is accepted as a tip-off that there's something loose somewhere, so the knowing go looking for it on the screen.

When picture makers are confident they have a big picture, the last thing they want is advance word to generally slip out. Rather would they in that case prefer slipping the picture quietly on the screen, and let the public doing the talking afterward.

Anytime anyone in the show business says he has something great before showing it, that only makes it harder, no matter what it may be. And often makes it very much worse.

One of the chatter writers on the coast conducting a daily movie column for one of the leading feature service companies in the east, is forced to send her copy over a wire with headquarters in a newspaper office which the Los Angeles drama editor has access to. It is the habit of the latter to copy lead-off stories of this column, which the writer finds it very hard to procure in spite of the keen competition for scoop news. The local editor was called for his tactics and is said to have apologized.

A report coming out late last week saying Pathe showed a loss of two millions was thought that day to have knocked off the Pathe quotation of around 20 at the time to 16. The understanding is that Pathe did have such a loss or deficiency, but that it was an accumulated one, covering the previous two or three years.

The story is that when Joe Kennedy of FBO assumed the reorganization of Pathe and up to the recent time when Kennedy returned from the coast, then arranging with the bankers for Pathe-DeMille product funds, that Kennedy insisted all deficiencies be charged off of the Pathe books. That was done, apparently. It left the Murdock-Kennedy administration starting off with Pathe clearly and without carrying the deadwood of the losses previous to their occupation.

Dolores Del Rio, at the opening of "Trail of '98" at Grauman's Chinese, Hollywood, declined to make a personal appearance and drew comment from Fred Niblo, acting as m. e. for the occasion. Miss Del Rio's refusal was the first instance of a player high hating the mob at a premiere and was attributed by her friends to too many business advisers and managers.

Niblo stated from the stage that Miss Del Rio, who was in the audience, was too tired to come up but perhaps she was not too fatigued to stand up by her seat for a moment to show her appreciation for the crowd that had turned out to see her work. Niblo then referred to Ralph Forbes as having "worked very hard in the picture, too, without being overwhelmed by exhaustion. Forbes appeared on the stage and received an ovation.

A serial star, reputed to have accumulated a large fortune in real estate, is endeavoring to stage a come-back through a series of short subjects. Not having sufficient faith in her own ability to put these pictures across the young woman succeeded in interesting outside capital to advance enough money to make the first subject. This was made in record breaking time and now she is negotiating with a local independent laboratory to finance the balance of the series.

Pathe News' modesty in telling about its scoop on pictures of the flyers at Greenly Island knew no bounds. One of the captions in its newswear was, "Pathe News is so fast that we got the pictures of the finish of the flight before we got the start." That subtitle preceeding shots of the take off of the Bremen from Baldonnel Field, Dublin.

S. J. Gregory of the Gregory-Bernasek Theatres corporation in Chicago is reported negotiating for purchase of the James J. Costen circuit of 11 small houses. Costen's circuit is known as the National Theatre Corporation.

## Inside Stuff—Vaudeville

In the Kennedy-Murdock deal of last week through which they secured by purchase all of the E. F. Albee common stock holdings in Keith-Albee-Orpheum, it is said that the other important stockholders, as listed in Variety last week, consented to the organization's control as vested in Albee passing with the Albee stock to J. J. Murdock and the Jos. P. Kennedy group. They also agree that neither would dispose of any K-A-O stock before Jan. 1, next.

Josephine Baker, the colored artist from New York, who became unusually popular on the Paris stage, met with disfavor in Vienna and Budapest. In Budapest early this month four students, later arrested, threw bottles of sulphuric acid into the theatre where Miss Baker was appearing. Two of the women patrons were badly burned.

The students stated they had thrown the acid as a protest against high-salaried foreign artists appearing while Hungarian professionals are starving.

Needing a next-to-closing act for the cut-price American, Sam "Kut" Kahl dispatched a messenger to Hurst and Vogt while they were at the Palace. On hearing "Kut's" salary offer, the boys ejected the messenger on his ear.

Later "Kut" wired the boys the same offer, and received the following surprising reply:

"Your insulting wire at hand with its ridiculous offer. We accept."

## Remarks at Random

By Nellie Revell

Atlantic City. With Heywood Brown and the authors of "Front Page" telling us what's wrong with our newspapers, especially those of Chicago, and Odd McIntyre revealing his formula for writing a column, the newspaper business is being stripped of its halo.

Odd failed to state that imagination and personality such as he and but very few other columnists possess are the two most important requisites.

The aspiring columnists will get little help from Odd's recipe without they too possess the God-given faculty of telling a story that makes the groughest person smile and follows it with one that reaches in and pats us on the heart. This isn't log rolling for anyone who can sell a column that covers America and is the envy of most columnists. Only those who have tried writing a daily column can appreciate Mr. McIntyre's skill and only those who have tried to sell one can appreciate his standing with syndicates and only those who are fortunate enough to occasionally be mentioned by him can appreciate his circulation.

If profanity and vulgarity denotes virility and masculinity, the Cosacks and Northwoodsmen are fairies compared to newspaper men as depicted by the cast of "The Front Page" which opened here last week. I'm not attempting to convey the idea that the language was new to or shocked me. I've heard most of it before but never in public or by sober men. If the clubwomen in Newark, where the show is playing this week, allow it to run undetected they surely will never attempt to censor another motion picture.

"Bugs" Baer predicts that if "What Price Glory" is ever put into the talking movies someone will get arrested. "Bugs" ain't heard nothing yet. Wait until he hears the last line of "The Front Page." "What Price Glory" was a rosary compared to some of the epitaphs banded around in the press room.

The most expert driver of army mules could enlarge his vocabulary if he dared to stoop to that used by Gildy Johnson, the star reporter in the drama's latest bouquet to the Fourth Estate.

Someone said "actions speak louder than words" but not in this play. There is nothing in the acting to which the most fastidious can take any exception without it is Lee Tracye changing his shirt in view of the audience. Incidentally I had no idea it could be so audaciously done.

It will make a great movie but like children it should be seen and not heard. Personally, I think it's propaganda of newspaper men so that wives and sweeties will know why they stay out late, never keep appointments nor bring home any money.

The moral seems to be that newspaper men have no right to marry, especially an outsider who doesn't understand the thrill of getting that "big story."

If ever I write a play, I should say, if ever I sell one, I shall insist that Geo. S. Kaufman direct it. Considering the very large cast, the constant interruptions, farcical situations and six phones going at once, George S. Kaufman's clever direction of "The Front Page" is to this reporter's way of thinking, the outstanding thing of the entire play.

Charles Gilpin, colored, who played "Emperor Jones," rehearsed the role of the colored politician but was replaced by someone else the day before the opening here. Since then the role has been omitted.

The title of the above show recalls a story accredited to Arthur Brisbane. A publisher's convention was in session. One of the speakers remarked front pages make strange bedfellows. "Oh, no," interrupted Mr. Brisbane, "it's the other way around."

In the "Boardwalk Illustrated News" without which no visit to Atlantic City would be complete I find the following:

"Tunney's recent lecture on Shakespeare at Yale, which received so much ragging from sport-writers and fistic opponents, had an aftermath of waggish treatment in the very class to which he lectured. Professor William Lyon Phelps, good fellow that he is, wished to send a special Yale edition of Shakespeare edited by the University's faculty to the champion, and as an afterthought, considered it a diplomatic bit to have the members of the class affix their signatures.

"One had the temerity to write 'Jack Dempsey.' Another 'Johnny Appleauce.' Another scribbled, adding to the endless conjecture as to the real authorship, 'From the author, Francis Bacon.'

"All we can say is that Tunney brought home the bacon," and the Yale youngsters have still to give the world their wallops. We are especially considerate of the heavyweight's sensitivity because of his speech to the crippled children to the effect that they displayed more real courage than he ever did."

Jas. H. Stillman once warned Otto Kahn that he had better not "monkey with art." Mr. Kahn it seems was considering financing some theatrical venture and mentioned it to Mr. Stillman, then president of the National City Bank.

"You are a promising young man," said Stillman, "but if you start to monkey with art we will cease to take you seriously."

### Heavenly Thoughts of a Worldling

Death is but the gateway to a new life—There is some satisfaction in knowing one can't be killed twice.

The proud shall be humbled. Be sure your ticket is for the right train.

The just man shall fall seven times in one day—Since prohibition.

The sins of the father shall be visited upon the children—Florida lots make poor patrimony.

Satan is the father of liars—I'll bet his favorite lie was "You are the only woman I ever really loved."

Death comes like a thief in the night—but is more kindly than Earl Bronson's radio—it doesn't steal my sleep.

The Lord loveth a cheerful giver—But butter and egg men shouldn't kid themselves.

A man's sins shall find him out—Conference or no conference.

### On the Boardwalk

Mrs. Jerry J. Cohan, Mrs. Chas. Vion, Howard Schnebke, Jacob Ruppert, David Lawrence, Lee Shubert, Harpo Marx, Stanley Rinehart, Marc Connelly, Willie Howard, Ruth Gordon, Harold Ross, Stella Mayhew, Ann Pennington, Gladys Ungar, Delmar, Ger. Mr. and Mrs. Herman Fuchs, Ralph Locke, Mr. and Mrs. Harry Brandt, Charles Kennedy, Lenore C. Littitelle, Lucille Sears, Harry Southern.



## Geo. Jean Nathan's Grouches on Show Business and Its People

On the news quest one of Variety's brisk young reporters stalked George Jean Nathan into his lair in a nifty 5th avenue office building and asked a lot of questions. He got a few snappy retorts and some interesting comments.

Nathan was mild, civil and patient, and talked every time the Variety guy stopped. Nathan is much better looking than Hannen Swaffer, accepting Swaff's picture in "London Calling" as his own and not Sammy Shipman's or Maury Gest's.

Nathan thinks Variety's box score is okay, for Variety, but not for critics. He favors a two-man system of catching shows, theatrical reporter to cover the purely social, routine and Broadway angle, and a high-class critic to consider the play abstractly.

American actresses, particularly the young ones, are the best in the world, according to the "American Merc" tobacco kid, but the men are not so forte. Not necessarily lazy or tallied dummies, but just poverty stricken mentally, George J. stated. He opined it required only a small working surface of the brain to become or remain an actor, anyhow.

### More Dope

The passing of vaudeville is no tragedy, either, according to Nathan, who is unable to find in his heart even a passing regret for it.

George does not believe the public will want talking pictures or that they will ever amount to anything. He seldom goes to movies and thinks one out of 500 pictures might be "pretty fair." He finds movie critics in New York "dreadful," but thinks John C. Cohen, Jr., of the "Sun" the best of the lot.

Asked what he would do if suddenly faced with the necessity of making his living in the show business as a producer, Nathan suggested he might take a couple of powders and pin a note on his shirt.

Nathan expressed a fondness for primitive show business and was interested in an account of a chorus girl in a Bowery burlesque troupe that stood on her head by the proscenium arch and wiggled upside down. Nathan thought the spectacle of hard-bolled cops raiding a burley-cue house to protect the morals of a "public" composed of sailors, pickpockets and roughnecks was the height of something or other.

## Moroseo's Coast Flop

Los Angeles, May 22.

Oliver Moroseo's second attempt to "come back" locally has flopped. Equity will have to pay out of cash bond, the new show, "Hell Cat," closing after five performances with about \$1,500 in the till.

Moroseo, now operating a dramatic school and wiggled upside down the show over on a short B. raised, it is understood, from his friends and relatives. He took Belmont, neighborhood picture house, on percentage arrangement with Dr. Archibald, wealthy husband of amateur actress.

Internal strife developed within the company, while Moroseo meanwhile tried to promote more coin to keep the troupe functioning. The blow-up was inevitable.

Moroseo will try again.

## "Front Page" on Film

Los Angeles, May 22.

The story in Variety about the controversy between two dramatic producers in New York as to which owns the title, "The Front Page," aroused interest at the Hal Roach studio.

It was said there the title was used last year on a Charles Chase comedy and copyrighted at the time.

## Shuberts Want Jolson

Los Angeles, May 22.

Shuberts are trying to persuade Al Jolson to step into "A Night in Spain" for its local engagement, starting June 2. They are reported offering the mammy king \$10,000 weekly and a percentage.

Jolson is scheduled to go into production on a new venture for Warner Bros. on June 4, and it's doubtful if the Shubert revue will get his services.

## Curing Stutterers

A play was staged in Rostov-on-Don, southeastern Russia, before a doctors' clinic, with all the actors and actresses recruited from the patients of Professor Yuchenko, specialist on stuttering. The stutterers, some of whom at first cannot even pronounce their own names, are sent to the State clinic where the professor cures them in three months' time and then casts them in a play as a proof. The first public performance scored a success. No trace evident of the actors coming from the ranks of the stutterers.

The unique company of actors is usually disbanded after the first few performances before scientific bodies, no attempt being made for commercialization.

Stutterers while being cured are usually taught to substitute their stutter by sing-song. From this they proceed to the natural conversation.

## Equity Suspends Actor On Producer's Charges

A six months' suspension penalty was meted out to Ralph Cummings, legit actor, by Equity council last week, which disenfranchises the actor from appearing with Equity member casts until Nov. 1 next.

Charges against Cummings were brought at Equity by James W. Elliott, producer of "Rope." He alleged that the actor had been beside himself the first three performances, which necessitated pliancy and substitution of an understudy.

In addition to the suspension Equity ruled also that Cummings will have to repay Elliott \$127 which the producer advanced him preliminary to opening of "Rope."

## Hammerstein's 2 Shows

A musical is due at Hammerstein's on Broadway around Labor Day. It will feature Eddie Buzzell, and possibly June, the English ingenue, coming over for the first time under her Hammerstein contract.

Hammerstein will produce another show for the fall, "Polly With a Past," to music. It's possible June will be switched to that attraction.

Barbara Newberry, the dancer, has been engaged for the Buzzell show report concerning the announced foreign picture showings at Hammerstein's during the summer is elsewhere in this issue.

## Another "Bare Facts"

The new and third edition of "Bare Facts" is casting with opening set for the Triangle, Greenwich Village.

Kathleen Kirkwood, producer, will give the revue a six weeks' run for subscribers at the downtown cellar-theatre, after which she may bring it uptown.

## PHIL DUNNING PRODUCING

Phil Dunning is the latest playwright to succumb to the sting of the producing bee. Reports have it that Dunning will shortly bow as author-producer of "The Insider."

Dunning figured previously as co-author of "Broadway" and "Get Me Into the Movies."

## "TOMAZA" TURNED OVER

The Shuberts have taken over "Cafe Tomaza" for fall production. This is the musical Phil Baker and Ben Bernie produced with a third silent partner's backing, Shuberts and B-B are 50-50 on the opera.

## MISS COWL ON COAST

Following Jane Cowl's return engagement at the Playhouse, New York, in "Road to Rome," it is probable she will take the show to California.

Nothing definite on the coast move as yet, but it's reported Miss Cowl will likely be at the Belasco, Los Angeles, early in August.



JACK LINDER

Producer of Mae West in "DIAMOND LIL"  
One of the outstanding hits of the season.  
Now in third month at Royale Theatre, New York.

## BOOZE COSTS KENT EQUITY SUSPENSION

### Council Casts Comedian Out for 3 Months—Drunk on Stage

William Kent, hailed before Equity's Council to answer charges filed by Aaron & Freedley of being unable to properly perform in successive performances of "Funny Face" at the Alvin because of intoxication, was suspended from good standing in Equity for three months.

The suspension dates from May 15, the date on which Kent was dismissed from the show.

Kent received the reprimand with no little feeling. He believed that while he might have been disordered, the punishment was too severe. He took the mark against his record more keenly than the suspension itself.

The suspension merely extends over the summer months, ordinarily inactive for actors. Had his falling from grace caused the closing of "Funny Face" the suspension would have been much more harsh. There was no fine, the managers seeking only to justify their cancellation of his run-of-the-play contract.

### Insulted Everybody

It is reported a number of players in the company testified as to Kent's condition and the names he called fellow artists, particularly the feminine contingent.

The suspension of Kent is the second disciplinary action on the part of Equity this spring. The first was Jeanne Eagels, charged with forcing "Her Cardboard Lover" on tour to close. It was claimed Miss Eagels had overindulged in the grape, too, for which reason she failed to appear in Milwaukee and St. Louis. She is under an eighteen months' suspension, expiring September 1, 1929.

Through her attorney, Henry Uterhart, Miss Eagels has advised Equity that she will be present at the annual meeting May 23 at the Hotel Astor to appeal her suspension to the membership of Equity.

If it be the sense of the meeting a committee will be appointed to go over the Eagels case. The course of procedure calls for that committee to report at the next Equity membership meeting. That might not be until next year, so the effectiveness of Miss Eagels' appeal is rather indefinite. A special meeting may be called upon petition of 30 or more members. Should a committee call for a review of the case or a reduction of the period of suspension, it would mean the repudiation of the Council's action.

Kent started to rehearse a vaude act this week with his wife, Hazel Kent.

Kent was reported getting \$1,100 weekly with the show.

## GOOD OLD SUMMER TIME

Salary cuts of from 15 to 25 percent go in this week for "Excess Baggage," at the Ritz, New York. Miriam Hopkins refused to take the cut, along with several other principals, and is withdrawing.

## Elizabeth Hines Claims Damages of \$105,000 From Ziegfeld for 'Prestige'

### 'Unusuals' at Premiere

The premiere of "Dorian Gray" brought forth an unusual premiere audience at the Biltmore.

Dorian is one of the shadiest of one of the most artistic characters that ever came from the tortured brain of a brilliant madman like Oscar Wilde.

Heavily sprinkled through the house were recognizable most of the best known "unusuals" of the Times Square and Village haunts.

Beside them sat the equally familiar highbrows, worshippers of Wilde's literary genius.

And to make it almost grotesquely paradoxical, not more than one or two first-string critics.

Claiming loss of prestige because Flo Ziegfeld failed to use her in "Show Boat" as originally agreed on and asking for damages that total \$105,000 to date, an important arbitration ruling is expected this week in the case of Elizabeth Hines versus the manager.

There is no ruling of the kind in this country but the Hines matter parallels that of Fay Marbe who successfully sued C. B. Cochran in London last season. Cochran was to have placed Miss Marbe in a production, but changed his mind and engaged another actress. Although he paid salary regularly to Miss Marbe, she alleged her professional standing was impaired by the replacement and won a verdict of \$15,000.

Miss Hines was given a run of the play contract for "Show Boat" by Ziegfeld early this season. The production was delayed for a time. Miss Hines, in the interim, was notified she would not be used in the show, Norma Terris being engaged instead.

Under Equity rules two weeks' salary was due Miss Hines, but she refused to accept such a settlement. After some interchange, Ziegfeld agreed to arbitrate. Later the case came before Justice Mullen who decided there was nothing to arbitrate. The Appellate Division of the New York Supreme Court reversed Mullen.

In the office of Judge Alfred R. Page sitting as the neutral arbitrator, three days were used for the case last week. Judge Loose acting for Miss Hines and Lloyd Stryker for Ziegfeld. The decision is expected Thursday.

## Miriam Hopkins' Divorce

Miriam Hopkins, who left "Excess Baggage" at the Ritz, New York, last week, has gone to Chicago, seeking a divorce from Brandon Peters, an actor now in Australia. The couple were married in that city about two years ago.

Clarence Darrow is attorney for Miss Hopkins, who is due to sail for Europe shortly and who is expected among friends to return the bride of Austin (Billy) Parker.

## Press Show in Aug.

"Gentlemen of the Press," written by Ward Moorhouse of the New York "Evening Sun" dramatic department, will be produced by Thomas Jackson and St. S. Kraft. Out of town premiers is dated for Aug. 13.

George Abbott will stage the show, with the cast holding John Cromwell, Helen Flinn, Hugh O'Connell, Carlotta Irwin and Russell Krouse. The show will be on the staff of the New York "Evening Post."

## Jean White's Sorrow

Chicago, May 22.

Jean White, here in "Sunny Days," has filed a \$100,000 breach of promise suit against Leroy Shaw, retired realtor, through Attorney Phil R. Davis.

Miss White is the former wife of Milt Green, one time treasurer of the Auditorium theatre and famous as the only treasurer who set aside a trust fund for himself, so he wouldn't squander his money.

Shaw promised to marry her Jan. 1, according to Miss White, but has postponed the nuptials from month to month, though he has hired an apartment and furnished it for honeymooning. She further alleged that Shaw knocked her down when she asked about a wedding.

## Damroth's Brokerage

George Damroth, stock producer, has opened a play brokerage and is handling the bureau in conjunction with his stock activities.

Damroth is organizing summer stocks for Brooklyn; Patterson, N. J., and Glen Cove, L. I.

## Exposing Freeprot

Helen Broderick (Crawford and Broderick) of vaudeville, will return from Germany soon. She is abroad settling up an estate of \$250,000 left by her uncle, Her Theodore Rober, who died in Leipzig, Feb. 7.

Miss Broderick will return in time to supervise casting and production of her play, "Freeprot," which has had a west coast try-out. Edgemont Productions, Inc., will produce the play in New York.

The play is about a vaudeville team who give up the stage to engage in the bootlegging business. It is said to have been founded upon facts and people in and about Freeprot.

## MRS. BILL ROACH ILL

Chicago, May 22.

Mrs. Wm. Roach, wife of "Col. Bill" Roach, manager of the Selwyn and Harris theatres, was brought back from California where she had spent six months because of poor health. While en route she became sick and was taken from the train and placed in a hospital in Emporia, Kans. Roach brought her back to Chicago from there.

## Wint's "Kimono"

On the one-night and one-week stands next season George Wintz will have three musicals and one dramatic. He will have one "Rio Rita," two "Follies" and possibly a company of "Wooden Kimono."

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## VARIETY

154 West 46th St., New York City



## 'Babe' Kath's Wide Open Eyes Menace To Coast Marks

San Francisco, May 22. Up on the hill where the men's clubs are clustered it is reported that there is considerable apprehension on the part of numerous wealthy San Franciscans who fear that Bertha ("Babe") Kath, former "Follies" girl, may spill a lot more beans.

Babe has made it tough for Claus Spreckels, wealthy native son with a wife and four children. She announced to the world that Spreckels had bought her an automobile, bungalow and lots of nick-nacks.

The disclosures followed Babe being picked up some days ago in Los Angeles by dicks. She was released and has returned to San Francisco, not as welcome as formerly.

It seems that Babe has those wide open eyes and is a party-goer.

She has met some awfully nice men and they now know her well.

But as she is supposed to also know some awfully clever lawyers the combination is disquieting to several of the nice men.

Those who were generous, particularly. No letter writers, however.

## Ma-in-Law Blamed in Ula Sharon's Divorce

Kansas City, May 22. Ula Sharon, of this city, late featured dancer with Beatrice Lillie's "She's My Baby," is seeking freedom from her husband, Carl Randall, also a dancer, and is charging desertion.

Miss Sharon said she and her husband had never lived together and that she was "a wife in name only." "The trouble has been that Mrs. Minnie Mae Randall, Carl's mother, won't let him out of her sight, and no matter where we've gone throughout the three years we've been married, either his mother or father has gone along as chaperon."

"While we were married three years ago, it was not until December of last year that Carl would admit it to his mother. People won't believe this statement I know, but Carl turns over everything he makes to his mother, and she lives him \$50 a week allowance. There is no personal animosity between Carl and me, but our marriage, of course, is impossible."

The suit for divorce was filed in Chicago, where Carl Randall is appearing in "Sunny Days," with a dancing partner, Peggy Cornell, also of Kansas City.

## Cast Changes

Alexander Clarke, Jr., has replaced Herbert Clark in "Excess Baggage" at the Ritz, New York. Betty Byron has supplanted Berta Donn in "My Maryland."

Regina Wallace, who had been sent to Cleveland to play the leading role in "Elmer Gantry," walked out of the rehearsals last Thursday. Miss Wallace appeared only in one act. She had read the book previous to accepting the engagement and had rehearsed for almost a week. Her contract permitted the withdrawal.

The leading ladies in "Good News" in New York and Chicago were taken ill within the last two weeks and the same understudy substituted for each. Mary Lawlor was out of the New York east for 10 days, with Margaret Lee her understudy. When Miss Lawlor returned Margaret Lee had to rush to Chicago to sub there.

Walter Catlett, late of "Rio Rita," has been signed by Aaron & Freedley. He will replace Don Barclay in "Here's Howe."

Another recent A. & F. engagement is that of Rudolph Cameron to take Alan Hearn's place in "Runny Face," the latter having been switched to "Here's Howe."

## Barrymore Tour Closing

Los Angeles, May 22. Ethel Barrymore closes her tour and season at the Columbus, San Francisco, June 9. The entire company of "The Countess" will return to New York.

**Shows in Rehearsal**  
"Scandals" (George White).  
"Chopin's Romance" (Shuberts).  
"The Fast Worker" (Adams & Walling).  
"Love Mist" (Reed & Marbury).  
"One Mile Up" (Paul Stieger).  
"By Request" (George M. Cohan).

## FUTURE PLAYS

"The Brass Ring," by Phillip Dunning and Pauline Armitage, is being cast for a summer tryout by Charles B. Dillingham. It's a non-musical.

Paul Stieger, who recently retired from partnership with Herman Shumlin, will produce on his own. Stieger's first will be "One Mile Up," which he is now casting for summer tryout.

"Over The Wire" gets under way tonight (Wed.) at Great Neck, L. I., and comes to a New York house two weeks later. It's the initial production of Stone and Vinton.

Cast includes Doris Francis, Arthur Vinton, Donald Kirk, Jean Barrie, Edward Finley, Joseph Garvey, John Sullivan, Ruth Thomas, James Ford, Edward Rader, Sidney Elliott, Jack Talbot, Austin Coghlan, Lucette Parker, Adelaide Rondelle and Iris Gray.

"The Phantom Lover," the latest play of George Kaiser, German dramatist, author of "Morn to Midnight," will be produced by Gustav Blum in September.

"Juvenile Follies," musical revue, with a cast of 100 youngsters will be Jack Linder's next legit venture. It is scheduled for New York in late summer.

Edgar Selwyn is planning another try for the Kaufman-Gershwin musical, "Strike Up the Band," tried out some months ago but scrapped before coming into New York.

The piece has since been revised and will make a fresh start in July. It will also have an entirely new cast.

"Courage," new melodrama by William Mak, next season production by James W. Elliott.

"The Tomb," mystery melo by John Robinson, produced by Martin B. Jones.

"In The Dark," by John Craig, will have a stock trial at the Liberty, Brooklyn, June 3, when George Damroth will install English-speaking dramatic stock following Yiddish.

The play is described as a prophetic slant on the Snyder-Gray murder case with Lorraine Snyder, grown to womanhood as the central character.

Craig, the author, is currently appearing in the New York company of "The Trial of Mary Dugan."

"The New Moon," revised, will be given another try by Schwab & Mandel next month.

"The Master," next on list for production by Whitbeck and Eagan, sponsors of "Jimmie's Women," will bow in the latter part of July.

Brady & Wilman are casting "My Public" for a summer tryout. It is due for rehearsal next week.

## Widening 45th St.

Theatre owners in West 45th street must comply with a city order to remove one foot of house canopies through the proposed widening of the street. Order affects both sides of the thoroughfare. Some of the houses started to comply last week.

The Music Box is within the limits, due to Abe Levy's last season the canopy he kept within the prescribed lineage when built.

The order was issued last year. The theatres affected are the Bijou, Morosco, Imperial, Klaw, Chanin, Booth and Plymouth. The first to start the shaming was the Morosco.

## Hale Hamilton's Title Role

Channing Pollock has engaged Hale Hamilton for the title role of his spectacular dramatic production, "Mr. Moneybags."

## Mary Boland, Miller's Star

Mary Boland next season will star in "The Hungry Wife," by Arthur Richman.

Direction of Gilbert Miller.

The Fulton Players, dramatic stock at the Fulton, Brooklyn, did not put up the shutters as per schedule last week, but are continuing on a week to week basis.

## EQUITY'S 2D TRY TO UNIONIZE FILM FOLKS

### Dulzell Will Try Now—Talking Pictures' Part

Los Angeles, May 22.

Equity will make another try of organizing the members of the motion picture colony and enforce the closed shop in studios this summer. Paul Dulzell, organizer, is due here in June from New York to take over the task of strengthening Equity's ranks among the picture mob.

It is figured that with the screen going to the sound and sight pictures a main stream nucleus for organization on the part of Equity will exist, as the stage players will probably have to be brought in for the character dialog in these pictures.

Frank Gillmore, executive secretary of Equity, was to have made the trip here for the task, but it is said he felt as a result of the inability to whip the picture situation in line at a critical time last year, another should try.

At present there are close to 750 people in the picture colony who hold Equity cards, of which number over 400 became members of Equity through stage connections.

The producers, it is said, feel that there is little chance of an Equity shop in the studios on account of the existence of the Academy of Motion Picture Arts and Sciences. The union people point out that they have only the so-called "favorites" of the producers in the ranks of the academy and not the intermediate or working group of players who are in the majority.

## Await Ruling on When Is a Musical Comedy?

San Francisco, May 22.

The court is called upon to define "musical show," in the cases of Kolb & Dill against Fred Giesea of San Francisco and W. R. Rusco of Alameda, and the counterparts of the last two named against Kolb & Dill for expenses and for damages of \$10,000 in each instance. The court proceedings tried before Judge James Quinn in Oakland (Alameda county) are an aftermath of the tour of Kolb & Dill in "Queen High" in 1927, and the cancellation of the attraction at Stockton and Alameda, following the elimination by Kolb & Dill of the chorus and the changing of the offer from a musical comedy to a straight comedy (with some incidental music).

Rusco bought the Kolb & Dill attraction for his Alameda house and Giesea bought it for Stockton. Stockton was a complete sell-out, with \$2,972 in, while Alameda, with the advance sale, warranted a presumption of at least \$3,000 gate. The Alameda date was cancelled three days before the show arrived. With the Stockton house filled to capacity and the show ready to go on, House Manager Nick Turner went before the drapes and notified the house there would be no performance.

Kolb & Dill entered suit against both Giesea and Rusco for \$1,600 each, the amount of the purchase price of the show. The two managers filed court suits, demanding their expenses and damages. Taking of testimony consumed two days, with many promises made. The court proceedings were called to give expert testimony as to the definition of "musical comedy."

Judge Quinn reserved decision. Show people generally are manifesting a great deal of interest in the verdict, as it means the establishing of a precedent as to whether production can change the personnel of an attraction after it has been booked or bought.

## Three Fight Plays

With three prize fight plays aimed for early advent in Broadway's new season, two are being rushed in ahead of "The Big Fight," which is to star Jack Dempsey and Estelle Taylor. General Buck has been quietly rehearsing "Rinade," which is reported due in two weeks. Another called "Six Ounce Love" is also in the offing and may be a summer attraction.

"The Big Fight" is to be presented by Sam H. Harris and Albert Lewis, David Belasco being slated to do the directing. It is mentioned to open at the Majestic in August.

## 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).

"A Connecticut Yankee," Vanderbilt (30th week) (M-822-\$5.50). Weather in favor of theatres last week and grosses held to same levels; some attractions better; "Yankee" again over \$19,000.

"Anna," Lyceum (2d week) C-957-\$3.30. Business after opening night discouraging; good Saturday, but indications for clicking not promising.

"Blackbirds of 1928," Liberty (3d week) (R-1192-\$3.30). Picked up well with second week's takings going to nearly \$13,000 in nine performances (midnight show on Thursdays); good pace for coldest musical.

"Bottled in Bond," Klaw (7th week) (C-830-\$3.30). Moved here from Booth Monday, title lengthened to original; business rated at \$4,000 even parts with theatre and two.

"Burlage," Plymouth (39th week) (C-1,041-\$3.55). Management now looking for continuance through July; business as good last week with gross estimated over \$13,500.

"Coquette," Maxine Elliott (29th week) (D-912-\$3.35). Counted to last into a record, and still making excellent profits at weekly approximate gain of \$14,000.

"Diamond Lil," Royale (7th week) (C-1,117-\$3.30). Better than ever; good enough to warrant a continuation drawing all sorts of curiosity seekers; quoted at \$17,000.

"Dorian Gray," Biltmore (1st week) (D-1,009-\$3.30). Presented by Oscar Wilde's "The Picture of Dorian Gray," opened Monday.

"Excess Baggage," Ritz (22d week) (C-915-\$3.30). Claimed to be still making some money; rated around \$9,000 or bit better; should go through June.

"Five O'Clock Girl," Shubert (33d week) (M-1,085-\$5.50). Week-to-week basis now; slated to close Saturday, but expected to last another two weeks; around \$20,000.

"Funny Face," Alvin (27th week) (M-1,400-\$5.50). With house and show under same management bettering even break, although considerably under earlier figures; \$22,000.

"Get Me in the Movies," Earl Carroll (1st week) (C-998-\$3.30). Independently produced and reported on co-operative basis; written by Carlton Andrews and Philip Dunning; opened Monday.

"Good News," Chanin's (16th week) (C-1,413-\$5.50). Like other run musicals business dropping during spring; trade here holds to better figures than other early hits; \$20,000 or bit better.

"Greenwich Village Follies," Winter Garden (7th week) (R-1,493-\$5.50). Specialty people appear strength of revue; rated money made with estimated pace over \$35,000.

"Here's Howe," Broadhurst (4th week) (M-1,118-\$5.50). One of the best musicals for summer; trade in last week estimated over \$23,000; good, but not capacity.

"Keep Shufflin'," Eltinge (13th week) (M-922-\$2.75). Final week; colored musical next door at Liberty ("Blackbirds") appears to have affected this one; had been getting around \$9,000.

"Lovely Lady," Sam H. Harris (1st week) (C-1,051-\$5.50). Taken off Saturday after 21 weeks to moderate money; liberally estimated probably drew more than \$12,000.

"Marco Millions" and "Velpone," Guild (C-941-\$3.85). Latter show current (4th week); "Marco" for its 11th week dropped to \$12,000; "Velpone" over \$12,000.

"My Maryland," Casino (37th week) (O-1,447-\$5.50). Doubtful of lasting much longer; getting better trade in original (Johnson); estimated around \$12,000.

"Our Betters," Henry Miller (14th week) (C-946-\$4.40). Slipped under \$10,000 last week; dropping steadily, but did very well for revival first 10 weeks.

"Paris Bound," Music Box (22nd week) (C-1,000-\$3.85). Dependent on weather, expected to last into July; business again around \$13,000; first three months very big.

"Present Arms," Mansfield (6th week) (M-1,050-\$5.50). Summer musical with chance to go well into new season; ending up to good figure at \$25,000.

"Rain or Shine," George M. Cohan (16th week) (M-1,371-\$5.50). One of musical leaders; virtual capacity since opening, with grosses \$37,000 and better weekly.

"Rosalie," New Amsterdam (20th week) (M-1,750-\$6.60). Although getting big money, not capacity of late, and agency demand re-

ported easing off; rated around \$39,000; summer continuance planned.

"Show Boat," Ziegfeld (22nd week) (M-1,750-\$6.60). Still talking of putting another company on Broadway in autumn, with cast names mentioned; record gross; getting, with weekly takings \$53,500.

"Skidding," Bijou (1st week) (C-605-\$3.30). Another independent presented attraction opening Monday.

"Strange Interlude," Golden (17th week) (C-1,000-\$3.85). Leading and may stay year; plays six performances weekly only; \$16,000 right along.

"The Bachelor Father," Belasco (13th week) (C-1,000-\$3.85). Leading non-musicals; may last until Jan. 1; capacity to date, with weekly pace quoted over \$20,500.

"The Happy Husband," Empire (3rd week) (C-1,000-\$3.85). Second week saw excellent business, again around \$15,000; while not expected to last through summer, getting smart trade.

"The House of Cards," (85th week) (D-1,094). Million-dollar flop; bucket pouring coin into hobby show; no charge for tickets; good break for house, a rental.

"The Roy Family," Selwyn (22nd week) (C-1,067-\$3.85). Outstanding comedy; led field for months, and only "Bachelor Father" getting more money now; \$19,000 or better.

"The Scarlet Fox," Masque (9th week) (D-700-\$3.30). Management counting on continuing through June; has done moderate well, with trade now around \$7,500.

"The Shannons of Broadway," Martin Beck (35th week) (C-1,198-\$3.30). Runnable to end any week now; business down around \$5,000 or bit better; has made money to moderate takings right along.

"The Silent House," Morosco (16th week) (D-893-\$3.30). Mystery piece of English make; money-maker still, but considerably off from earlier weeks; estimated around \$12,000.

"The Skull," Forrest (5th week) (D-1,051-\$3.30). Another mystery affair, but not as good; weekly profit, however; with aid of two, for sales sold out Saturday night; \$9,000.

"The Three Musketeers," Lyric (11th week) (O-1,395-\$6.60). Second to "Show Boat" in money made; capacity and outstanding operetta production of season; bettering \$43,000.

"The Trial of Mary Dugan," National (36th week) (D-1,161-\$3.85). Considering conditions, melodrama doing well enough at about \$12,000; that mark should be profitable.

"Whispering Willows," Hudson (14th week) (C-1,094-\$3.30). Another two or three weeks; about even break indicated; trade last week estimated under \$7,000.

"The Outsider," Little-Special (1st week) (C-1,000-\$3.85). "Sho. Stoops to Conquer," Erlanger's; second and final week of all-star revival; to be followed by revival of "Diplomatic" color.

"The Father," Belmont; revival; closed last Saturday.

"The Wait of the Dogs," 48th Street; final week.

"The Ivory Door," Charles Hopkins; hit for little theatre.

"Ten Nights in a Barroom," Walcott; final week.

"Marriage on Approval," Totten; "In Love With Love," Cosmopolitan; stock idea blew up Saturday after a two weeks' try; attraction was to have held over; under \$1,000 reported.

"The Road to Rome," Playhouse; repeat engagement; opened Monday.

Back with the original cast "Abie's Irish Rose" at \$150 top. At the Belasco, "Escape," with Leslie Howard, ran to a surprise finish, bringing a final count of almost \$11,000. Built constantly from opening.

Steve Cochrane's stock at the National, last week with "Morton of the Movies," kept in the stride since the opening for the new season; close to \$8,000.

## "Escape" Surprise Gross In Washington, \$11,000

Washington, May 22.

Back with the original cast "Abie's Irish Rose" at \$150 top. At the Belasco, "Escape," with Leslie Howard, ran to a surprise finish, bringing a final count of almost \$11,000. Built constantly from opening.



# BUYS SHRINK, CUT RATES SWELL, EVEN SPRING ENTERPRISE LAGS

"Good News" Eases to \$28,000—"Blackbirds" Up to \$13,000 and "Diamond Lil" Spurts to \$17,000

Last season at this time a scarcity of try-outs was evident. May in the past has seen plenty of new show activity, but managerial production custom appears to be changing. There are fewer try-outs scheduled than ever before, and agencies prefer to wait until July and August, when the chances for trade in the vacation spots is better and quicker decisions may be made on the merits of new plays.

The number of agency buys is dropping. The cut rate list now includes some of the longest run attractions, also most of the new shows. The crop flop has been almost uninterrupted throughout spring. Only a handful of offerings are standing up to business, and although trade was fairly strong during the past week, a weather break was favorable. When the sun comes out, it will react on the box offices.

Last week's skimpy list of new shows had "Anna" at the Lyceum and "She Stoops to Conquer" at Erlanger's. The latter attraction came in for two weeks only. "Anna" isn't figured to stick. Monday's three shows divulged nothing of good rating either in "Get 3 in the Movies" at the Carroll, "Skidding" at the Bijou, and "Dorian Gray" at the Belmont. The first two went into cut rates at once and the other figures to join that group, too.

Neither weather nor conditions have affected "Show Boat," always capacity and averaging \$35,500 weekly. "Three Musketeers," also a sell-out, at \$43,000 plus; "Rosalee" is off somewhat at \$39,000 and is expected to go through summer; "Rain or Shine" varies little in continue big business, \$37,000 and over, which approximates capacity; "Greenwich Village Follies," \$35,000 estimated; "Good News" eased off to \$28,000; "Present Arms," \$25,000; "Here, There, and Everywhere," \$23,000; "Fanny Face," \$22,000; "Rive O'Clock Girl," \$20,000; "Connecticut Yankee," \$19,000; "Blackbirds" improved to \$13,000; "My Maryland" down to \$12,000 or so.

"The Bachelor Father" holds first place now among the non-musicals at \$20,500; the "Royal Family," \$19,000; "Diamond Lil" went up to \$17,000; "Strange Interlude," \$16,000 (capacity); "The Happy Husband," very good at \$15,000; "Coquette," \$14,000; "Burdette," \$13,500; "Paris Bound," \$13,000; "Marcé Millions" off to \$12,000; "Trial of Mary Dugan," same; "The Silent House," \$11,000 or less; "Our Better" dropped to \$10,000; "Excess Baggage" and "The Skull" claimed \$9,000; "The Scarlet Fox," \$7,500; "Whispering Friends," \$6,500; "Shannons of Broadway," \$6,500; "Bottled Excitement," \$4,000.

"Lovely Lady" was taken off last Saturday leaving the Harris card; "Keep Shufflin'" closes Saturday at the Eltinge, which also goes dark; "The Waltz of the Dogs" (Mansfield) at the 48th Street with no succeeding show mentioned; "She Stoops to Conquer" will make way at Erlanger's for another all star revival, "Diplomacy," May 25; "The Outsider," revival, ends at the Ambassador, with nothing slated to follow. "The Father," another revival, quit at the Belmont last Saturday. In addition to "Diplomacy," next week will offer a new "Grand Street Follies," while "Porgy" returns to the Republic for a try at summer continuance.

## Fewer Agency Buys

The number of shows on a buy basis in the agency is shrinking. A couple of long-run attractions are being handled as "regulars" by the brokers now, while none of the new shows of the past week or so were eligible to the list, comprised of 15 shows: "The Bachelor Father" (Belasco), "Here's Howe" (Broadhurst), "Good News" (Chanin's 46th St.), "The Happy Husband" (Eltinge), "She Stoops to Conquer" (Erlanger's), "Rain or Shine" (George M. Cohan), "Our Better" (Henry Miller's), "Strange Interlude" (John Galsworthy), "The Three Musketeers" (Lyric), "Coquette" (Maxine Elliott), "Rosalee" (New Amsterdam), "A Connecticut Yankee" (Vanderbilt), "The Greenwich Village Follies" (Winter Garden), "Show Boat" (Ziegfeld).

## Bargain Tickets

Several run attractions have been added to the cut-rate list, among them being "Rain or Shine," "The Silent House." Others added include at least three of the recent arrivals. The list numbers 24 shows in all: "My Maryland" (Casino), "Keep Shufflin'" (Eltinge), "The Five O'Clock Girl" (Shubert), "Columbia Burlesque" (Columbia), "Blackbirds of 1928" (Liberty), "Fanny Face" (Alvin), "The Shannons of Broad-

## L. A. GROSSES

Los Angeles, May 22. Ethel Barrymore in "The Constant Wife" brought out \$20,000 on her first week at the Biltmore, the biggest dough the town has seen in a couple of months. "The Bachelor" was runner-up with \$14,000, a climb from the previous week.

"Tell Me Again," new musical at the Biltmore, opened to a reported \$10,000 intake. "Gossipy Sex," final week at Vine Street, quoted \$6,300. "Tommy," at the President, third week, copped \$5,800. Sixth week of "New Broom" at Henry D'Arcy. The other house, El Capitan, \$5,000 even. \$125 top on these attractions. "Lazarus Laughed," opening week at Music Box, around \$4,000.

"Hell Cat" receiving the Belmont as a legit house, did \$1,900 in five performances, and goes out this week as flop.

New attractions this week include "Trial of Mary Dugan," "Good News," "The Last Command," "The Queen's Husband" and "Hotel Imperial."

## 7 Shows Out

Broadway's outgoing list numbers six attractions, four being in the nature of revivals. "She Stoops to Conquer" closes at Erlanger's, where it was booked for two weeks. "The Outsider" winds up at the Ambassador, while the stock at the Cosmopolitan stopped after two weeks, last Saturday. "The Father" stopped at the same time, leaving the Belmont dark.

"Lovely Lady," presented at the Harris by the Shuberts was taken off Sunday Saturday after 21 weeks. The show was rated above \$20,000 at the start but quickly eased off and was dependant on cut rates for the most part. Recent takings estimated under \$12,000.

"Keep Shufflin'" colored musical, will close at the Eltinge Saturday, 13th week. It opened at Daly's 63d Street where it averaged over \$11,000. Trade dropped off and it moved to the 42d Street. Got about \$10,000 weekly there.

"The Waltz of the Dogs," which opened in Greenwich Village and recently moved to the 48th Street, will close Saturday. The Russian drama could not make the grade uptown.

## "Hotel Imperial" in L. A.

Los Angeles, May 15. Egan theatre, two months dark, has been taken on lease by Warren Millais and Sidney Sprague who recently operated at Trinity Auditorium as the "Drama Guild." The first play to be "Hotel Imperial," the first stage production in America, the story which was adapted to the screen last year for Pola Negri. Olga Zacek, Boris Karloff, J. Frank Glendon and William Stock have been cast. Millais will direct.

## KAY STROZZI'S STOCK BID

Syracuse, May 22. Kay Strozz, leading woman who last season headed the Temple Players at the Temple here, will return to the Wilcoxians if negotiations under way are successful. Miss Strozz's plans for a summer abroad were upset by the recent death of her father in Virginia. Now she has been invited to appear as guest leading woman for a series of special pieces. Miss Strozz's engagement, however, will in no wise effect Miss Janet Regal, the company's permanent feminine lead, it is understood.

way" (Martin Beck), "The Ivory Door" (Hopkins), "Whispering Friends" (Hudson), "Excess Baggage" (Ritz), "The Desert Song" (Klaw), "Paris Bound" (Music Box), "Anna" (Lyceum), "The Road to Rome" (Playhouse), "Marriage on Approval" (Edith Totten), "Ten Nights in a Barroom" (Wallack's), "The Great Western" (Broadway), "Plymouth" (Shubert), "The Skull" (Forrest), "The Scarlet Fox" (Masque), "The Waltz of the Dogs" (48th St.), "Get Me in the Movies" (Carroll), "The Silent House" (Morosco).

## Miss Hayden's Ill Luck

Katherine Hayden, who drew uniformly excellent notices in the principal woman's role of "Interference" when shown by Joe Shea in his dollar-top rep at the Cosmopolitan, has gone away to rest—and small wonder; for seasons a competent road leading woman, she took a smaller salary to try out in "Interference" in the role of Helen MacKeller's role in "The Storm" and Jeanne Eagels' in "Rain," she found a haven with the Frohman management, and last year was made general understudy, in part as follows: 19 times in "Interference" on various parts; 8 times Phoebe Foster's part in "Deborah"; 11 times the role of Barbara in the same; bits without number, in town and out of town; and never reviewed by a critic or on a program once.

## \$22,000 For Deck; Red Robe's \$17,600 Philly Features

Philadelphia, May 22. Some of the town's legitimate attractions jumped last week and others dropped. It was about a 50-50 split with the exception of the absence of the circus as a competitor boosting the general average a little.

The biggest gain was that of "Hit the Deck" at the Erlanger. This musical comedy, a repeat here, but with the same company, started rather mildly and was figured as good for no more than three weeks. Now, it is absolutely set up to Saturday, June 2, which will give it a month's run, and there is a good chance for another fortnight.

With a \$2,000 top, last week's gross was nearly \$22,000, a gain of about \$5,000, and the difference between just ordinary trade and a substantial profit. This week's advance is good and with fairly good weather breaks, "Hit the Deck" should be able to hold to a pace of around \$20,000 for a couple of weeks. If it do so, the short summer run may be attempted.

Eva Le Gallienne boosted her business at the Broad by about \$3,000, getting \$11,000 with a record week of 100 percent. Uprais trade was capacity most of the week, and downstairs picked up heavily the last few days. With another week's advance, she would undoubtedly have jumped another \$2,000. She made a bad start here this time, and having to compete against Walter Hampden, did not help.

Walter Hampden's attendance at the Lyric slumped just as much as Le Gallienne's at the Broad gained. Hampden's new production, "The Caponsacchi," proved a dismal successor to "Caponsacchi," and if it had not been for two performances of "Hamlet" on Saturday, the drop would have been even more. The week's gross was about \$12,000, a drop of \$4,500 or so. This was weak with a \$3,500 top.

The week sufferer was "The Red Robe" at the new Forrest. It was claimed that this opera, being expensive, would have to hold its original pace to stay, and that it certainly did not. The gross was around \$17,600 with a \$3,500 top. Today's papers advertised "last weeks," and it is now a question whether the Shuberts will hold it until something else possibly their new show, "Chopin's Romance," is ready, or will close for the summer a house just opened.

"Congratulations," the new farce sponsored by Lawrence Shubert, completed its two weeks' stay at the Adelphi, claiming a slight gain and a gross of not quite \$5,000. The farce was a disappointment, but it might have clicked here; it is believed to have a chance.

Last week's one new-comer, the Tintire Gaudy "Forrest," did a good week's business at the Garrick, although not up to the Boston level. The gross was a little over \$16,000, as against about \$20,000 in the New England metropolis. The backing of the Art Alliance helped.

"The Desert Song" made slight gains at the end week, its ninth and final one at the Adelphi. It claimed \$14,000 and \$15,000. It is not likely the opera made much money after its first month here. The week four theatres are dark, and won't reopen for the summer. They are the Broad, the Adelphi, the Lyric and the Walnut. The Chestnut is lighted up again, with "The Great Western" the farce that played a single week at the Shubert

## Three Boston Openings As 'Good News' Weakens

Boston, May 22. With the town billed for circuses, there are three new openings this week, with all but one of the regular houses still doing business. It is an optimistic viewpoint for those behind the shows. Everything depends on the weather from now on.

Two of the newcomers are of the type that are generally associated with mid-season—Eva Le Gallienne and her Civic Repertory, opening at the Hollis, and Walter Hampden at the Shubert.

"Good News," at the Majestic, keeps plugging along, \$19,000, about \$1,000 under the second best business done by any of the attractions, but is "way below that struck by the same show a few weeks back, is perhaps the best indication that this are about wound up for this season.

Much interest was shown in the booking into the Plymouth at Pop prices of "Baby's Irish Rose," which was played here at the Arlington, uptown, last season.

"Mitzel," in the final week at the Shubert, did \$13,000. Rio Rita, which was a couple of weeks of a return engagement at the Colonial, did \$37,000 for the final week. This was within a few thousands of capacity, but there was nearly a drop of \$2,000 for more than two weeks because of the cost of production. The Colonial has nothing booked in just now.

The final week of "Fimmle's Women" at the Hollis was just so-so, with the business in the neighborhood of \$5,000.

Estimates for Last Week

Eva Le Gallienne (1st week). Got the play of what society element there is left in town.

"Paris," Wilbur (3d week). Going along at a very nice pace last week, \$13,000.

"Good News," Majestic (10th week). The veteran of the town and one of the strongest of them, doing \$13,000 for last week.

"Baby's Irish Rose," Plymouth (1st week). In at pop prices with \$1 top for evenings featured. In final week George Arliss in the "Merchant of Venice" did \$20,000, reminding the business and a personal tribute.

"Fast Company," Tremont (3d week). Still trying to work up some steam, with the going a bit hard; gross last week \$13,000.

"Caponsacchi" and "An Enemy of the People," Walter Hampden, Shubert (1st week). Hampden has a local following. Generally prosper; schools and colleges contribute.

## MINN. GROSSES

Minneapolis, May 22.

The Shubert grossed its second week of Clara Kimball Young as a guest star with the Bainbridge Players in "Daddy's Gone a-Huntin'" to a nose dive, dropping \$2,000 from \$3,000 first week record. At \$7,000 rated among the best of the season and spelled profit. There was much complaint regarding Miss Young's fee, but the scale was raised to \$150 for the entire lower floor at nights.

Edith Tallaferro replaced Miss Young as guest star Sunday. Prices again \$1.25 top nights are 50c matinees. No other legit attractions in sight.

during the winter. It is an unusual booking in this musical comedy house.

This week's other opening is "The Madcap" with Mitzel at the Shubert. It is figured this musical may get two or three good weeks. "The Madcap" is a new jungle picture, "Simba," opens a two weeks' stay at the Garrick, and that about winds up the season.

Estimates for Last Week

"The Madcap" (Shubert, 1st week). Mitzel, always popular here, had fairly good opening, and is figured as good for two or three weeks.

"The Desert Song" did \$14,000 and \$15,000 last week, its ninth in Philly and the 86th for this, the original New York troupe. "Hit the Deck" (Erlanger's) did \$12,000. Jurgens, healthy and now figured good for a run if weather breaks are good. Got almost \$22,000 last week, fine at a \$2,500 top.

"The Red Robe" (Forrest, 1st week). Farce, formerly seen here for a single week, suddenly booked in at a \$1,500 top.

"The Red Robe" dropped sharply and got only about \$17,600 at a \$3,500 top. "Last weeks" announced and house may close for season after just one week.

"Porgy" (Garrick, 2d week). Theatre Guild's production did well with about \$16,000 reported. Should have highly profitable two-week engagement. "Simba" in Monday, 1st week.

The Broad, with Le Gallienne in repertory, got \$11,000. A nice jump. Close for the season Saturday night.

The Lyric, with Walter Hampden in "The Caponsacchi," dropped sharply and grossed just about \$12,000, at a \$3,500 top. Also closed for season.

The Adelphi, with the second last week of "Congratulations," new farce, had just start of \$3,000. Also dark for summer.

## Chicago Grosses Below Same Wk. Of Last Season

Chicago, May 22. This week and the legit situation in Chicago pretty nearly the same as it was in May of 1927. Legit houses in the loop did about \$136,500 this week; same number last year did around \$148,000 with the help of "Gay Paree," which averaged \$30,000. The closest approach to "Gay Paree" in town at this time is "Queen of the Seldwyn," doing around \$28,000.

This time last year it looked as though June 15 would find a lot of dark theatres, but on June 15 eight were running up to business, three of which were musicals. Of the nine now in town, four are musicals.

"Good News," at the Selwyn, is still the money maker, doing \$22,000 right around the \$23,000 mark. Col. Bill Roche is getting ready to put "The People" into the Harris on June 3. This play stars Richard Bennett.

When "Baby Cyclone" moves out of the Blackstone and "Nineteenth Hole" out of the Erlanger these two houses will go dark. "Nineteenth Hole" was picked up on last week's gross and "Cyclone" is still holding around \$16,000. "Excess Baggage" is weakening slightly at the Garrick.

Estimates for Last Week

"Good News" (Selwyn, 14th week). By far the best draw in the loop. Still holding its \$23,000 gross and betting.

"Baby Cyclone" (Blackstone, 6th week). Dropped a few hundred, ranging between \$15,000 and \$16,000. "Love Call" (Olympic, 5th week). Falling right around \$15,000 to \$17,000 this week. Was set to move into the Great Northern on the heels of "Desert Song," but plan changed.

"Excess Baggage" (Garrick, 13th week). Also losing a little, this week's gross off \$1,500 to rest at \$14,500.

"Sunny Days" (Four Cohans, 2nd week). Doing a fair job. Favorable comment by word-of-mouth; \$28,000 gross.

"The Nineteenth Hole" (Erlanger, 3rd week). Finds his piling up a little. "Coronation Marriage" (Cort, 2nd week). Only good for a take of around \$3,500 this week and chances slim for a put-over.

"A Man's Man" (Adelphi, 2nd week). Rather flat entertainment. Due for a show stop. Around \$8,000.

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"A Man's Man" (Adelphi, 2nd week). Rather flat entertainment. Due for a show stop. Around \$8,000.

"Coronation Marriage" (Cort, 2nd week). Only good for a take of around \$3,500 this week and chances slim for a put-over.







# Plays Out of Town

## TELL ME AGAIN

Los Angeles, May 17.

Arthur F. Smith presents an intimate musical comedy in two acts and three scenes based on an old English farce, "Turned Up," music by Percy Weirich; lyrics by Harry Clarke; book by Robert Woodley; book staged by Ralph W. Bell; dances staged by Dave Bennett. Costumes designed by Andre-Ami and executed by Viola S. Dimmitt. World premiere at Pignora Playhouse, May 14.

Frank.....Roland Woodruff  
Sally.....Jerry Jarrold  
Phil.....Don Carroll  
Artie.....Phil Tead  
Betty.....Doris McLaughlin  
J. R. Bowen.....Robert Woodley  
Col. Grange.....Charles Coleman  
Arlene.....Virginia Cleary  
Mrs. Fuller.....Guy Lubboe  
Richard Fuller.....Guy Lubboe  
Sophia.....Eva Olivetti  
Rev. Barker.....Joe Kemper

Arthur F. Smith can be thankful that they have a load of good looking girls who can dance in this town. If not, the only redeeming feature of this so-called concoction of an unauthored English farce, so far as program is concerned, with music, would be by the board like any other turkey.

Those girls stand out like a cluster of diamonds in a coal mine against the rest of the saggy-draggy production. Then, too, Dave Bennett, who has as good a memory as any stager of Broadway dance ensembles, showed his craftsmanship. He showed it in sterling form, getting a twist or so of "Totem Pole" in one number, and a smack or two of something reminiscent of "Varsity Drag" in another. Therefore he had a score of crack numbers for the 32 coryphees to execute. It saved the day.

So far as the book and acting

## Players in Legitimate Directory

## JACK FORESTER

Featured at  
CASINO DE PARIS  
PARIS

## MARIE SAXON

CARE VARIETY, NEW YORK

## BUDDY WATTLES

LEADING ROLE IN  
"HIT THE DECK"

MAJESTIC THEATRE, LOS ANGELES  
INDEFINITELY

## HASOUTRA

Sends Greetings from  
Saigon

## FRED ASTON

Nothing to fear. Wire and air mail refused because of wrong name. Operation June 1. Phone Nannie and Adrian, urgent.

ADRIAN B.

are concerned the least said the better, with the exception of two instances on the latter.

The story is one of those mixups where daughter and son want to marry.

Woodley takes plenty of liberty with the plot, kidding it now and then, as it sags in his scenes. Gags plenty and well chosen, some that even the studio title writers and gag men have passed up.

Woodley as an undertaker and cause of all the trouble plays it in a flip eccentric fashion. Possibly before the show is two weeks old he will be round shouldered from carrying it. Then, too, there is a sweet little youngster, Doris McMahon as ingenue. That kid is a nifty and ideal for musical comedy. Has voice, not too much, of course, but sweet lots of personality, knows how to talk and dances well. Stands 'way above the rest of the entire cast.

Other principals just so-so, possibly picked up in a hurry with no attention paid to ability or voices. A makeshift group probably filling in between jobs at a salary sacrifice, if there is any such thing in their lives.

Not to forget the Plot girls, six of them, like White uses for cause, but these without because they did not know what was coming and the audience did not know what it was when it came. The gals are good looking, and can dance. Nick and Honora, adagio team, on for a brief session with the ensemble and the grouping was a pretty picture.

This one cost Mr. Smith some \$30,000 to produce. Most of the money from appearances seems to have been invested in the girls' wardrobes. Lighting reminds one of the way they do it on the Mutual wheel.

Seems too bad that a good title, like "Tell Me Again" sounds was used this way. Ung.

## POKER FACE

Chicago, May 16.

Honore Sistrare's Associate Players (stock present). Morris Muselman's direct play. Staged and directed by William Jule. Opened May 14 at the National theatre.

Helen.....Frances Robertson  
Annie Doyle.....Cecile Elliot  
Michael Doyle.....William Jule  
Mike Doyle.....Edward Keane  
Luke Harmon.....Edward Keane  
Sgt. Frank O'Malley.....Alexander Campbell  
Larry (Poker Face) Mallett.....Gerry Crandall  
Pete Love.....Ben H. Howe  
Jake Hinkle.....Morris McNail  
"Dink" Hooper.....Courtney Campbell  
Helen.....Frances Robertson  
William Franklin.....Edward MacArthur

Suburban and neighborhood stock companies, in or near metropolitan cities, are proving to be great institutions for the encouragement and discovery of the budding playwright. This theatre is a proving ground for the scripts of the fledgling dramatist. Production rights are obtained for little or nothing, and the playwright has a chance to demonstrate, in arrangement mutually pleasant. If a play has possibilities someone generally picks it up. Both "The Clutching Claw" and "A Man's Man" had their world premieres at this house. Out in Evanston the Clyde Elliott stock premiered "Companionate Marriage" a few months back. While that play is anything but a stand-out, it is now at the Cort in the loop.

This is Morris M. Muselman's third attempt. He wrote two other plays, both of which got no further than stock.

"Poker Face" is the story of the Doyle family. Annie Doyle, a widow, has two sons by as many husbands. Larry, (Poker Face) Mallett, by hubby number one, and

Michael Doyle by hubby number two. Mike, after an absence of several years, returns to his home to find his mother and Helen, Larry's common-law wife, worrying about Larry's whereabouts. He is wanted by police on a murder charge, Mike, a respectable druggist of Toledo, is with the family when Larry creeps in at midnight to comfort Helen and avow that he has established a perfect alibi. Pete Love, a reporter, sees Larry enter the house and follows him. He offers Larry a price from his sheet if Larry will let the paper capture him, glory in the achievement, and then spring his alibi on a disgruntled police department. The idea gets over, the paper gets plenty of pictures and stories, and Larry gets his acquittal.

In the course of the trial Mike calls for his half-brother's girl, and Larry learns of it when he is released. After an exchange of blows with Mike, Larry realizes that his brother can take care of Helen and make her happy. A prohibition agent turns up, who has something on Mike's past, and offers to let him off for a financial consideration. Larry turns back to tell him that the agent, and makes arrangements for Helen and Mike to marry.

Believing that the marriage has been completed, Larry bundles his mother, Helen, and Mike off to the train for Toledo. He stuffs the murdered man into a trunk and is preparing to leave for the Coast when Helen comes back to tell him that she had shoed the minister away before the ceremony. She wants him, crook or no crook, and the drug business in Toledo is out. "Poker Face" as he is referred to throughout the play, shows her a letter from Frisco offering him the management of a gambling house. They have just time to make the train, the cab is waiting outside, and they exit—pulling the trunk and its gruesome contents behind them.

Honore Sistrare has a nice little stock company, and it looks as if Morris Muselman has turned out a pretty good play. It has its moments, and with a bit of polishing may do something.

## PLAYS ABROAD

## GRAND GUIGNOL

Paris, May 6.

Still another mixed show at the famous little theatre, no better and no worse than its predecessors. There has been a change of management, but the policy remains the same.

The usual four items on the bill, "Les Nuits du Bague" ("Prison Lights"), two-act drama by Charles Foley, being the best. A man sentenced for having killed a fellow who persecuted his wife is on bad terms with his brutal jailer. This seems to be due to the latter wanting to get him out of the way in order to possess the prisoner's wife. It is explained the woman has come to the convict settlement to be near her husband whom she still loves, and has opened a cheap restaurant. The jailer plans for the man to break prison and anticipates arresting him, with detestable confinement for the culprit. The prisoner escapes and visits his wife's hut, but his tormentor is watching. There is a violent fight and the jailer is killed. The prisoner gets away.

Mme. Maxa shines and is supported in true blood curdling style by Poullan, an old favorite, who has been off the stage for a couple of years.

"Le Paillard Malais" ("The Malay Dagger"), in two acts, by Jean Aragon, from a story by Tristan Bernard, is about a son of a respectable family being suspected of murdering an elderly spinster. The

young had previously asked his father for funds to satisfy the demands of an extravagant mistress, and been turned down. A danger brought by funds from Madrid is missing, and the son is detected replacing it. Augustin of the parents is extreme until it is proven an escaped criminal is guilty. Sorrow of the mother and stern father is well depicted by Madeleine Roland and Gouget.

In a lighter vein is "Les Orellons" ("The Mumps"), one-act comedy by Alfred Muchard. A widower has placed his child in a boarding school and is paying court to a widow. The little boy pretends he has the mumps, being very unhappy; and is sent home. On his arrival he meets a lady waiting for his father, absent. They chat, and the child tells of his grief at being separated from his father. The visitor is the widow and she is struck with remorse, for she has left a little girl at home. This influences her to marry a widower so that they may be happily united. Piece is too long for what there is in it, but it is an entertaining item.

To terminate, there is a smart farce by Max Maurey, manager of the Theatre des Varietes and formerly connected with the Grand Guignol. It is entitled "Le Delasse Abandonne", telling of a theatrical husband and wife rehearsing a drama. Beginning with a domestic quarrel, they go into a conjugal squabble which is more realistic than the stage play bringing in the neighbors. To avoid a scandal, they declare they are merely rehearsing. Amusing trifle, well played by Francoeur and Helene Fax. *Kendrick.*

## "Captive" for Detroit?

Detroit, May 22.

"The Captive" is reported set for the Shubert Detroit, to follow "Artistic and Model" into the Nederlander-Shubert house.

No announcement has been made, but the booking is said to be authentic.

## Balto Stock Rivals

Baltimore, May 22.

This town has just entered its most ambitious dramatic stock season. Edward H. Knopf gave them the idea when he mopped up at the Auditorium last summer. When the transfer of the Shubert bookings to the Maryland left the Auditorium dark, Knopf beat Steve Cochran of Washington to it and secured the house on a two-year lease. When the regular legit season at Ford's folded up, however, Cochran stepped in and leased the big house for the summer term.

This season opened Monday night with Mary Boland in "Meet the Wife." The Knopf-Farnsworth Company revived "Her Cardboard Lover" as the opposition, bringing down Violet Fleming for the occasion.

## "Bottled" Forced Out

"Bottled," the Herman Gantvoort play at the Booth, was forced to relinquish its tenancy there Saturday night (May 19) through the arrangement made for the summer engagement of the "Grand Street Follies."

Gantvoort has shifted the play to the Klaw theatre to continue its run.

The first booking of the new season at the Booth is Charles L. Wagner's new "Babes in the Wood," early in August.

## Stock for 14th Street

Dramatic stock for summer goes in at the Shubert theatre, 14th street near Sixth avenue, New York City, opening May 23 with "Rope" as the initial attraction.

Jack Charash, former business manager for Ben-Ami, is installing the stock.

## NEW YORK THEATRES

The David Belasco presents  
**THE ACHELOR FATHER**  
By Edward Child Carpenter  
with  
JUNE WALKER, C. AUDREY SMITH, GEOFFREY KEER  
BELASCO Thea., W. 44th St. Evs. 8:30.  
Mats. Thurs. & Sat., 2:30.

**INA CLAIRE**  
in "OUR BETTERS," with  
CONSTANCE COLLIER  
HENRY MILLER'S Thea., 124 W. 43 St.  
Mats. Thurs. & Sat.  
[EW FIELDS' THEA. Evs. at 8:30  
MANSFIELD-W. 47 St. Thurs. & Sat.  
[EW FIELDS Presents  
"THE NEW MUSICAL COMEDY HIT"  
"Present Arms"  
By FIELDS, ROGERS & HART  
"The tuneful, the danciest, the funniest and most colorful show of many a day."  
—E. W. Osborn, Eve. World

ARTHUR HOPKINS Presents  
**MADGE KENNEDY**  
in "PARIS BOUND"  
6TH MONTH By Philip Barry  
MUSIC BOX Thea., W. 45th St.  
Evenings 8:30  
Mats. Wed. and Sat., 2:30

"BURLESQUE"  
A Comedy  
9th MONTH  
PLYMOUTH Thea., W. 45th St.  
Evenings 8:30  
Mats. Thursday and Saturday, 2:30

Jed Harris Production  
THE  
**ROYAL FAMILY**  
SELWYN W. 42d St. Evs. 8:30  
Mts. Wed. & Sat., 2:30

The Theatre Guild Presents  
Eves. 8:30  
**Strange Interlude**  
John Golden Thea., 58th, E of B'y  
**VOLPONE**  
GUILD Thea., W. 52d, Evs. 8:30  
Mts. Wed. & Sat., 2:30  
Week May 28: MARCO MILLIONS

VANDERBILT Thea., W. 45th St. Evs. 8:30  
Mts. W. & S., 2:30  
THE MUSICAL COMEDY THAT WILL LIVE FOREVER! MARK TWAIN'S  
"A Connecticut Yankee"  
Adapted by  
FIELDS, ROGERS and HART

**JOE COOK**  
"RAIN OR SHINE"  
GEO. COHAN Th., B'ys 43d, Evs. 8:30  
Mts. Wed. & Sat.  
MARK  
**STRAND** Broadway at 47th St.  
Billie DOVE  
in "THE YELLOW LILY"  
STREETS OF NEW YORK  
STAGE BAND REVUE  
Extra Performance Nightly at 11:30.

Paramount's Greatest  
Motion Picture  
ANNE NICHOLS  
"ABIE'S IRISH ROSE"

William Fox presents  
**ROXY** "DON'T MARRY"  
PAVE-SOW STREET  
Direction of ROXY  
with LOIS MORAN, NEIL HAMILTON  
An Incomparable Team  
Von Gröna, Sensational Dancer  
Roxy Symphony Orchestra  
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The WHITE SISTER  
Starring LILLIAN GISH  
Featuring Ronald Colman  
On the Stage: KUSHANA  
with Walt Rowney, The Capitols  
**CAPITOL**  
BROADWAY at 51st ST.

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See and Hear  
VIOLETTA COTELLO  
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Warner Thea., Broadway at 52d St.  
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## Disk Reviews

By ABEL

### Victor Salon Orchestra

A gem of a 12-inch recording (\$1.25) is Victor No. 35994 by the Victor Salon Orchestra, directed by Nathaniel Shilkret, offering a couplet in contemporary orchestration that rates with anything in the modernistic school. The distinguishing part of the record is Louis Alter's "Manhattan Serenade," with its eerie theme strain that could stand concert performance by any musical organization. The Gershwin's "The Man I Love" is the feature number and a pip.

### Ponce Sisters

Vocal harmony of unusual calibre is the Ponce Sisters' forte on Columbia No. 1347. "Happy Go Lucky Lane," "Fush-A-Eye Singing" are the numbers, done with distinction.

### Freddie Rose

This tenor, to piano accompaniment, coos a quartet of pops on Brunswick No. 3768-9, the couplets being "My Melancholy Baby" and Rose's own "Honest and Truly," both revivals; and "Mary" and "The Voice of the Southland," up-to-the-minute ditties.

### Lee Sims

Sims came to attention with his trick piano solos via the Chi Broadcasting stations. Whether his technique has changed, on this Brunswick disk he does not show up to best advantage with "Mine" and

"Let's Misbehave." It may be the fault of recording that his numbers are "muddy" and not clean-cut, but possibly it's his own too technical technique. Instead of striving for intricate modulations and rhythms Sims would sound better if his stuff were performed clean and clear, patterned—to resort to an odious comparison—a la Pauline Alpert's and Frank Banta's Victor recordings.

### Troubadours-Ted Weems

These two organists are backed up in a corking waltz couplet, "Beloved" and "Dream River" are the selections, smooth, rhythmic and melodious. The vogue for waltzes seems to be increasing. Victor No. 21339.

### Paul Whiteman

Among his final Victor recordings are "Ma Belle" and "March of the Musketeers," the "Three Musketeers" song hits. Typically Prim in character, the numbers are of distinctive calibre. Vocal interludes in general ensemble and special sextet are included.

### Barney Rapp's Own

Barney Rapp is reorganizing his orchestra to be the permanent feature at Rapp's Arcadia-on-Sound ballroom at Savin Rock, West Haven, Conn. Rapp owns the dance place and has been playing traveling attractions the past few months.

## SALES ESTIMATES VARY

Reported Statement on "Valencia" Mentions Low Gross

Information through European writers has it that Jose Padilla, composer of "Valencia," which was an American musical disease some time ago, received a statement for 100,000 copies for the American sales and \$5,000 for England. This won a laugh for the music men on the slide, who figure that "Valencia" couldn't have sold less than 500,000 copies and nearer 1,000,000 over here, while its British sale is said to have reached 400,000.

Padilla is said to have earned \$35,000 on his composition for the world's rights.

Harms, Inc., which had the American rights, of course accounted direct to Fred Salabert, the French music publisher, who owned the copyright, Salabert in turn accounting to Padilla.

## Convention Arrangements

Over 70 stations will be hooked up in a giant network to cover the Republican and Democratic national conventions at Kansas City and Houston.

It is expected to shatter the world's record for radio coverage, according to the NBC's plans. More than 10,000 miles of special radio telephone circuits, including two transcontinental lines to carry the proceedings to broadcasting stations from coast to coast and border to border, will be augmented by the most ambitious international radiocast on short wave lengths from KDKA, Pittsburgh, and WGY, Schenectady. These latter two stations' reception in South America, Europe, Asia, Australia and New Zealand has been proved already.

Graham McNamee will head the broadcasting staff assisted by Marley Sherris and a host of veteran political writers and reporters who will interpret the proceedings in newspaper style.

The Columbia Broadcasting System has also arranged for its own radiocasting facilities for both conventions.

## New to Air

Although the oldest commercial radio feature on the air, Billy Jones and Ernest Hare will inaugurate their chain network broadcasting on NBC May 24 when the Flit Soldiers take the air. Jones and Hare are otherwise the Happiness Boys from WEAF on Friday nights.

Another new radio commercial is the O-Cedar Shining Hour, of which William C. Polla is musical director as well as the Flit hour. The O-Cedar Music Machine, an all-girl orchestra, has been assembled for the O-Cedar hour by Polla and Miller and Lyles, the stars of "Keep Shuffling" will be the sustaining features, with a guest artist weekly to augment the program.

## No Political Preference By Any Broadcaster

Washington, May 22.

Federal Radio Commission doesn't propose to have partially shown in the broadcasting of candidates. Rules covering this class of "entertainment" have been issued by the commission as follows:

"If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall afford equal opportunity to all other such candidates for that office in the use of such broadcasting station, and the licensing authority shall make rules and regulations to carry this provision into effect. It is provided, That such licensee shall have no power of censorship over the material broadcast under the provisions of this paragraph. No obligation is hereby imposed upon any licensee to allow the use of its station by such candidate."

Any violation of this section of the act will be considered as sufficient ground for the revocation or denial of a radio broadcasting license.

## Takes Disputed Song

Harms, Inc., has taken over "Was It a Dream?" waltz hit of Spier & Coslow, Inc., thus ending a slight controversy over the title. This resulted from Spier having some time ago written a song of a similar title with B. G. DeSylva, which Harms was to publish.

"Was It a Dream?" is the work of Addy Brit, Sam Coslow and Spier, the latter said to have his name on the song for reasons chiefly of improving his rating with the American Society of Composers, Authors and Publishers.

Britt, professional manager for Henry Waterson, placed the number originally with Waterson, Berlin & Snyder, the latter firm relinquishing its rights for a \$3,000 cash consideration in lieu of a royalty arrangement of 2 cents per copy and 25 percent of the mechanicals.

## Sam Weiss Thinking Of Wall St. Customers

The Broadway bunch is hurling a shindig in honor of Sam Weiss, one of the most genial bonifaces of the Cafe Bilt. Despite that the whoopee will be held at Weiss' own Little Club and he will have to underwrite the festivities, it's a genuine gesture in celebration of Weiss' embarkation into the brokerage business with offices at 39 Broadway. After expressing himself through with nite clubs for good, Weiss admitted he couldn't be happy and forsake the street, intending to reopen the Little Club and a sawdust joint in the 50's next fall, with others operating for him. Weiss figured the new firm couple of hang-outs for his Wall street customers.

## McAdam Joins Elliott

R. W. McAdam, WEAF press rep under G. W. Johnstone, manager of press relations, has resigned effective May 15 to become director of marketing and production of the Elliott Service Co. of New York. Herbert Devins, formerly of the New York "Herald Tribune," succeeds McAdam.

P. H. W. Dixon, formerly with the A. P., is a new addition to the Press Relations department as feature writer. Dixon was also p. a. with the Shuberts at one time in New York.

## M. C.'s Coast Shifts

Los Angeles, May 22. Fanchon and Marco are switching some of their masters of ceremonies around again. Lynn Cowan, now at the Boulevard here, goes back to the Egyptian this week, replacing Gene Morgan, who resigned on account of his picture activities with Hal Roach.

Cowan's place will be taken by Max Bradford, who will come from the T and D in Oakland, where he will relinquish his post to Eddie Peabody, who has been touring through West Coast Theatres.

## \$500 Fine for Not Giving Notice Upheld

Seattle, May 21.

A fine of \$500 was made final in a telegraphic decision received here by Ronald Moore and Don Baggett, from Joseph Weber, president of the International Musicians' Union. Moore and Baggett are known as Ron and Don, and have been featured at the new Seattle (Publix) since the house opened March 1.

The two organists failed to give the customary two weeks' notice to the Bagdad and Capitol theatres (suburban houses), where they were working, previous to their Publix affiliation.

It is understood they gave 12 days' notice to their old management, informing the manager they were going to the Seattle Leroy Johnson, manager of the two houses operated by Jensen Von Herberg, squawked to the local union.

The organists were given a \$500 fine by the local and 10 days to pay. They immediately paid but appealed to New York.

## 300 Stations to Be Eliminated June 1?

Washington, May 22.

Federal Radio Commission is set to start cutting down on broadcasting stations beginning June 1. Though the commission members claim they are working slowly, the June 1st start will lead to a general cut in the 700 existent stations by bringing it down to an approximate 400.

## Nhare After Coin by Alienation Suit Up-State

Syracuse, N. Y., May 22.

Alex Woeltze, Utica restaurant proprietor, is defendant in a \$100,000 heart balm action brought by George E. Nhare of this city, disc artist and evangelist, who charges that the Utican alienated the affections of his former wife, Mrs. Louise Collins Nhare, also disc maker.

Nhare declares he was married Aug. 29, 1917, and lived happily until his wife left him, in 1926. In September of that year, he sued for divorce, naming the Utican as correspondent. Later, Woeltze and Mrs. Nhare were married.

## Daniel in Stage Act

Washington, May 22.

S. J. Stebbins, producer-manager of the Fox, staged a new one here when utilizing John B. Daniel, nationally known WRC announcer, as a stage feature working just as he would in the broadcasting studio.

With the "Public Announcement" system, Daniel announced direct into a "micro" introducing a 15-act bill, kidding television and the other new ones, to get across the dancing acts.

Daniel announces all notables, including the President, whenever they speak through WRC. Station is a RCA "product."

## No Portable Instructions

While the Federal Radio Commission has announced that portable broadcasting transmitters should have their licenses canceled July 1, Arthur Batchelor, Federal radio supervisor in New York, has received no instructions to that effect.

New York has two portable broadcasting stations, WRMU, owned by H. Grebe Zelezo, at Richmond Hill, which is on a yacht, and WGMU, also owned by the Grebe company, installed in an automobile.

## ARNOLD JOHNSON'S PLUM

Two Arnold Johnson orchestras in two Broadway revues will be the unusual occurrence this summer when Johnson opens with his original band in George White's "Scandals." A Johnson unit is already in the "Greenwich Village Follies," doing the Johnson act specialty and using his name without the leader's personal appearance.

The "Scandals" berth is a plum, with several mentioned for it, including Henry Busse.

Johnson walked out of the Park Central hotel last night because of managerial differences. Coming in originally on a gamble of the covert charges and expected Johnson to continue on the small guarantee he was receiving.

## RADIO RAMBLINGS

Unflattering

Syncopated arrangements of Saint-Saen's "The Swan" and Gounod's "Faust" are getting a strong radio push these days. The manner in which the boys are forsaking the contemporary stuff and encouraging revivals, or featuring flossy orchestrated dance versions of the classics, isn't particularly complimentary to the present-day song output.

The McAlpineers, from the Hotel McAlpine, were heard leading off with the "Faust" dance arrangement.

Smooth

The Jospe Woodwind Ensemble, a regular Sunday feature on the NBC, is one of the smoothest instrumental features on the air. Samuel Jospe is the conductor of this instrumental group and would be a cinch for a concert into the Capitol picture house.

Sunday as Ad Day

Herbert's Jewelry Shop is a regular Sunday ad entry on WMCA. This station goes on early afternoon until dusk maintains a marathon of jazz or light musical entertainment, and because it is such a relief in contrast to the sacred and dignified musical programs, the advertising pluggers probably get a great break.

Whether it's furniture or furs or jewelry, the ad boys openly make their sales spiel and mention the ads in their popular Sunday sheets they can consult for prices, details, etc.

Pleasers

Of Littman's Entertainers, Roy Shields, a sugary songster handling "Ramona" and other pop ditties, came through nicely, with a quick chamber music trio headed by Clarke on WAAT was another pleaser.

Strong Dance Band

One of the strongest dance bands on the air, and not from an NBC station, is Rudy Valee and his jazzists from Don Dickerson's High-Ho, the old Lido-Venice. There is a smoothness to Valee's music that is bound to attract flattering attention to himself and his boys for a choice berth. He'd be perfect for a smart hotel.

Hotels and Cafes

Of hotel syncopators there are the usual favorites like Hal Kemp (Manger), Arnold Johnson (Park Central), Don Dickerson (High-Ho), Ben (Roosevelt), Johnny Johnson (Pennsylvania), and Freddie Rich from the Hotel Astor.

In the cafe field the familiar "Ernie speaking" and "Ernie the numbaah" are back again on the air via the Everglades, where Ernie Golden is spotted. For hot jazz as is, Tom Gott from the Silver Slipper and Duke Ellington's hot and dusky jazzists from the Cotton Club in Harlem leave little wanting.

## Chi Unionized 100 Pct.

Chicago, May 22.

Among an estimated 363 motion picture theatres operating in Chicago not one of them is employing a non-union musician, according to a statement by President James C. Petrillo of the Chicago Federation of Musicians.

During April the last 14 "scab" theatres were unionized, completing a job that was started five years ago when the present Federation administration stepped into office.

## ROME DISCUSSION

Washington, May 22.

Question of extending copyright protection on music from 30 to 50 years is scheduled to be one of the matters under discussion during the Rome convention that will lead to quite some controversy, says a report reaching the Department of Commerce.

Copyright holders are known, it is stated, to have lined up many delegates favoring this proposal on an international basis, with the picture interests represented and being recorded as very much opposed to the extension.

Back, Dancing in Chi

Chicago, May 22.

KIRBY and De Gage, dancers, back from Miami, Fla., open a 17-week engagement at Villa Venice, May 26.

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## Disc Royalty Increase in Britain for Americans

London, May 11.

It is estimated that at least half-million a year will be added to the incomes of American composers if the application is granted that has just been made to the Board of Trade in London by the Musical Copyright Defence Association, representing authors, composers and publishers. They are asking for the rate of royalties on musical works mechanically reproduced, to be increased from five to at least ten percent.

The composers maintain that the gramophone companies are prosperous and well able to afford the increase.

As at least 75 percent of the musical compositions now recorded in Britain are American dance tunes, the American composers will benefit the most.

All British gramophone companies hold money representing unclaimed royalties on works canned over here and the authorship of which they have been unable to trace.

## Brunswick Data

New Brunswick recording orchestras are Jimmy Joy, from the Hotel Brown, Louisville, Ky., and McElroy's band, a Californian organization. Joy and McElroy were formerly Okeh and Columbia artists.

Brunswick has renewed Al Johnson, Harry Richman and Vincent Lopez's contracts, and Al Shayne will probably go Brunswick, having made two acceptable test recordings. Shayne has opened in a new act, specially written by DeSylva, Brown and Henderson.

In the Brunswick organization, Andrew Scherer of the recording laboratories has been promoted to booking manager.

## Columbia Courtesies Off

A strict ban on all passes at the Columbia, New York, was effective this week when manager Mac Joyce received orders from the new licensee, Walter Reade, to cut 'em all out except those issued to the press.

Thus the bar went up against the burlesque managers, whose shows have closed and who are in New York with time to drop in. Even the company managers found their hands tied and cannot extend gate courtesies that have long been customary.

## BUSSE'S VICTOR CONTRACT

Henry Busse, until recently star trumpet with and associate conductor of Paul Whiteman's orchestra, has been given a Victor recording contract. Busse broke away from Whiteman, with whom he was identified for many years, to head his own band.

Busse may go into the new "Scandals."



# Keit Making Remick's Co-operative With All the Boys Put In

The newly organized Remick Music Corp., with Joe Keit at the helm, will introduce an innovation into the music business when the enterprise becomes a co-operative venture. Keit, who bought out Jerome H. Remick for \$150,000, is apportioning stock to his staff, giving each department head and others a block of common stock gratis, commensurate with seniority and importance.

Keit's deal, papers of which are still being signed to include many hundreds of valuable musical copyrights, also includes the 25 Remick retail song shops. There is a possibility Keit may ultimately buy the Remick Printing Co. in Detroit as well, that company meantime continuing to do the music printing.

Remick, who heads the Detroit Greener, the Automobile City's leading enterprise in that field, is retiring completely from the music business. As it was ever since Keit succeeded the late Fred Belcher and general manager in New York, Remick was little concerned with the publishing end, his social and banking activities among the exclusive Grosse Point residential district of Detroit preoccupying him chiefly.

It is known that Max and Louis Dreyfus, the heads of Harms, Inc., are backing Keit, having financed him in the deal. Keit, however, will operate independently and be in complete control.

Among those receiving stock in Remick Music Corp. will be Henry Santley, Abe Holtzman, Fred Strubel, Charles Ray, Bobby Gross, Ward Perry, Carl West and Harry Bloom; also others which may be omitted.

Charles Warren was also slated for a block but the Remick assistant professional manager has resigned to become Mose Gumble's first aid in the new Donaldson, Douglas & Gumble Corp.

## Beecraft, "Imported" Man, Ordered Out of Capitol

On complaint of the Drummers' Club the Musicians' Union has ordered Ray Beecraft out of the Capitol, New York, stage orchestra. Beecraft has been at the Capitol four months, coming to New York shortly before that from San Francisco. He was charged with being an "imported" man as Walt Roesser, master of ceremonies at the Capitol, also comes from San Francisco.

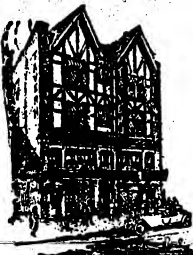
Roesser stated he had not known Beecraft on the coast. Mort Harris, former production director at the Capitol, hired Beecraft, but as Harris also is an ex-San Franciscan, the union ruled against Beecraft.

The Drummers' Club is a "social" organization within the union.

### HERBERT TESTIMONIAL

Another tribute to the memory of Victor Herbert will be broadcast under American Society of Composers, Authors and Publishers' auspices May 24 on the NBC network (WEAF).

At least 10 stations will be linked in the hook-up from the Ritz-Carlton.



**TAVERN**  
A CHOP HOUSE  
OF EXCEPTIONAL MERIT  
156-8 WEST 48TH STREET  
East of Broadway

## New Blow Aimed at A. S. C. A. P. in Senate

Washington, May 22. A new last-minute twist has been given to the protracted copyright "battle" in Congress by the introduction in the Senate by Millard E. Tydings (D., Md.), of a bill (S. 4467) aiming to make public performance for profit not payable to the copyright owner when such performances are played from a printed sheet of music purchased in the market.

Senator Tydings has been informed that such a provision "would not harm anyone," and it is the first time that such a proposal has reached the stage of introduction, though the motion picture interests have raised the point many times during the hearings on the various copyright proposals.

Enactment of this clause would free all picture houses, cabarets, theatres, radio, etc., from payment for public performances and, at the same time, automatically do away with the American Society of Composers, Authors and Publishers, which organization many factions here are still hopeful of eliminating.

## Country Dance Halls

Rockford, Ill., May 22. The Winnebago county board of supervisors and the managers of the Trocadero and Central Gardens, dance resorts, have locked horns on issuance of permits to operate. The latter are preparing to go to the supreme court to question the authority of the board to reject applications for license.

Stories of hilarious doings at the country dancehalls have been repeated by members. One supervisor described in lurid detail what he had seen at the board voted 30 to 2 against renewal of its license.

The Trocadero has promised to abolish service of ginger ale and ice "set-ups" in its hall if the license is granted, admitting that such service is indication of violation of the prohibition law, under which proof Chicago cafes have been padlocked.

## "My Blue Heaven" Passes The Million Disk Mark

Gene Austin's record of "My Blue Heaven" has passed 1,000,000 disk sales on the Victor. This is phenomenal in these days and only rivals "Galagher and Shean," a topical song the demand for which was so great the record manufacturers could not press the disks fast enough.

Austin is Victor's biggest seller. He recently christened a new yacht, the "Blue Heaven," in honor of the Walter Donaldson hit.

## Nazarro Held

Pitchburg, Mass., May 22. Tommaso Nazarro, theatrical promoter and said to be New England manager of the San Carlo Grand Opera Co. with offices in Boston, was bound over to the Worcester county grand jury when Judge Thomas F. Gallagher, district court, directed inquiry on a complaint of obtaining money under false pretenses.

The complainant was Lester T. Sawyer, local manufacturer who said that Nazarro secured \$500 from him to put on a concert featuring Rocco Pandiscio of this city, in Symphony Hall, Boston, April 29, but instead of putting on the concert in that hall staged one at Waldron's Casino without his knowledge. Nazarro, released in \$500, denied accusations.

### MUSICIANS' CONVENTION

Joseph Weber, president of the American Federation of Musicians, is in Louisville, Ky., for the 33d annual convention of the federation this week.

From the New York musical union 800 the following delegation also attend: Eddie Canavan, William A. Roche and Daniel Brun, leaving Saturday. From Louisville Weber goes to Detroit for the I. A. convention.

## Flying Maestro

Seattle, May 22. Vic Meyers, leader of the orchestras at the Trianon and Butler Hotel, has received a commercial pilot's rating from the Department of Commerce. Meyers has gone in strong for aviation recently, having just completed a course with the Washington Aviation Company here.

# Music Royalty From Talkers May Be Million

The extent of the music men's royalty income from the film talkers is indefinite. It may reach near the million mark, depending on the scope of the film talkers and their bookings.

Under a licensing arrangement, the Electrical Research Products guarantees the music publishers a minimum of \$100,000 a year against a royalty tax of 2% cents per seat per theatre wherever film talkers under its patents play. This royalty jumps to three, four and five cents with each succeeding year.

Originally, the contract was for Vitaphone, the first talker. Later came Fox's Movietone and now First National's Phonotone and the Movietones to be produced by M-G-M, Paramount and United Artists swell the royalty income possibilities.

RCA Photophone, Inc., the Radio Corp. of America talker, is closing a similar deal with the music interests.

## HERE AND THERE

Jimmie Joy and his orchestra closed at the Brown hotel, Louisville, to open the Muehlebach hotel, Kansas City, June 5 for the summer.

Ted Florite will return June 15 to the Edgewater Beach hotel, Chicago, with a new orchestra.

Lloyd Huntley and Is's of Blue orchestra start a summer engagement at the Ten Eyck hotel, Albany, June 2.

Sammy Timberg and his "Rebellion" band act open at Harbor Inn, Far Rockaway, L. I., for ten weeks, starting May 26.

Lou Raderman has sold out his interest in Pelham Heath Inn to the present management.

## Society's Million

The last quarterly dividend just paid its members is admittedly the largest declared in the history of the American Society of Authors and Composers.

The organization, according to Geoffrey O'Hara, one of its executives, collected slightly over \$1,000,000 in royalties on the music of its members during the past year.

## Marks Revives Old Favs

Out of 11,000 copyrights, Edward B. Marks is issuing a series of seven folios including series of old-time song successes. The Marks Co. has a host of old favorites among its copyrights, these being compiled according to classification.

## Isham Jones' Personnel

Chicago, May 22. Isham Jones for the summer is in the Ballroom Room of the Congress hotel, with most of his original orchestra.

A cooling system has been installed in the Ballroom Room.

## ARTHUR HAND BACK

Arthur Hand is back in New York.

What Arthur's future plans are still remain somewhat hazy, as he told them to a Variety reporter in a night club.

And a night club is no place for a Variety reporter.

# Inside Stuff—Music

### Rehearsal Rates

In an article written for "Photostory Book," give away published by National Playhouses, Inc., Dell Lampe puts in the following plug for his band:

"I want to say right here that for loyalty and spirit I think I have the finest bunch of boys ever assembled in any orchestra. When it comes to rehearsal they don't know the meaning of time and will work for hours to perfect one little trick."

All at regular rehearsal rates?

### Pushabout Pianos in Home

Those small pushabout pianos that have been in use in the night clubs and speakeasies for some time are now finding their way into many apartments and homes. The manufacturers are making them smaller and offering them in a vast variety of colors to match parlor suits.

The chief difficulty encountered to date is in impressing on prospective purchasers that the piano in most cases has a full keyboard and is not a toy sold at a low price for the kiddies to work out on.

### "Constantinople" Over Here

"Constantinople," touted as the current "Yes, We Have No Bananas" of England, published in London by Lawrence Wright, is now a De-Sylva, Brown & Henderson property for America. Vincent Lopez, and his orchestra first introduced the number over here.

### Woman Drummer's Steady Job

Mrs. Alice Knight holds a unique position among Broadway pit musicians. While most of the ladies who belong to Musicians Local No. 802 are pianists or organists, Mrs. Knight, at Loew's Circle theatre, is different. She holds down the extreme right of the pit, completely surrounded by kettle drums, traps and other drummer's paraphernalia. And she plays all of them to the complete satisfaction of the management for she's been there for over six months.

### Recording and New Law

Should the Vesta bill now before Congress become a law, the big music publishers will be sitting pretty in dictating the recording rights on their big song hits. A firm like Harms, Inc. (Dreyfus), with its connections with DeSylva, Brown & Henderson, and the newly incorporated Remick Music Corp. (Joe Keit), besides its own trade name and the several lesser subsidiaries it controls, is an unusually fortunate position. Having the cream of writers, the generally high prestige enjoyed by any of the Harms' enterprises, is an asset of great value.

Although reported backing the new Donaldson, Douglas & Gumble, Harms is in no wise interested in that firm.

There is talk that Harms, through its various affiliations, is in position to manufacture and market its own phonograph records. Allowed only a 2c royalty under the copyright law of 1909, the music men's dissatisfaction with its inadequacy prompted the agitation for a law against any fixed royalty returns. Since it's all in the song, the consistently successful publishers, and that means the owners of the copyrights on the hits, are in position to do anything they choose. It would be not impossible for any of the big publishers in combination to found their own disk manufacturing company.

### Settari Absolved

A news story appearing recently in Variety, telling of the wholesale dismissal of the Granada, San Francisco orchestra, and specifically mentioning Andrea Settari, house leader, unintentionally conveyed the impression that Settari was responsible for the cliques developing among the players. Settari had no connection with the several factions but as the players were under his direction and supervision he was included with the others, in the dismissal notice. West Coast-Public officials state they have no grievance personally against Settari.

## Disk Exports Booming

Washington, May 22. Exports of phonograph records continue on upward trend. For the first quarter of 1928 disks shipped abroad increased approximately 500,000 in number and with a \$200,000 recorded increase in stated valuation, according to records of the Department of Commerce.

First quarter of 1927 showed 1,497,611 disks valued at \$533,984, as compared with the like period in the current year, registering 1,972,852 records with a valuation of \$893,159.

Band instruments took a healthy spurt upwards also, the number going from 3,802 last year's first quarter to 4,321 in the current first quarter.

Only drop is in that of stringed instruments, going from the 17,133 total number of last year to 12,919 in the first three months of 1928.

## Archer's Case Again

A breach of promise case with Harry Archer, the composer, as the defendant, is slated for hearing at White Plains, N. Y., Thursday. Hattie Fox is the complainant.

It appears that the case was dismissed in the New York courts on two previous occasions, which explains the bobbing up of the case in White Plains.

Archer and Marlan Thompson have collaborated in writing several Broadway successes.

PLAYING THE BETTER  
THINGS IN MUSIC BETTER

## \$10 Opera Scale Increase

St. Louis, May 22. The Board of Directors of the Municipal Opera, which opens its tenth annual season in the big outdoor theatre in Forest Park on June 4, has accepted the demands of the union musicians employed in the municipal orchestra for an increase of \$10 a week for each of the 50 men in the orchestra.

The announcement followed a series of conferences between a sub-committee of the opera company and union officials, the union refusing to reduce its demands.



# 8 WALTER DONALDSON

## The Donaldson Firm



*The new music publishing formation of the firm of Donaldson-Douglas & Gumble, Inc., announce its initial catalog of all Walter Donaldson Songs--8: all new--by the premier composer of popular melodies.*

*Donaldson-Douglas & Gumble, Inc. introduces itself to the show business and the music trades with this announcement and solicits the good will of each.*

*Formal  
Open*

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# LDSON SONGS 8

## The Donaldson Year

**JUST LIKE A MELODY OUT OF THE SKY**

BALLAD

**BECAUSE MY BABY DON'T MEAN MAYBE NOW**

NOVELTY SONG

**ANYTHING YOU SAY**

NOVELTY SONG

**BAMBOO GARDEN**

LOVE SONG

**'CAUSE I'M IN LOVE**

NOVELTY SONG

**GLAS**

AND

**GUMBLE INC.**

**(WHEN YOU SAID GOODNIGHT)  
DID YOU REALLY MEAN GOODBYE?**

BALLAD

**OUT OF TOWN GAL**

NOVELTY SONG

**LITTLE MISS OKEECHOBEE, OH! BE MINE**

NOVELTY SONG

*out June 1st*

**& GUMBLE, INC. MUSIC PUBLISHERS**  
 AY, NEW YORK  
 CO PHILADELPHIA BOSTON



## MAYFAIR AS CAFE

"Yellow Peril" Cops Play Theatre For Chop Suey

Mayfair theatre, white elephant on 44th street, has been taken over by a syndicate of Chinese and will be remodeled to operate as a Chop Suey emporium. The place is scheduled for a Sept. 1 opening. As a theatre, small capacity and inadequate fire protection has been the Mayfair a flop from its opening.

## Political Job for Mann

Chicago, May 22.

Al Mann, son of Fred Mann, owner of the recently padlocked Rainbow Gardens cafe, has been named as State boxing commissioner by Governor Len Small. He fills the vacancy left by John Rikheimer. He was formerly attached to the Rainbow Gardens staff.

## HELEN MORGAN ON ROOF

Helen Morgan will be in another roof nite club over the summer.

It is said Nick Blair, who operates the present Helen Morgan Club, enclosed, has a location on West 57th street for the summer place.

Miss Morgan presided over the first nite club in the air New York saw, on top of the present 54th Street Club. Neighboring hotels raised a squawk against the same roof last summer when Al B. White was m. c. there, claiming the roof (not Al) was noisy.

"SILVER BELL"  
BANJO ARTIST

## GENEVIVE TIGHE

Solo Banjoist and Dancer with

E. K. NADEL'S  
HAPPINESS GIRLS

Send for Free Illustrated Catalog

## THE BACON BANJO CO.

INC.  
GROTON, CONN., U.S.A.

## Scrap, Including 4 Girls,

## Closes L. A. Dance Hall

Pomona, Cal., May 22.

Following a recent fistic battle in which four dancehall girls figured, City Council closed Rose's "Taxi" dancehall as a public nuisance.

According to police the place was operating with a dime-a-dance policy, with girl partners provided by the management.

Council recently passed a new license ordinance, designed to affect such places, setting a daily license fee at \$100. This failed to stop Rose's dances, so the city fathers ordered the license revoked.

## Chi's Fading Nite Life

Chicago, May 22.

With local cabarets being driven into almost complete extinction by federal padlocks, the Chicago "Evening Journal," heretofore running a full page of cafe copy, with ads every Saturday, has abandoned the page entirely.

May 19 issue of the "Journal" carried no cafe ads. Chicago "Evening American," only other local daily to make a play for night joint revenue, is running the cafe biz in the theatre department.

## Chicago's M. C. Shift

Chicago, May 22.

Mark Fisher, m. c. at the Oriental theatre since the departure of Paul Ash, will be out for a week or more, due to an attack of the flu. Fisher was seized with the illness on the morning of May 19. Al Kvale was called from the Norshore theatre to sub.

While Fisher is ill, Kvale will continue at the Oriental, Bennie Krueger will fill the Kvale vacancy at the Norshore, and Eddie Perry will go into Krueger's old berth at the Tivoli.

Kvale is proving an excellent draw at the Oriental, it being the house where he is best known. He was graduated from the Paul Ash band to the job of m. c. at the Norshore.

## Ethel Norris Has Divorce

Ethel Norris, of "Rain or Shine" and the Little Club, has secured her interlocutory decree of divorce from Cal Norris. The two did a double act in the local cafes until deciding they'd prefer to be good friends rather than bad mates.

Miss Norris and Sid Silvers, Phil Baker's partner, are next, so they say.

## Cried Off 20 Lbs.

The negative road house biz ruined one of the Crying Goldmans physically. Al has lost 20 pounds and is on for himself a medico's order for a rest cure.

The Duffy-Aarons-Cockley bunch from the Silver Slipper and Frivolity clubs are now operating both the Castilian Royal (Pelham) and Castilian Gardens (Merrick), and the Goldmans-in for a "piece."

Copyright Balked as  
Adjournment Nears

Washington, May 22.

Rep. Jess Busby (D) of Mississippi killed all chances of the Vestal disavowal copyright bill (No. 8913) by objecting to its consideration when it came up yesterday on the consent calendar in the House. The bill is aimed to give legal status to general dance practices in the handling of the various rights under a copyright. It had the unanimous approval of all interested factions with the exception of a last minute protest from some legitimate interests.

When up for consideration, Representative E. H. LaGuardia of New York stated he had several amendments to clarify the position of the picture interests and requested the bill be put over without prejudice to enable his amendments to be studied. Busby objected at this point, stating he knew what was in the bill and refusing to permit its coming to a vote.

The other Vestal Bill (H. R. 13452) providing for the repeal of the price fixing phases of the copyright act wherein mechanical recorders pay a two-cent fixed royalty, was passed over without prejudice upon the request of Rep. Hooper in the absence from the Chamber of Rep. Vestal.

There is slight possibility this bill may again get before the House during the session.

## All-Night House

## Serves Coffee at 4

Detroit, May 22.

Jake Schreiber is going the arty places one better. Recently he established an all-night policy at the Blackstone, small downtown grind joint. He now serves coffee on the cuff to all customers at 4 a. m.

Schreiber has long been proclaimed the best typhoid-show man in town. His wax figure fronts with mechanical movements make talk. His 288-seat Blackstone is the most consistent grinder around. Asked what time the house is swept out since running 24 hours a day, Jake explained that the cleaners work between three and four p. m. when most of the shabby audience is asleep. At four the mob is awakened and given java, which prevents further snoozing and enables them to watch the show thereafter.

The Blackstone's wee-hour scale is two bits.

## New Anthem for Chi

Chicago, May 22.

"Our Loyal Countrymen," a new patriotic song by William and Arthur Jahnke, two Chicago world war veterans, has been accepted by the Chicago Board of Education for use in Chicago schools. It will be introduced formally on memorial day in both schools and theatres.

## MINTZ WITH TALKER

M. J. Mintz, head of the Cameo cue show company, has become a regular musical director for Vocalion. Mintz' job places him in charge of everything from the scoring of a picture to hiring the musicians and other talent.

## LOPEZ TAKES PELHAM HEATH

Eugene Geiger of the Vincent Lopez group has taken over the Pelham Heath or expects to. The Lopez management will go in next month.

The Pelham Heath is close to Woodmansten Inn, where Lopez himself presides. It will add to the convenience of operation by Lopez, and removes an opposition spot.

## JOEY CHANCE, COLUMBIA

Joey Chance and his orchestra have gone Columbia records. Chance opens at the Park Central hotel, succeeding Arnold Johnson June 1, at about which date the Little Club calls it a season.

## Jesse Crawford Signs

## For 6 Years With Victor

Chicago, May 22.

Jesse Crawford has signed a new six-year exclusive recording contract with Victor at double his original salary.

On his four-year contract just completed Crawford's total sales reached 2,500,000 records.

## Pelham Roadhouses

Jack Goodman is retaining managerial control of the Pelham Heath Inn on Pelham Parkway, N. Y., the deal for Jimmy Carr, bandmaster, and Hawkey Horowitz of the Silver Slipper to take it over falling through.

Up Pelham Road, Lopez at the Woodmansten continues big and the Castilian Royal on the Pelham Road, across the Eastchester Road from the Pelham Heath Inn, suddenly broke for the better after a season of miserable business. The new N. T. G. revue did the trick for the Castilian which is now being operated by the Duffy-Cockley-Aarons faction from the Silver Slipper and Frivolity clubs.

## Hollywood Barn Broke

Chicago, May 22.

Suit for dissolution and the appointment of a receiver was filed in the circuit court against the Hollywood Barn, Inc., one of the cabarets recently closed by Federal padlock. The bill alleges that the cabaret has \$9,000 in outstanding debts.

## Force Club Closing

Chicago, May 22.

The Russian Art Club, ritzy night place, was forced to expire when the Adams Theatre Corp., lessor, foreclosed a chattel mortgage in lieu of back rent.

Mort Goldberg operated, although a Russian prince was given the distinction on menus.

## Cleaning Minneapolis

Minneapolis, May 22.

One by one Minneapolis night clubs are being put out of existence either by federal or city authorities, the latest to have its death knell sounded is the notorious Marigold Club, a black and tan hangout where two policemen were recently shot and seriously wounded.

The city council last week denied an application for a license to operate a restaurant and dance hall on its premises.

## Lone Cafe Jammed

St. Louis, May 22.

Bankruptcy proceedings against The Tent, St. Louis' only big downtown night club, have revealed the fact that there is only \$1,000 left to pay off legal debts which are \$2,622.

The assets were recently sold to Larry Conley, the band leader, for \$4,000, and Conley is now busily engaged trying to hold the ropes that are keeping The Tent up. State and federal receivers have been aligned against each other in seeking to establish priority of their claims against The Tent.

Conley originally came into the club at a salary of \$750 a week and ten per cent of the cover charges.

## SAMMY LEVY BACK

Sammy Levy is back with Watson, Berlioz & Snyder Co. after his protracted illness following a paralytic stroke.

The song plugger's loss of weight has resulted in a physical improvement.

## Mack Sells Country Home

J. Herbert Mack, the former Columbia Burlesque Circuit executive, has sold his country home and grounds at Rumson, N. J. It was Mack's custom to spend five months of each year at the place.

## Cabaret Bills

NEW YORK

Castilian Gardens Harold Leonard N T G Rev Castilian Royal Eddie Perkins N T G Rev Club Barney Alice Weaver Walter O'Keefe Eleanor Kern Halo Byers Club Lido Rudita & Ramon Meyer Davis Club Monterey Bunny Weldon Carol Boyd Club Richmond Gus Olsen Juliette Johnson Gus Murphy Williams Candle's Inn Sam Manning Leory Tibbs Everglades Randy Lindsay Eddie Perkins Ernie Goldstein 54th St. Club Dan Healy Fuzzy Knight Frances Shelley Alice Riddan Eddie South Frivolity N T G Rev Verrell Sis	Mary Adams Mayron Dale Evelyn Sather Eleanor Gail Jean Murray Pete Woolery Jack White Tom Timothy Helen Morgan's Helen Morgan Lane Sis Eleanor Gordon Dorothy Croyle Almea Revere Jack Friedman Hofbrau C F Strickland Hotel Ambassador Frances Mann Fred Carpenter Van der Zanden Hotel Biltmore Madeline Northway Gus Chiles B Cummins Hotel Manager Hal Kemp Jardin Royal Carroll Dunlap Leverly Towers Hotel Brooklyn Mel Craig Little Club Ethel Norris Ellis Higgins Bernice Jarrow	Goody Galloway Sam H. Stept Joy Ray Gus Clifford Joy Chace Montmartre Emil Coleman McAlpine Hotel McAlpiners Oakland's Terrace Will Oakland Landau's Bd Palma D'O B A. Rolfe John Walsh Jimmy O'Brien Tom Gott Jimmie Durante Lou Clayton Eddie Jackson Margaret Zolnay Garret & List Lily de Lys Frankie Morris Helen Grey Thelma Carleton Muriel Holland Annette Ryan Jean Rolling Durante's Pavilion Royal Meyer Davis Pennsylvania Hotel Johnny Johnson Fond Lily Caroline Rose Leo Ford Myrtle Buchanan	Salon Royal Texas Gulan Tommy Lyman Joe Candullo Silver Slipper N T G Rev Barbara Lake Mollie O'Doherty Evelyn Martin Hanley Sis La Verne Lambert Dewey Brown Patricia Graden John Russell G & B Adair Lo Claire & Mae John Walsh Jimmy O'Brien Tom Gott Small's Paradise Harriet Smith Atta Blake Jazbo Hillard Dewey Brown Sherman & White Sue Wroten Alto Oates Bee Footes Dionisia Stern Walter Astoria Chas Johnson Strand Rod Jack Connor's Rev Margaret Zolnay Larry Birch Walter Astoria Meyer Davis Woodmansten Inn Vincent Lopez Frank Lubbo
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## CHICAGO

Alabam Dale Dyer Law Smith Ralph Bart Bernie Adler Eddie South Alamo Eddie Bruce McClure Sis Iris & Mac Betsy Reese Jean Goldstein Chez-Tierce Pierret Nuyten Earl Hoffman College Inn Ted Leifford	Simmes & Babette Kate Smith Sherman Bd Colosmos Bobby Danders Maude Hanton John Sis Meara Sis Teddy Martin Norma Lentz Art Williams Oriental-Davis Alfredo & Maxine Ruth Durell Rick & Snyder Abe Lyman	Golden Pumpkin Banks Sisters Russell & Durkin Gene Gill Jean Gail Austin Mark Bd Kelly's Stables King Jones Charley Alexander Johnny Dodd Lantern Cafe Freddy De Syrette George Taylor Betsy Tennett Norma Lenze	Gladys Kilday Russell & Durkin Al Wagner Lido Inez Gamble Austin Mark Bd Charlie Schultz Barry Clay Bd Samovar Oliver O'Gorman Joffre Sis Fred Waite Terence Garden Ben Landsman Caroline La Ruz Spice Hamilton
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## WASHINGTON

Carlton Harry Albert Meyer-Davis-Orch Chantecler Paul Fidelman Meyer Davis-Orch	Chevy Chase Lake Al Kamons Meyer Davis-Orch Club Madrilian J O'Donnell Club Mirador M Harmon	Le Paradis Harry Albert Paul Fidelman Meyer-Davis-Orch Lotus B Dougherty	Mayflower Sidney Sideman Sidney's Orch Roma-Gardens Chas Wright Wardman Park Sidney Harris Meyer Davis-Orch
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## PHILADELPHIA

Club Lido Broadway Follies Club Madrid Club Barrymore Velo Yolande	John Wallin Joely Lyle Marcella Hardie Pauline Zenoa Buddy Tully Joe Candullo	Piedicilly Al Wohlman Marcella Hardie John Gaylor Isabella Dwan Mattie Wyne	Al White Aveda Charkoule Barry Sis Walter Rod Leo Smith Chas Craft
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and HIS COMMANDERS

Featured in "PARIS"  
WILBUR THEATRE, BOSTON

## PHIL FABELLO

and His ORCHESTRA

LOEW'S 7th AVENUE THEATRE  
New York City

## MAL HALLETT

AND HIS ORCHESTRA

New England Dance Tour

Permanent Address:  
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AND HIS MUSIC

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Nights of GLEN RICHMAN  
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AND HIS PALAIS D'OR ORCHESTRA

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Orchestras

VICTOR RECORDS

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and His ORCHESTRA

Exclusive Brunswick Artist

WOODMANSTEN INN

Pelham Parkway, N. Y.

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America's Greatest Girl Band

Permanent Address

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And His GREATER ORCHESTRA

1560 BROADWAY, N. Y. C.

Direction WILLIAM MORRIS

IF YOU DON'T  
ADVERTISE IN  
VARIETY  
DON'T ADVERTISE



# OBITUARY

**HARRIETTE UNDERHILL**, picture critic of the New York "Herald Tribune," died May 18 in her apartment in the Whitby hotel, New York, after a long illness.

Before the present "Herald" and "Tribune" combined, Miss Underhill had worked for the old "Tribune," her connection with the paper dating back 20 years.

Miss Underhill was born in Troy, N. Y. Later the family moved to Passaic, N. J., where Miss Underhill was married to Joseph Scanlon when she was 16. Later they were divorced.

Prior to taking up writing as profession, Miss Underhill was on the stage. Her first appearance was in the "Floradora" sextette and then later with Blanche Bates in "The Darling of the Gods." Miss Underhill later toured, with a Shakespearean company and when she was in Mexico City married an Englishman, who died shortly after.

Miss Underhill broke into newspaper work under her father, Lorenzo Underhill, who at that time

senting "The Best People." Upon his return, he remained on the coast, appearing under the Henry Duffy banner as the Rev. Davidson in "Rain."

## NATHAN APPELL

Nathan Appell, 59, veteran theatrical owner and operator, died May 24 at his home in New York, Pa., of heart disease. Appell's condition was aggravated by asthma. To alleviate the latter he spent last winter in Arizona.

Appell was one of the best known theatre men in Pennsylvania, having been active in both ownership and operation of a string of houses. He was the head of the Nathan Appell Amusement Enterprises, which operated all the theatres in New York and houses in Hanover, Red Lion, Reading and Lancaster, Pa. He was an Elk and a 32nd degree Mason. He is survived by a son, Louis J. Appell, general manager of the Appell enterprises; his mother and a sister, both of Harrisburg.

Appell was 18 when he launched

**Fire Eater and Torture Board Man.** fell dead while walking in Coney Island.

Body was taken to the morgue, and if no relatives appear freaks of Coney Island plan to conduct funeral services.

## EDDIE GILLION

Eddie Gillion, 28 years manager for P. J. Roach at Glenwood

Our deepest, heartfelt sympathy in the death of our dearest friend  
**HERB WIEDOEFT**  
Richard Edwards and Mother

Park, Batavia, Ill., and for the last five years producer and comedian at the State and Congress theatre, Chicago, died May 17 in Mercy Hospital, Chicago.

Body was taken to Batavia for burial. Gillion leaves a widow and two sons.

## BERNARD MCKOCK

Bernard McKock, eighteen, musician, a member of a Chinese orchestra touring the west, died in Mercy hospital, Davenport, Ia., April 13. McKock was stricken two weeks before when the orchestra played the Capitol. His parents, in San Francisco, survive.

**Bobbie Barr**, veteran doorman and ticket-taker of the Colonial, Boston, died recently. Bobbie's "Good Evening," was one of the hall marks of the house, and he numbered thousands among his acquaintances. Served every summer for years as ticket taker on Nantasket Beach excursion boat line, winters at the theatre. One of best known men in this line in the city. His passing was generally mourned by newspaper critics and theatre-goers of city.

**John Birmingham**, leader of a jazz band and one of the pioneers of this type of orchestration in London, died in a Kensington hospital, London, May 7, from injuries received in a fall from the balcony of his

## MAY 25, 1924 IN MEMORY OF My Wonderful One

**THEODORE MORSE**  
(Dorothy Terriss  
(DOLLY MORSE)

home. Deceased was the son of a Scottish regimental bandmaster, and was only 35. He was also an army bandmaster at the early stages of his career, and his band of British musicians, which he gathered together, were popular features of the Coliseum, Alhambra and different halls.

**George Goldsmith**, 59, husband of Lillian Burkhardt Goldsmith, actress, died of heart disease in Los Angeles May 11. Mr. Goldsmith (non-pro) was past exalted ruler of Los Angeles Lodge 99, B. P. O. E. At the time of his death Mrs. Goldsmith was in New York.

**Mame Ponce**, colored, former owner Oriental Cafe, Chicago, and Ponce's Inn at Robbins, Ill., died recently in Chicago.

**Wife of John D. O'Hara**, actor, died May 15 in San Francisco.

**Nicholas McKeon**, old time circus man, died May 16 at Bridgeport, Conn.

**Jack Speidel**, 50, orchestra leader, died in Fairfield, Conn., May 7, following an operation.

**The mother of Pete Ermatinger**, manager of Erlanger's New York, died at her home in Chickopee Falls, Ia.

**The father of Mabel Drew** (Gene Barlow and Mabel Drew, vaude) died suddenly in London while traveling in search of health.

**Peter Ludwig Conde**, 60, musician, committed suicide with a revolver at his home in Los Angeles, May 22.

## Circus Man Held on Abduction Charge

Pittsfield, Mass., May 22. Joseph Novak and Edward Birmingham, employees of Sells-Floto circus, were arrested here last week charged with the abduction of a 14-year-old girl.

When the police found the youngster with the men, she said they had asked her in Albany, where the show played the previous day, if she would like to join the outfit. She agreed to go as far as Pittsfield if they paid her fare back to Albany, she averred. They agreed and she accompanied them here.

The girl was detained as a material witness against the men and also arraigned in juvenile court.

## CARNIVALS

(Week Commencing May 21 When Not Otherwise Indicated)

Alabama Am. Co., Beaver Dam, Ky.  
Barlow's Big City, Urbana, Ill.  
Bee and Bess, Chicago, Ill.  
Bismarck's Attractions, Reussel, N. Y.  
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## WIDE OPEN GAMBLING AT CHARITY CIRCUS

12 Stands, All Wheels, 3 Without Merchandise—Under the Auspices of Women's Clubs

Wide open gambling is the main feature at the Charity Circus, Iceland. Wheels work overtime and concessionaires promote money play.

The circus is being run by Milton Hollander, Philadelphia carnival operator, on a hook-up with the Federation of Women's Clubs of New York City. Purpose is to raise funds to build a home for wayward women, where they can go after release from Bedford Reformatory and Welfare Island.

When visited by a Variety reporter Thursday night, the wheels were humming and getting a lot of attention from minors. The layout includes 12 stands, all wheel operations, a few stocked with merchandise for a flash, but at least three minus any display to cover the gambling racket.

Three classes of wheels are operating. On the star wheel the player gets five to one on the number, 10 to 1 on the red, and 25 to 1 on the star. Some of them are operating on the up and up, while others are working the gimmick occasionally with shells cashing on the star to stimulate play. Admission is 50 cents and a ticket program is on a platform for the admission fee, split in two sections to give the wheels plenty of chance to operate.

Less than 200 were in Thursday night, most going for the wheels. Two stands running legitimately and the venue reported very badly. The program is on a platform for the admission fee, split in two sections to give the wheels plenty of chance to operate.

Holland is reported as giving the Federation of Women's Clubs the admission money and a small cut on the wheel intake. The Charity Circus folds Saturday night, with the venture reported very badly. The program is on a platform for the admission fee, split in two sections to give the wheels plenty of chance to operate.

The open gambling angle is said to have been responsible for the clubwomen practically walking out on the promoter.

## John Ringling in Europe

John Ringling sailed for Europe last week, to be gone about six weeks. The trip principally concerns a search for novelties for new season's Ringling-Barnum circus.

The showman's trip abroad is dated earlier this year than heretofore. Last year he made a similar journey after the outfit got under canvas.

The circus is in charge of a number of executives, Carl Hathaway, formerly in advance, being virtually in charge. The others are Fred Bradna, Fred Worrall, Charles Hutchinson and Frank Cook.

## Circus Lot Change

Des Moines, Ia., May 22.

For 30 years the old circus lot, 20th and Walnut streets, has accommodated the white tops, but is now to be turned into a ready development for the circus. The circus is in charge of a number of executives, Carl Hathaway, formerly in advance, being virtually in charge. The others are Fred Bradna, Fred Worrall, Charles Hutchinson and Frank Cook.

## N. J. SUNDAY DATE

For the first time in the history of New Jersey, a circus may play in the state on a Sunday. Plans to this effect on between J. D. Newman, general agent of Sells Floto, and Arcola Park. June 24 the likely date.

To get by the Sunday gag the circus will play under the auspices of a hospital.

## EVANS' CIRCUS STARTING

East Liverpool, O., May 22.

J. J. Evans' circus, in winter quarters here, is primed to start late this month.

Early spots will be in eastern Ohio.

## BARNES-CARRUTHERS

Fair Booking Ass'n, Inc.

Chicago, Ill.

HIGH-CLASS OUTDOOR

NOVELTY ACTS WANTED

AT ALL TIMES

Largest Fair Booking Agency in America

## Marcus Coew

owned and published "The New York Sportsman."

In 1919 she was severely injured in an auto accident and from that time on her health was never the same. It became so bad that Miss Underhill, in 1920, went to the Adirondacks, where her health was greatly improved. She returned and resumed her work on the "Tribune."

In recent years Miss Underhill had done considerable screen writing. One of her latest scenarios is now marked for production by Universal.

Her third husband was Gardner Youngman from whom she was divorced and who now lives in Washington.

The father of William Le Baron, producer here of FBO, died May 15 at the family home in Yonkers, N. Y.

Mr. Le Baron was at his father's

IN MEMORIAM  
**MEGRUE**  
In loving memory of  
**STELLA COOPER MEGRUE**  
mother of  
**BOI COOPER MEGRUE**  
May 20, 1927

beside when he passed away, having come on to New York from the West Coast on a business trip. His father was suddenly stricken ill after Le Baron had left New York for Chicago to attend the FBO convention in that city. He hastened back and arrived Friday morning.

**HAROLD SALTER**  
Harold "Hal" Salter died in Los Angeles following an illness that dates back to an attack of the influenza, suffered while starring on the road in "What Price Glory."

Salter was stricken in Syracuse, N. Y., during the season of 1925-26 while playing the Louis Wolheim role at the Wieting. He managed to fill the role for the split week engagement here, but was forced out the next week.

Recently Mr. Salter has been devoting himself to pictures, appearing in support of Ken Maynard in several Westerns produced under the supervision of Harry J. Brown. The dead actor appeared in stock at the Empire, Syracuse, for four seasons. He was a resident of Williamstown, Mass. His father for years filled a chair at Williams College, and was well known in the East as an organizer. His mother, Mary Turner Salter, is a noted composer. Her work "The Cry of Rachel," is a favorite concert number of Mme. Ernestine Schumann-Heineck.

His experience was long and varied, and included vaudeville as well as the legitimate stock and pictures. For some time, Mr. Salter appeared with Frank Wilcox in the vaudeville playlet, "S-s-s-shh!"

After he closed his tour in "What Price Glory?," Mr. Salter went to Australia to head a company pre-

his theatrical career by organizing a theatrical company to present three plays at pop prices. He assumed management of the Grand Opera House, Harrisburg, two years ago; built the Lyceum in that city, which later became known as the Orpheum and which was followed by the Majestic. During that period he operated a chain of theatres in Allentown, Reading, Pottsville, Lebanon, Norristown and Carlisle.

Aside from his operative activities, Appell also put out touring companies which included the King Dramatic Co. and the Melon Gray Co. Some 26 years ago he opened the Highland Park stock in York. He also operated in stocks in New England for a number of years. For a time he was associated with Wilmer & Vincent in theatre operations in Harrisburg and Reading.

## HAL McLEAN

Hal McLean, 33, saxophonist, with Wait Roemer's stage band at the Capitol, New York, died of pneumonia May 15 after an illness of four days. Prior to joining the Capitol orchestra he was with Paul Whiteman's Band.

He is survived by a wife and child. Burial in his home town, Kansas City.

## SLIM HENDERSON

Slim Henderson, 31, died May 11 in Harlem Hospital of pneumonia. He was one of the pioneers of his particular style of entertaining and had been seen in both vaude and with colored musicals. He and John Mason were invariably teamed together.

His widow, Rosie Henderson, blues singer, who records for Okeh, survives. She is in the London "Show Boat" company.

## TOOTS DAVIS

Toots Davis, 41, comedian, died May 9 in Harlem Hospital of pneumonia. He had worked for some years as the vaude partner of Eddie Satter and was best known

In sad but loving memory  
**TONY FERNANDEZ**  
Who died May 22, 1927  
His Wife  
**Jennie Fernandez**  
(Fernandez and May)

for his creative dances. It was Davis who originated the "Over the Top" step. He was with the Whitney and Tutt shows some seasons ago as a comic and dancer. His widow also on the stage, survives. Interment in Woodlawn cemetery.

## PERCY COLSTON

Percy Colston died in Harlem Hospital May 11, of pneumonia. He was a singer with the Tutt and Whitney shows for several seasons and had appeared in vaude and musicals.

## PAUL GRIGSBY

Paul Grigsby, known in side shows as "The World's Champion



# CHICAGO

le 516 N. Clark St., Phone—Superior 1







## 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.

**Orpheum**  
Last week the Orpheum needed a strong feature act. In addition to Jim Barton, to bolster up what was individually not bad but collectively rather a weak bill.

So they got Jack Benny, who but a few weeks ago played here and since New Year's has been here several times. Benny is one exception to the time-worn rule about repeating. The offender he comes around the better he seems to be liked, and the longer he stays on the stage the better the break for those regular customers who like it. He is now on the line every week and sometimes gets gipped.

Actually, the reason for Benny being on this bill was Peggy Hamilton's fashion revue. Miss Hamilton is the fashion expert for the Los Angeles "Times." Although she can wear clothes like a million and look plenty nifty, her little affair would have had some rough sailing if it were not for the timely appearances of Benny, who wisely cracked the revue into something it never would have been without those gags.

The fashion parade was counted upon to bring 'em in from everywhere in the neighborhood, particularly the movie dames with their boy friends. Not everything that shines is gold, they say, and maybe that's why there was so many of the film girls who simply forgot to come around Sunday night at the Orpheum.

It might not have been Miss Hamilton's fault, and anyway, she tried very hard to entertain those there by bringing out 15 mannequins who wore lots of pretty things. Then there were a group of four dancing girls, not so hot on the heels, but facially acceptable.

Miss Hamilton herself did a neat waltz with Joaquin Elizondo, a romantic-looking gent who works good deal in the movies. All that, coupled with Benny's refreshing remarks, now and then kept the audience in until considerable after 11, unusually late.

Barton, held over, was sure fire. Behind him was Joseph E. Howard, who revived some of his old songs, digging plenty of laughs.

Toby Wilson and Co. in a typical comedy sketch, also something everybody liked. As he grows older Wilson appears to be getting sprightlier and funnier. He certainly has a rib tickler in that sketch where he plays the "old timer" with a load of dough and a devilish appetite for the dolls. Good supporting cast of four people.

Five Esmond and Pat Grant were a youthful comedy couple who made good in the deuce. Girl particularly clever and funny. And does quite a bit of hoofing; all kinds. The Stubbinsfelds, aerial turn with three women, were interesting openers.

Jack Benny besides having his hands full in the fashion thing was given the spot opening intermission for his own specialty. Mrs. Jack Benny, now designated as "Marie Bagel," was a choice morsel for the mob and an apt foil for her husband.

Sunday being Mother's Day, Newell Alton commemorated the event on the organ working in with the console a scenic display on the stage that was too long to be fully appreciated.

## Pantages

Just an average layout for Pantages last week. Maurice Costello was on the topline. Costello is playing some time for Pan out here with a sketch that doesn't do him justice. The veteran screen actor personally registers and was well received. Support cast includes three men, two of whom are principals.

Rest of the bill bad. Brown and

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is the Only Factory  
The only factory  
of the world made by  
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## NOTE NEW ADDRESS

## PAUL TAUSIG—SAILINGS &amp; SON

Steamship Accommodations Arranged on All Lines at Lowest Rates  
Foreign Exchange Also Taken Care of Bought and Sold  
Oldest Agency in U. S. Specializing on Travel and Travel

EUROPEAN CONNECTIONS—Passage Taken Care of Both Ways

TIMES SQUARE TRAVEL BUREAU

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Seventh Ave. & 40th St.—Times Square Trust Co.—NEW YORK  
PHONE PENN. 2800

La Hart, roller skaters, who were last openers. Girl is easy to look at and a good performer. Routines well set and effective. Murray and Van, two boys and a piano, crooned through the "deuce," getting over nicely. Next musical offering was Carlena Diamond, a looker with excellent technique on the harp. For a finish she does an impression of her father, Charlie Diamond, using a hand harp while executing steps. Comedy honors went to Burt and Rosedale, mixed team, who did about anything and everything in the way of joke.

On the closing end were the Memphis Collegians, nine-piece band, carrying two specialty soloists, eccentric boy hooper and cutie who warbled a medley on the oboe. Okay on any vaude bill. Screen feature "Gateway to the Moon" (Fox).

Upstairs, near capacity on main floor. Favorites, as usual, not so forte on matinee.

Amateur dramatic organizations from six cities participated in the second annual Southern California one-act play tournament held at the Temple theatre, Santa Ana. Yoric Players, San Diego, directed by Haerach Hubbard, offered "Two Gentlemen from Sollo." Riverside Community Players gave "Mr. Sampson," by Charles Lee and directed by Janet Scott. Condensed version of "When We Were Twenty-one," by H. V. Esmond, was presented by the Monrovia Community Players, directed by J. H. O'Flynn. The Escondido Community Players, directed by B. F. Sherman, offered "El Cristo," while the Hollywood Community Players, directed by the very Haerach Hubbard, produced "On the Lot." Santa Ana Community Players, though not in competition, put on "No Count Boy" by John Green. This play won first prize in the Belasco little theatre tournament held in New York last year. It was then presented by the Dallas Players.

The winning groups in this tournament have been invited to present their plays in Pasadena.

Frank Garramont, formerly with Panchon and Marco, was engaged by Oliver Morosco to direct the orchestra at his newly acquired Belmont theatre.

Columbia held a meeting of all its branch managers west of Denver at the Ambassador hotel here. Joseph Goldberg, western distribution manager, was in charge of the meeting.

International parent of music scheduled to take place at the Ambassador 8-9-10. The show is in rehearsal with Waldo T. Tupper, managing director of the exposition, in charge. The show is being sponsored by the Southern California Music Trades Association and are conducting a beauty contest in conjunction with the meet.

May Boley, who appeared in the coast "Hit the Deck," has been signed for the same production in Australia through Ken Dailey of the Bert Levey office.

"A Night in Spain" will open at the Biltmore June 2. Most of the members of the original cast will be in the production.

With Helen Sullivan signed for a principal part in "Pomander Walk," coming to the Hollywood Playhouse May 28, the cast is now complete. Players include Earle Leonard, Allan Connor, Lionel Belmont, Evelyn Hall, Robert T. Haines, Linda Ann Carlon, Jimmie Phillips and Bruce Payne.

In the event Claire Windsor is cast to play the lead opposite Ricardo Cortez in "Grain of Dust" for Tiffany-Stahl, production of "The Naughty Duchess" will be held back until she finishes work in the first production.

Both are being made for Tiffany-Stahl.

Tiffany-Stahl is installing a portrait gallery on the studio lot for

making publicity portraits of all their players and executives. For this work they have been previously made with studio still cameras and would not pass fan publication requirements.

Los Angeles, May 22.

Trial of the \$42,000 breach of contract suit brought by Jetta Goudal against the Cecil B. DeMille Pictures Corp. is being held in superior court pending the taking of a deposition in England from W. G. Crothers, formerly employed as a casting director at the DeMille studio. Crothers is to be quizzed about conversations he might have overheard which would have any bearing on the case.

Miss Goudal sued under a contract she declared she entered into with DeMille whereby she was to receive periodical increases in salary until a maximum of \$5,000 a week was reached in 1929. Miss Goudal contended the firm conspired to keep up to the terms of the agreement.

Los Angeles, May 22.

Frieda Berloff, who recently left the dancing act with her brother, Louis Berloff, has associated herself with the Mack Blisset School of Dancing. Miss Berloff is in charge of the ballet department.

Juvenile stock members of the Egan School postponed its play, "Her Heart Belongs to Me," to after tomorrow, May 27. Illness to one of the principals in the play made the postponement necessary. It will be presented under direction of E. N. Wallace.

Olga Zacek heads the cast of "Hotel Imperial" produced by the Sydney Sprague theatre players at the Egan. Others in the cast include Boris Karloff, William Stack, Jeffrey Williams, Ross Chetwynd, Ernest Davis, George C. Brown, Mackay, Ronald McBurney, Keith Haswell, Jay Allard, Arthur Evers, Louis Morrison, Lillian Rivers, George Dunham, Evan Pearson, Isabelle Beria, Leo Hill, John Stuart Mill, Frederick Lewis and Lawrence Bishop.

New summer policy has gone into effect at the Criterion, West Coast Theatres operated downtown house. Where formerly operating with a long run picture policy, the house now goes ahead with weekly changes and first run pictures from independent and other markets.

Movietone newsreel and short subjects will remain as before. Admission: seats 10c, top after 6 p. m. 25c. All day.

William Kernell, composer, is under a long term contract with Fox, writing original stories and titles.

Kernell's first assignment is "Road House," now in production under the direction of Richard Rosson and featuring Lionel Barrymore and Marta Alba. He is writing titles for F. W. Newman's "Four Devils."

Three Fox studio workers, J. K. McGuinness, Herman Bing and Gabriel Beer Hoffman, injured in recent automobile accidents, are now recovered and will return to their posts at the studio shortly.

Edward Everett Horton will play the male lead in an all star cast to make "The Terror." Warner Brothers' feature length script and sound picture with the Vitaphone recording device.

Other players are May McAvoy, Louise Fazenda, Alec Francis and Holmes Herbert. Roy Del Ruth will direct. Horton, who is now producing and featuring himself in plays at the Vine Street theatre, will alternate his stage work with the Warner studios as long as his work is required in the picture. Production will start June 4.

Production on "The Volunteer," being produced by Harry Langdon for First National, will be completed about June 4, with the exception of filming the interiors of submarines. It will be necessary to wait until the latter part of June to obtain the submarine shots, at which time the Pacific fleet will be at the local port.

Savoy Playhouse, San Diego, produce "Seven Dances" May 21, with Joseph Bell headed by Sunset. He formerly was a leading man with the old Morocco stock company.

Arthur S. Kane has been appointed southern district manager for United Artists. Kane returned east with Al Lichtman, general sales manager of United Artists, who had been here for a week. Victor M. Shapiro, advertising manager of the company, was in the party.

I. E. Chadwick, indie producer, is to build a two-story store and office building on the Pacific coast, displacing the gas station at that point. The site is diagonally oppo-

site the Christie Brothers studio, where David Horsley's company under the direction of Al Christie made the first picture in Hollywood. There will be stores on the ground floor and offices on the second. The structure will be within a few feet of the northern boundary of the Chadwick studio in Gower street.

More than 150 experienced ballroom dancers were selected at a local penny dance hall to play at a small town dancing contest staged at the Pathe-DeMille studios for a scene in "Power," now being directed by Howard Higgin.

All were paid the regulation extra wages for the work in addition to offering a silver cup and an extra check for the couple with the best contest. This went to a couple who had never appeared before the camera.

Grant Whytock, Arch Smith and two cameramen who remained at Papeete, Tahiti, for additional shots to be made on "Under Southern Skies" for M-G-M, returned to the studio with all the necessary film to complete the editing of the picture, which is now known as "White Shadows of the South Seas." This was originally started under the co-direction of Robert Flaherty and W. S. Van Dyke. Flaherty abandoned the picture, leaving Van Dyke to complete it.

## SEATTLE

Variety's Seattle Office  
Waldorf Hotel

By SAM COHEN

Metropolitan—"Wings."  
Fifth Avenue—"Little Shepherd of Kingdom Come."

Seattle—"Easy Come, Easy Go."  
Columbia—"Hunchback of Notre Dame."

Blue Mouse—"Tenderloin" (3d week).  
United Artists—"Valley of the Giants."

Orpheum—"Alex the Great" and vaude.  
Palace Hip—"Musical Stock."

Winter Garden—"For Ladies Only."

Heinie Orlando, of the Three Orontes, acrobatic act playing for Pantages, nearly lost his life when he lost his balance on a 36-foot scaffold while doing his stuff before the audience at the Fox house. Heinie became dizzy while he was suspended up in the air and fell head first to the stage. He couldn't work for a few days.

Aggie Norton, vaude comedienne, arrived here last week from Los Angeles to play the role of Cleopatra. Maginnie in Olga Printz's new play, "Little Heaven," having it's premiere at the President this week.

It is reported that local realtors have been commissioned by Sol Lesser, president of Principal Theatres, to negotiate for sites in this territory for the erection of new houses. Lesser plans to invade small Northwest towns with 1,000-seat houses.

Western Vaudeville is all shot in this territory. Houses formerly booking this type of vaude have either closed down or cancelled it. W. V. M. are trying to interest Mike Newman, Universal theatre head here, to take six acts weekly for the suburban houses.

Following his local engagement as guest star at Henry Duffy's President, Leo Carrillo will go to Portland to open a five-reel engagement at Duffy's Hellie in that city. Berton Churchill, now in Portland, comes to the local houses June 10 as guest star.

Seattle (Publix) has installed a baby playground, situated downstairs in the theatre, with matron in charge of the kiddies. The innovation is proving popular.

The Butte, Montana, branch of Columbia Pictures has been closed and will remain closed indefinitely. A shipping office may be retained.

Charles Knickerbocker, Butte manager, was shifted to Kansas City.

D. C. Millward, president of D. C. Millward-Crescent Amusement Company, announces that Walter G. Neish, former owner of the Bijou,

Tacoma, has been placed in charge of the Bijou and Palace theatres in that town.

The West Coast Fifth Avenue will soon have Movietone. Minor changes in the projection booth are now being made, in preparation for the talkie.

Announcement is made of the appointment of State-Siegel as manager of the Strand. Siegel has for the past few months handled publicity for the Danz houses and his recent change is in the way of a promotion.

Stage acts and novelty attractions are being presented at Joe Danz's Embassy Theatre in the neighborhood with first-run Tiffany-Stahl pictures. House is a grind and on a 25 cents top.

Joe Roberts, formerly publicity man in this territory, is now in charge of West Coast Theatre radio station. The theatre, located in the Fifth Avenue theatre and broadcasts are held every Friday night.

## PORTLAND, ME.

By HAL CRAM

Empire—"Beholders Paradise."  
Strand—"Hurry Delmar's 'Revels Revue' pictures."  
Maine—"Topsy and Eva."  
Keith's—Vaudeville.  
Portland—"Turn Back the Hours."

Gus Edwards' "Ritz Carlton Nights" started to capacity houses at the Strand all last week. Newspaper articles called it the best show Portland has seen for months.

William and Joe Mandel and Owen McGivney are the featured players at Keith's this week. Rumor has it that the house will close within a few weeks indefinitely. Last summer stock was tried but proved unsuccessful.

Earle Hanson and his orchestra opened Riverside Pavillion Saturday night for the season.

Work has started on the removal of the buildings at Congress Square in to be erected. Actual construction of the house will start about July 1. It will have a seating capacity of about 2,300. May be named the State.

## NEW ORLEANS

By O. M. SAMUEL

Saenger—"The Yellow Lily."  
Loew's State—"The Hawk's Nest" and vaude.  
Strand—"Feel My Pulse."  
Orpheum—"Dressed to Kill" and vaude.

Saenger Theatres are opening new houses at Meridian and Biola, Miss.

Jules Baudou and his orchestra are the last End Roof for the summer. Roof is to be taken place of the stay-at-homes. It is operated by the Hotel Roosevelt.

The Little Theatre closed the most auspicious season of its career last week. Director Sinclair has been re-engaged to direct the amateurs next year at a salary of \$12,000.

## ST. LOUIS

Charles Raymond has taken up the post of manager of Loew's State here, coming from Pittsburgh. Charles Winston is here as general press representative at Loew's State.

Charles Winston is here as general press representative at Loew's State.

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## SAN FRANCISCO

Variety's San Francisco Office  
Loew's Warfield Bldg.  
(Room 615) Prospect 1363

Advices received here from Ashland, Ore., near the California border, tell of an auto crash in which Herb Wiedorf, San Francisco orchestra leader, and brother of Rudy Wiedorf, leader of the Hotel Fairmont orchestra here, sustained three broken ribs and cuts about the face and body. Lawrence Abbott, another musician, who was with Wiedorf at the time, escaped injury.

West Coast Theatres and Fanchon and Marco are trying out an experiment at the Grand Lake, Oakland, whereby that house has been designated as a tryout house for professional talent in the San Francisco territory. Ethel Seavers is in charge. Tryouts Monday evenings, starting at 6 o'clock.

Bill McCarthy is now in charge of stage construction for Fanchon and Marco in the No. Cal. territory.

Hoot Gibson will be judge at the annual roundup at Sacramento June 1-3.

Blueenthal circuit has accepted plans from Reid Bros. for a Class C reinforced concrete theatre at Mill Valley. It will be a 1,000-seater.

Mary and Mathilda O'Donnell of Sacramento are preparing to launch construction on a 750-seat picture house in Placerville.

Colonel Tadaharu Sakurai, press agent for the Japanese army, arrived here from the Orient on the Korea Maru, en route to New York and Europe.

H. W. Draly, formerly branch exchange manager for Paramount at Denver, has been appointed district manager for Salt Lake and Denver. Samuel Henkle, salesman out of the Denver office, has been promoted to the office of exchange manager.

Musicians' union, local No. 6, has sent a communication to the board of supervisors protesting the proposed "daylight saving" ordinance. The musicians are being sponsored by several local newspapers and a few manufacturing plants.

E. M. Bonderson, press representative here for the Orpheum circuit, has joined Henry Duffy as manager of the president, formerly Morosco, in Los Angeles.

Henry Duffy has signed Marjorie Rameau for a summer engagement. She will open at Seattle July 21, for a five-week stay, then going to Portland and Vancouver and later into San Francisco in a new play, as yet unnamed, by Olga Printzlau.

Dudley Clements is being brought to the coast by Henry Duffy to appear in his original role in "The Wooden Kimono," a forthcoming Aleazar production.

Jimmy Kemper, comedian, and Jack Haun, musical director, sailed for Australia under contract to Williamson, Ltd.

Four Emperors, colored, after a year in the Antipodes, return to this country on the Niagara, due at Vancouver May 28. All bookings made by Harry P. Muller here.

Norman K. Hackett, signed by Henry Duffy for "The Best People." Opens in Seattle and then plays the new Duffy house in Vancouver.

Duffy is trying out a new venture for Coast stock by again producing one of his big successes. Following

a preliminary season in Los Angeles, he will bring the attraction back into the Alcazar here. The play is "The Show Off." East comprising Helen Lowell and Louis John Bartels and several others from the original cast.

Duffy plans to put it on at one of his Southern California houses some time in June and then bring it here. This will be the first stock repeat Duffy has attempted.

Phil Lampkin, musical director at the Granada, and Rube Wolf, m. c. at the Warfield, now have their names in special electric signs atop the marquees of their houses.

Eric Erickson, former p. a. for Orpheum in St. Paul, and lately doing assignment work on the "Chronicle," succeeds E. M. Bonderson as press representative for the local Orpheum. Bonderson has gone to Los Angeles to become resident manager at Duffy's President, formerly the Morosco.

George Ebey, operating dramatic stock at the Fulton, Oakland, for several years, has temporarily changed his pull to a musical stock. Each show is slated to be held two weeks. Chorus comprises 16 girls and eight boys. Charles Ruggles, Adrian Perrin came here from New York to stage the productions.

Peter Michelson, San Francisco newspaper man, has joined the publicity staff of the Bank of Italy as assistant to Fred R. Kerman, vice-president and chairman of the department of public relations.

## ATLANTA

By ERNIE ROGERS

Howard—"Street of Sin." Publicity unit.

Capitol—"The Wise Wife" and vaude.

Keith's Georgia—"Golf Widows" and vaude.

Loew's—"Skirts" and vaude.

Metropolitan—"French Dressing" and vaude.

Rialto—"Tenderloin" (3d week).

Vita and Movietone.

Robert Williams, one of the producers of the stock company which is last week at the Erlanger, announces he will open the Atlanta May 28 with another stock unit. House has been abandoned for last two years. It formerly housed road shows.

Hot weather is making local theatre managers see red. Practically all houses say business is "way off."

"Tenderloin" will play only three weeks. Probably could stand a longer stay but Rialto management feels that the Metropolitan erred in keeping "Jazz Singer" six weeks, as it got the customers out of the habit of coming to the house.

Atlanta is not a "run" town.

## ATLANTIC CITY

By VINCE MCKNIGHT

Apollon—"Congratulations."

Stanley—"Soft Living."

Virginia—"The Gaucho."

Earle—"Warren Show" and vaude.

Colonial—"Garden of Eden."

State—"The Rascal."

Capitol—"That's My Daddy."

City Square—"Adventure Mad."

Earl Carroll's "Vanities" is due at the Apollon next week, ending its road tour here. Understood the new "Vanities" will also have its premiere here during the middle of the summer.

Vitaphone presentations are now a permanent feature on the Stanley programs with recent installation made at a reputed cost of \$15,000. Addition to regular bill has already made itself felt at the b. o.

Beginning May 27, the Earle will change the opening days of its bills from Monday and Thursday to Sunday and Thursday. Move was made in order to have two different programs over the week-end.

One of the changes in "The Front Page," Jed Harris' new show, was the dropping from the cast of Charles Gilpin.

## BRONX, N. Y. C.

Metropolitan Pool opens this week with Morris J. Inkel as the new manager. He is also handling publicity, the post of press agent having been abolished.

Frank A. Ryan new organist at Mount Eden, pictures.

Work being rushed on Cascade Pool, Jerome Avenue and 168th street, to get it open June 1.

Al Darling will be relief manager in the local Keith-Albee houses while the regular managers vacation.

The "Jacques Hurlane," listed as the author of "Passion's Paradise," this week's offering of the Blaney Players at the America theatre, is really H. Clay Blaney, manager of the troupe.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieling—"The Show Off," stock, in "Broadway," next week, "Craig's Wife."

Temple—"Dark."

Empire—"Dark."

Palace—"Vandeville, pictures."

Savoy—"Palace Burlesques, stock."

Crescent—"Independent vaudeville, pictures."

Strand—"Wife Savers" and Vitaphone-Movietone. Next week.

Street of Sin—"The Dove" and "Rah! Rah! Rah!" Publicity unit; next week, "Across to Singapore."

Eckel—"Sporting Goods."

Vitaphone: next week, "Honor Bound."

Rivoli—"When Bearcat Went Dry" and "Red Hatter." Next week.

Syracuse—"The Spotlight" and "Daredevil's Reward."

Palace—"The Lovelorn."

Swan—"Moon of Israel" and "Silver Valley."

Regent—"The Garden of Allah."

Harvard—"Convoy."

Avon—"Camille."

Peaches Browning will open a split-week engagement at Keith's May 31. Such, at least, are the managerial plans, but there are rumblings of trouble for the Sunday afternoon matinee of the Club circles. Local clubwomen very frankly do not take kindly to the appearance of Peaches Browning here, and there is every indication that the city will also oppose the engagement.

E. E. Roberts will operate the Liverpool theatre in the local subway for Victor L. Parsons, who has just acquired the house from Joseph Kooperman.

The business slump in Syracuse theatres continues. Week end was marked by disappointing patronage in a good majority of the picture houses, first-run as well as neighborhood. The three Kall-Cornford theatres, Regent, Harvard, and Avon—are doing poorly, even double feature bills failing to offset the slump. Business at Keith's Sunday afternoon matinee, off of Wilcox street, the Wieling did not fare so well last week with "Take My Advice," but an Elks benefit on Monday night started off "Broadway" this week with a better draw.

Strand had a fairly good week with "The Gaucho" last week, but "We Americans" failed to show strength at the Eckel. "The Fatsy" was a success, but "Knick Knacks," gave Loew's State one of the best weeks it has had since the house opened.

Of the smaller repeat houses, the Crescent and the only one to click consistently.

Devey Michaels, Buffalo burlesque impresario, has out of the Palace stock at the Savoy here to the bone for the warm weather period. Sunday the troupe totaled just 13, with four listed as principals—Tom Phillips, an outdoor star, man, Charles Robinson and Roy Mapes, comics, and Edythe Dawn, ingenue-soubrette-prima donna. The chorus is called upon to supply girls for the skits and for specialties.

The Mandell-McLarnin fight films are booked to supplement the burlesque.

Reports of dissension in the Schine organization, particularly in executive circles, are strenuously denied, both here and in Gloversville. Another in the central division, named as one of those stepping out because of dissatisfaction, is leaving to become a theatre operator for early June opening. Kaufman leaves the Schine organization on Friday night, toward Litchey, another Schine man whose name figured in the shake-up stories, has resigned and will handle a press campaign for the publicity director for the Schines for some time.

Reports that James Carrier, director of operations, and J. J. Carkey, Schine special representative in Northern New York, were leaving, are denied. Harry E. Long, Schine aide for the past 14 months, is leaving, but in health is responsible.

He is to take a course of treatments in Detroit, and then may fill a Schine assignment in Gloversville, toward Litchey, all the Carkey.

Uticah, berth Long vacates, being assisted by Howard E. Miller, of the Avon theatre.

State, Utica, is the first theatre in this vicinity to solve its orchestra problem by installing a G-H tone. This device went into operation on Sunday.

Stricken with an attack of the flu last week, Robert R. Mill, press agent for the Wieling, Wilcox stock, was removed to Crozier-Irving Hospital when pneumonia threatened to develop. He is reported on the main George Heindorf, of the "Herald," is substiting for Mill.

John R. Van Arnam, who mixes football scouting for his alma mater, Syracuse University, is expected to leave for another blackface company for next season. The company now be-

ing signed up here will meet for rehearsals on July 3 at Northville, Van Arnam's summer home. This season will cover about 40 weeks' playing time.

The secret marriage of Marion Homer, young vaudeville dancer of this city, and Morris Grimes, orchestra leader, of Chicago, was announced here last week.

R. Stevens, who has the Model here, has closed the theatre for the present.

The Jane Hastings stock, which closed recently in Oswego after three weeks of slight business, may locate permanently for the summer in St. Thomas, Ont.

Syracuse University is scheduled to complete the shooting of its first undergraduate motion picture production, "Pusher-in-the-Face," this week. The picture, a two-reel, will be shown at the Eckel here before college closes for the summer.

Turning aside from the serious drama, the Cornell Dramatic Club produced "The Revue," a Music Hall Night" in the university theatre Friday and Saturday. A. M. Drummond, Richard Dunham and Bernard Lenrow directed.

## ROCHESTER, N. Y.

By E. H. GOODING

Lycium—"Crime" (stock).

Temple—"Saturday's Children" (stock).

Rochester—"The Big Noise" and Pan vaude.

Eastman—"The Legion of the Condemned."

Regent—"Easy Come, Easy Go."

Piccadilly—"The Heart of a Foolies Girl."

Fay's—"A Bachelor's Paradise."

Mystery surrounds the future policy of the combined forces of the Regerson Corporation of this city and the Schine Theatrical Enterprises, Inc. of Gloversville, which last joined in equal partnership to organize a corporation to build, acquire and operate theatres in Rochester. The Regerson Corporation, an Eastern subsidiary, now owns the Regent and Piccadilly, while the Schines control the Riviera, Liberty, State, Webster and Grand. It is said the new plans shortly to close down its now holds on theatres now in operation.

Louis Calhern, matinee idol of Rochester, dropped out three or four summers, is back for a limited engagement as leading man with the Lycium Players. Calhern's wife, the former Julia Hoyt, is expected to appear with him in several plays here late in the stock season.

Pietro Antonelli, 38, formerly of Rochester, and well known in the outdoor show world as an exhibitor of fireworks displays, died last week of injuries received in an explosion in one of the buildings of the Buffalo Fireworks Corporation at Lockport.

Eastman theatre is building up a ballet corps with free lessons for girls 15 to 20 years old and salaries for those who make the grade to become members of the company. Instruction is being given by Ivan Triesbault, ballet m. c., and Miss Thelma Bincare, premiere danseuse.

## MINNEAPOLIS

Shubert—"What Every Woman Knows" (Bainbridge Players), Edith Tallafra guest star.

Minnesota—"Shepherd of Kingdom Come" (Gems), Public unit.

State—"Old San Francisco" and Silverstone Court orchestra.

Pantages—"Why Sailors Go Wrong" and vaude.

Seventh Street—"Vaude-pictures."

Grand—"Partners in Crime."

Grand—"The Big City." Second loop run.

Pantages now opens its new shows Fridays instead of Saturdays. This permits acts to reach Spokane in time for a Sunday opening. They make the jump to the Coast direct from here.

Eddie Dunstetter, organist, was in Chicago last week to make phonograph records.

Garden theatre, erected by Universal, but later sold to P. & A. is being turned into a store building.

Pantages this week is using a new racket to help matinee business. In addition to its vaude and feature, "Why Sailors Go Wrong," it also is showing afternoons only, "Seventh Heaven," already seen here at two other loop houses.

Minnesota continues to run large display ads in all St. Paul papers daily.

## MILWAUKEE

Irene Castle McLaughlin and her husband, Col. Frederick McLaughlin, were here last week to take part in the sale of 36 horses at Oakwoods farm.

Former dancing star left with three of the prize mares, price for the three being set at about \$7,000.

## DETROIT

Variety's Detroit Office  
Tuller Hotel

Cass (Shubert-Stair)—"Desert Song" (2d week).

Garlick (Shubert-Stair)—"The Scarlet Woman" (2d week).

Bonstelle Playhouse—"What Anne Brought Home" (stock).

Adams (Kunsky)—"Harold Teen," Capital (Kunsky)—"50-50 Girl," "Jazz Town" (stock).

Fox Washington (Fox)—"Honor Bound"—Movietone.

Madison (Kunsky)—"Tenderloin"—Vitaphone (1st week).

Michigan (Kunsky)—"Yellow Lily"—"Rio Romance" unit.

State (Kunsky)—"Walking Back," stage band, Roy Sealey.

United Artists (U. A.)—"Itanoma" (2d week).

Cadillac—"Dixon's Big Revue" (Mutual).

Stock burlesque downtown at Palace, Loop, National and Avenue theatres.

An originally contemplated stay of two weeks for "Artists and Models" went in half Saturday when the revue bowed out after a week of business that did not warrant holding over. The show is in Buffalo currently, to follow with a week at Cleveland, then folding up.

"The Captive" is booked to open here May 27.

Fred Stritt, replaced by Roy Sealey, m. c. the State after six weeks, is returning to vaudeville with K. A. in the east.

Eileen Gray will leave the Bonstelle Playhouse in a week after serving as emcee lead with Jessie Bonstelle's stock for the season. Walter Young also goes.

Addison Hotel cafe, one of the three nite clubs in town, closed for the summer.

The third attempt this season by the Woodward Players (stock) to regain their former profitable status at the Majestic has been as unfortunate as the preceding two, and the theatre is about to close. This blow-off may be permanent.

The Woodward's latest try, coming after the company had closed and reopened twice in a few months, resulted when M. W. McGee, manager of the stock, was offered the Majestic on a free rental basis for six months. He accepted in the hope that the lessened net would help in the struggle.

"Dixon's Big Revue," now at the Cadillac, the last and show (Mutual) to play the Cadillac this season. Summer stock, produced by Jim Bennett, opens at Izzy Sodenberg's house with a midnight show May 26. The Cadillac stock will suffer from its four downtown competitors in running two-a-day at \$1.10 top. The original four do a grind with films.

## INDIANAPOLIS

By EDWIN V. O'NEEL

English—"A Prince There Was" (Jerkell stock).

Keith's—"Saturday's Children" (Walker stock).

Lyric—Vaudeville.

Fountain Square—"Old Ironclads."

Apollon—"Easy Come, Easy Go."

Palace—"The Crowd."

Indiana—"The Play Girl."

Circle—"Trade to Kill."

Ohio—"Circus Rookies."

Miller Davis, trustee for Indiana Theatre Company, has announced the sale of the Indiana theatre, Terre Haute, to the Wabash Theatre Company, which operates the Terre Haute Hippodrome, Kellyville, Liberty, American and Indiana. Sale price understood to be \$350,000.

Muncie Theatrical Enterprises has filed incorporation papers with the secretary of state. M. J. Weller, H. G. Ford and M. V. Gallagher are incorporators.

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## PORTLAND, ORE.

Portland—"She's a Sheik."  
Broadway—"Legion of Condemned."  
Pantages—"Honor Bound."  
Oriental—"Stand and Deliver."  
Columbia—"The Gaucho."  
Rivoli—"Plenty Leather Kid" (third week).  
Heilig—"Henry Duffy Players."  
Liberty—"Thomashefsky Players."

Plans are to close the Liberty next fall, later converting into a shopping arcade. Henry Duffy Players have an all summer lease on the Heilig. Indications are that they may remain there.

Professor Havemann, owner of "Havemann's Animals," playing Pantages here last week, was severely torn by one of his lions at the Saturday night performance. The animal clamped its jaws on his thigh. The act was immediately stopped. Havemann is recovering from the mishap but has had to cancel bookings.

## VANCOUVER

Frank Hopwood

Pantages—"Love Hungry" and vaude.  
Orpheum—"Let 'Er Go, Gallagher" and vaude.  
Vancouver—Henry Duffy Players in "The Baby Cyclone."  
Empress—Alone Players in "Family Pride."  
Capitol—"The Big City," Capitols and acts.  
Strand—"The Devil Dancer" and Fanchon and Marco's "Argentine Innovation."

Business here is holding up fairly well, although the start of summer weather has started to pack the beaches both afternoon and evening. Amateur baseball has also got under way and is drawing big. The Orpheum has cut the balcony price again, but still doesn't seem to be able to draw.

With Ollie Wallace, organist, and Wyatt and Gavin, instrumentalists and harmonists, held over, the Capitol is running a radio week and packing them in. G. Donald Gray and Sidney Dixon, singers from KOMO, Seattle, are playing a re-

turn date, and Henri Damski, saxophonist, KJR, Seattle, is also on the bill.

A Theatre Guild has started here under the direction of Richard Bellairs. An effort is being made to try to bring the Little Theatre officials in, but it is not expected to meet with much success. The Little Theatre has strong support here. Bellairs came from Australia some time ago and after returning from New York, where it is said he appeared with the shop Amics and others, played in local stock.

Levitt, Brown and Huggins' carnival shows did good business at the 22nd Club here last week, and after playing the suburbs for a week will start a tour of the Lower Mainland. Although a Supreme Court decision upheld their operating with elephants, the latest of carnival folks were shattered, however, when the Vancouver Exhibition authorities announced that the decision would not affect their intention to keep the elephants, etc., away from all fairs under their jurisdiction.

## CINCINNATI

By JOE KOLLING

Grand—"Why Marry?"  
Palace—"Square Crooks," vaude.  
Albee—"Laugh, Clown, Laugh," presentation.  
Capitol—"Quality Street," Vitaphone.  
Lyric—"Ramona" (2d week).  
Keith's—"The Escape."  
Strand—"Burning Daylight."

The Stuart Walker Company opened its seventh consecutive summer season of dramatic stock last week at the Grand Opera House with an excellent playing of "Saturday's Children." The Little Theatre plays and players alternate between here and Indianapolis.

Don Bector's Orchestra, with Grace White and Ralph Wonders, dance team, and Frankie Klassen as added features, is proving a popular draw at the Florentine Room of the Hotel Gibson. The Gibson's new roof garden opens May 25 with Ray Miller's orchestra, indefinite. The big floor acts will be extra attractions for the opening.

The Zoo opened Sunday. Kryn's band is the free attraction. The ice shows again featured. The skaters are LeMaire and Reynolds, Taylor and Derkson, Shipstead and Jones and the skaters. Alvin Roach's orchestra is at the Clubhouse, with Walters and Haller, dancers.

Henry Thies' Victor orchestra booked for the summer at the new Casino Dansant, Coney Island, which starts May 26.

## BROOKLYN, N. Y.

By JO ABRAMSON

Werba's Brooklyn—"Simba,"  
Werba's Rivers—"Her Unborn Child."  
Strand—"Kentucky Courage."  
Levy's Met—"The Gaucho" and vaude.  
New Brighton—Vaude.  
St. George Playhouse—"The Doy." Fulton—"Dr. Jekyll and Mr. Hyde."  
E. F. Albee—"The Escape" and vaude.  
Mamart—Double feature.  
Orpheum—"Ladies' Night" and vaude.  
Cort—"A Shotgun Wedding."

Only big house open this week downtown is Werba's, playing "Simba" for a second week. "Over the Wire," night club play, comes in next week for a repeat. Majestic is dark; Teller's Shubert has closed, probably for the season; Werba's Rivers will close next week. Star, downtown mutual burlesque house, has closed for the season, to open early in August.

Ringling, B.-B. circus stayed a week, getting dandy breaks in the papers, but suffering from no sun. Next week sees the Miller Bros. 101 Ranch here. They will camp on the same site occupied by the circus.

June 2 the Rockawallians will start the season officially. A feature will be the opening of the new pool at Playland, Seaside, where the Olympic swimming team tryouts will be held.

The Mamart, picture house, was robbed last week when a burglar, masked the night watchman, opened the safe and ran off with \$300 of the Sunday receipts.

Stanley Hedberg is the new publicity man at Luna Park. He succeeds Boothby.

Joe Shea opened his stock show, "The Barker," with Georgia Lee Hall in the lead, at the Empire, Monday night. Martin Burton plays opposite. Teresa Guerin is the other lady in the company with starring honors. "Shanghai Gesture" scheduled for next week, all at \$1 top.

## ALBANY, N. Y.

By HENRY RETONDA

Capitol—American Legion Minstrel Show (Mon. to Wed.); "Gay France" (Thurs. to Sat.).  
Strand—"Ramona" and Vita.  
Ritz—"The Crimson City."  
Leland—"The Smart Set."  
Clinton Square—"The Bachelor Paradise."  
Paradise—"The Whip Woman."  
Grand—Vaudefilm.  
Hall—Vaudefilm.

Majestic, independent house, has discontinued its vaude program the second half of the week and is now playing full week burlesque (Mutual). As an added attraction, this week the house will stage a chorus girls' contest Thursday and amateur night Friday.

Frank Funda and his orchestra leave the Ten Eyck hotel bandbox after a two years' engagement, Friday night. He is associated with Ben Bernie, Lloyd Huntley and his orchestra. Funda, owner of the Funda, opening at the Ten Eyck Saturday night.

George W. Roberts, proprietor of the Eagle, independent second run house, has appealed to the Appellate Division from a judgment of \$2,577.50 found against him in an action by Fred Owens, a salesman of the Rockwood Chocolate Company. Owens sued originally for \$10,000, claiming permanent injuries suffered when he said he fell while carrying a snow bank in front of the theatre.

Vincent Frost, 47, Pittsburgh, who voiced a demand at the Capitol theatre Tuesday night that the show "Diplomacy" be stopped, was removed to the psychopathic ward of the Albany hospital to undergo observation. Frost walked into an uproar when Frost walked in front of the house profanely insisting that the show could not go on until he talked with Margaret Anglin.

Two employees of the Sells-Floto circus, playing in Albany Friday, were arrested at Pittsfield on charges of abduction on the grounds they had lured Bertha Davis, 14, from her home with the promise that she should become a dancer with the circus. The girl held are Joseph Novaks and Edward Birmingham. The girl left Albany with the circus and was stopped at Pittsfield by police, to whom she told her story.

## CLEVELAND

The managerial lineup has been severely shaken up since the Cleveland properties of Strong, Desberg & Laronage have come entirely under Loew control. George Dumont has been transferred from the Park to Granada. George Gilliam, Mail to Cameo, and Frank Coddington, Cameo to Mail. Howard Furstus, from St. Louis, will manage the Park.

Tom Carroll remains at Loew's State, downtown.

K-A's Hippodrome is not doing so well with the straight picture policy that replaced vaudefilms recently. There is now talk of closing the former Loew's two-day money maker for the summer.

Loew road shows now playing the State will return to Cleveland after three weeks out of town to split weeks at the Park and Granada theatres.

Archie Bell, dramatic editor of the "News," is booked to sail for Europe May 25.

## BUFFALO

By SIDNEY BURTON

Erlanger—"The Racket" (stock).  
Shubert Teck—"Artists and Models."  
Buffalo—"Ramona." Stage.  
Knicke-Knacks."  
Hipp—"Sailors' Wives" and vaude.  
Great Lakes—"Showdown" and vaude.  
Lafayette—"Lion and the Mouse" and vaude.  
Loew's—"Diamond Handcuffs" and vaude.  
Court—"Main Street" (stock).

Shubert Teck reopens this week after being dark a fortnight. This is the third time the house has been "closed for the season." Locals got a chance to see "Artists and Models" on its way back from Chicago.

Turocotti Tri-Abbott Company has been incorporated here for \$150,000 to operate amusement enterprises. Felix, Lillian and William Turocotti are interested.

Alice Brady has started rehearsals on "The Intolerable Lover," a new production to be tried out in Wagman stock here. Author is anonymous.

Owners of Shea's theatre, Jamestown, N. Y., have protested to the assessment board and the city clerk of Jamestown against an increase in assessment of \$132,000 over last year. The protest was made in view of certain action was brought by Clara Samuels, Rosa Harris and Lillian Harris, owners, and seeks to

have the court reduce the assessment from \$231,900 to \$162,437.

A raid by police officials late Saturday night on a carnival operating near the N. Y. C. station resulted in the arrest of five men who were charged with gambling and carrying revolvers without permits. The raid was made by two women and nine men, deputy sheriffs, who played the game and gave the show a complete inspection. It is alleged 10 wheels were in operation on the lot.

## PITTSBURGH

With Pittsburgh's two big picture houses emptying smaller places downtown, elimination has begun along the block on Fifth avenue between Smithfield and Wood, where the Lyric is being obliterated to become a shoe store, and the State is discontinued.

Grand and the Olympic are slashing their prices to half the rate of the 4,000-seaters, Penn and Stanley, and the Cameo has gone to 15 cents.

In a few weeks Phil Spitalny, band leader at the Stanley, will start on a vacation to Europe, where his daughter is completing violin studies in Berlin in preparation for the concert stage.

Another link in the Harris chain will be a \$750,000 theatre at McKeesport, construction to start at once. John Ebertson, of New York, appeared here in an extended concert and personal appearance tour.

## DALLAS

Palace (Publix) "Hold 'Em, Yale."  
Majestic (Interstate) "Hangman's House."  
Melba (Publix) "Tenderloin" and Vita.  
Old Mill (Saenger) "Flying Romeo."  
Capitol (Sunnett) "Bare Knees."  
Pantages (Sunnett), pictures.  
Arcadia (Dent), pictures.

Harriet Bacon McDonald, local impresario, announces a personal appearance of E. H. Sothern next February as part of an extended concert and personal appearance tour.

About \$20,000 has been subscribed by local business men to back the presentation of the Chicago Civic company some time next February for two days. The Chicago Civic appeared here in 1927 to a financial disadvantage. This season they gave the town the cold shoulder and appeared a few miles further north at Wichita Falls, Tex., where they got a guarantee.

## FOX VS. PAR-LOEW

(Continued from page 5)

ties in the East, each of large capacity and in the principal key cities not presently holding a large Fox house.

From the story, William Fox has said that he believes the Fox and First National pictures are entirely sufficient for the screen supply in Fox-operated houses. Besides Fox as its own producer, Fox, through the West Coast purchase, procured a large stock holding, although not control in First National. Should Fox complete the reported Stanley Company deal, it would come into possession of Stanley's F. N. stock, giving it about 23 percent of First National and control of that producing-distributing organization.

F. N. in "Big 3"  
First National has long since been linked in trade expression as one of "The Big Three." The others of that trio are Paramount and M-G-M, the latter a Loew's subsidiary. Fox as a picture producer also now ranks as of the first line.

The agitation over the Fox attitude on product will centre mostly, it is said, in the West Coast theatres territory. That is the section where the Fox picture holdings are most susceptible to an opposition attack. In the East wherever Fox has a theatre or may be building, the city is currently occupied by a chain theatre of either Publix (Paramount) or Loew.

New Coast Circuit  
Adolph Zukor and Nicholas and Jos. M. Schenck are heads of Publix. Loew's it is said there may be a concerted move by those three concerns to further their theatre holdings on the Pacific and give the Fox-W. C. circuit a stiff battle for patronage.

It is said that eastern bankers have a proposal before them to

finance an extension of the Publix, Loew and U. A. theatre chains into the coast territory. Another reports that Frank Vincent, recently resigned as the Orpheum circuit's western representative, may become a figure in the latest enterprise. It is said that B. S. Moss, lately leaving Keith-Albee and casting about for an outlet for his idle energy, may also become interested in the new circuit.

## Coast Houses

Publix and Loew have the peak of any theatre circuit to the coast now on the coast in their several large houses currently operated by West Coast. Should the proposed reprisal movement go forward, it is without doubt that the Publix-Loew coast theatres, in Los Angeles and San Francisco, would be withdrawn from W. C. operation. In each of those cities the eastern owned theatres are West Coast's principal houses and the only ones downtown in both cities playing the first runs. In Los Angeles U. A. has its own house, also now operated by W. C. W. C. is operating the U. A. owned Grauman's in Hollywood, with Joe Schenck also holding two-thirds interest in the newer Grauman's Chinese, Hollywood.

Of recent months Publix-Loew have been sending their own brand stage units to the coast, establishing the type and name of Publix out there.

Fox has been reported holding an option on the Orpheum, Los Angeles, owned by Keith-Albee-Orpheum. It could immediately be sent in as a first run should the other houses be pulled out. Orpheum is of Class A grade but unlikely to be disposed of now through the recent change of direction in the K-A-O circuit.

While the reason as given for the Fox's belief in the sufficiency of product of the two producers is taken in good faith by the insiders, some say that William Fox and Winnie Sheehan may have subconsciously recalled that in the old days when Fox pictures were struggling somehow they could not get a first run or decent showing anywhere. Fox pictures were confined in those times to the grinds, mostly the ten-centers, and the few Fox metropolitan theatres then playing vaudeville.

Bob Sparks has left the K-A-O publicity department to spend the summer at Skowhegan, Me., publicizing the Lakewood stock. It's Sparks' second summer in the Maine woods.

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## BILLS NEXT WEEK

(Continued from page 51)

**PASSAIC, N. J.**  
New Montank  
2d half (24-27)  
Dooley & Sales  
Royals Bd  
Paddock of 1928  
Two to five  
PATERSON, N. J.  
New Montank  
2d half (24-27)  
Artistic Treat  
Germann & Green  
3 Swifts  
Trille Frigiana  
(One to five)  
**PHILADELPHIA**  
Cross Keys  
2d half (24-27)  
Nick Hufford  
Chlat Pals  
Fitch's Minstrels  
Bet Melrose  
(One to five)  
Earle (21)  
Parker & Mack  
Besser & Beauf  
The Brant  
Rah Rah Tommy  
Healy & Cross  
Mosconi Bros  
Grand O. H.  
2d half (24-27)  
Helen Carlson  
Vaughn Comfort  
O'Brien & Sales  
Nick Hufford  
(One to five)  
**PITTSBURGH, PA.**  
Davis (21)  
Bellairs Bros  
Weaver Bros  
Adele Verne  
Arthur Eyrton  
Hal Nelman  
Lee Gail Ens  
(21)  
3 Vagrants  
Sis A Moore  
Ida M Chadwick  
(Three to five)  
Harris (21)  
Mankins  
Shurr Bros  
Raymond Barrett  
Hilton Almy  
Bob Conn  
Gibb Sis  
(21)  
Homer Lind Co  
Emmett & King  
(Others to five)  
**PLAINFIELD, N. J.**  
Proctor's  
2d half (24-27)  
The Perry  
2d half (24-27)  
Anthony & M'ris's  
Big Show  
(One to five)  
**PLATTSBURG, N. Y.**  
Noland  
2d half (24-27)  
Farrell & Taylor's  
(Others to five)  
1st half (28-30)  
Farmount  
(Two to five)  
**PORTLAND, ME.**  
Keth's  
2d half (24-27)  
Teller Sig & A  
Reed & Lucy  
Reeder & Pals  
Irene Fitch & M  
Wilson & Debon  
Don Cummins  
(Others to five)  
**PORTSMOUTH, O.**  
Hardwood  
2d half (24-27)  
Hoscoe Allen Co  
(Others to five)  
**POUGHKEEPSIE**  
Ayon  
2d half (24-27)  
Teddy & Sales  
Eddie Selwyn  
Chas Keating  
& K Lee  
Lido Boys  
Howard Girls  
Harris & Dolly  
Lionel Mike Ames  
(One to five)  
2d half (31-3)  
3 Swifts  
Trille Frigiana  
Tracy & Glecker  
(Two to five)  
**QUEBEC, CAN.**  
Keth's  
2d half (24-27)  
Monte Roy  
(Others to five)  
1st half (28-30)  
Parham & O  
Frank Viola Co  
(Others to five)  
2d half (31-3)  
Shuffles & Taps  
(Others to five)  
**RICHMOND, VA.**  
2d half (24-27)  
Marcus Rev  
SALEM, MASS.  
Federal  
2d half (24-27)  
O'Neil  
P. N. N.  
2d half (24-27)  
2 Daves  
Kelroy-McN & R  
Revel Bros  
(One to five)  
**SALFORD, ENGL.**  
Congress  
2d half (24-27)  
Golden Visions  
(Others to five)  
Proctor's  
2d half (24-27)  
Franklin Co  
Country Club Girls  
Harry Kahne  
Fred Ardath  
Minor Root Co  
White & Ternery  
2d half (24-27)  
Al K Hall  
Aussie & Cook  
Gray & Powers  
(Two to five)  
2d half (31-3)  
Hagarty & McEl  
Aussie & Cook  
(Three to five)  
**UTICA, N. Y.**  
Proctor's  
2d half (24-27)  
Cannon & Lee  
Lynch & Looecood  
Gladys & Delmar  
Gray & Delmar  
Pickford's  
**TERRE HAUTE**  
2d half (24-27)  
2d half (24-27)  
Rooney Co  
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Trahan & Wallace  
Chas Redmond Co  
Echoes of Spain  
(One to five)  
2d half (31-3)  
Foster Fagan & C  
Kane & Ellis  
Shamrock & Tulpe  
T & R Romaine  
Side Show  
**YOUNGSTOWN, O.**  
Keth-Albee  
Joe Darcy  
(24-27)  
Hunter & Percival  
T & R Romaine  
Marshall & Shan's

## COAST NOTES

Ramon Navarro's next for M-G  
upon his return from Spain, will be  
"Gold Braid," naval aviation  
story.  
Eddie Quillan's first appearance  
as a featured Pathe player will be  
in "Show Folks." This is Ralph  
Block's eighth production since Sep-  
tember.  
J. Barney Sherry in "The Per-  
fumed Trap." Par. Sherry was one  
of the first actors to face a camera  
on the Coast.  
Albert Gran replaces Farrell Mc-  
Donald in "Mother Knows Best."  
Fox. McDonald is switched to  
"None But the Brave," also Fox.  
Howard Dietz, director of pub-  
licity and advertising, and Felix  
Peist, general sales manager for  
M-G-M, are en route to New York

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Hale Bert B  
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Healy Tommy  
Jing Boe  
Joyce Jack  
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Kent Mrs F  
Lamox & Johnson  
Leone Robt  
McNaughton M  
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McVey J  
Merrill Billie  
Merrill Lily  
Morrison Violet  
Murphy Ed  
Preston Frances  
Ramsdell Lou B  
Rinehart Goldie  
Schack Mr  
Seltzer Mr  
Shayne Mr  
Shaw Mrs  
Smith Slivers  
Spinsky Fred  
Taylor C C

## CHICAGO OFFICE

Artie Chas  
Bergor Bob  
Brunnes Merritt  
Buckley Jack L  
Carmichael J  
Carroll & James  
Collins Marie Kelly  
Conian Paul  
Early Jufal  
Ellison Jack W  
First Barney  
Frohman Bert  
Graham Wm S  
Gibson's Day  
Gifford W C  
Gilbert Bert  
Hammond Al  
Herman Lewis  
Hertz-Jillian  
Hogan & Stanley  
Iverson Fritzie  
Jacobs Chas  
Janette & Alfredo  
Kavanaugh Stan  
Kent Leon  
Lalthe La  
Lewie George  
Lester Hatten & C  
LeVore Paul  
Marvin & Van  
May Janet  
McBoney Jack  
McDonald J  
Morgan Edna  
Muir Edna  
Pase Ross  
Patterson Geo  
Perry Harry  
Pym P & P  
Reed & Lucy  
Reed Roy Jack  
Rogers & King  
Rogers Wilson  
Rosen Duna  
Royal Dunes  
Scott Isabel  
Siegler  
Sikens Roy  
Spencer Paul  
Steinbeck Hruo  
Worren Flo  
Stevens George  
Sylvester & Vance  
Tai Jue So  
Thornton Richard  
Turner Townsend  
Urbright Dottie  
Uyenos Japs  
West Samuel  
White Pierre  
Wright Geo M  
Wynn May



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# WAS IT A DREAM?

By The Writers of "MEMORY LANE"

A  
MARVELOUS  
SONG  
FOR  
ANY  
ACT  
ALL  
MATERIAL  
READY  
WRITE OR  
WIRE  
TODAY

### WAS IT A DREAM?

By SAM COSLOW,  
LARRY SPER and  
ADDY BRITT

*Valse andante*

*mp*  
I'm in a trance, A beau-ti-ful trance, Since I fell in  
I was in the night, A won-der-ful night, There ap-peared a  
love with you, I can't be-lieve it happened at  
vis-ion fair, I heard a voice, but now that it's  
all, It seemed too good to be true,  
gone, I'm not quite sure it was there,  
*Refrain*  
Was it a dream? Was it a dream? We were alone, And you were in my  
arms last night, Was it a dream? Was it a dream? We made a  
vow be-neath the pale moon-light, I nev-er knew, I nev-er  
thought, Such bliss as this could fill me with a love di-vine,  
*ad lib.*  
-I'm a-fraid I'll wake and find, It was on-ly in my mind: Was it a  
*a tempo*  
dream, or are you real-ly mine! Was it a mine!

IT  
WILL  
SWEEP  
THE  
COUNTRY  
IF YOU  
SANG  
"MEMORY LANE"  
YOU WILL  
SURELY  
WANT  
THIS ONE

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# VARIETY

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NEW YORK, WEDNESDAY, MAY 30, 1928

64 PAGES

## SEASON'S BEST CRITICS

### Film Critics' Box Score

Season of '27-'28

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

#### NEW YORK

	PC.	R.	W.	O.	Pct.
BLAND JOHANESON ("Mirror")...	91	65	25	1	.714
GEO. GERHARD ("Eve. World")...	161	109	46	6	.877
REGINA CANNON ("American")...	229	149	59	21	.850
JOHN S. COHEN, JR. ("Sun")...	181	114	52	15	.829
QUINN MARTIN ("World")...	117	73	22	22	.824
ALISON SMITH ("World")...	34	21	3	10	.618
BETTY COLFAX* ("Graphic")...	171	113	44	14	.802

HARRIETT UNDERHILL	128	76	36	16	.594
MORDAUNT HALL ("Times")...	186	109	52	28	.586
RICHARD WATTS, JR. (Har. Trib.)	107	60	44	3	.560
JOHN K. HUTCHENS ("Post")...	69	38	23	8	.550
IRENE THIRER ("News")...	192	95	54	42	.489
JEFFERY HOMESDALE ("World")...	33	16	14	3	.485
KATHINE ZIMMERMAN ("Tele.")	32	12	12	8	.374

\* Julia Showell.

#### CHICAGO

	PC.	R.	W.	O.	Pct.
GENEVIEVE HARRIS ("Post")...	125	91	27	7	.744
CAROL FRINK ("Examiner")...	131	96	27	8	.733
ROB REEL* ("American")...	67	49	16	2	.731
"NEWS" (unsigned)...	102	73	19	10	.679
MAE TINEE ("Tribune")...	134	88	35	11	.658
ARTHUR SHEEKMAN ("Journal")	92	65	21	6	.609

\* (Hazel Kennedy); † (Frances Kurner).

#### LOS ANGELES

	PC.	R.	W.	O.	Pct.
HARRISON CARROLL ("Herald")	43	38	5	..	.883
"RECORD" (combined)...	123	96	24	3	.780
LOUELLA PARSONS ("Examiner")	113	88	20	5	.778
"TIMES" (combined)...	124	94	27	3	.758
"EXPRESS" (combined)...	110	81	22	7	.736
ELEANOR BARNES ("News")...	103	72	27	4	.699

### ATKINSON, TIMES, HARRIS, CHI POST

J. Brooks Atkinson, New York "Times," Leads Dramatic Reviewers on New York Dailies With .862—First Morning Daily Critic Out in Front on Season—Genevieve Harris of Chicago "Post," .744, Leads Film Critics of Country

#### LOS ANGELES CUT OUT

J. Brooks Atkinson of the New York "Times" is the leader in Variety's final critical box score of the New York daily dramatic reviewers for the season of 1927-'28. It is Variety's 5th seasonal percentage record of the legit critics.

In the first box score compiled for the film reviewers of New York, Chicago and Los Angeles, Genevieve Harris of the Chicago "Post" leads all with a score of .744.

In New York, Bland Johanneson, "Mirror," is first with .714, and in Los Angeles, Harrison Carroll of the "Herald" is ahead with .883. Through the peculiar manner in which the Los Angeles picture critics handle their reviews, they are not accepted seriously and can not properly be listed as legitimate competitors against their more seriously minded contemporaries. An analysis on the box score of the Los Angeles critics will appear in a subsequent issue of Variety.

#### Percentage of Failures

Calculating from the figures compiled for these box scores, the percentage of legit successes remains about the same as found in previous seasons, one in every three new plays. In picture production the totals show that one out of four feature films does not recover its production cost. An exception to this may be a distributor able to force circulation for a bad picture and recover in that way.

In the dramatic box score, Mr. Atkinson appears as the first winner who is of a morning daily. In preceding seasons all leaders have been of the evening papers. Another point, noticeable in close connection is that Percy Hammond, second, is also on a morning paper, "Herald Tribune."

Two New York critics are not included in the dramatic-box score for reasons before stated in Variety. Walter Winchell, "Graphic," was dropped when barred from the Shubert theatres, and again Winchell was under suspicion of "picking his spots" in attending premieres. Robert Coleman of "The Mirror," evening paper, appeared to write his reviews at pleasure or leisure and was also dropped. Both reviewers were carried on Variety's recording sheets. Winchell closed the season

### Dramatic Critics' Box Score

Season of '27-'28

Key to the abbreviations: SR (shows reviewed); R (right); W (wrong); O (no opinion expressed); Pct. (percentage).

Score of May 26, 1928

	SR.	R.	W.	O.	Pct.
ATKINSON ("Times")...	94	81	12	1	.862
HAMMOND ("Herald Tribune")...	95	79	16	..	.832
GABRIEL ("Sun")...	92	75	17	..	.816
ANDERSON ("Journal")...	91	74	17	..	.813
MANTLE ("News")...	111	85	25	1	.785
DALE ("American")...	122	93	26	3	.762
OSBORN ("Eve. World")...	103	73	21	9	.709
WOOLLCOTT ("World")...	89	61	15	13	.673
HALL ("Telegram")...	42	25	12	5	.596

#### VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
VARIETY (Combined)...	199	172	27	..	.814
IBEE (Pulaski)...	65	61	4	..	.938
ABEL (Green)...	44	39	5	..	.886
LAIT	24	18	6	..	.750

(This score based on 199 openings)

### First "Talker" in Musical

White's new "Scandals" will probably have the first talking picture appearing in a legit house. It will be a Vocalism subject of Willie Howard giving an imitation of Harry Richman, with both of those principals in "Scandals" in person. The scene as laid out is for Richman to sing a number on the stage. Howard from a box is to snort against it. Upon Richman's suggestion that perhaps Willie can do better, Willie will agree he can.

Thereupon, on the stage, the Vocalism record of Howard doing the song will be seen and heard.

### 24-Sheets for Raw Film

Chicago, May 29.

The Agfa Film Co., handling raw stock for the trade and amateur cameras, is advertising its product with 24-sheets in Chicago.

### Coney Island's Bedlam As Movietone Reel

Coney Island with all its chaotic chatter will go on the Fox Movietone.

Fox Movietone cameramen were at Luna Park last week, capturing for the talker the crowds and all the accompanying noises.

One of the oldest stunts pulled with the Movietone camera was the shooting of all the ballyhoo talk at the various concessions along the line.

On the chutes the cameramen accompanied the crowds up and down the trip.

with a percentage of .879, and Coleman 740.

A detailed story on the Dramatic Box Score is on page 51 of this issue, and a story of the Film Box Score on page 11.

### LEGIT STAGE IS BECOMING EXTINCT

Milwaukee, May 29.

University of Wisconsin students enrolled in the amateur acting classes of the college have been warned by W. C. Troutman, one of the faculty, that if they are preparing themselves for the speaking stage, their endeavors may be for naught.

Luxurious movie palaces and the talking pictures are a menace to the stage, he said, and the playhouses where legitimate is produced, built years ago, are facing extinction.

The modern movie house, Troutman stated, in addressing his class, (Continued on page 2)

### Debs in Chorus

"Say Whee," musical version of "Love in a Mist," which Carl Reed is producing, will have a chorus of society debutantes. The debbies are under the wing of Elisabeth Marbury. Smith and Allison Skipworth are in the cast. Opening is scheduled for June 11.

### HELEN CHANDLER FOUND OUT FROM STAGE

Helen Chandler will leave "The Silent House" June 2. She is going to California with her mother, who objects to her daughter remaining longer on the stage, now turning her over to Hollywood to see what it can do for her.

Mother says that Helen has "learned too much about life while in the theatre," and for some time has been anxious to pry her loose from the environment.

It seems that Helen appeared in the "Wild Duck" at too early an age and became very irresponsible, her mother says. Then she read Sadara Duncan's diary and took to wearing flowing Grecian robes and with eyes uplifted was wont to quote poetry.

Mother became extremely alarmed. Mother remonstrated and insisted that she abandon her newfangled ideas which were for no good and remove herself from the theatrical

(Continued on page 41)

### Donaldson Firm's Unique Broadcast Opening June 7

June 7 (Thursday), starting at 2 in the afternoon, music publishing firm of Donaldson, Douglas & Gumble will hold a house warming in its business headquarters at 1595 Broadway.

The event will be broadcast. It is the first time a house warming will have gone over the air.

Willie Collier is to be the m.c., and Mayor Jimmy Walker the star guest.

Walter Donaldson, Walter Douglas and Mose Gumble are the trio of partners in the new enterprise.

### Amateur Movie Club

#### Produces Feature Film

Utica, N. Y., May 29.

An amateur movie club is doing business in Washington Mills, near here, even going so far as to produce a feature picture, "Shorty Makes the Grade."

It is known as the Mohawk Valley Civic Club.

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# Australia

**By Eric H. Gorrnick**

Coliseum. She was replaced by Cecil Cunningham.

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Wednesday, May 30, 1928

## London's Legit Trade Very Poor; One Hit of 9 New Plays in 3 Weeks

London, May 29. Theatre business here is shockingly bad. Of nine shows produced within the three weeks, only "Alibi" is a success.

"The Barker" took \$1,000 during its third week, and the cast is on cut salaries; Avery Hopwood's farce, "Our Little Wife," lasted but five days, and the new Ernest Truex show, "Call Me Georges," ran but 10 days, with its first matinee cancelled because of no sale.

Also under the bad news comes Malletson's "Four People," which stopped after 17 days, and the new Bankhead play, "Mud and Treacle," remaining just 24 hours longer than "Four People." The Queen of the Grand Guignol was another project failing to more than 18 days.

Jack Smith's second attempt to conquer London has failed, cast of "Will o' the Whispers" being on a cut; "Lumber Love" has gone to pieces because of internal quarrels, and "Road to Rome" is not having an easy time of it.

Even the big musicals have slumped.

"House of the Arrow" is doing moderately.

"The Girl Friend" took a sudden dive. This musical is to be replaced at the Palace as soon as Clayton & Waller can fix a successor.

### Circus Imposters

Paris, May 29. Local circus directors are protesting against the owner of a French tent show who has pitched his canvas in town this week and calls himself Buffalo Bill.

Boulogne, proprietor of kernel of dissension, has been touring France for a long time, but increased his program for the Paris date by engaging European animal acts and billing them as American.

The show has been branded a colossal bluff inasmuch as the posters also give the impression that Tom Mix is appearing with the troupe.

### Acts Opening in London

London, May 29. Vaude happenings include the return of the Koons Sisters for their annual visit. Opening at the Coliseum yesterday (Monday) as headliners, the couple were awarded three legitimate tag calls.

Over at the Alhambra, and after a four years' absence, Yvette Rugel made her popular reappearance. Yesterday also was marked for the hilarious reception accorded Will Pyffe at the Victoria Palace upon his return from America. The Pyffe name on the billing was responsible for the capacity attendance.

### Duncan Memorial

Paris, May 29. The French government is lending its co-operation in an Isadora Duncan Memorial Week, set for June 20-27.

Dances, concerts and assemblies in the trocaderos and gatherings in the homes will be promoted in tribute to the American woman who tried to make the whole world dance.

### CORTEZ LOSES PEGGY

Paris, May 29. Peggy has quit the act of Cortez and Peggy.

She has taken a new partner in Sedano, and the couple will make their Mayfair debut in London during June.

### "Funny Face" in October

London, May 29. "Funny Face" is set to open in England in October with the Astaires, William Kent and probably Allen Kearns in their original roles.

### "Marjolaine" Opens

London, May 29. Russell Janney produced "Marjolaine" at Bluepool last night, where it was well received.

It comes into the Gaiety in two weeks.

### "Husband" Rehearsing

London, May 29. C. B. Cochran is beginning rehearsals for "The Queen of Hearts." It's the Robert Sherwood show, to open the end of next month.

### A Red Rose Chaser

A red rose has been following Beatrice Lillie around the world. It started after her in Chicago, came with her to New York, went across the water and is still with the English actress, arriving each and every morning.

It was an Earl Carroll hunch to give the girl a daily reminder he wanted her for his new "Vanities."

Carroll doesn't believe now that he can't get her and the rose will show each morning until he's convinced.

### Lady Ashley Lost Role Up-Staging Rehearsal

Jane Alden has been engaged for the Elisabeth Marbury show, "Say When." Miss Alden has been appearing in "Rosalie," and replaces in Miss Marbury's show the noted English beauty, Lady Ashley, now in New York.

Lady Ashley, who is reported to be the sister-in-law of Lady Mountbatten, came to America on the invitation of Miss Marbury, to play this role. She was formerly of the English musical comedy stage.

When rehearsals began Lady Ashley phoned she would not be able to attend the first week as she preferred to let the other principals first get up in their roles. Miss Marbury accepted the situation, but later sent Lady Ashley a note in which she explained that she thought it best to engage someone else.

Lady Ashley's reputed London relative, Edwina Ashley, Lady Mountbatten, is 45, and the mother of two children. Also one of the wealthiest women in England. When Lady Ashley was called at the Algonquin Hotel by a newspaper reporter and inquiries made as to what relationship existed between her and Lady Mountbatten, her maid replied that she really could not say.

### Truex Show Taken Off

London, May 29. "Mud and Treacle" closed at the Globe Saturday.

"Call Me Georges," the Ernest Truex show, left the Garrick the same day after a very brief run.

Following at the Globe is the previous banned Pirandello play, "Six Characters in Search of an Author," which transfers from the Arts Theatre Club.

### American Indian's Hit

London, May 29. Princess Wantura, American Indian prima donna, made her debut at the Trocadero (cabaret) Sunday night and scored sensationally.

### CLOWNS SOCKED FOR \$4,000

Paris, May 29. Appeal Court has confirmed the judgment condemning the Fratellini Trio, clowns, to pay the Circus Medrano \$4,000 for breach of contract.

The act quit this circus to go over to the Cirque Hiver before their first engagement had terminated.

### ALL-WOMEN BILL

London, May 29. John Hantman is repeating his all-women bill this fall at the Victoria Palace (vaud).

Date for the all-femme event is set as Sept. 23, with Hetty King and Trilzie Friganza the main features.

### His Grace Chills on Peggy

Paris, May 29. Count Janzo froze up on Peggy Joyce when interviewed about possible nuptials. He hardly knew her, he declared, and so far as the engagement—the penny press was his informer.

## New Production Lags In Theatre of Paris

Paris, May 29. Approach of summer is marked in the Paris theatre by lagging of new production. When Rostand's "Le Trouble" flopped unmistakably at the Theatre Femina, the best the management could do was to stage a revival of an old pantomime, "L'Effant Prodigue." This is to run a fortnight, although from its reception it probably could run longer.

Another semi-revival is a French version of Oscar Strauss operetta, "La Theresina," by Leon Uhl and Marietty, presented at the Folies Wagram under direction of Victor de Cottons (formerly Marinelli's partner at the Olympia music hall in 1913).

Mme. Perrey sang the name role in a well received premiere. Others in the cast are Mme. Boucot, Andre Beauge, Robert Pizani and Raymond Lyon.

### Marital Woes

"Le Donnez du Sang" had a fair introduction during the week. It is one of those social problem plays something like "The Adding Machine" seen in America. It tells of the troubles of a family man who has ambitions but is balked in realizing them because of the ceaseless necessity of supporting his brood at mean tasks.

## Paris After New Blood

Paris, May 19. A new era of the Paris stage may be marked by the overwhelming success scored by Jean Giraudoux's "Siegfried." Critics and the public have been finally showing alarm at the dry rot which seemed to have overcome dramatic production here and they have lately, which is unusual in France, been paying serious attention to the opinions of visiting foreign experts.

What local critics, with good sense, are calling for are new and vigorous dramatists and actors. After that must come more commodious and modern playhouses and a bettering of the technical apparatus of the stage, which in many cases is out of date.

## Jeritza in Wrong

Paris, May 29. Jeritza is believed here to have put herself beyond the pale for European opera and concert, especially her flat refusal to sign for Strauss' new opera, "Helen of Egypt."

Baron Popper, her husband, made a special trip to Paris to explain to the newspapers that it was not pique at failing to get a decoration from France that inspired her outburst, but indignation at the treatment of the Vienna opera officials.

The alibi fell flat.

## "Blue," Pale

London, May 29. "Out of the Blue" registers as a pleasing comedy with insufficient body to make it an important financial factor in the West End. Opened at Saint Martins last night.

Neither is it an American prospect.

## TRIX SISTERS REOPEN

London, May 29. Trix Sisters, reunited, opened splendidly as an act at Birmingham yesterday.

## J. J.'s Travels

London, May 29. After a week in Paris J. J. Schubert has left for Berlin, whence he will proceed to Vienna.

## Schippa in Paris

Paris, May 29. Titto Schippa, tenor, arrived a few days ago. He probably will give a concert here.

## West Novel Dramatized

London, May 29. Jan Van Druten's dramatization of Rebecca West's novel, "The Return of a Soldier," will open at the Playhouse June 12.

## Jack Smith at Scala

London, May 29. Jack Smith, currently in "Will o' the Whispers," goes to Copenhagen next month for four weeks at the Scala.

He opens June 14.

## Title Wanted

Elisabeth Marbury has undertaken the preparation and publication of a book dealing with the life of Texas Guinan. Tex authorizes it and says she will tell everything, spare nobody, and go the works.

The important issue of a title has come down to a choice of three, but with the field still open. Those not yet eliminated are "Queen of Clubs," "Hello, Sucker," "This Little Girl—," with many rejected, including "Paddocked," "Curfew Shall Not Ring Tonight" and just plain "Texas Guinan."

## FIRST AID TO LOSERS

Anti-Suicide Service Shocks American at Baccarat

Paris, May 29. A Broadway sportsman and playboy when he's at home got the experience of his life at one of the French casinos recently. He was sitting at a baccarat table and was behind the game plenty.

He paused in play when he finished the stack before him and in the interval slipped an aspirin tablet in his mouth for a headache that had been bothering him since morning.

Instantly he was seized by four huskies, rushed to another room and in spite of his best resistance had to submit to a stomach pump.

## 6 Foreign Beaux On Exhibition Here

Winners of the beauty contests promoted in six European countries by the Galveston chamber of commerce will arrive in New York early in June.

The agency handling the girls intends booking them individually into independent houses during the summer and to assemble them into a single turn under the title of "Europe's Six Most Beautiful Women" for a route over a big circuit.

A representative of the agency says that negotiations for the fall run are now being conducted with Loew's.

## Stoll Booking Index Break for U. S. Acts

London, May 29. A probable and near future break for American acts over here is that the Stoll Circuit is organizing a department for the booking of independent vaudeville houses.

It will permit Stoll to offer a complete season of acts and evidently is to offset the competition of the picture houses, also playing vaudeville.

It looks like a keen duel between Stoll and the cinema combines for American acts.

## Palladium Dark

London, May 29. Management of the Palladium, unable to secure temporary musical show on sharing terms, and losing heavily on the theatre's present vaudeville policy, has decided to close the house June 30, to reopen it Sept. 3 with straight vaudeville again.

## "Skin Deep" Just That

London, May 29. A beauty culture concocted called "Skin Deep" came into the Criterion last week to an indifferent reception.

It is not likely to be a success nor is it suitable for America.

## MOSS SEWS BIRMINGHAM

London, May 28. Moss Empires has assumed practical control of Birmingham's entertainment field with the purchase in that city of the Theatre Royal. House was secured from Phillip Rodway.

## Paris to See "Burlesque"

Paris, May 29. Wyn has bought French rights to "Burlesque" and makes known his intention to stage it here during the winter season.

## Failure to Pay Graft Barred Her, Anna Fitzziu Says

Paris, May 29.

Disclosures made by Anna Fitzziu lead to warnings addressed to American artists to beware of the approaches of agents offering concert dates with a string on them. The theory here seems to be that all Americans are dripping with kale and why not take them?

Anna recounts a tale of her experience. She was billed from end to end of Paris recently for a concert. Discussed details and numbers with the promoter.

The night before she received a hurried notice that her music had been lost and the engagement would have to be called off. On the same program was another American artist, wealthy woman, who has been studying here for months and was making her platform debut here. Nothing went wrong with her date.

Miss Fitzziu says she examined into the situation and found that the musician had spread cash gratuities where they would do the most good and all was smooth sailing.

Miss Fitzziu adds that at the time of the last "accident" she was informed that she would be booked for the next concert, but up to date has not been able to catch up with the management of the event.

## Refuse to Appear With Woman Who Shot Hubby

Berlin, May 13.

Nellie Grosavescu, who shot her husband, Viennese tenor, and was acquitted, is planning to appear as an actress in Vienna.

Head of the Viennese Actors' Association has stated that Mrs. Grosavescu is not a member of their organization and will never be accepted as such. Also, Viennese actors have refused to appear on the stage with her.

## Comedie in Germany

Paris, May 29.

French Government is agreeable to the Comedie Francaise touring Germany, commencing in Berlin next September where the company will play two weeks. Max Reinhardt is sponsoring the project.

This will be the first time the Comedie Francaise has visited Germany since the war.

## Vienna "Road to Rome"

London, May 29.

Max Reinhardt has secured the German and Austrian rights of "Road to Rome."

He will shortly produce it in Vienna.

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New Classes Now Forming



# 555 First-Line Features with 219 Indie Full Lengths and 656 Shorts for Next Season

Approximately 555 feature productions will be made in America during the coming year by the major producing companies and the larger independents, this number to include road shows and specials. Last season the lineup of the standard producing-distributing companies showed a total of 603 productions. Since then DeMille, scheduled to make 40, was merged with P. D. C. and then with Pathe. In addition to the 555 announced by the standard companies, independent features are listed at around 219. It is not likely that over 100 of the independent pictures will be made, making the total feature production for the new season around 655.

In addition there will be 656 short subjects. Various next season production figures have been printed, each different from the others, with no definite number of pictures attributed to each company. The following are reported accurate by each of the companies concerned:

FEATURES	28-29	Last year.
Fox	52	52
Paramount	74	80
M-G-M	49	57
First National	57	57
FBO	60	59
U. A.	18	18
Columbia	35	30
Tiffany	34	26
Warner Bros.	30	40
Universal	68	67
Pathe (22 Westerns)	51	63
Cratham	26	14
DeMille	40	40
	555	603

SHORTS	28-29	Last year.
Fox	52	52
Paramount	74	80
M-G-M	49	57
FBO	60	59
U. A.	18	18
Columbia	35	30
Tiffany	34	26
Warner Bros.	30	40
Universal	68	67
Pathe (22 Westerns)	51	63
Cratham	26	14
DeMille	40	40
	555	603

These figures do not include news-reels, though Universal figures include 59 serial installments.

INDEPENDENTS	28-29	Last year.
Allied Distributors (Cruze)	7	20
Artlee	12	12
Artalee	12	12
Chesterfield	12	12
Crescent	12	12
Cinema	8	8
Daily U. M.	8	8
Excellent	19	19
First Division	18	18
Gouldland	12	12
Hi-Mark	12	12
Krellbar	12	12
Millard	10	10
Peerless	8	8
Quality	12	12
Raleigh	8	8
Rayart	20	20
Sterling	2	2
Ufa	12	12
	219	219

## Thompson-Dillon's 20th

Los Angeles, May 29. David H. Thompson, assistant west coast production manager for First National, and John P. Dillon, director for the same organization, are celebrating their 20th year of continual service in the picture business.

Both left the stage in June, 1908, and joined the acting ranks of the original Patheon film company, where they played their first parts in "Little Oxmen of the Varsity Eight," adapted from the "Brown of Harvard" play. Edwin Porter directed.

Thompson contemplates a book on his 20 years' experience in the picture business.

## Higher Studio's Cost

Los Angeles, May 29. Owing to the increasing demands placed upon the Fox studios for Movietone work, their plans for building a \$150,000 film laboratory have been revised. It will now cost \$500,000 to build.

This new plant will contain a research department for the development of Movietone work.

## M.P.T.O.A. Convention Deferred Until Sept.

Los Angeles, May 29. The annual convention of the Motion Picture Theatre Owners of America, usually held around June 1 each year, has been deferred this year until September.

It is claimed that buying time for exhibitors is always around the convention period and that the two do not mix very well.

It is undecided whether it will be held in Toronto or Atlantic City. Toronto has bid very strong and may be given the preference.

## Only Boy on "Tony"

Frankie Lee, son of Joe Lee, press agent, is the first youngster to sit astride Tony, Tom Mix's steed.

Ever since Frankie was taken backstage at the Hippodrome, New York, he has had to do a lot of fighting on account of the general disbelief of his story by his little pals. Mix won't allow boys or anyone else on "Tony," because the horse is temperamental and might do some sudden bucking.

And no one, not even a Park Avenue millionaire, could buy a ride on "Tony" for his kid regardless of price, so Joe's youngster is set for rest-of-his-life glory.

## GARBUTT RESIGNS

Second Vice-Pres. of Paramount—Joined F. P. Years Ago

Los Angeles, May 29. Frank A. Garbutt, 24 vice-president of Paramount, has retired.

Garbutt has been more or less inactive in the position, due to his manifold and expanding financial interests. He became a part of the Lasky company through the merger with that concern of the Bosworth company.

Garbutt's connection as stockholder and director are unaffected by his decision to lighten his larger official responsibilities.

## North, Gov't Rep., Advising Producers

Washington, May 29. C. J. North, head of the motion picture section of the Department of Commerce, will shortly make a trip to the Pacific coast for conferences with the producers there.

North's job in the department is that of official contact between the American picture makers and the foreign market. One of the purposes of the trip is to go into detail on various censorship laws throughout the world in an attempt to avoid complications on completed pictures when reaching the foreign market.

## Ben Jackson's Visit East

Los Angeles, May 29. Ben Jackson, in charge of Fox's Movietone production at the Fox studios, is leaving this week for New York.

While east Jackson will have talks on the talkers with William Fox and Winnie Sheehan, the latter now on the east coast.

Among other matters will be the proposed construction cost for talking studio and stages at Fox's. This is expected to reach at least one million dollars.

## School Graduate's Role

Los Angeles, May 29. Dorothy Nourse, Paramount actress, school graduate, will play a featured role in "No Women Allowed," Tiffany-Colored classic for Tiffany-Stahl release.

H. K. Brown will supervise the production.

## ARBUCKLES SEPARATE

Los Angeles, May 29. Roscoe "Fatty" Arbuckle and his wife, Doris Dean, whom he married three years ago, have separated. Arbuckle is bacheling it at the Roosevelt Hotel in Hollywood.

## Chaplin Will Use Sound Effects Only in New Film

Los Angeles, May 29.

Charlie Chaplin will use sound and effects on the next picture he is to make, "City Lights." It will not be a talker, but the sound and effect devices of various forms are to be used to emphasize action.

Chaplin is experimenting on the value of sound and effect before he decides as to what contrivances he will use. If he uses the same one as United Artists, the production of the sound and effect scenes will take place at the United Artists' studios instead of at his own studio on Sunset boulevard. He is still working on the story and on content plates beginning shooting about July 1.

Those so far scheduled for the cast in support are Myrna Kennedy, Henry Bergman and Harry Crocker, Jr. All appeared in "The Circus" made later.

### Other Sound Films

Ronald Colman's first individual starring picture will be "The Rescue," from the novel by Joseph Conrad, instead of "The Tale of Two Cities." The latter will be made later.

Herbert Brenon will direct "The Rescue." It will have the sound and effect features.

The first Vilma Banky starring picture, "The Awakening," will also utilize the sound device. Hugo Reinsefeld is writing the script and will direct the symphony orchestra for the musical accompaniment on this picture, which Victor Fleming will direct.

## Ziegfeld's Actors' Contract Prohibits Talking Pictures

Bert Wheeler will be enjoined by Ziegfeld if he (Wheeler) attempts to make a Universal picture upon the occasion of his coming visit to the west coast.

Ziegfeld has Wheeler on a long-term contract and is protected by an anti-talking picture clause, reported as in all Ziegfeld contracts issued during the past two years.

Ziegfeld is currently engaged in a tilt with Universal over the talking picture rights in "Show Boat," and has been granted an injunction restraining Fox from showing the Movietone subject of the Folies Bergere number "Kinkajou," from "Rio Rita."

The Fox company purchased the number from the Paris producer who had secured the foreign rights from Ziegfeld. The latter contends his sale of the foreign rights did not include permission to bring the number back into the domestic market as competition to himself. The clip was played at the Globe, Times Square and Gayety, New York, in the prologue on the Fox Movietone to the three Fox special films in the houses.

## Weather Forecast

Washington, May 29. United States Weather Bureau furnished the following outlook on the country east of the Mississippi upon request:

Showers in Atlantic states Wednesday (30), likely clearing by Wednesday night.

Otherwise generally fair until Thursday night, when showers are indicated in the Chicago and Pittsburgh area. This shower area will probably extend eastward over the Atlantic states by Friday night (31st), continuing in the latter section part of Saturday and generally fair weather until Monday (4).

Cool Wednesday (30), then gradually rising temperature in interior section for two days.

Moderate temperature indicated over the week end.

## GILDA NOT LEAVING

St. Louis, May 29. Gilda Gray is personally playing the week at the new St. Louis. She is touring now in the picture houses with her own company, returning to Hollywood to make a picture under her own auspices.

Miss Gray says she has no intention at present of going abroad.

# Talkers Accepted as Permanent, States Nicholas Schenck; \$3,000,000 for Equipment

## Canada Co. 'Westerns' Under British Quota Law

Calgary, Can., May 29.

British Canadian Pictures, Ltd., has commenced production on its first release starring Neal Hart. Hart is also directing and supported by Barbara Kent. Picture is unnamed.

The company operates under a Dominion charter and its existence is due to the British Quota Bill. The main purpose is to make pictures for the British market under the demands of the quota law.

The company is financed by Pat Burns, cattle baron, who recently sold his meat packing interests in western Canada for a large amount; A. E. Cross, brewer and rancher, and John I. McFarland, formerly head of the Alberta Pacific Grain Co., but now interested in automobile sales and finance.

William Steiner of New York has contracted to distribute the picture for five years. Guy Weadick, of the Calgary Stampede, is the general manager of the picture company. Alvin Wyckoff, formerly at Paramount's Hollywood studio, is the cameraman.

Canadian stories by Canadian authors will be produced exclusively, with westerns being the only type attempted for the present.

## "Deals" Quiet

The "deal" market has been quiet this week.

Many reports but nothing came out.

A previous story was that some Fox trading awaited the arrival in New York of Winnie Sheehan. He arrived Sunday.

Harold Franklin, another "dealer" reached New York Tuesday, stopping at the Hotel Ambassador.

Beyond an upward quotation of the Stanley Company stock, following its stepping the quarterly dividend, that company seems attending to its theatre business only. Poli's appears to stand between Fox and Keith's. Both are doing business with S. Z. Poli.

## EDDIE MANSON'S HIT

Chaplin's Protege Develops Into Successful Director and Writer

Los Angeles, May 29. Eddie Manson is another graduate of the Charlie Chaplin school to become a picture director.

Manson started as Chaplin's press agent about five years ago, then became his personal representative and general assistant. He has just turned out four short reel features for Crown Pictures. The stories are all of the black-out idea and have a cast of three or four people.

Manson, like other Chaplin proteges, who have taken up the megaphone, wrote his own stories as well as directed the pictures and cut them. They are to be released on the independent market.

Manson's pictures were previewed this week with offers coming to him from one of the big companies immediately.

## Miss Valli's Come-Back

Los Angeles, May 29. Virginia Valli will stage a come-back when she plays the featured role in "The Rainbow," scheduled to be directed by Reginald Barker for Tiffany-Stahl.

This will be on of T-S's special features of its new program.

## BUSHMAN JUDGMENT IN N. Y.

A \$52,298.67 judgment which Mrs. Josephine F. Bushman obtained in the California courts against Francis X. Bushman, was entered in New York by court order Monday.

The large sum is for alimony arrears, and unless it is vacated in California it cannot be set aside in New York, Justice Callahan opines.

By September, 150 Loew theatres throughout the country are to be equipped for talking pictures at a cost of over \$3,000,000. In New York alone 65 Loew houses are to be wired. Talkers will be put into all Loew houses except where operated under a short leasing arrangement.

In explanation of the above report Nicholas M. Schenck, president of Loew's, stated:

"It is obvious we are not proceeding on the lines that talking pictures are a novelty. The tremendous investment involved shows that we believe it will remain as permanent entertainment.

"The novelty of talking pictures will probably wear off within six months. Then we must have talent and intelligent productions of a high grade to hold the interest we have created through the novelty."

Mr. Schenck indicated that every possible effort will be made to get special writers, producers and actors for the talkers. New York will probably figure as the most important city for production owing to the large picture here.

Mr. Schenck stated that it is probable that Metro-Goldwyn-Mayer will begin production in the east on account of talking pictures requiring talent available in this part of the country. This move, not yet decided upon, is now under discussion by the exchange.

For next year from 15 to 20 per cent of all M-G-M pictures are to be Movietoned. It seems likely that, should the talkers draw favorable returns, Movietone production will increase for next year to around 40 per cent, if not more, of the entire production.

### More Extensive

In 1930, from reports, all film companies are figuring on extensive production for talkers.

The installation of talking equipment will result in a gradual change in stage show entertainment in picture houses, primarily making it possible to present elaborate bills at less cost. While there will be no sudden change in picture house entertainment, stage shows and musical accompaniment will be modified with the growth of the popularity and audience effect of talking films.

Mr. Schenck said that the organization he headed was not rushing into talking film production blindly. Only stories and pictures which lend themselves to this innovation will be Movietoned, regardless of the quantity of talking pictures turned out by other companies.

Major Bowes, former managing director of the Capitol, New York, has been appointed buyer of all talking equipment for Loew's.

## "Darling" Leads

Los Angeles, May 29.

Henry King is to make one picture for United Artists before starting on production of "Darling of the Gods," in which Lillian Gish and Ivan Lebedoff will be featured.

Norma Talmaage was to have starred in "The Gods" originally.

## Mackaill-Mulhall, Alone

Recently elevated to a starring team, advices in New York are that First National has suddenly split Dorothy Mackaill and Jack Mulhall and placed them under long-term contracts to star in individual vehicles.

In their new capacity each will start off with a weekly salary of \$3,500.

## PAR'S PRIVATE TALKER

Los Angeles, May 29.

A two-reel talkie will be made by Paramount for purposes of experimentation to determine the possibilities and limits of the new device. The two-reeler will not be for release but for technical information for executives.

Paramount will probably do "Burlesque" as its first feature length talk picture.



# 'TALKERS' NEED TALENT

## Coast Reluctantly Admits East Will Do Much Sound Stuff; Studio Heads Speak

Los Angeles, May 29. Though reluctant to admit it, picture producers are making preparations to produce their sound and effect films partially in the eastern studios. Few of the Coast producers at this time are able to indicate just what amount of their production will be made in the studios around New York, but all seem to feel that a certain portion of this work will have to be done along the Atlantic.

It is practically conceded that the canned music with feature productions will nearly all be made in the east. The musical organizations for this kind of work are already intact on that end and it would be a problem to try and bring these organizations to the Coast.

So far as bringing new faces into the industry is concerned, by adding stage directors, actors and playwrights to the staffs, the producers are willing to commit themselves. They say that such a thing is probable, but that with sound and effects still an experiment to them, they will have to go easy and concentrate more on effects and music in the beginning than the speaking voice.

**Combining the Colony**  
Coast men, who even rather regret the mention of "producing east," are trying to comb the film colony in an endeavor to find the proper material to direct, act and write the talkies.

Paramount made the first step in this direction when it brought Robert Milton on to function as a production executive, and John Cromwell to act and direct. Both of these men are being trained in the mechanics and production technique. At the same time they are conferring on the sound problems. It is figured that Milton and Cromwell will eventually function as the pickers of talent among directors and actors for the sound stuff.

During the past two months close to \$5,000,000 has been expended, or authorized for expenditure, in the building and equipment of sound-proof stages at the various studios. Warner Brothers has three sound-proof stages to work with; Fox has a number of them and Paramount is getting ready to put one or more in operation by Aug. 1. Metro-Goldwyn-Mayer has plans for stages with First National already having two equipped and F-B-O also getting underway.

**Production Heads' Ideas**  
Production executives apparently want to point out that if production is done in the east, it will be hard for them to be responsible for both ends.

Jesse Lasky seems set on the policy of utilizing the talent employed in the silent drama for the talkies.

He contends that the public would rather hear the voice of the players they know on the screen than actors who are unfamiliar.

W. R. Sheehan sets forth that all Fox sound and effect producing will be done at the local studios. He said that his organization must proceed slowly with the synchronized products and that the effect end would be the strongest on the early feature programs. Therefore, at present he cannot see any need to draft a horde of directors and actors from the stage group. Fox has been movietoning its musical scores in the east.

J. Robert Rubin, vice-president and general consul for Metro-Goldwyn-Mayer points out that it is impossible to say just what will be done as regards production centers. He feels that a certain amount of pictures will have to be made in the east and that it is likely that casts for these will be mostly recruited from that sector.

**Firnatone's Desires**  
Firnatone, to be used by First National, will require the cultiva-

## TALKERS ON L. I. UNDER WANGER DIRECTION

Par's Eastern Studios Are  
Ready to Shoot in 60  
Days—Butler, Mgr.

The Paramount Long Island studio, now being equipped for the recording of talking pictures, will be ready to shoot within 60 days.

Walter Wanger, general manager of production for Paramount, will be in charge.

Johnny Butler, Paramount executive in the New York office and former Long Island exec, will be executive manager of the Long Island studios.

The matter of executive control of the Long Island studios was settled Friday at a conference held in the home of Adolph Zukor and attended by Jesse Lasky and other Paramount heads. It was decided at the conference, from the report, that all sound device recordings, whether dialog or sound, would be co-ordinated through the general manager (Wanger).

Roy Pomeroy, head of the Paramount technical department, in the east of late, will return to conduct his experimental and laboratory work at the Paramount lot in Hollywood.

Wanger's former show experience, gained through his connection with the stage before he entered pictures, made his selection imperative in view of the similar requirements necessary for a talking picture executive.

## "Love Song" Film With Song in It

Los Angeles, May 29. Title of "The Love Song," a picture written and dedicated to Lupe Valez, who will be starred in the picture.

This will be made with sound accompaniment at the United Artists studios, where equipment has just been installed to facilitate the recording.

Production will start about June 5, with Sam Taylor directing.

tion of new screen personalities for the purpose of talk and chant, it is reported. However, it is claimed by studio officials that it is not necessary for the screen players to speak their lines for recording at the time of making, but just go through the physical motions with players trained in elocution and picture is finally cut for release.

It is claimed that it will be practically impossible to find combinations of people who can get over photographically and vocally. This belief is based on the premise that the Firnatone uses disk records to catch the sound accompanying the films.

However, it is brought out that Firnatone must be made where the picture is shot so that either the director or producer may be on hand to explain just what is what, even after the picture is finally cut. First National, it is said, is desirous of bringing to the coast any talent it may require for recording purposes as it has no facilities in the east to make pictures other than recording at the Victor laboratories in New Jersey.

## BIG CHANGES DUE IN FILM MAKING?

Talking Pictures May Transfer Stage Plays with Original Casts to Screen—Talent Prime Requisite for Articulate Pictures—Readying Paramount's L. I. Studios

### PRODUCTION IN EAST?

New York may dent Hollywood as the center of picture making, due to the needs of the talkies, in the opinion of many Eastern producers.

The Paramount Studio on Long Island is being readied and talking equipment installed.

M-G-M may also make its talking pictures here. Other West Coast producers are expected to be forced east to secure talent for the articulate films.

Broadway is teeming and steaming with rumors. All speaking stage writers, actors and directors sense a new field for their talents.

The new era will see a search for talent in all directions, in the opinion of insiders. It may eliminate many favorites who have ridden the crest, due to connections. The dumb dora's and apollo sams, who have been getting by on appearances alone may have to stand by and see stage artists step into the niches formerly occupied by them.

It is argued that New York is the mecca for the brains of the world theatrically, and that in itself will force production of the talking pictures eastward.

**Supervisor Through**  
Writers, who have been told that they had nothing of pictorial value, will be eagerly importuned and sought for the new art, with the writers of dialogue having a decided edge on the boys who have been turning out second rate stuff for the current screen productions.

The supervisor is doomed, it is claimed, and many directors who are unfamiliar with the technique of staging dialogue and plays will also bite the dust. It is believed that stage plays will be transferred to the talkies, in their entirety, with the original stage casts, etc. This would require the directorial services of a stage director with no place or necessity for a supervisor.

It may also eliminate the necessity for out-of-town tryouts of stage productions. The stage producer, by having his play on a talkie, produces it for the theatre. He could engage the cast, rehearse and then transfer it to the screen where he could analyze its probable chances with an audience reaction and without the expenditure of a dollar of his own money.

A report says that Paramount's first talking picture, "Burlesque" from the stageplay, with Eddie Cantor starred, will be made on Long Island. Another early Paramount talkie is reported to be "Glorifying the American Girl."

## F. N.'s 1st 2 Talkers, Drama-Musical Comedy

Los Angeles, May 29. First National has tentatively set "The Squall" as the first drama to be Firnatoned and "No, No, Nannette" as the first musical comedy to receive that treatment.

With the first named, Alexander Korda will direct. Indications are that Alice White will be the star of the picture, to be started about Aug. 1.

For "No, No, Nannette," Molly O'Day is slated for the leading role if the scales tell the right kind of a story when production is ready to start.

## F. N. Experimenting on Talkers In Lab. First, Not on Public; Chary About Dialog Now

### "VARIETY" IS LOUSY" SAYS VON STROHEIM

Tells Variety's Reporter About Several Things—Making "Greatest Picture"

Before catching the 5.30 train for California and in the midst of packing an overwhelming amount of luggage all filled with monacles and numerous snappy German uniforms, Eric Von Stroheim passed to say a few words.

He described Variety as "a lousy sheet." Always picking on him, never gave him a break and seemed to think he was all wet, the director said. Mr. Stroheim retains all the confidence in the world in himself and is returning to California to make, in conjunction with Gloria Swanson, "the greatest picture ever made," he also stated.

It is entitled "The Swamp," FBO, and will contain beside Miss Swanson, jungles and jungle fever, tropical life and plants of all kinds, alligators, crocodiles, snakes, toads, flies, aborigines and anything you wish. Just one of those wonderful Von Stroheim stories, von added.

The director mentioned he had a great time with all the newspaper women in New York, although, Eric reported, some came up to his suite at the Plaza chaperoned by bell-boys. However, they were all lovely, he said; even Katherine Zimmermann ("Telegram") who wrote a nasty article about him and signed someone else's name, he alleged.

In fact, observed Eric, everyone has been pretty fine to him except "Variety," which he says, is an obstinate sheet anyway and generally no good.

### ROTHACKER RESIGNS

F. N. Production Head to Europe in July—Al Rockett Succeeds

Los Angeles, May 29. Waterson R. Rothacker, former Chicago laboratory head and now production supervisor of First National, called together department heads in Burbank last night (Monday) and announced his resignation. He informed them he was leaving for Europe in July, that his resignation would go into effect before sailing and with no obligation on his part to complete the balance of his contract which runs until October.

Rothacker's announcement came as a distinct surprise to associates. He has made a creditable record while with First National and was looked to continue in his position. Rothacker stated that upon his departure Clifford B. Hawley, banker-president of F. N., would appoint Al Rockett as Coast production head with R. W. Poucher in charge of the Firnatone.

Rothacker will remain in Europe several months and will place his daughter in a finishing school at Neuilly, outside of Paris.

## Unknown Gets Chance Opposite Thomson

Los Angeles, May 29. After making tests of more than 125 girls for the lead opposite Fred Thomson in "Kh Carson Returns," Dorothy Janis, a newcomer in pictures, has been signed for the part. Miss Janis came from Texas a short time ago. She was discovered on the Fox lot by James Ryan, who made a test and cast her in a minor part for "Fleetwings." This has been her only picture experience to date.

Los Angeles, May 29. Ralph W. Poucher, assistant production manager in charge of Firnatone at First National Burbank studios, declares any experimentation conducted under his supervision will be in the laboratory on this lot, and not at the expense of the public. Poucher, in the west but a few days, states the question of a new stage structure will not be determined for some time to come, as it will be the policy of the company to proceed slowly.

While certain subjects may be favored by the F. N. officials for Firnatone treatment, there will be no definite decision until the picture is completed, Mr. Poucher says. Even then if after Firnatone has been adjusted to the completed product and it is found to be in any way inadequate for public presentation the Firnatone will be discarded and the production will go out in black and white picture only. This means there will be no dialog employed in First National pictures at present nor is any now being considered. The only use made of synchronizing devices will be in the way of effects and musical accompaniments. The position of the company is that the science of voice reproduction has not yet reached the point where the company can afford to sponsor it.

**Voice Control**  
All artists employed in Firnatone pictures when it is decided to take up dialog must be graduates of the school in elocution which the company will establish. One of the difficulties now being faced is that of finding a teacher of elocution who understands the technique of voice reproduction.

One of the subjects receiving attention from F. N. is Poucher adding what he has received in the past, is some manner of regulating the volume of the voice according to whether the shot is a closeup or a long one, the tones lowering or raising as the picture shifts from one to the other.

## 10 B'way Talking Houses; Publix Equipping 200

All Publix houses on Broadway are to be wired for Movietone immediately and ready for the use of talking pictures within two or three weeks. Equipment is to be installed in the Paramount, Rivoli, Rialto and also the Capitol Loew-Publix operated, at an expenditure of approximately \$100,000.

By June 15, it is understood, these houses will be operating on the new policy with stage shows in each of the houses remodelled slightly. Publix is understood, plans to equip 200 theatres for talkers. Work on the other houses throughout the country is to start following the installations in the Broadway theatres.

With the Strand ready to open with talkers by June 2 there will be 10 Broadway theatres equipped with talkers next month, including Capitol, Central, Gaity, Globe, Paramount, Rialto, Rivoli, Roxy, Strand, Warner's.

## Haines Loses Weekly Bonus of \$650 from M-G

Los Angeles, May 29. William Haines, M-G-M star, receiving \$500 weekly salary and \$650 weekly bonus, has had his bonus cut off because he would not sign a new contract for five years with the company. The old contract still has two years to go.

Haines is now co-starred in "Dumb Dora," opposite Marion Davies. It is understood he did not like this arrangement, preferring to be starred alone.



## Chatter in France

By Frank Scully

Nice, May 16.

After patching up finances so shaky they held back production for four months, Rex Ingram got away to a nice publicity break for "Three Passions," the original Cosmo Hamilton wrote for him and Allied Artists, English outfit. Grinding began here yesterday and will keep up for months, with short jaunts to Marseilles, Toulon and maybe London.

But before the camera clicking began Rex had two weeks of entertaining such sure-fire space-grabbers as Doug and Mary, Adolphe Menjou and Kathryn Carver, Muratore and Dudley Malone. Needless to say the local gazettes sniffed the right lead.

As the total output of good, bad and worse films likely to be completed in France this year won't exceed 50, that means 360 American films are eligible for passports into France this year. Last year film salesmen got more than 400 shown without benefit of clerks. But 360 is better than 200 and that's what the passion-peddlers were up against before Hays came over and told everybody how pictures were the chief instrument of world peace and should be viewed broadly, not from any narrow national viewpoint.

As for Doug, he said in all seriousness that he came to the Franco Films studios hoping to shoot a picture beginning July 1. He galloped here, there and everywhere—a dental delight.

He and Mary went to a two-day here for their first night to see the Fratellini Brothers, the real Fratellinis, and the companionable clowns had the spotlight turned on Doug, who gave the natives a thrill by leaping out of his box on to the stage and saying "Je t'aime means I love you" or something equally apropos to the occasion.

But after two weeks he quit the Riviera, saying maybe he would be back June 10 after a visit to Switzerland. The studios here, however, were out, he finally admitted. "Too small for his million dollar rack."

What he has in mind is a 17th century romance—sequel to "The Three Musketeers." He says it's as yet untitled. It is in fact titled "Twenty Years Later," and Alexander Dumas titled it.

He said the retirement of Mary Pickford was a lot of sash cord. Miss Pickford will soon be back at work. Her scenario department, said Doug, has been working six months on a script and it ought to be at least as good as "My Best Girl." Mary wanted to stay longer at Cannes—months, she said—but Doug dragged her off to the land of milk chocolate and bell ringers.

Menjou was warmer in his praise than Fairbanks. He sighed like a Corse Payton over the scene and said if he could get a release from Paramount he'd stay over here to work. He had cabled for it, he said. If it didn't come, he'd be sailing home with the ball and chain, May 30, on the "Isle de France."

Nobody seems to mind his gadgling all over Europe with Miss Carver for weeks and weeks before the legal toup.

He and Charlot are in right over here. Anything either does is okay.

The French still swallow the oil that Menjou is French-born, though they never fail to record that he talks his "native" tongue with an American accent.

Alexander Volkoff, a Russian who got a cosmic kick out of the life, he handled the infidelities of "Casanova," the first sheik of his time, was turning out one of those "B. C." DeMille things called "Scheherazade."

He's been eight months at it, two in Berlin studios, a couple more in northern Africa and three here at the Ingram-Franco-Film studios. The rushes show a lot of oriental splendor, but not much of a cast, and even less of a story.

Volkoff is making it for Ufa and says it has an American release. It cost half a million dollars. He's night-shooting now and should be into the cutting room before June 1.

Ingram has few surprises for the east of "Three Passions." The hot triumvirate consists of Money, Religion and Women, and is supposed to be a story about a shipping magnate who plays with all three. Alice Terry, Ivan Petrovich and

## One Film Theatre To Each 67,000 People in Russia

The latest Soviet figures show a total of 7,200 movie-houses throughout the Soviet Union. This number includes, however, not only commercial photoplay houses, but also Red army theatres, projection rooms at workers' clubs, and the so-called "moving movies," i.e. the movie equipment and operators traveling from one village to another.

Population of the present-day Russia is estimated at 146,000,000, which makes one movie theatre for every 20,000 people. Other Soviet statistics say there is one commercial theatre for every 67,000 people.

Movie-producing firms in Russia are the Sovkino and Meljaprom-Russ of Moscow, Armenkino and Goskino-Gruzii of Transcaucasia, Vufkii of Ukraine, Uzbekgoskino of Tashkent (Soviet Turkestan, Middle Asia), Belgoskino of Minsk (Western Russia), and Gosvoenkino, or the military division of the Soviet movies.

### Sovkino Biggest

All these firms, as well as a few lesser ones, belong to the State. There is no private movie-making in Russia at present.

The Sovkino is the largest and the most influential group. During 1927-28 the Sovkino produced 61 "education" films; 1928-27 figures are as follows: the Sovkino produced 42 program features and 54 big educational, many nature-view films as well as a weekly newsreel. It is intended to produce the newsreel twice a week.

The Vufkii, or the Ukrainian group, has released 38 program features during the past season. Other groups lag far behind the Sovkino and Vufkii in production.

### Studies

Several large studios are being built in Russia at present. The Sovkino is building a studio in the Sparrow Hills, near Moscow. It will cost \$2,000,000, and construction will take three years. The Soviet delegation, which is expected in the United States shortly, comes here to study the new methods and models of the American movie industry to apply them in the construction of the new studio. When finished, the new Moscow studio will have 15 sets and will produce 60 program features annually. The Vufkii group is building a large studio in Kiev. It will cost around \$3,000,000 and will be ready by this October. The Belgoskino puts finishing touches to a new studio in Leningrad. The Armenkino of Transcaucasia has finished the building of a small studio having 4 sets.

## English Grow Cold On Film Promotions

London, May 29.

Blattn Pictures Company and the British and Foreign Company, both of which made public stock issues the past week, had a very small part of their flotations taken by the public.

Populace is apparently cold on all picture propositions at present, although it has been subscribing heavily to disk concerns (canned music).

Gerald Fielding of "The Garden of Allah" are of course in the cast. Added starters are Clare Eames and an English trouper named Stayle Gardner. It's Alice Terry's 11th picture under her husband. She's still a blonde on the screen and a brunet in ukelele-playing hours.

Naturally, on her past performances, the box-office tide doesn't apply to her. The critics cracked her hard for her iceberg behavior in "The Garden of Allah," but she says if she doesn't emote it isn't her fault. Rex simply won't let her. It's easy to believe, for she certainly has her quota of box-office qualities off the set.

## Bischoff Making British Pictures in Vancouver

Los Angeles, May 29.

After 10 weeks on the road visiting all exchange cities, Sam Bischoff returned with his production lined up.

He will make six melodramas for state rights distribution. Also he will make six society dramas for Gaumont of London, all of which will be produced in Vancouver under the British quota, which requires the pictures must be made in British territory and at least 75 per cent of the capital and talent be of British origin.

Bischoff has another contract to make two subjects under the same arrangement as that with Gaumont, the contracting party being British Instructional Films. These will be Northwestern Mounted dramas and will be made out of Vancouver. The producer has gone to Seattle for a week and upon his return will begin production.

## Chains of English Dailies Locked in With Pictures

London, May 18.

Due to the association of their proprietors with some angle of the movie business, the chief newspaper chains are paying much more attention to film stuff than was their wont. Previously it was their wont that was more noticeable.

Most of the old-school daily newspaper editors still hate the sight or sound or anything connected with the motion pictures, but when the bosses have money in the business—well, what they do?

E. J. Sarvasy is very close to Lord Rothermere. He floated the "Daily Mail" trust through issuing house, and Sarvasy is the £-sign behind General Theatres Corporation. Rothermere owns the "Evening News."

Lord Beaverbrook is in deep in the Standard Film Company, Fleet National-Pathe and the Provincial Cinematograph Theatres. He owns the "Evening Standard."

Both these noble lords also own morning papers, but the point is there's not nearly so much scramble to rush out editions and startling bills on these as on the afternoon papers, which sell on the streets in London much the same as the tabs in New York.

The two afternoon papers try most days to beat each other to it with a film story, a situation which often works good for American publicity.

### On Page 1

Wednesday the Beaverbrook afternoon paper made a page one story of a statement by Jesse Lasky, then aren't going to be any more gold-diggers on sheiks on the screen, because the movie public now demands "women of culture and refinement" and "athletic, strong, iron-jawed he-men."

What will happen to Hollywood when cultular and refinement reach it, only Jesse can tell. The movie-going public here prefers, say, Greta Nissen and Jacqueline Logan types.

What the fans here want is to see how wicked a girl could be if she had a chance and so get compensation for their own dull and respectable lives. They want romance, plus, not refinement, and for this side, at any rate, Lasky's estimate of audience psychology is wrong. But what does wrong matter if you get on Page One?

## J. D. Williams' Deal

London, May 29.

William Brady, Jr., and J. D. Williams are arranging for distribution through Educational in the States of the British films acquired by the United Motion Pictures.

Program of this firm includes the product of British International with the exception of "A Little Bit of Fluff." That will go through Metro-Goldwyn-Mayer.

Williams' complete line has totaled 26 features here since the Quota Bill was passed.

## British Film Field

By Frank Tilley

## No Intervention On Foreign Picture Once Past Customs

Washington, May 29.

It is learned that the customs officials here are preparing to query the collector of the port of New York in reference to "The End of St. Petersburg" and "Ten Days That Shook the World." Arthur Hammerstein's importations, and all Russian films in this country or scheduled for entry. This will lead to a check-up by the collector on this class of production due to possible propaganda.

Inquiries here as to the status of foreign films, and those imported by Hammerstein, brought uncertain replies. It is indicated that as the films had been admitted to the country they evidently contained nothing in the way of propaganda.

Under the tariff laws the control of such importations rests entirely with the customs officials under the general supervision of the Treasury. This gives the customs authority to censor to the extent of denying entry to any film in which propaganda or other objectionable material is noted.

Authority actually rests with the collector of the port of entry. Should there be disclosed a laxity in permitting the entry of such films some interdictive developments may be expected.

The State Department has no jurisdiction other than should an American official abroad report unfavorably on some film; such report would be forwarded to the customs. The Department of Justice has no functions on pictures used for interstate commerce, such as fight pictures.

Officials here say that in the instance of Hammerstein the matter now rests entirely in the hands of the New York State censorship authorities and, likewise, with a State board wherever the pictures may be shown in the future.

### Scenes-Titles Out

"The End of St. Petersburg," one of three Russian films imported by Arthur Hammerstein, was due to open at Hammerstein's Wednesday (May 30).

Upon the suggestion of the New York censor 11 titles were eliminated and what are regarded as two important scenes were deleted. One was of childbirth on the street.

"St. Petersburg," "Mother" and "October" (or "Ten Days That Shook the World"), the three Hammerstein pictures all appeared to have been greeted indifferently in Moscow. Invariably after Germany had viewed the pictures with enthusiasm, Russians thought them thrillers.

That also happened in the case of "Potemkin." For the latter showing houses were half-empty in Russia until the German notices arrived, after which it was fostered by the Russian press and big business resulted.

"Mother," recently, banned by France, has the same record. It was directed by Pudovkin, who did "St. Petersburg." "Potemkin" was barred by England where there is live chance of the other three pictures passing the censors. In Turkey "Metropolis" was banned because of a supposed "Bolshevik slant." Sweden banned "Potemkin."

While Germany has been kind to the Russian films, some 2,000 feet of "October" were deleted when shown there recently.

Nether Eisenstein, who directed "October" and "Potemkin" nor Pudovkin who produced the other two pictures, is a member of the Communist party.

### FAIRBANKS ADMITS 45

Paris, May 29. Douglas Fairbanks celebrated a birthday anniversary last week, and during a luncheon in his honor admitted he was 45.

Croswell Smith, director in Europe for United Artists, was host at the luncheon. The screen couple go from here to London. They will spend a week in Rome before sailing for New York.

London, May 18.

For the third time a big picture has been turned down by the Board of Trade as not complying with the quota regulations. This latest is "Madame Pompadour," one of the British National films made by Herbert Wilcox and sold to Famous by J. D. Williams.

First was First National's "Confetti," which had an all-British cast and was directed by Graham Cutts, who was refused quota registration because none of it was made in this country. All the studio stuff was done at the Ingram plant at Nice, which disqualified the film.

Then "Moulin Rouge" didn't get a registration, as less than 75 per cent of the total salaries, "excluding those paid to a producer and one artist," was paid to British subjects.

The same objection has been taken to "Madame Pompadour." This after Famous had announced and booked it as a quota film. According to a statement from J. C. Graham, president of the production cost went to British subjects and 28 1-7 to foreigners. They claim Dorothy Gish is a British subject, and say the film cost \$270,015, they having advanced \$200,000 against British National's share when the negative was delivered.

The comic part of all this is that, though the picture was made in a British studio by a British director and with one American, Antonio Moreno, and two French artists, the rest of the cast, including extras, being British, "Madame Pompadour" must go out in this country as a "foreign picture," after having been refused in the Americas, Canada and Australia as a British film.

That is one of the things into which the quota bill has led the producing business here.

### M-G-M and Quota

Before Sam Eckman left May 12 he signed contracts for four more quota pictures to be made for Metro-Goldwyn-Mayer, two by British Instructional and two by Welsh Pearson-Elder. The former, A. E. Bunday's company, has already a contract to make quota films for Fox (nevertheless Fox is secretly making a film of its own in this country now), while the latter is in part the corporation which made the Lauder film, "Huntingtower," for Famous.

Stories and other details are to be considered in New York, and production will commence when Eckman returns with these details complete in about six weeks.

Blattn and Agnès, whose gigantic production scheme, which was to have turned Elstree into a film city, fell to the ground a year or more ago, seems to be irrevocable. He comes up now with plans to have Rex Ingram and Alice Terry (he seems to have a crush on the latter) do a complex work for him as soon as they have finished "Three Passions," while meantime (in June, says Louis) Lupu Pickel, a German director, is to direct Lillian Harvey in "A Knight in London." Also to work for him are Wilson Crothers, who used to be with "Me-Prentiss," and the one who shot "Me-Prentiss" (Continued on page 26)

## 14-Stage Wembley Studio Taken Over By Victor Sheridan

London, May 29.

Wembley studio proposition has been taken over by Victor Sheridan backed by City financiers with \$2,600,000. Sheridan is a former big time London exhibitor who sold his theatre interests three years ago and has taken several small fliers in stage productions.

Project is to turn the Palace of Engineering, at Wembley, into 14 stages of 26 x 75, with two arranged so that they can be thrown into one floor of 500 x 150.

Fugh and his associates, in on the original scheme, have now been bought out and the entire handling is in Sheridan's hands. Latter is liable to shortly promote a public stock issue for \$3,000,000.

### MURRAY SILVERSTONE WEDS

London, May 29.

Murray Silverstone, head of United Artists over here, married Dorothy Litterer of New York May 23 and has gone to Nice for his honeymoon moon.

While there Silverstone may talk over business matters with Rex Ingram.



# Wm. Fox Declares Poor Business Has Been Caused by Bad Pictures; Admits Fox Is After Chains

Announcing that the Fox organization will spend \$80,000,000 on 11 de luxe houses, to be operating within a year, William Fox, in addressing the sales convention of 300 existing salesmen and saleswomen, also gave the official confirmation of reports that his organization is out to acquire "other chains."

Although he mentioned no names, it was understood the circuits which Fox referred to are the Stanley, Poll and Finkelstein and Rubin properties.

In the same breath Mr. Fox declared that certain chains now find themselves close to the rocks because of poor entertainment, which he said was directly traceable to bad films. Production and not over-secting is responsible for the failure of many theatres during the past year, Fox stated.

That his organization is vastly superior over all others and that the future will find it without a peer in the entire show world was Fox's summation of what he termed "25 years of work and sweat."

Fox predicted that by January 1, 1,000 theatres will be equipped with Movietone apparatus and that where this talkie is used box office receipts will be doubled. He said that the past business has indicated that the talkers draw a new brand of fan.

On the subject of talkers, Fox revealed that he coined the word "Movietone." He told of its experimental stages, when in industry, he said, laughed at him. Yet those same people, he is quoted, are now waiting their turn to hook up with the device at which they were first inclined to sneer.

It was only through persistence that the original need of a sound-proof studio was overcome and that the device's greatest possibilities have now been developed for the outside, he said.

## Praises Sheehan

Mr. Fox paid tribute to Winfield R. Sheehan, saying that his one regret was that he had not placed Sheehan in charge of production eight years ago instead of two years back. In this respect Fox said that under Sheehan's guidance the organization during the year had turned out seven productions unequalled in any one year by any competitor.

Fox announced that 12 pictures will be Movietoned for the new schedule. These include the six specials and "The River Pirate," "Mother Knows Best," "Captain Lash," "The Bargain Smasher," "The Air Circus," "Al Velvet."

In commenting that the West Coast chain is valued at \$25,000,000, Fox was understood by his listeners to intimate that its acquisition was only the starter in the series of chains which he is now negotiating for.

Four of the de luxe houses, valued at \$30,000,000, will be opened before January, he stated. Brooklyn is slated for August; Detroit, September; St. Louis, October, and San Francisco, December.

## Boosted Grainger

Fox closed by lauding Jimmie Grainger, saying that he had done the finest sales job ever accomplished by any film company.

## "Hell's Angels," \$2 Film; 2 Millions to Make

Los Angeles, May 29. "Hell's Angels," which has so far cost Howard Hughes, Texas oil millionaire, \$1,500,000, will be shown to New York in September at \$2 top, with an anticipated road show route to follow.

The completed picture will stand \$2,000,000.

Hughes is directing personally and has shot so much footage that the development bill alone for one negative and master print will be \$75,000. The picture will be a Caddo Production release through United Artists.

## "GRASS WIDOWS" ON B'WAY

Negotiations are under way to procure a Broadway theatre for the presentation of the Tiffany-Stahl production "Grass Widows."

Walter Hagen will make personal appearances upon his return from Europe next month.

## Rowland Out of F. N.; Depinet Succeeds?

Persons close to Richard Rowland say he may relinquish the general management of First National before his contract expires in August. They add that between Rowland's film interests and his success on the stock market he has rolled up a fortune of over \$3,000,000.

His last trip to Burbank in his executive capacity will be made within a month, friends say. Rowland advised them during the past week.

It is interpreted in sources usually correctly informed that Ned Depinet, sales head, is finishing the last stages of a thorough grooming for the big promotion.

Little changes about the office have been observed. These coupled with Depinet's present stay on the coast and wiring reports into the home office in the way which has hitherto been characteristic of the general manager, are especially significant to members of the home force.

## 'Fatima' Shocked Censors But Not Newspapermen

A handful of newspapermen assembled Thursday, at midnight, at the Fifth Avenue Playhouse to witness the unreeing of a 700-foot subject composed of old negatives, including one dating back to 1895, showing "Fatima," the cooch dancer at the Chicago World's Fair. The State Board of Censors refused to grant a license to the subject on the grounds that the film "Fatima" is naughty, but later relented and issued a permit.

Jean LeRoy, 74-year-old cameraman, and owner of a collection of old negatives, is presenting the film as a novelty. He denounced the Board of Censors and stated that the identical film had been okayed in 1900 by Anthony Comstock, a bigger and better censor than the present guardians of public morals would ever be, he said.

"Fatima's" maneuvers seemed modest enough for the most part.

## Sight-Sound Cameramen

Los Angeles, May 29. William Fox signed Glenn McWilliams, cameraman, to a three years' contract with a director's clause added.

McWilliams will join George Schneiderman, who is in charge of photographing Movietone subjects. It is understood Fox is grooming these two cameramen for sight and sound directors.

## Mannix and Bern Now M-G-M Producers

Los Angeles, May 29. Two new producers have been added to the list at Metro-Goldwyn-Mayer, though with the organization for some time in that capacity.

They are Edwin J. Mannix, who has been sort of general executive utility man for the company, and Paul Bern, in charge of stories. Both will function as producers of five units for the coming season product.

The announcement makes the total of producers on the lot now six—Others are Irving Thalberg, Harry Rapf, Berney Hyman and H. Stromberg.

## "Circus Kid" Begins

Los Angeles, May 29. Production on "The Circus Kid," Ralph Ince's next picture for FBO, will start next week with Frankie Darrow playing the title role. Story is an original by James Creelman.

## Roxy Will Stick

Immediately after appeasing reports of his withdrawal from the Roxy and Fox within the year, Roxy declared:

"You can't pump me. I have nothing to say."

Roxy, however, did state his contract at the Fox has four years to go and that if he "lives that long" it will go the limit, as it is iron-clad.

About immediate conditions at the Roxy the managing director said that plenty of money is being made and both parties are happy. He credits reports to the contrary to "some of my friends who think I am too contented, I suppose."

## SCRIBES CAUSE TROUBLE IN STUDIOS

## Racketeers Ask \$35 for Correspondents' Ass'n

Los Angeles, May 29.

Hollywood has a new racket, the Hollywood Association of Foreign Correspondents, composed mostly of second cameramen, a Brazilian vice-consul, and employee of a creamery and some movie extras. These correspondents have extended an invitation to directors, actors, press agents, free lance writers and producers to join the organization and part with a \$10 initiation fee and \$25 a year for dues.

The officers of this organization are Hans M. Schneider, president, employed by the Adohr Creamers, who picks up still pictures at the studios in his spare moments to sell to Swiss newspapers; Dr. E. E. Redlich and Rita Klassin, vice-presidents, the former representing the Berlin Film Courier and the latter German and Austrian magazines; Aleke Lilius, a technical man who also does newsreel work and represents a Swedish weekly; and Regina Mortimer, treasurer, who represents an English publication.

The organization applied for credentials to the Wampas for an accredited membership of 19 and all but two were granted credentials permitting them to visit the studios. The two members turned down are Carlos Bercesque, vice-consul in Los Angeles from Chile, and Harry Lorenson, who was make-up man on a Los Angeles Swedish newspaper.

Lilius, the secretary, has been going around the studios interviewing players and directors for the purpose of obtaining news for a Swedish weekly, at the same time suggesting that the organization would be very happy to have the honor of their membership at \$25 a year and \$10 initiation fee.

A number of the studios, it is said, have notified executives, writers, directors and players that it would not be any benefit to join this organization. This followed a campaign carried on by mail and personal solicitation to get new members.

The studios have had considerable trouble with so-called representatives of foreign newspapers or correspondents. It seems that most of the foreign correspondents who come to Hollywood with credentials from a newspaper or magazine use the so-called correspondence job as a subterfuge to get into the studios and procure work for themselves. A great many of these people who are supposed to represent foreign publications never send any mail to the other side, but they cause the studios so much inconvenience that a request has been made by the executives to the Wampas to take the situation in hand and grant credentials only to those who are entitled to entrance into the studios.

In addition to the officers of this organization other members are: Erling Berglund, representing a Norwegian paper; Charles F. Klein, who free lances as a second cameraman; Al Marinho, representing a Brazilian paper as a side issue; Victor Katano, who works as a motion picture extra; Rudolph Myzet, also an extra; Drewe O. Rasmussen,

# Dictaphone Needle Records Laughs And Hilarity Over "Speedy" in L. A.

## Tried Out on Audience at Million Dollar Theatre— Sound Waves Move Needle, Leaving Blue Print

## Talking News Reel

## By Most of Makers

The movie talkers including the competitive R. C. A. Phonophone (General Electric) and the Western Electric's Movietones are ogling the talking news reel market for immediate returns.

Phonophone states it will engage in news reel production independently. While Fox-Case has a Movietone news reel, United Artists, Paramount and M-G-M are interested in news reels of their own make. The latter two now have their own. Each circuit's theatre holdings would insure an immediate profit on the venture.

Western Electric Co., through its subsidiary, the Electrical Research Products, stated that under their licensing agreements not only with Fox, Par, U. A. and M-G-M, but Warner Bros and First National (which calls its talker the Firatone) all can go into news reel production.

## Botch of "Cossacks," Jack Gilbert's Opening

Los Angeles, May 29. Clarence Brown, M-G-M's highest salaried director, is reported to have spent \$200,000 putting some finishing touches on "Cossacks," starring John Gilbert. The studio is not satisfied with the result and it is understood George Hill, who directed the picture originally, will be assigned to complete the job upon his return from Europe, where he went to direct a picture for the company.

"Cossacks" will go to bat with a terrific production cost.

Taking advantage of the botched-up job on "Cossacks," Gilbert is demanding the privilege of responsibility for future production. He is negotiating with M-G-M for a new five-year contract.

Gilbert wants the say-so on direction, cast and story. He was at one time a director for Fox.

## Arbuckle as M. C.

Los Angeles, May 29. Roscoe "Fatty" Arbuckle has been signed by Fanchon and Marco to appear at Loew's State next week as master of ceremonies on salary and percentage if grossing above the usual business.

Arbuckle may then be placed in the Egyptian, Hollywood, for an indefinite run as m. c.

While Arbuckle is appearing at Loew's State there will be no interference with the duties of Benny Rubin, the permanent m. c. there.

## Pearson on Farm

Los Angeles, May 29. Elmer Pearson, it is said, will forsake the show business, returning to his farm in Nebraska.

Until lately, Pearson was general manager of Pathé. It was understood he would leave when the reorganization of that concern started several months ago.

Pearson is said to have received a settlement of his unexpired contract.

who came to America to study agriculture and incidentally brought along the credentials from a newspaper in Norway; Max Lucki, who represents the California Presse, local German paper; Jacques Lory, who works as a motion picture extra, and occasionally sells stories to the Los Angeles newspapers; Lennart Clairmont, cameraman, employed at First National, who is said to represent a Swedish newspaper; Tasu Itoh, who came over from Japan to spend a month cartooning screen characters and will then return; Harry Herrias, who heads a Spanish-American syndicate selling a mail service to Latin American country publications; and Clifford Howard, who represents "Close Up."

Los Angeles, May 29. Another sound recording device now claims the attention of picture men—and especially exhibitors. It's the dictaphone this time. Its particular function is the recording of hilarity, ineptness or boisterous by an audience, even to putting it on a blueprint so stout and legible there is no going behind it.

The successful experiment was made on "Speedy," when that comedy was on the screen of the Million Dollar theatre here.

The chart, measuring 24 by 60 inches, is arranged in two perpendicular columns. Each is subdivided in two more similar sections. The first indicates the horizontal track of the electric needle as it is motivated by the sound waves. The second, in chronological order, identifies briefly the particular incident in the story.

In the seventh cylinder of the eight used—about one cylinder to each reel—the needle jumps between two and three inches out into the blue. At no time is it still. The commotion is recorded over a depth of three inches, or from units 0 to 12.

As each unit represents one quarter of an inch and each inch of graph represents 42.6 seconds' running time, there is recorded a major demonstration lasting 127.8 seconds, or more than two minutes with practically not a second of cessation.

Opposite these sound waves the action is identified by the chart as in the following manner for instance: Harold and old man knock man down; cuts belt and suspenders; Harold down on his back; dog trips man with hat; Chinaman in face and hit on head; Chinaman and fadron; burning with flatoon.

## Needle Starts

According to the tale of the record the picture started quietly and so remained for a half reel. Then for a quarter reel things loosened a bit, but it was in the middle of the second cylinder before the needle really broke loose.

It is just following this point the needle makes its widest jump from normal. The motivating incident is identified as "Harold tries to get fat lady's seat." At no other moment in the comedy is the needle so athletic. According to the verdict of the audience under observation this was the high spot.

Practically all of Reel 3 and the last half of the fourth, apparently tickled the house—much. Reel 5 was active, but the sixth was "deader than a door nail." Seemingly, the house was laughed out. Then came the outburst in the beginning of the seventh as described. The house was rested. Until the finish there were sporadic flares, the final half reel containing but one roar, a sizeable one.

## Release Doris Kenyon

Los Angeles, May 29. Doris Kenyon's contract with First National, about to expire, will not be renewed. She may be engaged for one picture at a time if the arrangement is mutually satisfactory.

Difficulty has arisen over salary, the company feeling it was paying star money where a leading woman would be sufficient for the parts to be filled.

## "HONOR BOUND" PULLED OUT

Chicago, May 29. "Honor Bound," Fox release, was taken out of the Granada after showing one day of a full week booking. Too much unfavorable comment was the reason.

"Hangman's House," also a Fox production, replaced.

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# "Dragnet" at Met, L. A., \$25,000, Big; Warner's Leads in Hollywood, \$19,000

"Trail" Not So Good at \$150—Loew's State, With "Yellow Lily," Fine at \$23,000

Los Angeles, May 29. (Drawing Population 1,450,000)

**Weather: Fair and Cool**  
The miracle has happened. Metropolitan, in the dumps for three months, got a break last week, jumping over \$3,500, and made money. On the screen was "The Dragnet," a Joe Von Sternberg feature which seemed to be the gravy for the house. On the stage was the Harry Rose Public unit which seemed to please immensely. State, on the other hand, with business shot all around did well against its sister house a block away. It had "The Yellow Lily" on the screen and heading the F. & M. unit "Sweet William and Bad Bill," the Brunswick record new sensations. Records sold heavily in town and the house through tieups got a break in the second week. Then too they had Joe Verdi working opposite Benny Rubin the "ace" of local m. c.'s.

Warner Brothers stepped well to the fore on the week. They finished fairly well with "Glorious Betsy" and in the middle of the week brought in "The Lion and the Mouse." The being heralded as the first of the talkers got a great play with house playing to holdout on the first three nights. Larry Ceballos had a new stage show beginning.

Grauman's Chinese had a somewhat dud of a week for the third stanza of "Trail of '98." It was only out of town excursions and theatre parties that kept the gross from falling more than \$1,500 below the week before, which indicates that the picture will hardly go more than another four weeks. For sixth week of "Street Angel" at the Carthay Circle trade dropped less than \$1,000 below the preceding stanza. Goes out June 10 with "Fash" to follow on June 12.

United Artists got rather a good break on second and final week of "The Dragnet" at the Metropolitan. Dolph had Jannings in "Streets of Sin" on screen. Jannings has never been box office knockout in this house with his pictures during about fair despite the dailies lauding them to the skies.

Ann Pennington brought the Egyptian to the top with her personal appearance in Hollywood. On the screen they had "Laugh, Clown, Laugh." Boulevard seems to be way off of late with "Across the Atlantic," depending entirely upon the drawing power of its star, Nita Blue.

Criterion seems to be out of the running. They have cut operating expense to the bone and "Hell Ship Bronson," first picture in under it, hardly grossed the weekly rent.

**Estimates for Last Week**  
Grauman's Chinese (U. A.) "Trail of '98" (M-G-M) (1,958; 50-150). No remuneration at all. Looks as though may be cut down to a few weeks. Third week, about \$1,500.

Carthay Circle (W. C. Miller) (6th week) "Street Angel" (Fox) (1,500; 50-150). Hitting around break line at \$2,300.

Loew's State (W. C. Loew) "Yellow Lily" (F. N.) (2,200; 25-80). Billie Dove, always a good draw, with "Sweet William and Bad Bill" on stage, \$23,000 great.

Metropolitan (Pub. W. C.) "The Dragnet" (Par) (3,500; 25-80). Best broken break house has had in over three months and only money maker within that time at better than \$3,000.

Million Dollar (Pub. W. C.) "Street of Sin" (Par) (2,200; 25-80). With house practically through as first run, this Jannings only got away to fair returns with \$12,500, first week.

United Artists (U. A.) "Drums of Love" (U. A.) (1,100; 25-80). For second and final week, \$12,500 very good.

Warner's (W. D.) "Glorious Betsy" (W. B.) (Vita) (2,750; 25-75). Final four days of this fairly good play with "The Lion and the Mouse" (Vita) on first three days packing them in. Final on full week around \$19,000, top business of Hollywood.

Criterion (U. A.) "Hell Ship Bronson" (U. A.) (1,000; 15-50). With this feature and Movietone house just out of running on total of \$1,500.

Egyptian (W. C. U. A.) "Laugh, Clown, Laugh" (M-G-M) (1,800; 25-75). Ann Pennington on stage saved week here against strong Warner opposition in Hollywood, which is getting all the talk in sight. She can be credited for more than half of \$10,500 draw.

Boulevard (W. C.) "Across the Atlantic" (Warners) (1,194; 25-50). Good under circumstances.

## Drawing Films Got Big Crosses in Montreal

Montreal, May 29. (Drawing Pop. 600,000)

**Weather Wet**  
Continuous wet weather all last week, including the Victoria Day holiday. Thursday kept every one in town and hosted theatre grosses all around. Pictures at the first: an houses were also more attractive than they have been of late, and while there isn't a single close-down in sight for the summer, an unusual condition here, indications are that in spite of much keener competition than usual, the summer may pick up some on the past couple of months. That the public can be brought to attend it offered nothing good enough is proved by instant success of musical comedy stock with good principals and chorus that has just started a 15-week run at His Majesty's.

"Across to Singapore" at the Capitol, with snappy presentation and good advertising, boosted the gross \$3,500 over previous three weeks. This house once again in the prosperous class. Orchestra has been brought back on stage and with the tab musical comedy put over big and lifted the house out of the red by a big margin. Very good at \$14,500.

George Rotsky put on "Ramona" all week, the tie-up with the book and the song did the rest. He added a special program of songs and dances with, of course, the name song heavily featured. Picture was put over big and lifted the house out of the red by a big margin. Very good at \$15,000.

Loew's might have had a hard job to equal last week's success, but "The Lion and the Mouse" member of well-known Montreal family and song composer, Gitz Rice, with five "North-West Mounted" and "Marie petite Canadienne." He has a big following here and the house came out well. "Square Crooks" above average picture and the rest of the week up to standard here. Around \$14,000.

"Skyscraper," feature picture at the Imperial, again led the vaude, though not so widely as the picture did the previous week. \$14,000.

Savoy Musical Comedy Co., stock, opened with a smash. The S. R. O. sign that has accumulated quite a parcel of money. Adams was wiped off and hung up three nights of the week. C. E. Cook, behind the company, claims he has \$7,000 gross. Around \$14,000.

First week's offering was "Wildflower," premiere for Montreal, and is to be made in Hollywood. "Good" in a 1,000-seater at \$15.00 per first week's gross put at \$8,000.

Princess again tried out a Molnar play, but only just got by with it. "The Lion and the Mouse" night. Not much doing in this town for comedy unless it has musical before it. \$13,000 would about cover gross.

**Estimates for Last Week**  
Capitol (F. P.) (2,700; 40-60). "Across to Singapore" (M. G. M.) Went over big and helped by smart presentation of cabaret scene by tab musical comedy unit and Capitol band; again on stage for the second time, with "The Lion and the Mouse" hit here. House climbed out of the near-red with fine gross of \$14,500.

Palace (F. P.) (2,700; 40-60). "The Lion and the Mouse" here singing and listening to song; picture raved from start. Topped every thing with \$15,000.

Carthay Circle (F. P.) (2,200; 45-75). "Square Crooks" (Fox). Wow picture and house getting quite a name for picture above average for combined vaude film shows. Minimum previous week's high gross at \$14,000.

Imperial (Keith's) (1,900; 35-80). "Skyscraper" (Pathe). Fourth rock picture at local first-run houses. Managers estimate they have to get good ones to get by with heavy competition here this summer. Vaude average: \$8,000.

Loew's (W. C.) (1,800; 30-40). "Lady Luffes" (Col.). "Big Noise" (F. N.). "Powder My Back" (Warner). "Horsemen of the Plains" (Fox). All together, \$4,000.

Night heads had good all around week.

## "DRESSED TO KILL" IN N. O. GOT \$9,100 GROSS

Last Week Better Way Down in Mammyland—Billie Dove, \$16,400

New Orleans, May 29. (Drawing Pop. 500,000)

**Weather: Generally Clear**  
Ideal weather and a brace of better films helped the flicker places last week. Townspeople paid homage in more profuse measure than was the case for the previous seven days. Billie Dove, than whom there's no one whomever with the local populace, save Clara Bow, lifted the Loew's business exactly four grand in "The Yellow Lily." The b. o. was dependent on Miss Dove as the stage show was a pain in the neck.

Loew's rep. showed an upward trend, going above \$12,000 with Milton Sills in "The Night Hawk." The Strand, sporting "Feel My Pulse," managed to get \$12,000. "Loew's rep. showed an upward trend, going above \$12,000 with Milton Sills in "The Night Hawk." The Strand, sporting "Feel My Pulse," managed to get \$12,000.

The Orpheum went to \$9,100 with an appealing picture helping mightily.

**Estimates for Last Week**  
Saenger (3,588; 65-100). "Yellow Lily" (Loew's) and Billie Dove quite a card here; \$16,400.  
Loew's State (3,218; 50-). "The Night Hawk." Better than recent Sills feature, but still a loss.  
Orpheum (2,400; 50-). "Dressed to Kill." Liked immensely and good supporting stage show sent total to \$3,000.

Strand (2,200; 50-). "Feel My Pulse." Not so good and not so bad at even \$3,000.

Liberty (1,800; 35-). "Two Flaming Youths." Reduced admission price has not helped grosses any; \$2,400.

## "Tenderloin" Falls Down in H. O. Wash. Week

Washington, May 29. (Est. White Pop., 450,000)

**Weather: Warm to Cold With Rains**  
Almost a record for the week. Last week with "The Patsy." Usual big spread donated by Hearst's two local dailies. The brodie of the Vitaphone "Tenderloin" on a second week was a big disappointment. Looks to have dropped out almost completely with the novelty of the talking sequences after the first week.

Fox, without a name on the stage, got a little something above the week preceding when the "name" was there. House has put in summer policy of an imported stage band and acts, without an m. c. This meant the passing of the 16-girl ballet, a feature practically since the opening of the house. Dispensing with the ballet followed the dropping of the chorus a few weeks previous.

"Kid Teen" at the Earle meant nothing as the comic strip is not run by any of the local dailies. Jack Pepper, m. c., has clicked with the audience, actually got more than "San Francisco Nights" got about the same as all preceding it at the Rialto. Though much publicized, "Ramona" actually got more than was expected at the Columbia. None of the word of mouth reports gives the picture credit for being any more than a mediocre scenic but the business was there.

**Estimates for Last Week**  
Columbia (Loew) "Ramona" (U. S.) (1,222; 35-50). Got figures for this always business-getting house back up to high mark; close to \$13,000.

Earle (Stanley-Crandall) "Harold Teen" (F. N.) and Stanley stage revue with Jack Pepper, m. c. (2,244; 35-50). Meant but little though useful figure run up; just under \$7,000.

Fox (Fox) "Escape" (Fox) and Stebbins stage show (3,232; 35-50-75). Picture of night life seemingly liked as was stage portion, but business actually got more than was expected at the Columbia. None of the word of mouth reports gives the picture credit for being any more than a mediocre scenic but the business was there.

**Estimates for Last Week**  
Stanley (4,000; 35-50-75). "Partners in Crime" (Par). Hatton-Beeley picture, frost. Under \$2,000. Low for house.

Aldine (1,500; 50-75). "Old San Francisco" (Warner). First week. Critics not kind; business none so good. About \$1,500.

Stanley (1,700; 35-50-75). "Patent Leather" (F. N.) (1st week). Disappointing film, road-showed here earlier in season. Under \$1,000.

Cosmo (1,100; 50-75). "The Enemy" (MGM; 2d week). Not so hot. Dropped to \$6,000 in 2d week and taken off Saturday.

Arcadia (800; 50). "Baby Mine" (MGM 1st week). Parca surprising hit and held over. About \$1,500.

Fox-Locust (1,800; 1.65). "Street Angel" (Fox, 5th week). Slumped, too, after excellent pickup. Off Saturday. About \$2,000.

Fox (8,000; 99). "French Dressing" (F. N.). Picture rapped by critics and bill not noteworthy, except, perhaps, for Borrah Mine-sweitch and monica lunch. "Big off to \$22,000.

## \$6,000, TACOMA'S HIGH Pantages' Advantage Only Vaudeville in Town

Tacoma, May 29. (Drawing Pop., 125,000)

**Weather: Warm, Cool Nights**  
With one less first run house downtown others continue to show a little gain in gross. Pantages seems to have been the chief beneficiary the past week.

The talking Vitaphone Warner Bros. feature, "Tenderloin," completed its third week at 50c any time, at the Blue Mouse, to neat returns. Rialto had a nifty in "The Magic Flame," little late in reaching this week, but it went on well. The Colonial is up a little again.

**Estimates for Last Week**  
Pantages (1,400; 25-50). "Girl in Every Port" (U. S.). With only stage show in town, good gain; \$6,000.

Rialto (W. C.) (1,250; 25-40). "Magic Flame" (U. A.). Lovetown, Banky and Colman, clicked; \$4,700.

Blue Mouse (Hamrick) (650; 60). "Tenderloin" (W. B.) Vita. Third week considered very good. Good Vitas; \$3,600.

Colonial (W. C.) (850; 25-). "Wreck of Hesperus" (P. D. C.). Added Lindbergh's "Race to Paris"; \$1,500.

## Philly Houses in Light Streak of Biz

Philadelphia, May 29. (Weather: Cool and Fair)

Business strangely off in most of the downtown houses the last week. Film attendance has been disappointing here all spring; in the neighborhoods, too.

Evidence of the trouble is found in the status of the company's announcement of a special jubilee week, beginning Monday and the heavy advertising this week, the heaviest the company has used in a long time.

"Partners in Crime," newest Raymond Hatton-Vitaphone Beery comedy, did not get a very warm reception in the downtown houses. It was something of a frost and as the surrounding bill, another revue unit called "In Bermuda" was not starting, attendance hurt accordingly. Gross under \$24,000, lowest the big house has had in some time.

Another disappointment was "The Patent Leather Kid" at the Stanton. This film, which was a big film road-showed at the Erlanger in the winter, did not click as expected at popular prices, and will hold on only two weeks, off this Saturday.

"Kid" got a better reception at the Erlanger, did not click as expected at popular prices, and will hold on only two weeks, off this Saturday. "Speedy," preceding picture.

"Old San Francisco" was also something of a blow at the Aldine. Gross under \$12,000. Down to the Karlton "The Enemy" dropped to \$8,000 in its second and final week, also under expectations. Arcadia did not get a better reception than "Baby Mine," so well that it was held in a second week by a last-minute change of plans. Gross about \$4,500.

The picture "The Fox" also suffered. The Fox theatre had a mediocre picture, generally planned in "French Dressing" (F. N.) and the presentation features, outside of Boah and his orchestra and a harmonica band, not noteworthy.

The house has a special and very steady clientele all its own, but did not do as well as the last week. Gross off about \$4,500 from preceding week, which, stated differently, meant \$22,000 gross or perhaps a little better.

"Street Angel" doing nicely and had shown real strength, nose-dived unexpectedly to \$3,000 and will be taken off this Saturday with "Mother Machree" following.

Adolphe Menjou at the Stanley, plus another revue unit, "Jazz Carnival," with Buddy Faye as master of ceremonies. "Across to Singapore" with Ramon Novarro at the Karlton, and "A Thief in the Dark" at the Fox.

**Estimates for Last Week**  
Stanley (4,000; 35-50-75). "Partners in Crime" (Par). Hatton-Beeley picture, frost. Under \$2,000. Low for house.

Aldine (1,500; 50-75). "Old San Francisco" (Warner). First week. Critics not kind; business none so good. About \$1,500.

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## MIDLAND OFF TO \$15,500 WITH "OLD IRONSIDES"

Mainstreet Did Better, With "Lily," \$18,500—"F. & D." Revival Not Fancy

Kansas City, May 29.

After in all the neighboring territory, in some instances even second run, "Old Ironsides" was given its Kansas City premiere at the Midland last week and proceeded to do exactly as predicted, flop. At \$15,500 it was the Midland's second lowest week since opening.

All the other houses went in strong for publicity in their attempts to sell their shows. Extra displays were used by the Mainstreet for "F. & D." With only stage show with a regular stage show added for good measure, and the result holds out at many of the performances. The stage show was one of the best of the season. And the house did \$18,500.

Pantages had a sweet tie-up with the Kansas City "Star" for Huston Ray, pianist, and the Globe with "We Americans" had a full page display of merchants' ads with miniature heads of different nationalities. The same display was offered to the ones telling the nationality of the faces in the ads.

Universal's first run house, Up-town, inaugurated its new policy of one bill a week, instead of split, with "Love and Learn" and with a stage show built around Tracy-Browns' orchestra. P. Hans Flath continues at the organ.

**Estimates for Last Week**  
Loew's Midland—"Old Ironsides" (4,500; 35-50-75). Picture so long (40 min.) on local screen a large part of the publicity given it when it was new seemed lost. Too historical for the flappers with the title keeping them away from another alibi. Result very disappointing. Stage show "Araby," another flashy Loew-Public unit, but good entertainment. \$15,500, low.

Mainstreet (Orph.)—"Lellow Lily" (3,200; 25-50). Billie Dove has made better pictures than this, but her admirers here are many. Vaude average, \$2,800.

Newman (Loew)—"The Fifty-Fifty Girl" 1st half; "Diamond Handcuffs" 2d half (1,980; 25-35-50). Picture raving all around \$8,000 weekly, with nothing seemingly getting 'em started. Split week program pictures brought good notices from reviewers but failed to help at box office.

Pantages—"Hangman's House" (2,200; 25-50). Picture one of best house has had this season. Good with "The Lion and the Mouse" (1,000; 25-35). With new and unknown pictures failing to draw, Manager Sam Carver tried revivals. "The Lion and the Mouse" (V. A.) was the first shown here and reiterated their praise for revival. Some had not seen it but not many, according to the final report; \$1,500.

"Lion and Mouse," Vita, \$16,000 in Buffalo

Buffalo, May 29. (Drawing Pop., 600,000)

**Weather: Fair and Cool**  
The picture business was just such and all over the Buffalo last week. With the Teck reopening for a week and the Erlanger also doing business, every theatre in town was open.

On the screen were two outstanding features for the week, "Ramona," at the Buffalo, and "The Lion and the Mouse" at the Erlanger. The former turned in a good week's business with a good show surrounding the feature. "The Lion and the Mouse" was an excellent follow-up of "Tenderloin" and appeared to be better in every way than its predecessor. Got plenty of talk, publicity and with talking pictures climbing all week the picture is now scheduled as a holdover.

**Estimates for Last Week**  
Buffalo (Public) (3,800; 30-40-65). "Ramona" (U. A.). "Knock-Knocks" on stage. Although rather soppy feature found favor. \$23,600.

Hip (Public) (2,400; 50-). "Sailors' Revenge" (V. A.). Good drawing picture to begin with \$10,000 and \$11,000.

Great Lakes (Fox) (3,400; 35-50). "The Showdown" (Par) and vaude. Week show "Day at the Circus" on stage. Business sluggish for about \$9,000.

Loew's (Loew) (3,400; 35-50-). "Diamond Handcuffs" and "Araby." Also on slide last week. Vaude \$7,500.

Lafayette (Indep) (3,400; 35-50-). "The Lion and the Mouse" Vitaphone. Always a good draw. Interesting genuine feature of Vitaphone and for past three weeks has shown substantial gains. Talking pictures here seem to have registered favorably and are making excellent grosses. Last week over \$16,000.

## VALENTINO'S DOUBLE FREE

First National has not yet released "The Double Free" with Tim Minzenty, Hungarian double for Rudolph Valentino.

Minzenty was given a 15 months' tryout.



for five years and was consummated after seeing her work in "Phantom Fingers," the first of the Ja series of underworld pictures.



# Chicago Downtown Business Fair; "Walking Back" Helped State-Lake

Chicago, May 29. Picture grosses last week were generally moderate, in keeping with the weather and season. Pathe pulled the unusual by getting into three Loop houses and first runs. Chicago, State-Lake and Majestic. At the Chicago "Skyscraper" proved itself up to the important booking, increasing the take \$1,000 over the previous week. Comments and reviews were unanimously favorable. "Walking Back" at the State-Lake, likewise impressed favorably as a nation lightweight affair dealing with the younger generation. Gross about \$17,500, some what better than the theatre's practically invariable figure. "E. B. Danvers" was a weak week at the Majestic, as the house does not regularly play first runs with its Association vaudeville. Police censor barred "Drag Net" (Par) cost the Roosevelt some dough as it threw the booking schedule out of whack and necessitated running of two week money films during the two weeks. The banned picture was slated to appear. "We Americans" occupied the first week as a holdover, although it hasn't created any stir in town and a net \$12,000 resulted. Last week "Laugh, Clown, Laugh" was brought over from McVickers and brought an under-average \$14,000. It had first run in its two weeks at McVickers.

**Oriental's Gross.** The Oriental has not as yet indicated just what its average gross will be without Paul Ash, although a long haul is expected. The house around \$35,000. Last week the house had "Diamond Handcuffs" (M-G). Some extra advertising in all dailies looked like M-G was spending some of its own coin on exploiting. Besides B. & K. increased their regular ad space to counteract a summer dropoff. Al Kvale was in the guest house and helped quite a bit in securing the \$37,000 gross, but the house has done since Ash left. Al is hot bananas among local flaps and flaps-bitches.

Second week of "Street of Sin" brought a customary decline of \$5,000 and the film probably will play the regular three weeks. It opened better than average at \$28,000.

Mindlin tried a double bill for his sure-shot Playhouse—"Metropolis" and "Salome"—with fair but not for results. Second week dropped \$6,000 in its second week, after opening just moderately at \$25,000. It will play three weeks, with "Ramona" following.

**Estimates for Last Week**  
Chicago (Public) "Skyscraper" (Pathe) (4,500; 50-75). Pathe film received important booking in town's highest money house; went \$1,000 above normal to \$45,000.  
McVickers (Public) "Street of Sin" (Par) (2,400; 50-75). Second week, \$23,000; first week good with \$28,000; okay notices.

Monroe (F.) "Thief in Dark" (Fox) (975; 50-75). Just around regular figure with \$3,600; house did \$1,000 better on previous week with "Hansom House".

**Oriental (Public)** "Diamond Handcuffs" (M-G-M) (3,300; 35-75). M-G-M had special ads in all dailies to exploit this unusual film; with Al Kvale on stage, \$37,000; best since Paul Ash left.

Orpheum (Warner) "Glorious Betsy" (W.B.) (Vita) (760; 50). Second week, \$8,341; opened surprisingly strong at \$12,000. \$4,500 better than house average.

Playhouse (Mindlin) "Metropolis" (Ufa) "Salome" (U.A.) (600; 50-75). Double feature brought fair \$2,500.

Roosevelt (Public) "Laugh, Clown, Laugh" (M-G-M) (1,400; 50-65). Substituted for banned "Drag Net"; latter had fared poorly in two weeks at McVickers; somewhat below normal here with \$14,000.

State-Lake (Orpheum) "Walking Back" (Par) (2,500; 50-75). Got \$17,500 with Orpl; helped by comments and notices.

United Artists (U.A.) "Sadie Thompson" (U.A.) (1,702; 35-75). Dropped to \$17,000 in second week after just fair start at \$25,000; in for three weeks.

## YOUNGSTER LOSES THUMB

Los Angeles, May 29. Lucille Fairbanks, 10, daughter of Robert Fairbanks, tore the thumb off her right hand while sliding down the chute leading to the outdoor plunge at Pickfair estate in Beverly Hills.

## SILVER REG FOR REED

Los Angeles, May 29. Luther Reed and his "Sawdust Paradise," for Paramount, was presented with a silver megaphone by the players and members of the company making the picture as a token of appreciation.

## MILWAUKEE HARD HIT IN B. O. WAY

Managers Think People Have No Amusement Money To Spend

Weather: Clear and cool.

It isn't the weather, ideal for the show business, and pictures good, too, so Milwaukee is just suffering from the same complaint that other mid-west cities are kicking about—no cash.

While the picture people claim that this town is in better shape than the twin cities, and even Chicago for employment, the picture house owners are moaning over the drop in trade. Specials and even big names can't seem to make them come in.

Alhambra (downtown) is far from being a money-maker these days, and the Midwestern theatre with its one sure bet, Wisconsin.

**Estimates for Last Week**  
Alhambra (U.) "13 Washington Square" (U.) (2,000; 30-50). Mystery usually goes well in this town, and the house picked up bit over the bad weeks of the past. Estimates here unreliable. House dropped under \$2,500 one recent week.

Garden (Brin) "Sadie Thompson" (U.A.) (1,200; 25-50-75). Second week of Swanson film and failed to hold up. Evidently prediction Milwaukee will never be a two-week town starting to be proven. Under \$7,000.

Merrill (Midwestco) "Diamond Handcuffs" (M-G) (1,200; 25-50). Thud. Poor picture and poorer business.

Miller (Midwestco) "Wickedness Preferred" (M-G) (1,600; 20-35-50).—Vaude at cut rates helping all though price of paper \$7.00.  
Palace (Orp) "Love Hungry" (Fox) (2,400; 25-50-75). Vaude also. Big at \$19,000.

Riverside (Orph) "Why Sailors Go" (U.A.) (3,000; 25-40-50). New house still good. Hans Steinko, who has wrestled in local burlesque houses on stage. Germans flocked to see him.

Strand (Midwestco) "Burning Daylight" (F.N.) (1,200; 25-50). Silly usually draws better than this, but closed \$11,000.

Wisconsin (Midwestco) "Feel My Pulse" (Par) (2,800; 25-35-50-65-75). Van and Schenck draw, but could not hold. Bargain mats found favor. Struggled to reach \$17,000.

## Aimee McPherson and Circus as Opposition

Portland, Ore., May 29. (Drawing Post) \$25,000.

Short-lived run of "The Gaucho" and reopening of the old Hippodrome theatre were outstanding events the week. Columbia ran "The Gaucho" only two weeks with raised prices. Business held up well the first week on good exploitation but dropped off later.

Hippodrome, one time Askarnen and Harris house, has adopted a new policy with the Burton-Caulkins dramatic stock. The company plays in two units on a split week basis.

Portland has three picture houses booked for the unit not showing. Unlikely to offer much opposition to the Duffy Players and operators.

Barnes circuit, here May 21-23, affected box offices noticeably. Additional opposition in the nine-day lecture engagement of Almo Semple McPherson and his circus.

**Estimates for Last Week**  
Portland (Public-W.C.) (3,500; 35-60). "Easy Come, Easy Go" (Fox) started on May 21. At Hyde and Portland stage band. Public stage unit "Snap Shots" rather weak. Great deal of "same-ness" run through the Public stage group. Draw regulated almost entirely by the strength of the film feature.

Broadway (W.C.) (2,000; 35-60). Eddie Peabody, feature, topped stage bill. "Ladies Night in Turkish Bath" weak comedy film feature punctuated with hokum gags. Jancho and Marco's "Moscow" feature had originality. Big week, \$14,500.

Pantages (Par) (2,000; 35-50). John Bowers and Marguerite De La Motte, screen stars, top vaude bill in "Dear Doctor" sketch. Four other acts. On screen, "Thief in Dark," fair feature, \$8,500.

Hartford (Tebbo) (2,700; 25-35). "Harvest Moon" on screen, though not particularly strong. Josef Srdoka and Oriental symphony orchestra with Oriental dance ballet on stage.

Columbia (U.) (1,200; 50-75). Second week of "The Gaucho." Business held up fairly. Last week. Admission raised from regular 35-50. Samples of orchestra, \$7,500.

Rivoli (Parker-W.C.) (1,200; 35-50). "Love Mail" (Par). Well received. Salvatore Santella and orchestra in concert.

Helix (U.A.) "Duffy Players" (2,000; 25-12.25). Berton Churchill as guest star in "The Man From Home." Extremely weak play.

Wrote of four bills done so far. Churchill's five-week engagement, \$4,500.



## EIGHTH CONSECUTIVE YEAR

One of the reasons for the NORTH SHORE's popularity as a Social Rendezvous is the delightful NEW OCEAN HOUSE at Swampscott, Massachusetts.

Mr. Clement E. Kennedy, its President, employs a MEYER DAVIS ORCHESTRA (now playing its eighth consecutive season) because the patrons of his Hotel demand not only the finest concerts, but dance music of the liltingest sort.

## "RAT" AND "GORILLA" LAST WEEK IN BALTO.

"Singapore" Big at \$22,500 in Century—Stanley Drew \$16,500

Baltimore, May 29. (Drawing Post) \$750,000.

Weather: Rainy and Cool

Last week's returns showed that the Century was still way in the vanguard of the local procession and maintaining the b. o. pace it struck week before with "The Patsy." The screen bill last week was "Across to Singapore."

"The Gorilla" at the Stanley failed to come up to expectations and that goes for "Legion of the Condemned" at the Valencia.

Parkway was off with "Easy Come, Easy Go," but the New was up with "The Rat" as the attraction.

**Estimates for Last Week**  
Stanley (Stanley, Crandall) "The Gorilla" (3,400; 25-60). Somewhat of disappointment. Stage play unusually successful in this town. Drop off largely in night trade. Approximately \$16,500.

Century (Loew) "Across to Singapore" (3,200; 25-60). Big success here. Combination of Crawford and Navaro big factor. Stage unit, "Kat Kabaret," fairly entertaining. Picture drew great notices. Conservatively \$22,500.

Valencia (Loew-U.A.) "Legion of the Condemned" (1,500; 25-60). Started slowly. Picked up but did not reach expectations. Play too more of the younger set than usual attraction here. Fine comment. Close to \$10,000. Not exceptional.

New (Whitehurst) "The Rat" (1,800; 25-50). Got better b. o. break than recent films. To the house in spite of stiff opposition. Film and subject take credit for better business. House still well below average. Rumored closing for installation of talkies imminent. About \$8,000.

New Garden (Schanbergers) "Beyond London's Lights" and Keith vaude (3,200; 35-60). Maintaining fair average. Some thousands below mid-winter pace; \$14,000 to \$15,000.

Hippodrome (Pearce & Schack) "Woman Against the World" and Keith vaude (3,500; 25-50). Up somewhat last week for pretty good seasonal average.

Parkway (Loew-U.A.) "Easy Come, Easy Go" (1,000; 15-35). Dix failed to hit stride of recent attractions. This uptown follow-up house. Based off to about \$3,600.

## Cameramen's Novelties

Los Angeles, May 29.

Angelo Giovannelli, cameraman for "Faust" and "Metropolis" (foreign makes), has been signed by Universal to do a series of freak novelties. Jacques Rollins will direct.

## BILL HART SELLS CONN. HOME

Danbury, Conn., May 29. William S. Hart has sold his home in Westport. The house, owned by Hart for 20 years and considered one of the show places of the state, was purchased by a New York banker for \$145,000.

Hart has two sisters residing in Westport at present.

## 'SHEPHERD,' \$22,500, BIG IN BAD MINN. WEEK

Hennepin - Orpheum, \$6,800; Terrible - Conditions Are Against Biz

Minneapolis, May 29. (Drawing Post) \$450,000.

Weather: Clear and Warm

Ideal out-of-doors weather helped to dent last week's grosses. Clear and warm days and nights caused an overflowing of the managerial cups of woe already filled to the brim as a result of bad general conditions. The closing of so many houses during the past month has not seemed to help the ones remaining open. Due to the invasion of the new 4,100-seat Minneapolis, the over-seating situation still is bad, while most other lines of trade, as well as the theatrical business, are complaining about the depression. The Minneapolis had its strongest screen attraction since its advent two months ago. This was Barthelme's "Little Shepherd of Kingdom Come." With Emil Jannings coming in this week in "The Street of Sin," it is indicated that efforts are being made to strengthen this theatre's line-up of pictures which has been admittedly weak.

The screen fare rather than the Public unit stage show apparently constitutes the draw at this theatre. In behalf of those responsible for the theatre's destinies it should be said that they have had to contend with a problem brought about by the presence of such a competitive large number of their other theatres and that the number of really good pictures to be apportioned among all these houses has been small under such circumstances it became necessary for them to rely to as great an extent as possible upon their stage entertainment to pull in the public.

"The Shepherd" gave the Minneapolis a better week than Pola Negri's "Three Sinners" the week before, even though it was forced to combat considerably less favorable weather conditions. Barthesness was a magnet for the women.

At the State the original Silvertown Chord orchestra and Silver Masked Tenor in person were played up over the screen offering, "Old San Francisco," which had a Vitaphone musical accompaniment. The orchestra apparently justified this by showing more box-office results than the picture which did not land so heavily with the feminine fans. At that, business was only fair.

Wallace Beery and Raymond Hatton, whose recent pictures played the 60c State, were shown this time into the 35c Lyric with their "Partners in Crime" and business not rushing by any means. The Hennepin-Orpheum manager, Seventh Street and Grand all encountered tough slugging.

**Estimates for Last Week**  
Minnesota (F. & R. Public) (4,100; 65). "Little Shepherd of Kingdom Come" (F.), Barthelme and Public stage show. "Gems." All-around good week. Around \$22,500. Better than preceding week and splendid under circumstances.

State (F. & R. Public) (2,500; 60). "Old San Francisco" (Warner-Vita) and Goodrich Silvertown orchestra on stage. Good picture but high price applied for women and failed to prove much of a magnet. Orchestra well liked and attracted some trade. About \$10,000.

Hennepin - Orpheum (Orpheum) (2,300; 50). "Beware of Married Men" (Warner) and vaude. Good enough show at price, but public continues blind to the "city's greatest amusement value," as the theatre's own screen every ad-claims its shows to be. About \$6,800. Terrible.

Pantages (Pantages) (1,600; 25-60). "Why Sailors Go Wrong" (Fox) and vaude, sammy show, one of film's stars played up in advertising and exploitation as well as on theatre's marquee. Failed to show himself much of a card. Screen comedy well liked, but not a big business getter. Around \$4,000. Bad.

Lyric (F. & R. Public) (1,350; 35). "Partners in Crime" (Par). Beery and Hatton don't mean much to local box office, but were ad-enough, but failed to draw. About \$3,300.

Grand (F. & R.) (1,200; 25-60). "The Big City" (M-G-M). Second loop showing. Around \$500. Bad.

Melford Under Contract

Los Angeles, May 29. George Melford is again a contract director on the Fox lot to make four pictures for the company.

He recently returned to make retakes on a picture directed by Lambert Hillyar.



# FILM CRITICS' BOX SCORE

Genevieve Harris, Chicago "Post," takes first place in "Variety's" best box score on the film critics in New York, Chicago and Los Angeles, although for actual percentage Miss Harris is behind four Los Angeles reviewers. This is due to an opinion, after reading the film reviews in these three cities for a full season, which shows that the coast critics are invariably anxious to okay every program feature.

Inasmuch as the first year's tabulation on pictures also uncovers that nearly four of every five program films break even or make money, it's obvious that "yes" reviews have a reason. In the legitimate sector, the reverse is true, but one of every three shows on Broadway making good with a consistent "no" critic having an edge.

The screen ratio is reached through the 232 program leaders which have been projected in the New York houses during the '27-'28 season. Of this number 77 are classed as failures, giving this 232

Chicago. Miss Cannon also heads the wrong list at 54. She is closely followed in this by Irene Thirer, "News," who fumbled 55 times, and John S. Cohen, "Sun," and Mor-daunt Hall, "Times," who missed in 52 instances. Miss Thirer has no competitor in writing reviews in which she neither says yes or no, nor has opinion total being 42 in 192 chances.

A peculiar situation hovers around Richard Watts, Jr., "Herald-Tribune," who seems to have been self-conscious during the latter part of the season. Starting out high, twice leading the film box score, Watts slipped to finish tenth in the New York detachment at 560.

Alison Smith, "Morning World," whose 618 gives her sixth place in New York, is an infrequent reviewer with a disposition to avoid opinions but remarkably sound when expressing herself one way or the other. Quinn Martin, also of "The World," began the year with



MARTHA VAUGHN

A Prima Donna of unusual merit. A remarkable voice, a beautiful girl, a finished actress, what more would you want in a show?

Returning to New York June 15. Address 305 West 45th St.

## 16 mm. Film Exchanges

Chicago, May 29.

Q-R-S has moved its factory back to Chicago from New York. While the production of player rolls is relatively small, they are doing a tremendous business in the radio vacuum tube field, and are also said to hold the patent rights on a new tube.

Q-R-S has secured rights for the manufacture of a German motion picture camera for home use. The camera, when placed on the market, will retail for \$30.

This firm is also reported establishing rental exchanges over the country for 16 mm. films.

In third, Harrison having turned in 14 reviews to his own sheet and but once failing to designate whether good or bad. "Film Daily" rates second in total of pictures reviewed, 122, for which 48 wrongs and 10 no opinions brings its percentage just short of .700 at .698. "Motion Picture News" has an even percentage of .690 on 158 reviews.

A glance over the "analysis" box shows that Variety more than doubled the number of panning reviews turned in by any trade paper. "Film Daily" turned its thumbs down on 32 and praised 150. "Motion Picture News" and "Harrison's Reports" each rejected 23 and okayed 129 and 124 respectively. "Motion Pictures Today" approved 89 and spurned 13.

Basis of Computation  
Variety has checked every picture, when new, that has come into the following New York houses since June 1, 1927: Capitol, Paramount, RKO, Strand, Rivoli, Rialto, Colony, Cameo, Hippodrome and the twice daily showing pictures, after they have been generally released.

Classifying the pictures has been done by combining reports of sales departments of producers-distributors with Variety's figures on these pictures as they played various key centers across the country. The films are rated the same as the Broadway plays: successes; moderate successes and failures.

In the instance of a strong stage "name" building business for a picture in a house, the figure for that week has been disregarded. An example of this would be "Night of Mystery" (Par) which played the Paramount with Paul Whitman. Gross for the house that week was ignored in rating the picture, receipts from other cities without a strong stage show being the basis of compilation, or where that picture had no outside aid other than a normal stage show or unit.

Variety will continue to tabulate the pictures as they play in duration the summer with the next film critics' score to be published in September.

On the present season the following pictures have been omitted from rating because they have not yet circulated for general release: "Sunrise," "Uncle Tom's Cabin," "Mother Machree," "Trail of '98" and "Able's Irish Rose."

Among the other 22 pictures, those which have shown sufficient strength at the twice daily schedule to assure their success at popular prices have been rated as successes. "Callahane and Murphys" (M-G-M) has been omitted because of the slicing the picture underwent in various localities.

# Fox Importing All-Eastern Stage Talent for Movietone Coast-Made Productions

## Hoyt's 643 Films

Harry Hoyt, recently affiliated with Excellent Pictures as production supervisor for Sam Zierler, has worked on 643 movies, either as scenarist, director, supervisor or producer.

## Hoffman-Kyne Deal

Los Angeles, May 29. M. H. Hoffman, vice-president of Tiffany-Stahl, has returned from San Francisco where he held a two-day conference with Peter B. Kyne, the author.

A deal was closed between Hoffman and the writer for the screen rights to four stories, leaving Hoffman to select them from the author's list of unscreened published works or unpublished manuscripts.

If Hoffman finds nothing suitable, Kyne agrees to write the stories to order.

## Fay Webb Retained

Los Angeles, May 29. Fay Webb, daughter of the chief of police at Santa Monica, where Louis B. Mayer lives, is to remain as an actress on the M-G-M lot for another six months. She served her first six months ending this week, but the company decided to retain her.

Another player whose option has been taken up by the company is Raquel Torres, Mexican, who played the feminine lead in "White Shadows of the South Seas," recently made in Tahiti.

## "Salvage" U Special

Los Angeles, May 29. Paul Schofield is writing the continuity for Universal's "Salvage," started by John B. Clymer. Wesley Ruggles is to direct.

Present indications are that the production will be a special, with Mary Philbin starred.

"Come Across," an underworld story for Universal, is being adapted by J. Grubb Alexander. William Wyler will direct.

## No Mae Murray Film

Los Angeles, May 29. Mae Murray, it is reported, has called off plans to start picture production and is ready to return to play the picture houses with the act she used on the Public circuit.

Miss Murray was scheduled to make an independent picture under the direction of Arthur Gregor. Difficulties followed the agreement, with the result that she will defer going into production until the fall.

## R. Talmadge With T-S?

Oscar Price is reported about to place Richard Talmadge with Tiffany-Stahl as a picture star. Oscar has had Talmadge under contract for some time. Price has been in New York for some weeks, dickered with two or three of the indie producers for Talmadge on the screen.

## MASCOT SERIALS

Los Angeles, May 29. Mascot Pictures Corporation has selected stories for two serials. The first, going into production August 15, is entitled "The Vanishing West," a straight western. The second is "The Fatal Warning," mystery story, scheduled for Nov. 1.

## GRACE CUNARD'S STORY

Los Angeles, May 29. Grace Cunard, who was a serial star in the early days of films, has set Universal an original western story, "A Fighting Pool." She will write the continuity.

## Todd Opposite Sills

Los Angeles, May 29. Thelma Todd, recently put under contract by First National, is to play opposite Milton Sills in "The Wrecking Boss."

Los Angeles, May 29.

Harry Delf will be the first supervising director for Movietone on the Fox lot. He is to direct the rest of the 10 sound and effect pictures to be completed by Sept. 1. Delf will start on the first one about July 5, after Ben Jackson, head of the Movietone department, returns from New York.

Jackson will line up a group of stage directors, actors, writers and stories for his program. He will especially look for players who have voice, dramatic ability and can dance. These people will be used for the sound and effect Movietone musical comedies, to be made later in the season.

None of the Fox productions for Movietone are to be done in the east, according to Jackson. Where people are required from there they will be brought to the coast on contracts that will guarantee them a specified starting and finishing day. In that way their production plans in the east, if they have any, will not be upset.

Most of the Movietone product will be made on the plan of sound with effect, and as it progresses, sound will be gradually utilized more.

The staff that Jackson has gathered around him for the Movietone division will include Harry Bailey, scout for talent on the coast; George Schneiderman, supervising cameraman, whose duties will be to teach all cameramen the method of photographing with sound and who will probably photograph the first two pictures himself; Andy Rice in charge of the story and scenario department.

Jackson leaves here for New York May 31.

## M-G Serves Complaint on Firm Using Keaton Name

Los Angeles, May 29. Devernovlarch Motion Picture Production started out to give the casting offices some competition, but got started on the wrong foot. An ad in the want section of a local metropolitan daily asked for 50 people to act in a Buster Keaton picture with a request to call at the improvised office, located in a rooming house on Grand avenue.

Hundreds of the local unemployed answered, but were asked to pay \$3 before they could be registered for picture work. When Metro-Goldwyn-Mayer discovered that the name of one of its stars was being used, it immediately swore out a complaint.

Devernovlarch office was temporarily closed by the police until further explanation.

## Imogene Wilson Set

Universalltes in the New York office feel they have a great bet for screen sex appeal in Imogene Wilson.

Not only have they engaged her as "Mary Nolan" for five years as a featured player, but they have junked "Olympic Hero" on the new schedule to give her a film which they figure will more advantageously show off her charms. This is titled "Come Across" and is described as an underworld yarn.

## Constance as Mrs. Cheney

Los Angeles, May 29. Constance Talmadge will play the title role in "The Last of Mrs. Cheney," John Barrymore's next starring picture for United Artists. Hans Kraly and Ernst Lubitsch are making final story preparation and will begin production about June 20.

Lubitsch will direct.

## COSTUMES FOR HIRE

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143 W. 40th ST. N.Y.C.

## TRADE PAPERS

VARIETY	PC.	R.	W.	O.	Pct.
"M. P. TO-DAY"	282	246	36	..	.872
"HARRISON'S REPORTS"	105	79	23	3	.752
"FILM DAILY"	148	110	37	1	.743
"M. P. NEWS"	192	134	48	10	.698
	158	109	43	6	.690

## VARIETY'S OWN SCORE

	PC.	R.	W.	O.	Pct.
SID (Silverman)	67	63	4	..	.940
LAND (Landry)	27	25	2	..	.926
RUSH (Greason)	57	48	9	..	.842
MORI (Krushen)	47	37	3	..	.723
OTHER REVIEWERS	84	76	8	..	.680

contingent a group percentage of .366 on its flops.

Miss Harris' leadership is on a basis of 125 reviews for a percentage of .744. The "Post" scribe beats out Carol Frink, "Examiner," and Rob Reel, "American," also Chicago, although the latter two have led their town during the year and are still good enough to take second and third places at respective percentages which are by two points apart, .733 and .731. Rob Reel has only two "no opinions," the lowest in the Chicago section.

Mae Tinec, one of the best known and the veteran daily film critic in the country, has written on the most number of pictures for the Loop, with a total of 134. Her percentage of .658 is due to 35 wrongs and the top number of no opinions in her sector 11. The high figure in the right column goes to Carol Frink at 96.

## New York

Bland Johaneson, "Mirror," though leading the Manhattan group at .714, rates behind the aforementioned Chicago reviewers.

## Analysis of Trade Paper Opinions

(Key: PC, Pictures caught; G, Good; B, Bad; O, No opinion.)

VARIETY	PC.	G.	B.	O.
"M. P. NEWS"	282	209	73	..
"FILM DAILY"	158	129	23	6
"FILM DAILY"	192	150	32	10
"M. P. TO-DAY"	105	89	13	3
"HARRISON'S REPORTS"	148	124	23	1

George Gerhard, "Evening World," might be said to be the actual holder of first place in New York with 677 because of the 161 films he wrote upon, as compared to Miss Johaneson's late season start which permitted her only to catch 91 pictures.

Gerhard, over the full season, makes the best showing of any of the critics in that he has consistently held second place throughout a year and has but once failed to express an opinion. Gerhard is characterized by a simplicity of statement and his judgment has probably been helped by actual association with the industry in having been press agent for Warner Brothers at one time. He has none of the writing mannerisms peculiar to many of the reviewers. Miss Johaneson is noted for her short to the point reviews. Her notices seldom extend beyond one double-column paragraph.

Eugenia Cannon, "American," is credited with having covered 229 pictures, producing a few which hints that perhaps others have been "catching" pictures but with her signatures on all reviews. She has more rights at 149 than the total number of pictures caught by any one critic in either Los Angeles or

low percentages, climbed and finished fifth with 624.

In climbing, the ascent of Miss Cannon is notable in that it has been slow but steady. Katherine Zimmerman, "Telegram," divides her time between picture and legit reviewing (as does Miss Smith), and is down for but 32 pictures and trails the local field at 374. Betty Colfax, "Graphic," has done some heavy reviewing with 171 to her credit, but 44 wrongs and 14 no opinions reduced her final percentage to .602.

## Los Angeles

This western group has been distinguished throughout the year for its high individual ratings. Three of the city's dailies are given combined percentages because of the multiplicity of by-line reviewers.

All continue to seldom say a word against any picture, so that while Harrison Carroll, "Herald," has an actual figure of .883, it really doesn't class with the percentage of critics in the east who have doubled and tripled his total of reviews.

Louella Parsons, "Examiner," is

third in L. A. at .778, finishing back of the "Record," which has .780. The "Times" has the largest number of reviews there, 124, while the "Record" leads the rights with 96. "Times" and Eleanor Barnes, "Express," the most no opinions, at seven.

Los Angeles is also notable for its few no opinions, the leader, Carroll, having expressed an opinion on each of his chances, although these total but 43. If discounting the low number of Carroll's reviews, it gives the Los Angeles leadership to the "Record." All papers have "caught" over 100 pictures, but the majority of New York and Chicago critics try to make a selection of the meritorious films. The disinclination to do this lowers the value of the L. A. opinions.

## Trade Papers

Among the trade papers Variety is the leader, at 561 on a basis of 282 pictures caught and without a no opinion against it. It's not a bad showing over a season. Variety went wrong on 37 pictures, and of the 282 films panned 73.

"Motion Pictures Today" finishes second with 752, having written on 105 pictures. "Harrison's Reports"



## Week's Studio Survey

Los Angeles, May 29. A survey of studio activity this week finds all of the 23 studios on the coast to be active for the first time this year. Mack Sennett and Charles Chaplin studios step out of the dark class after several months of idleness.

A total of 68 features and 24 short subjects in work this week also brings production up to the highest point of the current year, which boosts percentage of production three points over that reported last week, or just 13 points below normal average for the year 1927. Universal continues to hold top position for activity with 12 units in work. Ten of these are Universal productions, while the other two are contributed by outside producers. Universal pictures in work include "Red Hot Speed," being directed by Fred Newmeyer; "Leave It to Me," by William J. Craft; "Girl on the Barge," now on location in the east, by Edward S. Selman; "Collegian," series, by Nat Ross, now on location in Arizona; "Tarzan the Mighty," a serial, by Jack Nelson; "Stool Pigeon," by

"Backwash," by Frank Borzage; "Me Gangster," by R. A. Walsh; "Prep and Pep," by David Butler; "Mother Knows Best," by J. G. Blystone; "Air Circus," by Howard Hawks; "La Gringa," by Irving Cummings; "The Cowboy Kid," by Clyde Carruth; "The Farmer's Daughter," by Arthur Rosson; "The River Pirate," by William K. Howard; and "None but the Brave," by Al Ray.

M-G-M has eight features in work including "War in the Dark," by Fred Niblo; "Four Walls," by William Nigh; "While the City Sleeps," by Jack Conway; "Tide of Empire," by Alan Dwan; "Snapshots," by Ed Sedgwick; "Her Cardboard Lover," by Robert Z. Leonard; "Brotherly Love," by Frank Capra, and "Morgan's Last Raid," by Nick Grinde.

First National also has eight features in work, including "The Volunteer," by Arthur Ripley; "The Divine Lady," by Frank Lloyd; "The Barker," by George Fitzmaurice; "Phantom City," by Al Rogell; "Heart to Heart," by William Beaudine; "The Night Watch," by Alex-

### Cast of 2 With Dog

Ernest Emmett Flynn will direct a picture for Pathe with two humans and a dog ("Buster") as the cast. The players are Stan Laurel and Oliver Hardy.

"Celebrity," by Tay Garnett. Columbia has two with "Say It With Sables," no director assigned, and "Beware of Blondes," by George B. Seitz.

Tiffany-Stahl has "The Albany Night Boat," by Al Raboch, and "A Grain of Dust," by George Archin-baud.

Metropolitan, another leasing plant, is renting space to Howard Hughes for "Hell's Angels," a U. A. release, and a Trem Carr feature for Rayart.

### One Film Each

Studios working with one feature each are United Artists with "The Awakening" for Sam Goldwyn, with Victor Fleming directing. Charles Chaplin started on his next feature comedy for U. A. release, and the Chadwick studios have a feature in work for First Division release. Among the studios making short comedies there are Christie with three units working, Stern Brothers with three, Hal Roach with three, Educational three, Jean Novelle renting space to three Larry Darmour short subjects for FBO release. Mack Sennett opens at his new Studio City plant with two units going, while Cal-Art and U. M. Dalley both have but one unit working.

### Salvage Engineer on First National Lot

Los Angeles, May 29. Raeburn Pettay Powell, retired U. S. Navy, has been commissioned by First National as salvage engineer for the plant.

The duties of the salvage engineer are to step onto the stage when a company definitely has finished using a set and quickly decide as to what shall be destroyed, set aside for further use, transferred to active use on another stage, or sold. Other studios have been watching the results of Powell's work with the object of instituting similar reforms in the disposition of scenery and effects.

### Projectionists Elect

Utica, N. Y., May 29. Paul H. Graf of Buffalo is new president of the Motion Picture Projectionists of New York State, elected at the annual meeting here. Other officers are: Vice-president, G. H. Robinson, Niagara Falls; secretary-treasurer, Glenn H. Humphrey, Utica; executive board, C. Edward Costello, Schenectady; Herbert Cox, Ilion, and Messrs. Graf, Robinson and Humphrey. The legislative committee comprises Albert Ryde of Buffalo and Messrs. Stewart and Humphrey.

### M-G's Authors' Council

Los Angeles, May 29. M-G-M is receptive to an authors' council similar to the one established by Paramount.

However, as M-G-M's production schedule for 1928-29 is set, except for a few pictures, the author powwows may not actually become a part of studio procedure until next season.

### DE PUTTI'S FILM FIRST

Los Angeles, May 29. Alan Crosland will direct Lya de Putti in Columbia's "The Scarlet Woman," by Bess Meredith. This delays production on the Mae Murray picture, "Hungarian Rhapsody," which Crosland is slated to direct for the open market.

### BURTON KING'S NEXT

Los Angeles, May 29. Marguerite De LaMotte will be featured in Burton King's next picture for Excellent. King is scheduled to start June 1, but has not received his story or O. K. on cast from New York.

### HENIGSON'S CONFERENCE

Los Angeles, May 29. Henry Henigson, general manager of Universal, is en route to New York, arriving May 30. He was called there for conference with Carl Lummile.

## Speaking of "Variety"

A Variety reporter, having grown curious over squawks by people mentioned in this paper weekly or less often commenced to "gubilate" as he circulated. The reporter was in hopes he would meet someone some day who would admit whatever story Variety may have had about him was right.

Giving it up as hopeless the reporter reports his tabulation: Pete Woodhull, pres., M. P. T. O. A.: "It's a lie. I didn't." Mike O'Toole, M. P. T. O. A.: "Don't quote me, but in 1876—" Will Hays: "Maybe."

Aaron Sapiro: "I'll teach 'em." Vic Shapiro, United Artists: "Yes and no, mostly no. Whose business is it, anyhow?"

E. F. Albee: "Who gave that out? Get the A. P. to deny it." Joe Fleisler: "The Shuberts remind me of the little boy who, when nabbed by a cop for painting pictures of nude women on the garden fence, said: 'Whattsamatter, Rembrandt did it.'" (It's okay, Joe, the Shuberts are in Europe.)

Picture press (chorus): "We don't know anything about it. All our information about our own companies comes from Variety."

Pete Harrison: "I gotta protect my subscribers. I claim a moral victory over Pettijohn."

Sydney S. Cohen, exhibitor: "I haven't been able to get a break in your lousy paper since I made that speech at the Trade Conference."

Jack Cohn, Columbia Pictures: "I never heard of Jack Conway. Why should he title our pictures? Where you do get that Poverty Row stuff? Columbia is rapidly forging ahead."

Sol Raives, pres., T. O. C. C.: "So what? We must have pinocle tournaments or else—"

Arthur G. Whyte, film buyer for Sapiro organization: "Once I knew a reporter who did me dirt... Why should I tell you? What is Variety?"

Tom Mix: "There is no truth in the article that I am to donate \$10,000 to the N. V. A. because of my elation arising from playing the Keith-Albee circuit."

Paramount Metro-Goldwyn-Mayer, United Artists, Stanley, First National, Fox, Warner Bros.: "We deny."

Charlie Pettijohn: "It's okay, kid. We'll show 'em a thing or two."

### BISCHOFF'S HANAPHONE

Ind. Coast Producer Takes Agency—Claim Installation Under \$1,000

Los Angeles, May 29. Sam Bischoff, independent producer has taken the agency of the Hanaphone, a sound-reproducing mechanism, made by the Twentieth Century Film Co., Inc., of Philadelphia. Bischoff has contracted for the territory of California, Nevada and Arizona. He says the contrivance will cost less than \$1,000 to install in a theatre.

Bischoff states the first machine will be here in another week to be installed in a local theatre for demonstration. Manufacturing company promises a single reel vaude film each week for rental to subscribing exhibitors.

### Pathe's 21-Day Limit

Shooting schedule for feature production being made at Pathe studios has been cut from 30 and 35 days to 21 working days. This is made possible through a more thorough preparation and a rigid rule prohibiting stories to be changed in the middle of the production.

Beginning June 15, Pathe resumes normal production with five companies working. These will include "Show Folks," directed by Paul Stein; "Celebrity," Tay Garnett; "Singapore Sam," Howard Higgin; "Craig's Wife," William DeMille, and "Captain Swagger," E. H. Griffith.

### PAR TAKES HAMILTON

Los Angeles, May 29. Finding an exhibitor demand for Neil Hamilton Paramount has him signed up for three years with featured billing specified.

Hamilton's previous contract was allowed to expire, although he has since made one picture for Paramount as a free lance. He has been working in Fox productions. Hamilton broke into pictures originally as a protégé of D. W. Griffith.

### CARLOS AT CHADWICK'S

Los Angeles, May 29. Carlos Productions is now quartered at the Chadwick Studios. Production starts June 4 on "Romance of a Rogue" for states right distribution. James Horne will direct. Adrian Johnson will function as scenario editor on the series.

### Frisco Water Front Film

San Francisco, May 29. Jack Mulhall's next for First National, story of the San Francisco waterfront as yet untitled, will be produced along the local wharves. Shooting is to start in about ten days.

Story is by Tom Gerraghty, William Seiter directing, Dorothy Mackall co-featured.

### Film First for Miss Taylor

Los Angeles, May 29. Estelle Taylor is to make one picture for Columbia before going to New York to appear in the stage play, "The Big Fight."

## DE MILLE MAY GO IT ALONE

Los Angeles, May 29.

Cecil DeMille may decide to produce super road show 12 pictures as an independent producer, roadshowing them under his own organization's direction.

This decision is said to have been made by the producer and director after having reached an understanding with Pathe whereby the latter purchased DeMille's contract. Pathe is said to have paid him around \$200,000 cash in settlement, besides returning equipment to DeMille worth as much more. DeMille still holds his 25 percent stock interest in Pathe.

It was understood that Jos. P. Kennedy, for Pathe, had arranged in New York for the financing of DeMille's super, two for next season amounting to around three million dollars. Pathe, from account, will offer no objection to DeMille withdrawing to produce strictly on his own.

DeMille's "Godless Girl," super, made by DeMille for Pathe, will be handled by Pathe for exhibition.

A current report is that Cecil DeMille, concededly leaving Pathe, will probably affiliate with United Artists.

Neal McCarthy, DeMille's personal attorney, is in New York now and reported conferring with Jos. M. Schenck, U. A. head.

### VILLAGERS EXCITED

Shooting Exteriors for "Barge Girl" at Whitehall

Whitehall, N. Y., May 29.

Universal is filming scenes of "The Barge Girl" along the picturesque Champlain canal and this little village, located along its banks, is agog with excitement over the appearance of a company of motion-picture people. The young folks are movie struck and hoping for extra material in the picture. The company expects to stop here for a week, stopping at Glens Falls, a short distance from here.

The actual scenes will be taken in the harbor of Lake Champlain and along the canal at the rear of the terminal building here. Two barges and a canal boat have been towed from Watford to be used as the principal props.

### Par. Adds Sound Clause

Los Angeles, May 29.

Other companies are profiting at Universal's expense in contesting the effort of Ziegfeld to stop U. from synchronizing such part of "Show Boat" as it sees fit.

In contracts covering the transfer of literary material for screen purposes the stipulation is now clearly made that the rights include such use of sound devices as the purchaser may choose to employ. Paramount has had an add-a clause in all contracts executed during the past month.

This table shows a summary of weekly studio activity for the past 15 weeks. Percentage of production is based on 106 units working at 23 studios on the coast, which is determined by the average normal working conditions during the year 1927

Week ending—	Features in work.	Shorts.	Total units working.	Studios of production.	Percent. duction.
Feb. 22.....	47	8	55	6	.52
Feb. 29.....	39	9	48	12	.45
March 7.....	40	14	54	9	.51
March 14.....	49	16	65	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
April 18.....	52	17	69	9	.65
April 25.....	50	17	67	6	.62
May 2.....	52	15	67	7	.62
May 9.....	54	17	71	4	.67
May 16.....	63	20	83	3	.77
May 23.....	68	21	89	2	.84
May 30.....	68	24	92	0	.87

Leigh Jason: "Crimson Canyon," by Ray Taulor; "Jackson Comes Home," by Walter Fabian; "Riders of the Wood," by Joe Levigard, and "Hollywood or Bust," by Doran Cox. Joe Rock is producing "Undressed," for Sterling, with Phil directing, and Gotham is making "Companion Marriage," with Erle Kenton directing.

Paramount has 10 features in work, including "Varsity," now on location at Princeton, N. J., by Frank Tuttle directing; "The Perfumed Trap," by Victor Schertzinger; "Just Married," by Frank Strayhorn; "Beggars of Life," by William Wellman; "The Water Hole," by F. Richard Jones; "The First Kiss," by Rowland V. Lee; "Ducks of New York," by Josef von Sternberg; "The Fleet's In," by Malcolm St. Clair; "Interference," by Lother Mendez, and an untitled Felix Daniels picture by Clarence Badger.

William Fox has 10 features with

under Korda, "Out of the Ruins," by J. F. Dillon, and "Oh Kay," by Mervyn Le Roy.

### Five Vitas

Warner Brothers have two features and five Vitaphone units in work. The features are "Noah's Ark," by Michael Curtiz, and "The Terror," by Archie Mayo.

FBO has four features in work. They are "Gang War," by Bert Glennon; "Dog Law," by Jerome Storm; "Orphan of the Sage," by Louis King, and "Taxi 13," by Marshall Nielan.

Tec-Art, a leasing studio, has three features in work: "Revenge," by Edwin Carewe; "The Wright Idea," a Johnny Hines picture for First National, and "Mark Anthony and Cleopatra," a technicolor picture for Doctor Kalms, M-G-M release.

Pathe studios have but two features in work including "Craig's Wife," by William DeMille, and

The following table shows individual averages of units working at the various studios on the Coast for the past 15 weeks. Also normal average for 1927, which shows in the total that the average number of production units working during this period to be 68, or 38 less than a reported normal average of 106 for the year 1927

Studio.	Average units working year 1927.	Average units working past 15 weeks.	Points below normal.
William Fox.....	8.0	8.0	0.0
First National.....	8.0	7.6	0.4
M-G-M.....	8.0	7.5	0.5
Paramount.....	8.0	7.2	0.8
Warner Bros.....	8.0	6.7	1.3
Universal.....	8.0	4.0	4.0
Metropolitan.....	5.0	3.5	1.5
Jean Novelle.....	3.0	3.0	0.0
Tiffany-Stahl.....	6.0	2.8	3.2
Pathe.....	4.0	2.5	3.5
Tec-Art.....	4.0	2.3	1.7
F.B.O.....	6.0	2.2	3.8
Hal Roach.....	3.0	2.0	1.0
Stern Bros.....	3.0	2.0	1.0
Columbia.....	4.0	1.8	2.2
United Artists.....	3.0	1.5	1.5
U. M. Dalley.....	1.0	1.0	0.0
Chadwick.....	1.0	0.7	0.3
Cal-Art.....	1.0	0.7	0.3
Educational.....	1.0	0.5	0.5
Christie.....	3.0	0.3	2.7
Mack Sennett.....	3.0	0.1	2.9
Chaplin.....	1.0	0.1	0.9
Total.....	106.0	68.0	38.0



, so release of Excellent.



The Lion and the Mouse

Los Angeles, May 22.  
Warner Brothers production (Talker) release. Directed by Lloyd Bacon. Camera- man, Norbert Brodsky. Play by McAvoy and Lionel Barrymore featured. Vitaphone talker production. Based on the play by Charles Klein. Scenario by Robert Lord. Edited by Harold J. McCord. Titles by Lillian Starr. Released on the May 22, 1928, week, beginning May 21. Running time, 68 minutes.  
Shirley Rossomere..... May McAvoy  
John (Ready Money) Ryder..... Alec Francis  
Judge Rossomere..... Alec Francis  
Jefferson Ryder..... Emmett Corrigan  
Dr. Roy..... Emmett Corrigan  
Smith (Jeff's valet)..... Jack Ackroyd

Paraphrasing the title of the picture, it is not a lion nor yet is it a mouse. The truth rides somewhere between the sizes of the two. Great production it is not, because actually it lacks the interest and essential quality of such a structure. What success it registers is due to its novelty, the appeal and the interest that reside in the human voice from the mouth of the lion and the mouse, sometimes be indifferently reproduced.

Added appeal in emotional scenes undoubtedly comes with the voice. It is this factor which strengthens the closing scenes of the picture and which will serve to lift this subject over the hurdles and help it to make a lot of its subject. This picture was advertised as "the first talking motion picture," thereby carrying the impression it was to be a 100 per cent dialog subject, even the accompanying sound effects were absent.

In the interest of historical accuracy let it be set down "the first talking motion picture" is not to come. A casual mental record of the sequences, 13 in all, showed the first to be a dialog between Lionel Barrymore and Alec Francis. Then, for seven consecutive sequences, the titles were working full blast, with not a single word vocal. The concluding five sequences were dialogued. And the interest stirred up appreciably as a result, in spite of unevenness in volume and clarity.

The reviewer purposely took a seat near the rear of the balcony in order that whatever there might be of the vocal order could be compared with the spoken drama of the legitimate. The newcomer does not stand the test with credit, not in its present state, in spite of the fact.

Angles of contrast between the old and the new are many. In the new, when looking on a close-up suddenly flashing into the eye, one naturally, coming into the same room with the players, as it were, expects the voice to be raised, even as he looks for a lessening in volume when the camera is removed to a distance. But the voice holds unchanged in volume, whether the speaker be near or far.

Again, when in close-up the actor speaks, synchronization to the patron seated 200 feet from the screen seriously is impaired. At that distance from the screen, the picture a legitimate drama cannot note the movement of the players' lips and so detects no difference between lip movement and sound. In the screen's close-up, however, the disparity between movement and sound sticks out, especially if the enunciation be indistinct or low or slow. And in this picture in this picture that was the case.

Especially was this true where May McAvoy first came within the range of the microphone. Her voice hardly carried to the back of the house, giving the impression it was insufficiently robust. Yet, in a later sequence it came clear and strong, and when the camera was between the monitor and the director upon the former, it may be explained, ordinarily rests the responsibility of regulating volume as it may be indicated by the director. A loud speaker in his sound-proof room adjacent to the recording stage.

Where in an ordinary silent picture the onlooker is annoyed by an absence of agreement between the movements of the lips and the words put into the speaker's mouth by the title, in this picture the onlooker is annoyed by an absence of agreement between the movements of the lips and the words put into the speaker's mouth by the title, in this picture the onlooker is annoyed by an absence of agreement between the movements of the lips and the words put into the speaker's mouth by the title.

In a majority of cases where the voice was recorded the words came from a single close-up. Rarely from a two-shot, and not more than once or twice were there three persons within the range of the camera when any talking was heard.

One major error in "The Lion and the Mouse" seems in making the first sequence a close-up of the action, as the person following the story, after having been told it was a "talking" picture, continually was wondering when the voice would be recovered—or if it was not going to be after all. And after a half dozen silent sequences it was ready to give up the idea of a talking picture.

Even with over 60 per cent of the picture silent, the settings practically all are interiors. Scenic and outdoor photographic lack are lacking, and the absence is felt.

There are six in the cast as furnished. Actually there were but four, as two of the six had little to do. All were perfect ladies and

gentlemen, except John Ready Money Ryder, who so far fractured the conventions as to declare and reiterate his son was a liar and to denounce Shirley Rossomere as a thief. But not a blow was struck. The absence of that physical action may be felt in industrial and other sections where raw meat is demanded.

The clearest voice, consistent in quality, was that of the oldest player, Alec Francis. He had not so much to say as some of the others. Yet his voice surrounded differently in different sequences, in one place as if someone else were speaking the lines he apparently uttered. The volume seemed too great or the tone too heavy or too bass-like for the frame from which it came. In the quarrel between son and father, for example, it seemed the voice of the father was accompanying the movement of the lips of the son.

Barrymore's voice accomplished much of the things the player sought to make do. Not always, however—patently due to mechanical inequalities—was it distinct even when sufficient in volume. Again, it came clear when photographed stage play, is worth seeing. It is eloquent of what the future holds for the screen—and the sentiment rather than one of critical analysis will animate the average picturegoer.

STREET OF SIN

Paramount production and release. Starring Emil Jannings and featuring May Wray. Directed by Maurice Stiller. Story by Joseph Conrad. Screenplay by Wray. Glazer, latter supervising. Chandler Sprague, scientist, with Milner and Harry Fischbeck, photographers. Titled by Julian Johnson. At the Rialto, New York, for seven consecutive sequences, the titles were working full blast, with not a single word vocal. The concluding five sequences were dialogued. And the interest stirred up appreciably as a result, in spite of unevenness in volume and clarity.

A pause in the Jannings series. About the best thing that can be said of it is that it won't seriously interfere with others to come. It lacks and is short of being a holdover feature. Yet the Jannings name should turn in satisfactory circulation won't hold many registers by Paramount other than that the star might have been given better material. But Jannings probably has a say in the subject matter, as he can shoulder his share of the responsibility for "Street of Sin."

Picture has production, photography, Jannings' vulgarism, a Limehouse bully and Olga Baklanova, playing his woman, to see it through. These count enough to class the film as first line fare.

Why May Wray is featured in this Jannings feature is one of those studio mysteries, although she's on the "28-29" as a starred and featured nobody. Jannings' magnified mention it's this Olga Baklanova, who does a Jack Conway prostie well enough to equal or eclipse the work of Jannings and who, in the subject matter, "Diamond Lil" sams the "Ice."

Miss Wray has been given a Salvation Army bonnet, folds her hands, looks good, and sings soundings and waits for Bashir Bill (Jannings) to break into her room. Meanwhile, Annie (Miss Baklanova) has turned over her night's earnings to the Bashir, who, in the subject matter, is out and taken back and burned up by her man suddenly taking the veil because of his yen for Elizabeth.

It's all curtains when Annie, frantic with jealousy, tips off to the cops who did the amusement part stick-up and the bobbies ride into Harroway's to take the cops to the Bashir. Bashir takes a bullet from one of his gang's guns and expires after he has saved the babies in the Salvation Army center, the spot his former co-workers have picked for defense.

A number of tots are used, mostly all crying. There are one or two smiles for the we go play rags. But nothing to equal the three-part yell of surprise, contempt and mirth which greets Jannings' morning ablutions when he gorges, spits the water into the gutter and then returns it to his face for an economical cleansing. There are a few other touches, not quite so laughable as the "saw" paragon. That first one is tough to digest.

Lot of people, probably please the art mob and amuse others, but it doesn't seem entirely necessary. All seemed to be "sound" and make it doubly sure to register and turn a few more stomachs.

"Camera" work of Milner and Glazer has aptly caught the intended effect of the picture. The director particularly to the force if he handled Miss Baklanova. Picture looks to have been abruptly cut off by the censor, although it explains the brief running time of 62 minutes, is just as well.

Jannings gives a standard performance without highlights and has a couple of spots where he appears a bit foolish. Notably where Elizabeth prays him out of the idea which has brought him into her room, her linen or cotton nightgown

GEORGE LYONS AND HARP VOCALFILM

Carlton (Pct), Brooklyn, N. Y.

Brief bit by Vocalfilm's improved process is chiefly interesting for its promise of possibilities. The quality of sound reproduction for music is exceptionally fine, matching the best. Lyons makes a good subject with his sympathetic tenor and his personable manner, both registering unmistakably.

Subject is not well handled from showmanly angle. Lyons is introduced cold in pantomime without sound effect in a film "leader" lasting perhaps 30 seconds. During this time Lyons is seen fingering the harp strings but making no sound. Then the sound record is switched in and from there on the record is agreeable.

Introduction was intended as a preliminary gesture but this audience didn't see it that way. They thought the "new" thing wouldn't work and there was audible giggling, growing to a broad laugh. When the very agreeable musical accompaniment came in, they were quickly won and subject got applause.

Both harp accompaniment and singer's voice came out flawlessly. Rush.

RADIO FRANKS VOCALFILM

Carlton, Brooklyn, N. Y. (Pct).

Radio team in song numbers make a routine sight-sound subject. They appear seated, one before a piano, other nearby in a bare setting and to right in the subject matter.

Song bits follow with no action. Musical quality of reproduction remarkably good. Chance to see the usually invisible radio pair would be a consideration for the public, but the turn is a particularly wooden affair as recorded on the screen. Seemed to be a case where the act doesn't register "personality" on the screen.

Audience liked it. Rush.

WILL MAHONEY MOVIE-TONE

2/2 Mins. Globe, New York

Amounts to a mere introduction of Will Mahoney to picture house fans, with the laughter-provoking star of "Take the Air" limited to one number. It consists of a nicely

being a help, and when "Iron Mike" hits him on one side of the jaw so that he turns for the second punch because of the girl's teachings. Remaining part is a repeat with type Josef von Sternberg and Benjamin Glazer are credited with the story, probably also suggested by Jannings. Sid.

Laugh, Clown, Laugh

Metro-Goldwyn-Mayer production and release. Directed by Herbert Brenon. Lon Chaney, Jr. stars. Story by David I. Lawson. Titled by Joe Pennington. Screenplay by Joseph Pennington. Camera-men, James Younglove, Harry Fischbeck, photographers. Titled by Joe Pennington. New York, week May 26. Running time, 65 minutes.

Another romantic play with a semi-tragic finale, the fortunes of which are always anybody's guess. In this case, Lon Chaney as the star should be almost an insurance of a draw.

Star's name value is the film's best asset. Production is excellent in Herbert Brenon's best style. Element of uncertainty comes chiefly in the character of the story, built upon aging man's hopeless love for young girl and his death to open the way for her mating with a young lover. The end is up to its ears in the fan's simple reaction is unfavorable to the bumping off of a character that had aroused sympathy. That's what happens here.

Chaney does some splendid acting as the clown who makes the world laugh while his heart is breaking with a vain love. Sentiment sometimes gets a bit sloppy, but this actor always has the situation in hand and carries through some passages that call for dainty treatment and nice judgment. Chaney's recognition, although Loretta Young is rather a pale personality for the principal feminine role. Story develops with irritating slowness. It has a good score climax in the episode where the clown brings about his own destruction while making a sensational "death-defying slide on the wire" in the theatre in order

Talking Shorts

File These Reviews

It's respectfully suggested to those who may be interested in the Talking Shorts that these weekly reports as printed be filed (titles and numbers) for future reference.

The reviews will not be repeated in Variety. With the talking equipment slowly installing, theatres which may be equipped some time from now may then want to refer back to the notices, as subjects are submitted to them.

Merely offered as a suggestion to those who are viewing the Talking Shorts reviewed being usually identified by their numbers, rather than titles.

tabulated series of yawns mixed with dialog and brief interludes of song.

Mahoney registers for comedy returns on mugging. Opening appearance is of a full size view of a well-tailored back, topped by a derby on a slightly bent head. But the comedian doesn't follow up with anything, owing to time limitations, and the offering only rates filler space in a Movietone program of variety.

Photographs well. Mori.

MOVIE-TONE NEWSREEL

Vol. I, No. 26

Mine, Globe, New York

Opens with a group of southern beatniks grouped on steps singing "Dixie" at a Columbus, Ga., gathering. Semi-long shots didn't give a good squint at the gals, thereby violating the showmanly maxim, "let the sex appeal." Brief shot of Private Hallinger, last and sole survivor of the Civil War vets of Indian Hills, N. J. He laid a wreath and spoke of his departed comrades and being ready to join them when his time came. Appropriate for Memorial week.

Quick flash and a few words from Secretary of Navy Wilbur in presenting an aviation trophy to Major Lutz; the running of the Kentucky Derby in the mud; turning on the water for the season at the famous Versailles Gardens in France; and feeding seagulls at Lands End, quaint English sea town. All interesting. Land.

to free the girl he loves from the sacrifice of marrying him. This scene is similar to the finale of "Excuse My Baggage" story.

There is a true action in the whole picture, as commonly happens with stories brought from stage or book. Progress of action therefore has to be expressed in facial pantomime and the consequence is an over-abundance of closeups and plenty of titles. Comedy is almost absent, coming in such segments as the clown's visit to a specialist for treatment of his melancholy, only to be told that he ought to go see Flit, the clown, to the cheek up extra. The clown is Flit himself—the subject of a hoary old gag.

Background of the circus and stage is here exceedingly well pictured, but that locale is no longer a novelty as it was probably when the Belasco play was on the boards. Certainly it's not a screen novelty at this time.

In the absence of dramatic action here, back stage atmosphere doesn't mean much. The picture never once establishes tension or suspense, is a comedy without vigorous comedy and its romantic appeal is practically nil. All that's left for audience effect is Chaney's acting, and a scenic production that has a good deal of beauty, small ground for film fan picture at best.

Result is a program picture that will have to do business on the strength of its star but won't add to it. Rush.

LADY BE GOOD

First National production and release. Directed by Richard Wallace from the stage musical "Lady Be Good" by Dorothy Macdell and Jack Muhlai. Released on the May 22, 1928, week, May 21. Running time, 60 minutes.

A picture of small time vaudeville in the main, it looks to have been played and directed in the small time way. Which means that the

farther away from Broadway it goes the better chance it has with the rural. As a first runner in the de-luxes it needs plenty of stage or other film support, and more than it has at the moment on the stage at the Strand.

If anything were needed to show up this picture back stage story it's the fact that the small time vaudeville at the Strand this week. Coming before or after the picture, it's a toss up as to which may be preferred.

Mr. Muhlai is a small time magician with plenty of live props. His girl assistant is Dorothy Mackall. They are always together, in theatre and the boarding house when both are starving, with the director making it evident they are not doubled up. Toward the finish when there hasn't been a laugh for 2,000 feet, meals ready to hand, the principals throw paste and powder over each other. Mr. Muhlai, Miss Mackall and Nita Marston. If that's the funniest thing that's happened in Hollywood, it will be no place else.

Neither of the two mixed teams looks small time. The other is John Muhlai and Nita Marston, as adagio dancers. Muhlai looks like a little one of those dancers as Roscoe Arbuckle. It would have been better if a piano player had been cast for the role of Muhlai. Muhlai was his opposite, although a bit heavy.

Mr. Muhlai and Miss Mackall seemed too healthy to be starving, missing meals ready to hand. At one point, when Miss Mackall pulled out the waist of her dress to prove how thin she had gotten, Muhlai tried to hold the starve with his coat, but foolishly had on one of his regular garments.

Muhlai is the villain, trying to make the magician his assistant, who is Miss Mackall. The magician said a real trouper, in a title, wouldn't bust up another artist's act. Name of title writer not mentioned. If adagio dancers are real stars, it must have happened very recently.

There's the boarding house keeper who wants her room rent, the expected suggestion of the girl that the magician kill his prop animal pets for meals, which he refuses to do, and everything else that might be looked for from a story line about something of which he appears to know nothing, and also played as well as directed that way. Still these back stage plays seem to be looking for a way to keep "Lady Be Good" had a w. k. name. So did "Able's Irish Rose."

Picture runs 69 minutes and can be cut to anything above 55. No action is the worst mark against the film. After that it's the scarcity of comedy in a story of this kind. The picture is either too or in the ordinary captions.

You can walk in or out on this picture at any time.

HIS TIGER LADY

Paramount production and release, starring Adolphe Menjou. Evelyn Brent featured. Directed by Robert Renard. Adapted by Ernest Vajda. Screenplay by "Super of the Galaxy." Camera-men, Harry Fischbeck, photographers. Titled by Julian Johnson. At the Paramount, N. Y., week of May 26. Running time, 57 minutes.

Adolphe Menjou..... Evelyn Brent  
The Duchess..... Evelyn Brent  
Countess..... Evelyn Brent  
Stage Manager..... Emil Chaudard  
Duke..... Mario Carillo  
Countess..... Evelyn Brent  
Marquise..... Jules Hancock

A typical Menjou cream puff. Unreal, unconvincing, unimportant, but moderately amusing because of a novel slant on the usual masquerade idea.

Menjou, an extra in a Parisian revue, falls in love with a beautiful and naughty duchess. To win her he borrows from the wardrobe the costume of a rajah. Having awakened her interest and bluffed his way up to the point where she confesses her love, he deceives her and the deception and leaves. The next day the duchess shows up at the theatre as one of the chorus, and the first clue indicates that they will take the vows.

Picture represents Evelyn Brent as a posey, indolent dame who fancies tigers because they have claws and scratchy habits. The idea of the slumbering histrionics is evidently to convey an impression of a volcano first class, but it doesn't work as balcony. It would have been a better picture minus the Eleanor Glyn sash hitters.

Miss Brent looks great, however, and wears a couple of nifty gowns. Menjou's performance is smooth and pleasing. There's nobody else in the cast to speak of, for about the only Film is okay. For spots where Menjou is a fav. It will be quickly forgotten. Menjou has been getting some palookas lately, and it may be a pertinent point whether they're so-so picture is good enough at his present stage of popularity. A very moderate moderate. Land.

THE NEWS PARADE

Fox production and release, featuring Sally Phillips, Nick Stuart and Ernie Fox. Directed by Richard Wallace. Released on the May 22, 1928, week, May 21. Running time, 60 minutes.

First of the newsreel romance pictures to come in and leaving the field wide open for the others on the (Continued on page 30)



# 7 Phases from Conference Held Up in Federal Trade Report; Non-Theatrical Disregarded

Washington, May 29.—There will be no help forthcoming from the government in the exhibitor's fight against non-theatrical competition. This was made apparent in the long awaited report, made public here today (Tuesday), from Commissioner Abram F. Myers, of the Federal Trade Commission, on the picture trade conference held in New York City last October.

Voting on Myers' report the commission took 15 of the resolutions adopted at the conference and approved them, thus making rules of operation under which the industry may operate with the support of the government through the commission. Ten of the remaining resolutions "were received by the commission as expressions of the trade," while four others were held in abeyance because a sharp division of the vote cast at the conference "indicates a total lack of agreement as between the opposing branches of the industry."

While taking this action the commission turned down one resolution—non-theatrical competition. In actuality, this is the most important phase of the report. It states that the commission declined to approve it because of its illegality as violating the laws governing interstate commerce.

As to the others acted upon, their relative value has been the subject of much discussion, pro and con, within the industry. The government has recognized the contract and has thus given a new slant to the "clouds" thrown up to keep away from the real issue of the conference, namely, block booking.

**Approved**

The resolutions adopted as "rules" are:

- Rule One (formerly exhibitor's resolution No. 6).—This accepts use of the standard uniform contract providing for arbitration both of disputes arising out of the contract and of the provisions of the contract itself, is a fair trade practice.
- Rule 2 (exhibitor's resolution No. 7).—Insertion of paid commercial advertising in entertainment films. Unfair.
- Rule 3 (formerly exhibitor's resolution No. 9).—Substitution of contract star, director or story without consent of exhibitor. Unfair.
- Rule 4 (distributor's resolution No. 1).—To get pictures from one distributor required to take another distributor's product also. Unfair.
- Rule 5 (distributor's resolution No. 4).—Is fair trade practice to discourage use of misleading or salacious advertising.
- Rule 6 (distributor's resolution No. 8).—"Bicycling" of prints. Unfair.
- Rule 7 (distributor's resolution No. 9).—Returning prints late to get additional exhibition time. Unfair.
- Rule 8 (distributor's resolution No. 10).—Giving of gratuities, either way, to gain advantages in buying or selling. Unfair.
- Rule 9 (distributor's resolution No. 11).—Use of signed contracts with price shown for purpose of securing rental reduction. Unfair.
- Rule 10 (distributor's resolution No. 13).—Use of pictures in theatres not specified in contract. Unfair.
- Rule 11 (distributor's resolution No. 14).—Exhibitors not to promptly report correctly the results of percentage showing of pictures. Unfair.
- Rule 12 (distributor's resolution No. 16).—Agreement among exhibitors to allocate films of producers, eliminating competition from others. Unfair.
- Rule 13 (distributor's resolution No. 16-a).—Reversal of rule twelve in that distributors hold out on exhibitors. Unfair.
- Rule 14 (distributor's resolution No. 18).—Use of buying power to secure more pictures than can be utilized for purposes of either forcing competitor out of business or to force him to sell his theatre. Unfair.
- Rule 15 (Producer's resolution No. 6).—For competing producer to try to induce actors to breach contracts with other producers. Unfair.

**Government Helping**

In their adoption by the commis-

sion, the Government is now pledged to help stamp out. As lined up it gives the exhibitors three of their resolutions, the distributors 11 of theirs and the producers but one.

Of the resolutions "received by the commission as expressions of the trade" included are the dissemination of information against fake schools, etc.; relative to enforcement of fire regulations in exchanges; charging public admissions when films are shown in hospitals or other such institutions; transferring title to theatre without making effort to transfer contracts also; leaving it to Hays organization as to objectionable literature reaching the screen; what constitutes that which is not moral or artistic in the making of films; establishing of Central Casting Agency; present formula in respect to employment of children in pictures; farming actors under contract with a "reasonable profit" (non-acceptance by the commission is stated to give the actor a chance to fight this plan, and the system in-vogue of registering titles).

**7 Phases Held**

In addition an agreed statement of policy proposed by producer-distributor groups and accepted by exhibitors, was held in abeyance until results can be determined from its actual effect upon the industry. This constitutes seven phases as follows: block booking for illegal purposes (which commission says is illegal in itself); one distributor insisting exhibitor, to get his pictures; buy another distributor's also; cancellation because of racial or religious subject matter; cancellation up to 10 per cent of any block; releases not to be included in blocks; newsreels and shorts not to be included in block of pictures and that leasing of, such shall not be forced to get features; while rule No. 7 makes provisions for the covering of paragraphs three and four in the now accepted new uniform contract.

The four resolutions characterized as having the industry "hopelessly divided" were exhibitor's No. 2: building, leasing or acquiring the theatre as threat against competitor; exhibitor's 3-2: leasing or allocating of films without granting all exhibitors chance to bid; exhibitor's 3-b: protection to theatre not in competition, and exhibitor's No. 8: companion to 3-b in that it declared it an unfair trade practice for a distributor to refuse to lease a picture within a reasonable time after its prior run.

In explaining the delay of his report, Mr. Myers sets forth several reasons. At the same time he makes recommendations. One of these to proceed against Paramount, which the commission has already done. Another recommendation is that the commission proceed against block booking. Steps in this direction have been taken, with the various companies having made appearances before the board of review within the commission, a step always preceding the issuance of a complaint unless the company can show cause why it should not be proceeded against.

**Coast Contact Man**

Los Angeles, May 29.—Roy C. Seery, formerly Chicago branch manager for First National, has been appointed the company's sales representative on the Pacific Coast.

Seery's principal duty will be to maintain contact with Harold B. Franklin, president and general manager of West Coast.

**Flynn Roach Director**

Los Angeles, May 29.—Emmett Flynn is to direct a series of Stunt Laurel and Babe Hardy comedies for Hal Roach.

Flynn was a director for Fox for seven years.

**Beaulah Livingston's Trip**

Los Angeles, May 29.—Beaulah Livingston, publicity directress at the United Artists studios, leaves for New York June 1. She will spend a month east in the interests of business and pleasure.

**B. & K. SPLITS ADS**

Add L. & T. Houses and 50 Per Cent in Appropriation

Chicago, May 29.—Balaban and Katz have completely reorganized their method of advertising in Chicago daily papers. The advertising has been split. Instead of all B. & K. ads occupying the one large space, two separate directories are used. One is devoted to the loop theatres, the other to neighborhood houses.

The advertising expenditures has been increased nearly 10 per cent.

Lubliner and Trinz theatres' copy has been merged with that of B. & K., with no mention of L. & T. Public-B. & K. subsidiary.

**'Sunday' Test In Montreal Will Be to a Finish**

Montreal, May 29.—Direct action has been taken to determine "for all time," as Premier Taschereau, who is also Attorney-General of the Province of Quebec, puts it, whether this province is as amenable to the Federal law making opening of the theatres on Sunday a criminal offense, as the rest of Canada.

Criminal proceedings accordingly have begun their progress through the local courts taken against the United Amusements Corporation, which operates a chain of a dozen first and second run houses in this city.

The summons specified the Regent, second-run neighborhood house with a high-class reputation, as having violated the law by being open on Easter Sunday. Lawyer for the corporation has entered a plea of not guilty and registered a formal objection to the court's jurisdiction. Hearing of argument on this count was put forward until tomorrow, May 30.

For the prosecution it was stated that this issue will be carried to a conclusion through the courts if necessary. None of the members of the accused firm was present in court and their lawyer made option of summary trial for them.

Meanwhile the popularity of the attack may be gauged by the fact that the municipality of Montreal has requested legal action against the theatres and the Premier has stepped into the breach himself, failing a civic accuser. It is well known that powerful clerical influences are behind the action and parish priests all over the city are using their congregations to induce sign circulars in favor of Sunday closing, which will later be used as evidence of "popular" support of the movement. This is curious in view of the fact that the movies have always been most popular in the city and have gone to great lengths in cutting and altering films.

The attack will be fought with all the financial and influential strength of the theatres. Should it succeed, it will render great at one blow from a flourishing movie center to an almost negligible factor in the industry. Sunday grosses are in all cases equal to at least those of any two week days except Saturday and closing would be equivalent to a 20 per cent drop in box office receipts with overhead and expenses continuing much as before.

**Mike Miggins' Trip**

Los Angeles, May 29.—Mike Miggins, formerly the oldest employee of William Fox in the picture production business, is going to New York for his first visit in six years.

Miggins started in with Fox at the Greater New York Exchange and was later assigned to the Fox Lee (N. J.) studios, coming here at the time they were closed down.

Miggins has been in charge of the comedy department business affairs for the studios here.

**SILLS' TITLES**

Los Angeles, May 29.—The lineup of titles for Milton Silks starring pictures on the First National 28-29 program looks like Silks is going to win Westerns. Selected are "Captain of the Stron," "The Eagle's Trail," "The Spotter" and "Hard Rock."

# 4 1/2 Years Fighting Alone, Samuelson, Indie, Obligated To Settle for Self Protection

**TABS AND FILM BUST IN CHICAGO**

Chicago, May 29.—Although dramatic stock has established a strong foothold here recently, musical comedy stock with pictures has proven an outright flop.

The Woods, loop legit owned by J. L. & S., goes dark for the summer Saturday, after trying the McCall-Bridge Players with pictures for two weeks. A weekly change policy, with 65c theatre in effect.

Within two weeks the Tower, owned by Lubliner and Trinz, B. & K., and leased to the Orpheum Circuit, will abandon its musical stock policy of two months' standing, and probably will go dark also. It likewise had a company of McCall-Bridge Players with the same policy and price as the Woods.

Both houses were dishing out paper wholesale. The Woods let loose 50,000 passes before it could get anyone to come near the theatre, and within the past few days has had lines of people outside.

The McCall company came in on a guarantee and percentage basis.

**Christie's Talkers**

Christies are negotiating for Movietone and the contract with Western Electric will probably be signed before the end of the week.

The step is expected in view of the company's short subjects being released through Paramount and the talkie license held by Famous limiting it to the use of the device.

**VARCO'S FIRST**

Los Angeles, May 29.—"The Expensive Set," an original by Amerigo Serrao, will be Varco Productions' first of a series of six to be directed by Arthur Varney.

Angelo M. Giovannelli, former cameraman for Ufa, will photograph the Varco pictures to be made at Metropolitan studios.

**MISS CARRINGTON WEST**

Elizabeth Sterne Carrington, author of numerous vaude sketches, has been engaged to write scenarios for Samuel Goldwyn and leaves for the coast shortly.

She was one of the several authors of "Nightstick," one of the season's melodramas.

**DICKENSON'S ORIGINALS**

Los Angeles, May 29.—Weed Dickenson, former press agent for Harry Langdon and at one time head of E. B. O. publicity department, is now writing original stories at the Fox Studios.

His first assignment has been on an original race track story in which Sammy Cohen and George Pennick are to be coterminated.

**SLOMAN TO DIRECT TWO**

Los Angeles, May 29.—On his return from the east Edward Sloman will have two pictures to direct. The first subject will be "The Braggart," featuring Jean Hersholt. The second will be "The Play Goes On," also featuring Jean Hersholt.

**"COSSACKS" A PROBLEM**

Los Angeles, May 29.—"Cossacks," starring William Gilbert and one of the present vexations at M-G, is being found hard to edit. It may be hooked up with sound effects.

**"MILKMAN" FOR MURRAY**

Los Angeles, May 29.—Charles Murray's second, subject on his new contract with First National will be "The Milkman," an original story by Adele Conundini, New York newspaper woman.

**Meighan's "Mating Call"**

Los Angeles, May 29.—"The Mating Call" will be Thomas Meighan's first for Cuddo, James Cruze directing.

Howard Hughes is after both Renee Adoree and Evelyn Brent for support.

Sidney Samuelson, operating a lone theatre in the small town of Newton, N. J., after four and one-half years of legal strife against the bigger picture distribution interests, was obliged to make a settlement and withdraw his damage action last week. Lack of pictures to exhibit and funds to continue the long drawn out expensive litigation in the federal courts, without even an offer of assistance from any independent exhibitor organization or exhibitor in the country, in a suit that may have been of vital importance to the indie exhibitors, forced the little fighter from New Jersey to succumb.

The Samuelson settlement was formally announced in the stereotyped way.

Samuelson asked triple damages to \$450,000 in an alleged conspiracy suit against the Arrow Exchange, Inc., Will Hays, Paramount, Fox, First National and Metro-Goldwyn-Mayer. It was settled for little or no cash, and a contract for film service with the major producers at a slight reduction in rental price.

The suit was started in 1923. Samuelson, who had refused to discontinue out of court settlement all along, found himself in a financial position which did not permit him to carry on the court battle.

Samuelson charged that owing to a conspiracy among the producers he found himself unable to procure pictures for his theatre in Newton, N. J., and had thereby suffered a loss. While Samuelson was charging restraint of trade and conspiracy, he had to prove damages.

**Everybody's Ducking**

It is claimed that one independent exhibitor, who had refused to discontinue, five times to back up Samuelson's charges but eluded the subpoenas in every instance as he did not want to do anything which would place him in opposition to the forces Samuelson was fighting.

Samuelson did not only find himself unable to get pictures from independent exhibitor organizations and leaders but was also faced by the prospect of having independents trying to gain favor by saying they would try to get Samuelson to drop his action in favor of a settlement. Exhibitors not yet remained indifferent as to material support but refrained from giving Samuelson any moral support.

Boss, an Oklahoma exhibitor, got \$30,000 from Paramount two or three years ago on a case somewhat like Samuelson's.

Samuelson's attorney, L. L. Teddlie, while Max D. Steuer represented the defendants. It is understood that E. K. Ludvig, attorney for Paramount, was largely responsible for handling of the settlement.

**N. Y. to L. A.**

Part Wheeler.  
Bernice Speer.

**L. A. TO N. Y.**

Joseph M. Schenck  
Mike Meggin  
J. J. Sullivan  
Grace Ingalls  
Chester Conklin  
Frank Tuttle  
Buddy Rogers  
Charles Mintz  
Maurice Fleckels  
Abe Stern.

**NEILAN AND 'B'WAY'**

Los Angeles, May 29.—When Marshall Neilan completes directing "Taxi 13" for F. B. O. he will direct another for the same company, then moving to Universal City, where it is understood he may direct "Broadway."

**U's Convention Men Back**

Lou Metzger, general sales manager for Universal, and Nat Rothstein, head of exploitation and advertising, returned from the Coast this week.

They had been conducting the Universal sales conventions.

**Seery Succeeds Lukes**

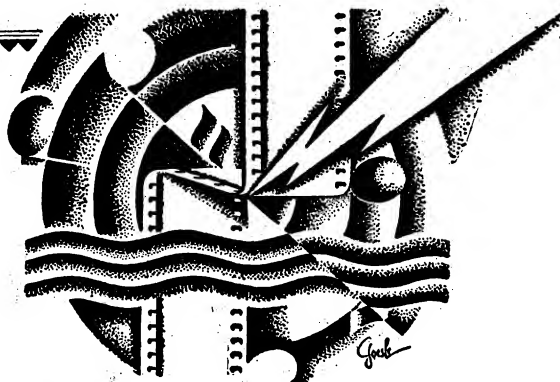
Los Angeles, May 29.—Roy A. Seery has been appointed manager of First National's coast exchanges.

He succeeds L. A. Lukes, now in charge of the Seattle branch.



# SCIENCE

## NOW MAKES ITS CONTRIBUTION



### A REVOLUTIONARY DEVELOPMENT IN "TALKING" MOTION PICTURES

# The RCA PHOTOPHONE

*The Product of the World's Greatest Engineering Laboratories—the Radio Corporation of America, the General Electric Company, and the Westinghouse Electric and Manufacturing Co.*

• • • • •

There's something happening in motion pictures.

The day of the "sound film" is directly before us.

As a means of embellishing motion picture programs, and enhancing the effects and naturalism of motion picture productions, this new form of entertainment promises to revolutionize the screen. The rapidity of its general acceptance rests squarely upon the efficiency of the equipment employed.

Like all innovations, the first stages of the development of the so-called "talking" pictures have been attended by experiments. These experiments have been no more an index to the possibilities of sound recording and reproducing apparatus than the early gramophones were an index of the possibilities of the phonograph.

#### *Science Finds Its Level*

Now, in the introduction of the RCA Photophone, these possibilities for the first time have been achieved, and may now be measured.

An outgrowth of the pioneer experiments in "talking" pictures by the General Electric Company, the RCA

Photophone represents science's most advanced step in harnessing sound to the motion picture screen. It takes "talking" pictures out of the domain of the speculative and the experimental and invests them with the reality of the proved and the perfected.

You may confidently expect to listen to the RCA Photophone with a sense of ease, rather than of irritation. At no time will you be conscious of the intrusion of a mechanical force. There is absolutely no over-loading, no distortion, no unnatural volume. It is devoid of metallic sounds, of shrillness, harshness or slurring.

The voice of the player or of the vocalist is reproduced *normally*, while the delicate tones of a symphonic orchestra reach their hearers with the beauty of the original orchestration.

#### *A Medium for Supreme Performances*

Superior facilities automatically attract superior services. They may be depended upon to do so in the instance of the so-called "talking" pictures.

The public will soon have an opportunity of *hearing* as well as seeing their screen and stage favorites under the most ideal of mechanical auspices through the medium of RCA Photophone.

There will be available for use with RCA Photophone, full length motion picture productions, synchronized with symphonic orchestrations and dramatic sound effects; news reels, and novelty films. Incidental and non-synchronized musical films will also be produced for pictures independent of those made for Photophone.



# TO THE ADVANCEMENT OF THE SCREEN

## *Incomparable Advantages*

While the RCA Photophone projection equipment is *standardized*, in that it permits of the interchange of films with other processes, it differs from all other "sound film" appliances in these essential characteristics:

### TONAL FIDELITY

As a result of radical recording and acoustical refinements, sound recording achieves a fidelity in the RCA Photophone never before equalled.

The superior tone quality of the Photophone lies in the fact that the Photophone employs the "variable width" or "serrated edge" method of recording sound *on the film*, as opposed to the "variable density" process. Photophone reproduction is practically a "straight line" method giving equal amplification for sound frequencies.

### NO HARSHNESS

Photophone does not use horns for reproduction. It employs a newly developed and highly perfected cone of the electro-dynamic type, which gives a tone quality that can never be approached by the horn method.

This difference in methods *transforms a mechanical device into a voice and musical instrument of the highest order.*

There are no limitations to RCA Photophone nor are its tone qualities affected by under-developing or over-developing of the film sound track. Full value is obtained from all musical gradations—full advantage taken of a performer's art.

### PERFECT SYNCHRONIZATION

Absolute synchronization is accomplished by RCA Photophone by the projection of both picture and sound *from the same source*. The sound is *on the film*—not on another machine. There can be no gap between the sound and the picture caused by jumping disc needles or variations in timing of separate apparatus.

### DURABILITY

The sound track of the RCA Photophone *lasts*. In contrast to other film recording methods, RCA Photophone films are as well preserved after the tenth week of operation as they are after the first. *They will outlive the picture itself.*

### FULL-SIZED PICTURES

Producers may put synchronized orchestral accompaniments on existing negatives by the Photophone process without destroying a portion of the pictures. The RCA Photophone is the only sound film that preserves *the normal size of such pictures*. The Photophone Company produces positive prints with sound track by a special optical reduction printer which enables it to save the entire picture record and still leave enough room on the film for the sound track. Other methods destroy a portion of the picture record to accommodate the sound track.

Furthermore, there is no distortion of the photography by reason of the necessity for duping to make possible the introduction of the sound element. RCA Photophone pictures are printed direct from the negative on positive stock.

### PROJECTION IMPROVEMENTS

The RCA Photophone equipment embodies new projection improvements that are both simpler of operation and more effective than any other existing system.

### ECONOMY

The RCA Photophone offers a substantial saving in its installation cost, while its mechanical efficiency assures a low maintenance cost.

*You take no chances* in installing RCA Photophone. It gives you *all* the improvements of present-day science, plus the assurance of such improvements as may develop in the future.

# RCA PHOTOPHONE INC.

411 FIFTH AVENUE, NEW YORK

*A Subsidiary of the Radio Corporation of America*



## Eastman Intends to Sew Up Neighborhoods In Rochester, N. Y., Section

Buffalo, May 26.

The Kodak King, or more properly the "Eastman interests" which practically dominate the picture field in Rochester, plan to enlarge the scope of that control, following the merger of the Regorson Corporation and the Schine Theatrical Enterprises. Both sides are reluctant to talk, and only one newspaper in the Flower City has dared to peep as to what it's all about.

The two corporations, Regorson, which operates the Regent and Piccadilly as second-string houses to the Eastman theatre, and the Schines, who control half a dozen neighborhood houses, are equal partners for the announced purpose of "building, acquiring and operating theatres in the city of Rochester."

Four of the Schine houses, Riviera, Liberty, State and Webster, are modern neighborhoods erected within the past two years. These, it is understood, would come under the influence of the Regorson company, headed by George W. Todd,

who has represented George Eastman in most of his large financial transactions in Rochester for 10 years.

The project, in brief, is to acquire a number of the better neighborhood houses in Rochester to protect the Eastman theatre and provide second-run outlets for first-run films shown at the downtown house, thus cutting the tremendous overhead at the Eastman. As soon as these houses were absorbed by the Eastman interests a change would come in the policy of stage presentations offered at the Eastman by graduates, students and faculty members at the Eastman School of Music.

It is desired to have larger facilities for actual stage tryouts by pupils of the music school than can be provided by the time limitations of the Eastman theatre programs, and at the same time give greater quality and variety at the Eastman. This would be possible by presenting some of the less able performers at the small houses and allowing more discrimination at the Eastman.

### New House Indie

Todd, as well as being president of the Regorson Corporation, heads the Bangor Corporation, which owns the property and building now under construction on it for the new Keith theatre in Clinton avenue north, Rochester. Which makes the situation pretty near a closed corporation.

The new Rochester theatre, owned by Buffalo interests and the Fenysvys of Rochester, is bucking the Eastman plenty. The gauntlet was thrown down when the Rochester got United Artists films away from the Eastman, and further complicated when Sunday vaude was tried at the Rochester. Then the Rochester theatre managers' association, through its officers, and under the thumb of the Eastman interests, accused A. A. Fenysvys of breaking an agreement of the house managers' group. Fenysvys stopped

the show and the next day withdrew from the association.

The Rochester is getting the crowds, partly on the strength of its films and also because it plays Pan vaude. It may be the only theatre outside the monopoly in a little while, as Pay's Rochester, hasn't been drawing since vaudeville was cut out, and may not reopen after the closing due to the \$10,000 fire last week.

Victoria, which formerly played pop vaude, later went to two second-run films, and finally closed for the summer. It is doubted if it will reopen as a movie house.

## 7 HOUSES CLOSE OVER SUMMER IN DETROIT

### Kunskys Trying to Balance Downtown Trade—Wired Wash. Shut

Detroit, May 29.

To balance downtown theatre business, in a very poor condition at the present time, the Kunsky office contemplates darkening one house and changing the policies of two others.

Adams, straight pictures (runs), gets the closing order, while the Madison, with a similar policy, will be converted to a grind with two, and possibly three, changes weekly.

The State will drop its current presentations for straight films of the type now played at the Adams and Madison. This house is now being wired for talkers. The State may play nothing but talkers next season, especially after the new 5,000-seat Fox, down the block, opens.

The Adams will likely be placed on the market for vaudeville or legit. It is regarded as suitable for stage stuff of any class.

### Dark Downtown

Another downtown theatre scheduled to fold up for the summer is the Washington, destined to be supplanted by the new Fox as that company's local stand. When the larger house opens in the fall. Closing of the Washington will probably be next week, with the house already scouting for a new tenant. Fox moved in originally on a 10-year lease at a rental of \$45,000 a year. A new lease, at an increase of \$10,000, was signed on the advice of Alex Kempner and becomes effective in August. The Washington is wired and has been using Movietone.

With the Adams and Washington calling quits, the number of downtown theatres dark will shortly total seven. They are the Temple, New Detroit, Broadway Strand, Colonial, Majestic, Washington and Adams, besides three legit houses without advance bookings beyond two weeks.

### Hummel, F. N. Sales Mgr.

H. S. Hummel has been appointed sales manager of First Divisions. Hummel was formerly with the Pathe forces.

## 11 Small Indies in L. A. Non-Union Because of High Union Scales

Los Angeles, May 29.

Close to a dozen of the smaller independent picture houses around Los Angeles have gone non-union within the past few months, claiming that business depression does not permit them to employ union labor at the scale agreed upon last September.

The increase, it was said at that

time, might be responsible for the elimination of the smaller houses. It is reported that since the theatres went non-union, as far as employees were concerned, acid bombs of a very destructive nature have been dropped in various parts of the theatre.

The houses which have been the prey of the vitriol droppers are operated by S. Lazarus and Clarence Roblanek. The former operates the Alhambra on Hill street near 7th in the heart of downtown and the Circle and Strand in the neighborhood districts, while Roblanek has the Arlington and Rimpau.

As the result of damage done by the acid droppers, a special meeting of the Motion Picture Theatre Owners of Southern California was held. Glenn Harper, secretary, states the organization will pay \$100 to anyone furnishing information leading to the apprehension of those who might try to damage the interior or exterior of theatres by throwing acid on furniture or bombs.

### Movietone Talker Talks To Fox Conventions

Showing its pictures first and talking to the salesmen is the routine Fox is following for its New York and Chicago conventions. There were about 145 men in New York for the week's meeting.

Five pictures are being shown in each city, with William Fox, W. R. Sheehan and Jimmy Grainger having personally addressed the district managers and salesmen in separate groups here.

A novelty was introduced by a five-reel Movietone subject brought on from the Coast by Sheehan in which Fox directors, players, authors and studio heads addressed the sales force.

At the regional Chicago gathering (June 1-2) all district and branch managers, salesmen and bookers west of Chicago will be present. These will number about 100, before whom the same five Movietone full length features will be screened.

### "Tempest" at Chinese

Los Angeles, May 29.

"Trail of '88" will close at Grauman's Chinese June 24, making the seven weeks' run of this picture the shortest in this house.

It is understood that "The Tempest," with John Barrymore, will follow.

### Mr. Exhibitor:

When you buy the product for next season do not overlook any of the

**ALFRED E. GREEN**

PRODUCTIONS  
RELEASED BY FOX

They are sure fire at the Box-office

### LEE BARTON EVANS

TENOR

Engaged for Two Weeks at Marks Bros.  
Granada and Marbro  
Held Over for Four Weeks

Thanks to MURRAY BLOOM

### WALTER NILSSON

"WORLD'S MASTER UNICYCLIST"

with "Top o' World," a Public Unit

Direction: WILLIAM MORRIS—CHICAGO OFFICE

RICHARD

### "LIMBERLEGS" EDWARDS

With "DANCING FEET," a Public Unit

MAY 31 TO JUNE 7, INCLUSIVE—DENVER THEATRE, DENVER

Direction: WILLIAM MORRIS OFFICE



FANCHON and MARCO

Present

**WILL KING**

And His Revue

For Return Engagement

West Coast Theatres

A BOX OFFICE TONIC

THE ENVY OF ALL PRIMA DONNAS

**JOHN MAXWELL**

AMERICA'S MOST EXTRAORDINARY SINGING VOICE

NOW AT THE PARAMOUNT, NEW YORK

Exclusive Management WM. MORRIS

By Arrangement with MINNIE ELIZABETH WEBSTER





# The Man Who Laughs

--is the man who has something to be happy about. That's Carl Laemmle. Laughing because Universal is sitting on top of the world! Laughing because Universal has the goods! 67 FEATURES! 26 of 'em finished! Showing 'em to exhibitors. Twenty-six of 'em completed. Pictures you can see -- right NOW! Plays, stories, titles, casts, directors, PRODUCTION CLASS that you can see. SHOWMANSHIP that you can see. BOX OFFICE thought in every single picture on the list that is so evident it fairly shouts! Shouts: YOU'VE GOT TO HAVE UNIVERSAL THIS YEAR. Carl Laemmle made 'em. Spent hundreds of thousands of dollars to get the pick of the market in stories, plays, books, etc. Got them. Called for the best in every department. Got it. We know it. You know it. Everybody knows it. UNIVERSAL IS SITTING ON TOP OF THE WORLD. NO WONDER THIS MAN LAUGHS!!

## Universal's 1928-29 Headliners!

Four Great Carl Laemmle Super Productions.

**The Man Who Laughs**  
**Uncle Tom's Cabin**  
**Show Boat** (Now in Production)  
**Broadway** (Now in Preparation)

7 Smashing Laemmle Specials

**The Foreign Legion**      **The Michigan Kid**  
**Lonesome**      **The Girl on the Barge**  
**Give and Take**      **The Last Warning**  
**The Cohens and Kellys in Atlantic City**

4 Big-Money Dennys

**22 Universal Headliner Jewels**  
 Including 4 Laura La Plantes, 4 Glenn Tryons

8 Hoot Gibson Jewels

22 Five-Reel Western and Thrill Features

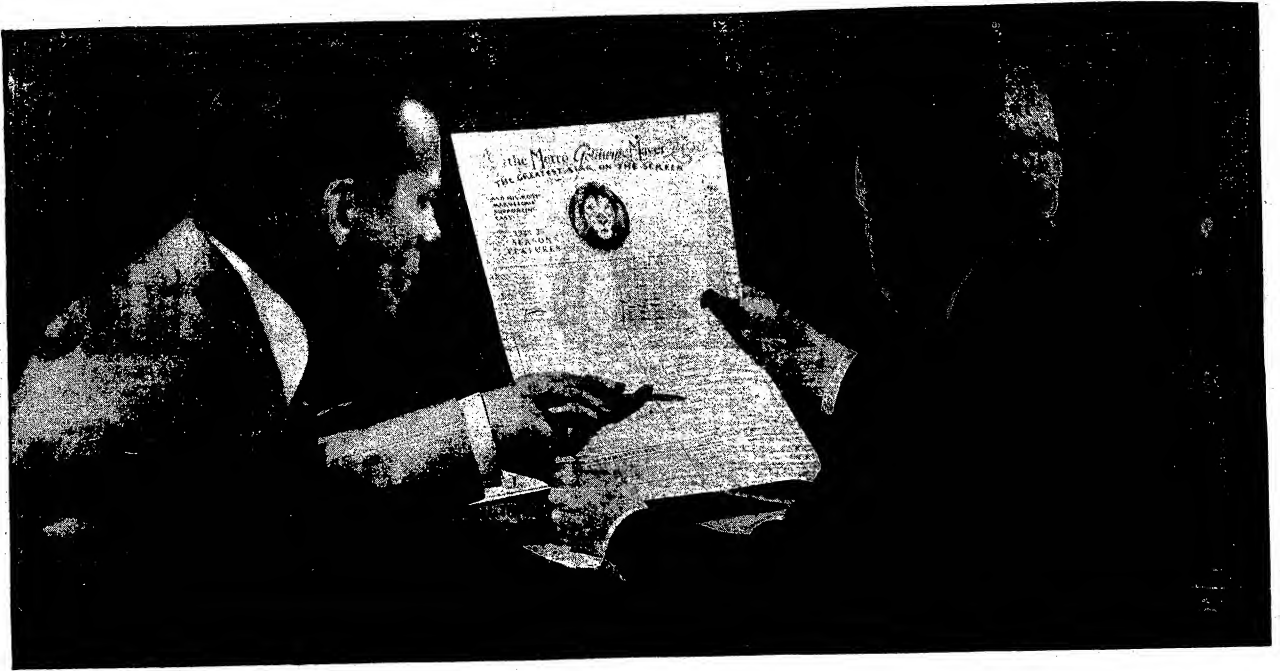
Tarzan the Mighty  
 and 4 Other Amazing Super Serials

Complete Service Contract  
 International Newsreel  
 The Best Short Subjects in the World

# Carl Laemmle Leads the Way!



# "EVERY WEEK A BIG STAR!"



## 1928-29

### 3 SPECIALS

**SHOW PEOPLE**  
Marion Davies  
William Haines  
**THE CARNIVAL OF LIFE**  
John Gilbert  
Greta Garbo  
**THE LOVES OF CASANOVA**

**4 LON CHANEY**  
While the City Sleeps  
and 3 others

**3 GRETA GARBO**  
Tiger Skin, Single  
Standard  
and 1 more

**4 WILLIAM HAINES**  
Excess Baggage  
and 3 more

**3 MARION DAVIES**  
Dumb Dora  
and 2 more

**2 RAMON NOVARRO**  
Gold Braid  
and 1 more

**2 JOHN GILBERT**  
The Devil's Mask  
and 1 more

**4 NORMA SHEARER**  
Ballyhoo  
and 3 more

**2 BUSTER KEATON**  
The Camera Man  
and 1 more

**1 LILLIAN GISH**  
The Wind

**4 DANE-ARTHUR**  
Camping Out  
and 3 more

**3 CODY-PRINGLE**  
The Baby Cyclone  
and 2 more

**2 FLASH**  
The Amazing Dog Star  
in Grease Paint  
and 1 more

**6 TIM MCCOY**

**3 COSMOPOLITAN PRODUCTIONS**  
Our Dancing  
Daughters  
Breakers Ahead  
Mothers and Sons

### 3 ELECTRIC-LIGHT HITS

The Bellamy Trial  
The Wonder of Women  
The Bridge of San Luis Rey

### 40 HAL ROACH COMEDIES

10 OUR GANG  
10 LAUREL-HARDY  
40 CHARLEY CHASE  
10 ALL STAR

### 104 M-G-M NEWS

Twice Weekly

### 6 M-G-M GREAT EVENTS

Entirely in Technicolor

### 26 M-G-M ODDITIES

UFA world-wide gems

AN argument  
THAT every  
EXHIBITOR  
UNDERSTANDS—  
THAT every  
BOX-OFFICE  
APPRECIATES—  
THAT no  
COMPANY can  
OFFER you  
EXCEPT



LON CHANEY



GRETA GARBO



WILLIAM HAINES



MARION DAVIES



RAMON NOVARRO



JOHN GILBERT



NORMA SHEARER



BUSTER KEATON



LILLIAN GISH



TIM MCCOY



DANE-ARTHUR



CODY-PRINGLE



CHARLEY CHASE



LAUREL-HARDY



"OUR GANG"



# METRO-GOLDWYN-MAYER

THE IMPORTANT COMPANY



# Union's Demands for Extra Operators on Talkers Run to Much More Money and Men

Union demands for extra men and higher wage scales in the operation of talking equipment may make it impossible for hundreds of small theatres throughout the country to install sound projection.

The scale for picture machine operators on talking equipment will be from \$15 to \$20 a week more than the present scale for the regular black and white operators. Even in the smallest houses a minimum of one extra man in the booth will be required, say the headquarters in New York of the stage hands. The minimum operator wage scale is now \$5 a week. The cost of the extra man will require a minimum additional expenditure of \$80, a total of \$135 for operators.

In first run houses operating with talkers, the projection room crew reaches a salary expenditure of \$900 a week. There are six men regularly employed at \$95 a week and three extra operators for the talker at \$110 a week. Talking equipment in first runs will cost approximately \$300 a week in salaries for the extra operators demanded by the union.

In the average sized theatre where two or three operators are now required, the union will ask for the employment of two extra men at a salary of approximately \$100 a week each, if the regular operators are averaging \$80.

Cost of operation for most houses planning to install talkers should average \$10,000 a year more in salaries generally, since most of the houses concerned will require two extra operators, though salaries and

shifts vary in different localities.

## Fighting Demands

Salary demands will have to be fought out separately in each territory, and in each theatre. The union officials will hold out for the maximum salary possible in each instance and will bargain only where seating and drawing capacities are limited, union men say. The creed of the union men is to get all there is.

To date, no separate division of operators on talking equipment has been established, despite the higher scale for these men. A separate classification may be necessary later.

No schools are contemplated by the operators' union to give men a knowledge of the new talking equipment, but union experts are sent to the Electrical Research Products offices and given necessary instruction to those operators who are about to start work. In each locality where an operator on talking equipment is required, union officials will be sent to give practical instructions.

## 15c Grind House With M. C. and Stage Show

Los Angeles, May 29.

California, recently leased by Morris Fitzer from West Coast Theatres, has put in stage presentations and assigned Jack Klein to act as master of ceremonies. The house operates on a grind with double bill and carries only a 15c. top all the time.

Kenton Franklin, formerly employed in the Public production department in New York, is staging the shows, which are put on at minimum cost. Seating capacity, 1,900.

## W. C. May Take 2 U's

Los Angeles, May 29.

Universal is reported ready to sell two of its houses, one in North-west and the other in Middle West. Both houses, Columbia, Seattle and one in St. Louis, have been offered to West Coast and Wesco.

Offers have been made but are reported unsatisfactory to the Laemmle organization, which, however, expects the situation will be ironed out.

A stipulation of the Universal agreement is that the houses, when taken over, book a certain amount of the U product for the next two years.

## 'Excess,' M-G-M's Lead

Los Angeles, May 29.

Metro-Goldwyn-Mayer has completed nine features for their 1928-29 program. "Excess Baggage," directed by James Cruze, was selected to open the new season's releasing program. Others to follow and now completed are "Beau Brummage," "Baby Cyclone," "The Deadline," "While the City Sleeps," "Our Dancing Daughters," "The Bush-ranger," "The Belamy Trial" and "Show People."

## Strand's Talking Start

The Mark Strand, New York, starts Saturday with Vitaphone, with "Tenderloin" and a Vita short subject as the talkers. Thereafter two Vitaphone shorts and one stage act will be played at the New York Strand.

The Brooklyn Strand takes "Tenderloin" the week after, June 9, and will play talking shorts spasmodically, adhering for the most to the Stanley stage units, which click better in Brooklyn than in New York.

## NEW BEDFORD CLOSING

Mill Hand Strike Ruining Empire in Massachusetts Town

New Bedford, Mass., May 29.

For the first time since it was opened some five years ago, under Paramount-Gordon arrangement, the Empire Theatre has closed, due in part to the strike of 30,000 textile operatives in its seventh week. This 1,700-seat house was the first downtown one to feel the strike keenly. The closing came as somewhat of a surprise and there was a rumor it would open for stock.

Olympia, another Paramount house, said off several weeks ago from vaude to presentations with films. Presentations failed to take hold and house has gone to straight films, leaving the city without vaude. The nearest approach is Vitaphone at the New Bedford and Movietone at the State.

With many of the stores in the mill districts closed, theatre men do not wonder that the strike is hitting them a wallop.

## 30 Days for "Minors"

As a warning to East Side picture theatre owners who persist in violating the law regarding the admission of minors to their houses, Justices Healy, Dizenzo and McInerney of Special Sessions sentenced Samuel Starr, 46, of 148 Clinton street and Samuel Jacobson, 45, of 145 Rutgers street, to 30 days each in the Workhouse.

Both had been convicted of admitting children to the Rutgers theatre, 39 Rutgers street, of which they were in charge.

## Sam Trinz Retires

Chicago, May 29.

Sam Trinz, co-founder of the Lubliner & Trinz circuit of picture theatres, has retired from the show business.

Balaban & Katz have taken over the interests of his circuit completely.

B. & K. took over the L. & T. houses two years ago, but Sam Trinz remained until the operation of his houses had been entirely absorbed by B. & K.

## Rogers' Foreign Film

Louis T. Rogers has acquired for over here the rights to a new production, "Everything for Money," starring Emil Jannings. The picture was edited by Elmer McGovern and is now being titled by Jack Conway (Variety).

The screen story is by Hans Kraly, with Jannings in a light comedy role of a wealthy post-war Bear King.

## PAR'S 'INTERFERENCE'

Los Angeles, May 29.

Paramount has started production on "Interference," with Olive Brook, Evelyn Brent and William Powell in the cast.

Lothar Mendes is directing from a script by Doris Anderson.

# More FBO and Less Pathe Features If Film Producers Don't Merge

An increase in the number of FBO features for next season, to meet the increased demands of the Keith Circuit and affiliations, was decided upon at the recent P. D. C. Mathe and FBO convention in Chicago.

With Joseph P. Kennedy and J. J. Murdock in control of both picture producing organizations and Keith's, FBO will increase its product to supply the larger demand and distribution.

Pathe will reduce the number of features to 25, according to reports coming from the twin conventions. This will be exclusive of shorts, and marks a considerable decrease over

last season's output on the P. D. C. Pathe lot.

The announcement is interpreted by the trade as meaning the eventual merging of the producing organizations. The recent deal with DeMille whereby the director-producer will relinquish production supervision at P. D. C. to Kennedy's organization, although he will produce two features yearly for Pathe distribution, will probably bring all FBO, P. D. C. and Pathe productions under the supervision of William Le Baron, formerly eastern producer for Paramount.

Le Baron is in New York, having journeyed east to confer with Kennedy and Murdock regarding production plans for FBO's program for next season. It is believed that following the conferences Le Baron will be in charge of production at both studios and will be allowed much wider latitude than formerly.

DeMille's organization, which includes Hector Turnbull and Ralph Block, will also be taken care of in the new plans, it is reported. Block, a former Paramount supervisor, worked under Le Baron at the Long Island studios, and went to Paramount's western studios along with Julian Johnson when the eastern studios closed. Subsequently he signed with DeMille and has turned out some excellent pictures, his latest being "Sikyscraper."

Turnbull is another ex-Paramount supervisor who elected to cast his lot with DeMille. He has made an enviable record on the DeMille lot and would prove a valuable man for the new combine in view of the general belief that FBO will increase the quality of its product and turn out a more ambitious and artistic feature than formerly.

## Okla. Exhibs Favor Buying Foreign Films, in Meeting

Tulsa, May 29.

At the regional meeting of the M. P. T. O. of Oklahoma, resolutions were adopted recommending that exhibitors buy foreign films, subject to screening. It was also proposed to refuse to sign the new standard exhibition contract unless clause one is eliminated because, it is claimed, this clause constitutes an unfair trade practice.

There is a possibility that the Oklahoma theatre owners may combine for the purchase of films under some leading independent, in order to put operation on a firmer basis.

## Jim Clark's Rise

Jim Clark is successor to Mel Shauer as manager of the Paramount sales department. Clark, with Paramount for about six years in capacities starting at the bottom rung, is one of the youngest to ring the bell which will hold him responsible for approximately \$2,500,000 worth of his yearly.

Shauer vacated to become foreign representative. He sailed Saturday with Jesse Lasky to relieve Al Kauffman, who will return within three weeks with Lasky as the latter's assistant.

## Gray Will Settlement

Lewiston, Me., May 29.

Mrs. Monika Gray Lawton, 25, of Brooklyn, N. Y., daughter of the late William P. Gray, showman, has withdrawn her objection to her father's will. Under the agreement, the daughter will receive an annual income of about \$3,750.

The Gray estate was valued at about \$500,000, with most of it left to various charities. A trust fund of \$75,000 and \$2,000 in cash was agreed to by Gray Nuns of St. Marie's General Hospital, Lewiston, residuary legatee.

## TED MARKS

(Formerly TIM MARKS)

## WHISTLING COMEDIAN

Now West Coasting

"Hello, B.B.B."

Direction

WM. MORRIS AGENCY

Michigan Vaude Mgrs. Ass'n

## Charlie MACK

Book the most extensive circuit of vaudeville and presentation theatres between New York and Chicago

Michigan Theatre Bldg.

DETROIT

Standard Act, Write or Wire

ASK BOXY LA ROCCO

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Two Painted Backings Two Real Jars  
Two Incense Stands Artificial Vines

One pair Close-in Curtains, made of sport satin.  
One pair Screen or Title Curtains, made of Brilliant cloth, with 50% fullness and lined with sateen. Black velvet surroundings for Picture Screen, including two special applied panels.  
One Ground cloth of heavy duck, painted in dyes.  
One Sky border cyclorama.  
One Cyclorama of LUSTRE metal Gold cloth lined with sateen, size 24 ft. by 66 ft., with one-third fullness.  
One Special Fabric Drop, size 24 ft. by 48 ft., 50% fullness, lined with sateen.  
One Black Velvet Drop, size 24 ft. by 48 ft.  
One Black Velvet Border, size 9 ft. by 52 ft.  
Two Black Velvet Legs, size 24 ft. by 8 ft.

All of the above velours have one-third fullness.

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M. C.-Conductor  
"PERSONALITY—PLUS"  
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At the  
**CAPITOL, DETROIT**

**'HERMIE' KING**  
M. of C. and Band Leader  
Direction FANCHON AND MARCO  
Now—SENATOR, SACRAMENTO

**CLARK FIERs**  
The Boy Organist  
West Side Theatre and Station  
WORH  
SCRANTON, PA.

Master of Ceremonies  
**WALT ROESNER**  
CAPITOL, NEW YORK

**Lassiter Bros.**  
Roamin' with 'Roman Nights'  
Week May 22—Uptown } CHICAGO  
Week June 4—Tivoli }



## Another F. & R. House Closes in Minneapolis

Minneapolis, May 29. Strand, fourth largest and most pretentious of the F. & R.-Publix loop houses, is the latest to follow in the footsteps of the 2,000-seat Garrick and close, for the time being at least. This is the first time it will not be open during the summer.

The Strand is a 1,500-seater and has been using a "run" policy with special productions for the most part. This season it has not been able to play any picture for longer than two consecutive weeks, and the number of features able to survive for a fortnight has been much smaller than ever before. It is located immediately adjoining the Garrick and across from the 7th Street (Orpheum vaude-film house), on one of the loop side streets.

With its closing only the 7th Street remains open in this block, and the latter's patronage for the past two months has been next to zero. The 7th Street has had a two weeks' notice posted for more than a month, but no date is yet announced for closing. It never has been dark during past summers.

F. & R. is turning the Garden theatre, perfectly located in the heart of the loop, into a store building. It is a 600-seat house, erected and operated for a while by Universal, which sold to F. & R. after losing a considerable sum. During the past few years it has been operated as a 15c. grind house, but this season was opened only occasionally for sensational sex pictures on an outright rental basis.

## LOEW-STANLEY POOL

Balto. Houses Together—Policies Arranged—Loew's, Operator

Baltimore, May 29. Loew's and Stanley Company have pooled their local theatres. This places the new Stanley with Loew's Century and Valencia. Loew's will operate.

The Stanley becomes the de luxe picture house, Valencia will play the run pictures, and the Century's policy is to be vaudefilm.

It is looked upon as a good business arrangement for both parties.

## Mezzanine Lounge for Portland Idea

Portland, Ore., May 29. Regular weekly policy of late evening dancers has been inaugurated by the Broadway, West Coast's leading house here, at the conclusion of the last stage show every Thursday night. The dancers start at 10:30 p. m., and are held in the spacious mezzanine lounge of the theatre.

"Bring your dancing shoes Thursday night" is the slogan adopted by Manager Floyd Maxwell. No extra charge to patrons. It's a stimulator for Thursday business, poorest day of the week. Dancing continues until midnight.

Considerable success has greeted the initial venture. It will run all summer.

## Loew's Takes U, B'klyn

Universal's Universal theatre, Brooklyn, N. Y., has been taken over for operation by Loew's.

It's a 2,700-seater, playing vaude-film. The house opened about six months ago.

## Sapiro's Competitors Offered Film by Distrib

While the Independent Motion Picture Exhibitors' Association (Sapiro), waiting before buying for next season, Metro-Goldwyn-Mayer and Paramount salesmen have been making the rounds offering product to competing indie houses in territories where members of the I. M. P. E. A. are located.

M-G-M and Par salesmen last week reported making a determined effort to sell, offering smaller houses pictures at more favorable terms.

It seems the product of the companies with whom the independents in the Sapiro group wanted to make a deal, on whose account the latter were forced to combine, may be sold to the independents not in the Sapiro organization for priority of run.

Meanwhile, the delay of the Sapiro members in buying may hold up contracts until September, affecting also the independent film producers without a theatre outlet in New York territory.

## May Contest Fast Time

Indianapolis, May 29.

There is a possibility of legal proceedings in an attempt to enjoin the enforcement of the daylight savings measure, passed by the city council last week over the veto of the mayor.

Upon its passage the mayor ordered that fast time go into effect in all city departments. Whereupon the injunction talk became noised around. No action as yet has been filed.

## Indie Exhibs and Indie Producers For Mutual Support, Says Kennedy

By Jos. P. Kennedy  
(PRESIDENT, FBO)

Independent producers are of the opinion that the independent exhibitor should show preference to their product.

Joseph P. Kennedy, president of FBO, supports this contention. He says:

"The life-blood of the show business is novelty, daring, originality and independence. Each company turns out the best product of which it is capable.

"Melodrama is our meat, but high-class melodrama. Concentrating on this type, we are able to give the exhibitor a superior type of production at a price that will enable him to make money and draw all classes of patrons.

"By assuring the independent exhibitor of a superior source of supply we are not only securing his box office, but giving that spirit of independence to him that frees him of all possible fear as to an adequate supply of business-getting features.

"Having nothing to fear from FBO as theatre owners or operators, exhibitors are assured we are their friends, eager to see them make every possible last dollar out of every feature we turn out.

"We can very justly urge that it is not only fair but practical for the independent to show FBO preference wherever such preference is possible.

### Prices

"On the subject of price, it is well known that the independent exhibitors try to hold down their prices with independent producers. Next season producers have expressed their determination to get more money for their product. The shrewd independent exhibitor, like the shrewd business man in every other line, realizes from costly experience that he cannot get something for nothing. He must have good product to please his patrons, hold his own against competition and increase his patronage. He cannot do this with pictures which are inferior in grade. The public is too well educated, too film wise, today for that type of film.

"Big stories are now at a premium. Good directors command liberal compensation, and first-class artists are drawing better salaries than ever before. If you will run over the roster of stars signed up by FBO for coming FBO features you will find names like Ralph Ince, Chester Conklin, Olive Brooks, Irene Rich, Anna Q. Nilsson, Gertrude Olmstead, Jacques Logan, Francis X. Bushman and Frankie Darro.

### Waste and Overhead

"However, the exhibitor must make ample profits. How to bring him these superior productions without burdening him with excessive overhead is the great question. Excessive overhead, I found on my entrance into the business, was purely and simply the inordinate waste of careless business administration. By applying the conservative rules which governed the banking business, in which I had long been, to those departments where money was really being wasted and bringing the pressure to bear where it belonged on actual production costs we succeeded in making superior productions at a cost this past season that enabled exhibitors buying FBO product to make splendid profits.

"Independent exhibitors, you will find, are enthusiastic over results with FBO pictures. It is in response to their demands, following personal contact and extensive trips by J. I. Schnitzer, Lee Marcus and myself, that FBO has embarked on its very ambitious program of superior product for the coming season. And we anticipate no difficulties from exhibitors in obtaining that slight but necessary increase in rentals which will react to both the benefit of exhibitor and producer and industry in general."

"It is widely recognized that the independent exhibitor, after paying high prices for film to the big fellows, tries to average his cost by cutting down on the independent producer. That has been a condition that we like other independent producers, have been obliged to meet in the past. After loading up on brand name pictures the exhibitor would be inclined to look upon other product as just so many spot bookings.

"But the public, in show business, regardless of what goes on in other

lines, cares little or nothing for brand names. It's the picture that counts.

"And when exhibitors found, as with us, that picture for picture, FBO productions did bigger business and made more money for them because they were what the public wanted, this situation speedily corrected itself as far as we were concerned.

"We look for little or none of this type of price resistance on our coming product. Of 800 long features to be released the coming year FBO steps out with a large percentage. The exhibitor knows he will make money on them. He is guided by past experience with FBO. Where the exhibitor starts 'averaging' is where the 'average' picture is brought to his attention.

"Besides, there should be an instinctive sense of mutual support between exhibitor and producer. However, we are not basing our appeal to the exhibitor on sheer sentiment, though sentiment is a large factor in all businesses.

"We are basing our appeal on merit and merit only—the ability to give exhibitors the better of two breaks."

## Indies and Keith's With Features in N. Y.

Just how the new Keith-Kennedy deal will affect the film bookings of the Keith houses is problematical. Independent producers are wondering if they will continue to get the break at the New York Hippodrome. The indies have been able to place their films with the Hipp on a \$500 weekly basis. It has brought no end of independent product there.

There is a belief that the new season will find a new booking plan for the Hippodrome.

It is not expected, though, to exclude the indies' product.

## Friend Out of Bkcty.

Arthur S. Friend, attorney and showman, 145 West 86th street, New York, has been discharged from bankruptcy.

Friend heads several theatrical reality enterprises and was a Famous Players executive some years ago.

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

Titles by  
**MALCOLM  
STUART  
BOYLAN**  
FOX



**JOHN F.  
GOODRICH**  
FREE  
LANSING

**JOHN WATERS**  
DIRECTOR  
Leaving Paramount  
June 1

**Ralph Parker**  
Writer, Technical Advisor  
ORIENTAL  
SOUTH SEAS  
ALASKAN SETTINGS  
724 1/2 No. Van Ness St.  
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Specify prints on Eastman Positive—the film that preserves every bit of photographic quality for your screen.

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ROCHESTER, N. Y.





**ALWAYS  
in the  
LEAD**

**always in the lead!**  
**this time**  
**with the first of the newsreel dramas**  
**"THE NEWS PARADE"**

*now clicking at the*  
**ROXY THEATRE, N. Y.**

The life of a newsreel cameraman always has been a dramatic thing to this reviewer, and this week William Fox, who ought to know something about newsreels, is putting on a glorified account of the life of one of these cameramen in "The News Parade," the current film fare at the Roxy.

And it is just as thrilling as we hoped it would be. Indeed, there's one part of it which is so thrilling that we felt the emotion at the pit of our stomach and wished that the cameraman wouldn't insist upon hanging over the edge of the skyscraper roof. —N. Y. Evening World

"The News Parade," is a good comedy in which Nick Stuart stands out as a lively, likable star who will be popular with both sexes. The humor in the picture is smooth. The scenic shots in New York and Lake Placid are extremely effective. A special thrill is provided when Nick dangles by one hand from the top of a skyscraper. —N. Y. Daily Mirror

"The News Parade" is the answer to our plea for bigger and better pictures.

After seeing Nick Stuart in the principal role, "he's our weakness now." If all the local flappers don't fall for his curly mop and flashing smile, then we don't know our susceptible females. And Nick is very versatile.

"The News Parade" ought to form a big parade wherever shown. —The Morning Telegraph

We don't believe the camera man has ever been glorified in pictures before the Fox outfit set to making this one.

Of course, since the inception of "The News Parade," which co-stars Nick Stuart, Sally Phipps and Brandon Hurst, such celebs as Bebe Daniels and Buster Keaton have begun movies with newsreel photographer characters featured. —N. Y. Sunday News

**WILLIAM FOX**  
**presentation**

with

**NICK STUART**  
**BRANDON HURST**

**SALLY PHIPPS**  
**EARLE FOXE**

Story by William Conselman and David Butler

Scenario by Burnet Hershey

Technical Editor, Russell Muth

Titles by Malcolm Stuart Boylan

Directed by

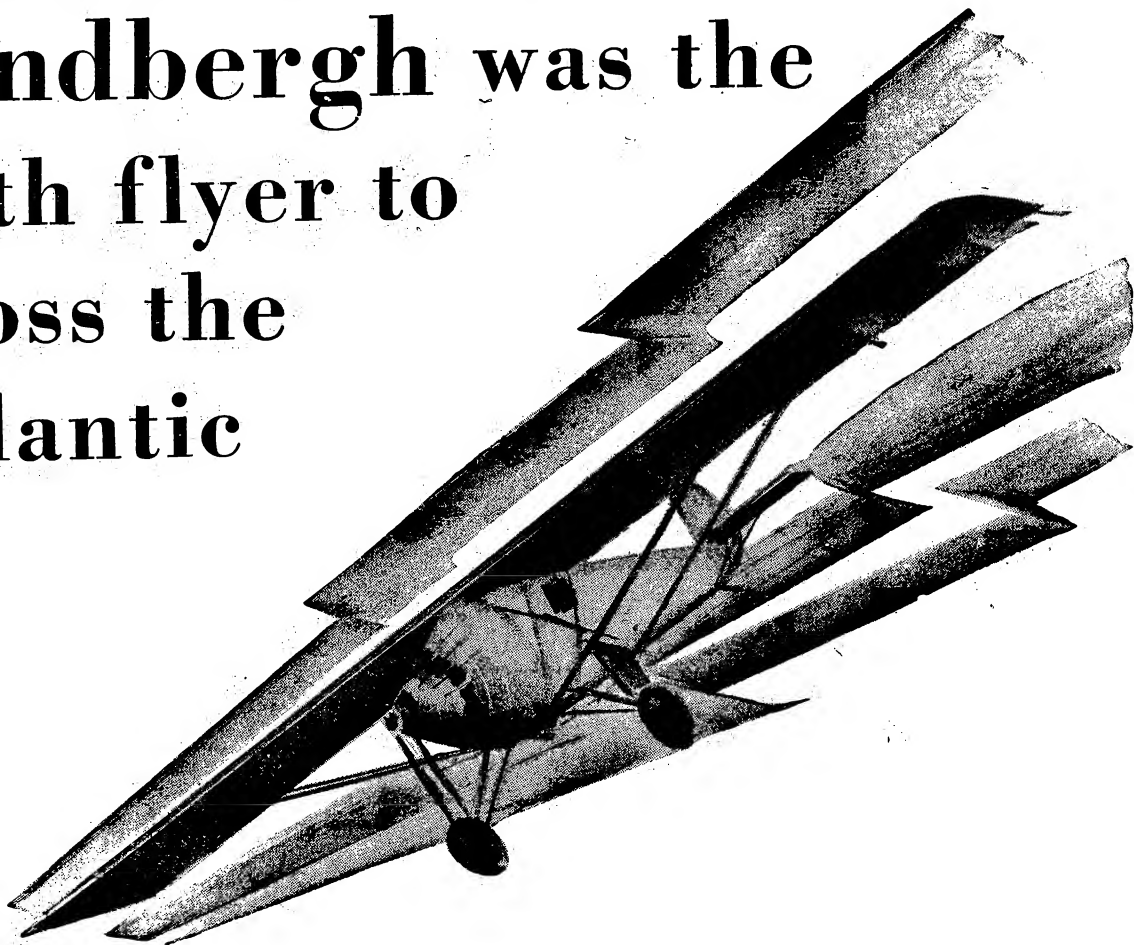
**DAVID BUTLER**

at New York City, Lake Placid, Palm Beach,  
Havana and Hollywood

**FOX SETS THE PACE FOR THE INDUSTRY**



# Lindbergh was the 67th flyer to cross the Atlantic



¶ The other 66 were good enough flyers. But Lindbergh got the crowds. Why? Personality that appealed to the modern public. S. R. O. wherever he turned. It's the same with pictures. ¶ 66 good pictures get only a passing nod. The 67th picture knocks box-office records for a row. Everybody wants to see it. You find good pictures in other companies' announcements for 1928-9; you find the 67th type of good picture and star in large quantity, exclusively in Paramount's Whole-Show Program. ¶ "Wings," now released with the same sound effects that has made it the road show sensation of the business. Von Stroheim's "The Wedding March," with sound and Technicolor. "Dirigible," giant special from the director and author of "Wings." Emil Janning's "The Patriot," also synchronized, the classic of the ages. Harold Lloyd. Clara Bow, to whom 35,000 fans write monthly. Dix in "Redskin" (remember "Vanishing American") and other specials; Bancroft, Daniels, Ralston, Charles Rogers (new idol of the millions) and more, more, more. ¶ Stars and pictures that stand out like Lindberghs above the mass of other product. . . . .

## PARAMOUNT'S WHOLE-SHOW PROGRAM

### Specials

Wings	Interference
Harold Lloyd	The Letter
Wedding March	Tahiti Nights (tent)
Dirigible	Perfumed Trap
The Patriot	Soubrette
4 Clara Bow	Wolf Song
2 Richard Dix	Man I Love
2 Emil Jannings	Hard Boiled Angel
Canary Murder Case	Living Together
Beggars of Life	Behind German Lines
The Tong War	Upstart Gentleman

### Star Hits

3 Richard Dix	1 Model of Montmartre
4 Geo. Bancroft	<b>Shorts</b>
4 Bebe Daniels	104 Paramount News
4 Esther Ralston	8 Vernon Comedies
2 Pola Negri	8 Dooley Comedies
3 Wray-Cooper	8 "Macduff" Comedies
2 Florence Vidor	8 "Confessions of a Chorus Girl" Comedies
4 Chas. Rogers	12 Great Stars and Authors
3 Taylor-Hall	26 Krazy Kat
3 Adolphe Menjou	26 Inkwell Imps
3 Zane Grey	2 Horton Comedies
1 Thomas Meighan	<b>Extra!</b> Byrd's Flight to the South Pole
2 MacLean-Christie	
1 Sir Harry Lauder	



# Marks Bros. by Exploitation and Money Turn Houses to Heavy Profit

Change Mind About Selling Marbro and Granada, Chicago—Won't Consider Offers Now

Chicago, May 29. The two Marks Bros. houses, Marbro and Granada, are probably the only de luxe picture theatres in Chicago doing more business now than they did a year ago.

This is surprising to local show people because until recently Marks Bros. were reported willing to dispose of the houses to any chain making a suitable offer. Now the Marks boys refuse to even consider an offer.

This sudden switching to heavy profits was brought about through a campaign carefully planned by the Marks Bros. They started by booking show headliners into their stageband presentations and publicizing them extensively. It caused considerable stimulus to trade and the Marks boys packed a heavy advertising campaign for "The Jazz Singer" right on top of it. Then came "Tenderloin," another Vitaphone release.

With their screen programs being talked about, the brothers reverted again to concentration on stage shows, booking in more show headliners and not afraid to give them the works on advertising expenditures.

## Big Grosses

The result has been one of the most sudden and sensational spurts

in grosses ever witnessed in this city. The Marbro and Granada have become widely discussed for their stage and screen programs, although the Marks conserved expenses by pushing the stage and screen at separate times.

A fly has waded into the ointment with a report that Benny Meroff, their ace m. c., and an important factor in building up the business, is about to leave for a west coast engagement. Meroff is said to have a 90-day clause in his contract and is, believed to have already given notice.

## West Coast Closing 3 Coast Houses; Two Publix-Owned

Los Angeles, May 29.

Due to a scarcity of first-run pictures, three houses operated by West Coast Theatres Circuit in California will close June 5. Two are being operated jointly with Publix, which owns the houses.

The Million Dollar, Los Angeles, which opened seven years ago as a first-run house operated by Sid Grauman and was later turned into a long run, ends its career with the completion of the run of "The Street of Sin." The house may be reopened by West Coast with a musical tab or vaudeville policy at a scale around 30c top.

The Million Dollar has been out of bounds for the past year and though many good box office pictures have played the house returns have been negligible. With the opening of the United Artists and other houses in the downtown section, trade practically drifted away from this house. Neighborhood looks right for the cheaper policy.

In San Francisco, the California, Publix owned, will close. It was one of the old Rothchild houses and at one time the biggest money maker in San Francisco.

It is claimed there is not an adequate quantity of long-run pictures available to supply the theatre with a profit. Publix may lease this house to an independent exhibitor. In Oakland, the American, also long-run policy, scheduled to close for the summer, or until next season's production warrants a long-run method of operation.

## "Godless Girl" in Sept.

DeMille's "Godless Girl" will open at the Gaiety, New York, at the \$2 scale around Labor Day.

Cecil B. DeMille is now reported cutting the picture while taking a yachting cruise in the Pacific. Jack Flynn, for P. D. C.-Pathe, will have charge of "The Godless Girl," as he has of P. D. C.'s "The King of Kings."

## Bankers Dig \$200,000 To Operate Cooney Circuit

Chicago, May 29.

At a meeting of 2,000 stockholders in the Capitol theatre May 27, Barrett & Co., Philadelphia bankers, agreed to advance \$200,000 for operation of National Playhouses, Inc., on which they floated a \$2,500,000 bond issue last year.

This advance carried a stipulation that if the stockholders can raise \$300,000 within 30 days they may take over the 10 theatres and appoint their own executives. If the stockholders are unable to raise that amount it is probable that C. H. Walker, representative of Barrett, will take over the houses for operation with Martin McNally, important stockholder, and Cotter of the circuit's original executive staff.

Ben and Jack Cooney, who founded the chain as Cooney Bros. Circuit, have been sided with most of their original staff. In a statement made to all stockholders recently Walker revealed that auditors had found the company with underlying mortgages on their Capitol and Stratford theatres aggregating \$1,250,000, and with interest charges on funded debts approximately \$250,000. Annual prepayments are \$155,000, and other debts total \$190,000.

To meet these debts the circuit had \$30,000 cash on hand before the Barrett advance was made.

If the stockholders raise \$300,000 and take over the theatres from Barrett, it is reported they will bring in S. J. Gregory to head the circuit. Gregory is an important stockholder and also claims he has an option to purchase the circuit. He has been engaged in theatre operation locally for some years.

National Playhouses, Inc., consists of 10 picture houses in Chicago, three with stageband policy. They are the Capitol, Avalon, Stratford, West Englewood, Highland, Jeffery, Cosmo, Chatham, Grove and Colony.

## SUBSTITUTES FOR ORCHESTRA IF STRIKING

## Trouble With Theatre Owners Expected in Fall

Musicians' unions difficulties with picture exhibitors may be an added windfall for the pop priced disk talkers. With the A. F. M. in convention in Louisville, and a war chest for strike purposes being promoted, an anticipated break by movie musicians is almost inevitable when serious contracts expire in the fall.

The circuit exhibitors are trying out non-synchronous musical accompaniments in preparation of a musical strike. These are phonograph disk players working on alternate turntables and capable of tuning down and fading out into a succession of musical themes, like the average pit orchestra operates. The Victor Talking Machine Co. has prepared an extensive library of these film music themes for the express purpose of mechanically replacing the musicians in the smaller houses.

Combined with this, a stage band policy and m. c., with the usual organist, is counted on by circuit theatre operators to adequately replace pit orchestras in a crisis.

## Schwartz-Calderone Deal

A recent deal gives the A. H. Schwartz L. I. circuit operation of the three Calderone picture houses on Long Island. Calderone operated at Valley Stream, Lynbrook and Glen Cove.

## Banking Interests Again Take Up Molding Independent Exhibitors Into One Big Holding N. Y. Chain

Unnamed downtown New York banking interests are again concerning themselves with the proposal to mould a selected number of Greater New York independent exhibitors into one chain.

A system has been advanced this time for the financiers to take over leases and avoid buying fee simple property, also paying for good will on basis of profit and making a

substantial advance deposit against rental on the leases.

This plan is reported to have met with the approval of the bankers as a means of saving the investment of a considerable larger amount were the fee simple properties purchased. It also retains the owner-exhibits as operators in interest and is believed to be a better all around working arrangement.

So far it is claimed 70 of the choicest indie exhibit houses in the greater city have been temporarily secured, with the goal of 100 set. In the present 70 are several exhibits now aligned with the Sapiro organization. The new deal, if going through, is expected to make a nice tie-in with the Sapiro buying movement, without either conflicting.

The economical end for operation has impressed the bankers, who are seeking a general manager. One of the New York exhibits not yet joining the banking project has been approached for that post.

A similar proposition a couple of years ago in New York fell down through the volley of appraisals of the many properties involved and subsequent counter-negotiations. Everyone tired before the deal could be consummated.

If the movement underfoot goes forward it will be accomplished during the summer.

## House Dark as Publix Answer To Wage Burden

A. H. Blank, head of the Blank circuit, is in New York to discuss with Sam Katz the closing of the Riviera, Omaha, Publix \$2,000,000 theatre, which has been open only a little over a year.

The Riviera, from reports, has been losing over \$5,000 a week. Pantages and Orpheum houses, also 3,500-seaters in Omaha, have also been badly hit, with the Orpheum house going into the red the heaviest.

The closing of the Riviera portends a sweeping movement which will include every Publix theatre in the west which is unprofitable and may affect all Publix houses generally.

In addition to over-seating and unfavorable economic conditions prevailing in the West it has been impossible, in the case of the Riviera, to withstand the tremendous cost of operation which has arisen through high wage demands of musicians, stage hands and machine operators.

At the Riviera the high salaries received by the operators incited general dissatisfaction among the other workers in the theatre, each group figuring itself as capable and as necessary as the operators and demanding more money.

Publix may adopt a policy that wherever Publix houses cannot make a deal for labor which will allow the houses to exist, those houses will be closed.

The need of special operators for talkers, with additional union men at higher salaries as union demanded, may be another important consideration.

In Omaha several attempts have been made to get the Pantages, Orpheum and Publix houses together to operate under a non-competitive basis. In every instance one of the parties balked.

Patterson for Par, South Willard C. Patterson last week assumed charge of the Paramount offices in Atlanta.

His assignment is the general management of the district directed from that southern point.

## Was offered and refused a three year route selling aluminum ware

Now (May 26) appearing four times daily at Earle, Washington, D. C., and nine times daily at Thompson's Buffet

The Broadminded Boy from Broadway

## BILLY CLAIR

"IDEAL" MASTER OF CEREMONIES

Watch JAY MACK Agented by SAMUELS MUSICAL BUREAU

**PERSONAL**  
**RITA LE ROY**  
Please write to  
Capt. NYLANDER  
Falos Verdes Hotel, San Pedro, Calif.

**ARLINE**  
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ORIGINATOR OF THE MONOPEDIC DANCE  
4th Consecutive Year with Fanchon and Marco

**HELENE HUGHES**  
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Featured with FANCHON and MARCO

"THE HALF-PINT OF BLUES"  
**NORA SCHILLER**  
Headlining for Fanchon and Marco indefinitely

**ENGLAND ONG**  
CHINESE BLUES SINGER  
SECOND CONSECUTIVE YEAR WITH FANCHON AND MARCO  
Thanks to Harry Wallis

**FRANK BERNARD and MARION RICH**  
"INTERNATIONAL DANCERS"  
Featured with Publix Unit  
"TICK-TOCK"  
METROPOLITAN, LOS ANGELES  
WEEK OF JUNE 9

**AUBRIOLLE CRAVEN**  
Featured in  
"DANCING FEET"  
Now  
RIVIERA THEATRE, OMAHA, Neb.

"MITEY"  
**ANN LEAF**  
AT THE WURLITZER  
BOULEVARD, LOS ANGELES

**JOHN and HARRIET GRIFFITH**  
Dancing Specialties Plus Personality  
Appreciation to Fanchon and Marco

**BRADFIELD**  
TOD  
THEATRE  
DAILY

**WOODS MILLER**  
SONGS PLUS PERSONALITY  
In "Diving Venus" Idea, with Thanks to Fanchon and Marco

WATCH FOR

**DENO and ROCHELLE**

Appearing With Two Regular Chaps, Sammy Cohen and Jack Pennick, in a New Production, "PLASTERED IN PARIS"



## BRITISH FILM FIELD

(Continued from page 6)

tropolis"; Mary Murlillo, scenarist from Hollywood.

He will, he says, make quota pictures.

On the matter of this "British quota" business, Liane Haid, German star, is coming here to play in quota films for Pathe-First National. The association with United Artists has again been re-connected, and the Ingram pictures made by Blattner are to get world distribution through the U. A. with the title of the Ludwig Blattner Picture Corp. a company has been registered with a capital of \$1,250,000, and a public flotation is due May 21.

## Other Issues

About May 23 a company with the

title of British and Foreign Films, Ltd., goes to the public for \$1,750,000 in \$1 shares. Sir Charles H. Wilson is on the board of directors, and the prospectus says they are acquiring four distributing and producing companies and the stock of a German producing and distributing concern. So they say, and they ought to know. Norman Wright, at one time owner of the "Film Renter" and once representing Ufa here, is said to be connected with this flotation. Which is some asset, all right.

## Anglo-Continental Combines

There is, I understand, a growing feeling in America that combines are being formed with British, German, French and Italian producer-distributors having as their object the shutting out of American pictures. While the effect is being produced as a result of these combines, it is not their aim, nor are they in any way concerned with any anti-American schemes.

The existing situation, forecast as far back as last September in this department, is certainly one in which the American share, not only of the British market but also of the Continental, is shrinking. There are many causes; in part it is the natural result of a commercial development which, despite my definite figures of falling American business, and the reasons for the fall, the film business of America has made no effort to march with.

Seven months ago it was plain that the tendency here to squeeze out small independent American product in favor of cheap Continental films, as well as the increase in the number of British films, was having an effect on America's proportion of this market. Variety gave figures showing how that American percentage had fallen from nearly 90 to under 75 per cent. of the total gross of distribution here, and further estimated, from known details of coming British production schedules, what the further fall was likely to be.

But despite the obviousness of the situation, the two things which were most calculated to stop the fall were left undone. One was to give or make some kind of outlet in America for British pictures. A little give and take—even if it has meant rather more give than take—would have gone a long way, and the bigger British producing-distributing combines now dominating the market here would have been only too

glad to have made American alliances instead of Continental.

But they were faced with the same old Big Boss attitude, and, some other markets than the home being vital if they were going to go ahead, they made their alliance with Germany, France and other European markets where they could get an outlet. In many cases the outlet they have got there gives them about 40 per cent. of their negative cost.

Taking a number of Continental films on a percentage basis as part of a deal to get their own product into the Continental markets suits them very well. All they need to do—and have done—is to drop handling independent American product, and make up their release programs from their own stuff and Continental pictures. Having a big theatre outlet of their own, they can take care of the first runs on most of the stuff they handle, so why, they argue, should they worry about product from a country which won't do any business with them except sell to them?

Exactly the same process operates on the Continent. There is no question, and never has been, of amalgamations directed against America. It is simply a matter of people trading together because they can do mutual business instead of having always to buy and never sell.

## The Big Stick

Thus the Big Stick state of mind has driven the more powerful British and Continental corporations into each other's arms, not because they are against America, but because they have found by experience that America is against them. They want a share of their own markets and a tiny bit of the foreign, if they can get it, and with that as a common bond of union they have joined forces. If that results—and it has already resulted and will increasingly so result—in America losing part of her monopoly of the film business here it is sheer lack of foresight, deficient psychology and absence of give-and-take which has caused it.

Certainly it is not the outcome of any desire to get in to shut American films out. The public prefers them, on the whole, and they are still, taken by and large, the most efficiently manufactured entertainments still put their films out here in an offensively national form, especially as to editing and titling, refusing to realize that we are a foreign nation, even though we do, on paper, speak the same language.

If they could only grasp how much outside opposition they create by forcing American editions of pictures here, they would understand how they jeopardize a million dollars a year to save a couple of thousand.

## Chain Promotion Flop

M. N. Clements and R. P. Fitzgerald, two city brokers who were lining up a picture theatre circuit under the title of London & Prov-

inces Picture Houses, have dropped the project and some \$60,000 deposit money on houses for which deals were never closed. J. Rothstein, who owns several theatres in East London, pulled out, the theatre brokers handling the deals—Clement, Blake & Day—could not get action from the financial end and got sick of the business, and the flotation to form a small-time rival to P. C. T. and Denman is through.

## Production to Date

Having finished "Chick" and being half-way through "The Ringer," British Lion Co. has scheduled two more Edgar Wallace stories, "The Forger," and "Three Just Men," for immediate production.

Ufa of Berlin and Gaumont-British Co. (handling this season's and on Ufa product here) have come to a working agreement for the interchange of artists. First to go is John Stuart, who is playing at Babelsberg juvenile lead in "The Ship of Seven Seas." This writer gave Stuart his last big part three years ago with Emelka in Munich, where he was sent for one film and stayed for four.

George Pearson, original director of Betty Balfour and maker of the Lauder film, "Huntingtower," for Famous, is starting for the new Welsh-Pearson-Elder Co. on "A Girl of Today," making exteriors in Spain and studio stuff at the Stoll plant at Cricklewood.

Norman Kerry has been signed by Herbert Wilcox to play the lead in Hall Caine's "The Bondman," with T. Hays Hunter directing.

## Vice David Rosshelm

William A. Bach has been appointed general manager of First National-Pathe and replaces David Rosshelm, whose contract expired about the time the fusion of the two companies took place. Bach is a Canadian, who has been sales manager for First National here since the fall of 1926, and was formerly in charge of the First National Toronto office.

Rosshelm leaves for New York, where he goes into the First National office in a capacity as yet not announced. He is the father of Irving D. Rosshelm, president of the Stanley Company.

## Olcott's Grievance

Sidney Olcott is at odds with British Lion Company. He came here on a contract which entitled him to make Sidney Olcott Productions, in which all facilities essen-

tial to the making of super-productions were to be provided. Olcott was offered the Edgar Wallace story "The Ringer." He could not see it as other than a program film, and said so. Mary Murlillo did a script, several other people did scripts, and the total result was material fine for a serial photoplay, but, according to Olcott, nothing which any routine director could not do, and nothing which would make a super film or a big box office money production. Getting no further, Olcott has issued a writ claiming British Lion has breached his contract, and also for balance of salary and other payments due from the company.

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Who Played It!

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Truth

Special Reel for

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Special Reel for

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SENSATIONAL DANSEUSE

From BEATRICE LILLIE'S "SHE'S MY BABY" Company

Appearing in Balaban & Katz Wonder Houses in Chicago

Picture House Bookings by WILLIAM MORRIS' Chicago Office

Opening in August in a New Dillingham Production

JOHN EARLYNE  
SANNA and WALLACE

"SENSATIONAL ADAGIO TEAM"  
with JACK LAUGHLIN'S

"TOP O' THE WORLD" Unit

WEEK MAY 20—ORIENTAL, CHICAGO

Week May 27—Norsshore, Chicago

Week June 10—Harding, Chicago

Week June 30—Circle, Indianapolis

Week June 3—Senate, Chicago

Week June 23—Capitol, Detroit

Week July 7—Missouri, St. Louis

# A WORD OF THANKS

to the

## MARKS BROTHERS

for having made my two weeks so pleasant in Chicago at their

## GRANADA and MARBRO

which I consider the World's Greatest Theatres

# JOE FRISCO

THE ZIEGFELD STAR

Not Forgetting CHARLES KALEY and MURRAY BLOOM





Many Thanks to My "Variety" of Well Wishers  
Who Welcomed Me Here

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PERMANENTLY

at

THE PARAMOUNT THEATRE, N. Y.

(A PUBLIX THEATRE)

PAUL ASH

"Genial Giant of Jazz"

EXCERPTS OF THE PRESS

"He came, they saw, he conquered"... after seeing Ash put his orchestra and performers through their various paces one can readily understand his popularity... Judging from the ovation he received here on his entrance, his individual numbers and at the finale of the show, he will be a welcome attraction on Broadway for a long time to come.—H. D. S., Morning Telegraph.

He's a great master of ceremonies and we're for him.—Irene Thirer, Daily News.

Most of the imitative orchestra leaders at the New York picture palaces have been stealing his stuff and not doing it very well... He does all the things that the film theatre jazz leaders have been doing for two years, and yet he does them so much more pleasingly, so much more skillfully, and with such a superior degree of confidence that it is hereby fondly hoped that he will win here something of the success that he deserves.—Richard Watts, Jr., Herald-Tribune.

If any complimentary wreaths are to be given, mail them to the Paramount Revue, in care of Paul Ash.—Morning World.

He wins the audience and gives everybody a mighty good time. You'll like him.—Bland Johaneson, Daily Mirror.

Even before the newcomer had shown his face Saturday, every inch of the Paramount was jammed... Those throngs desired to see and hear Paul Ash and none other... and so they are jamming into the Paramount.—George Gerhard, Evening World.

A packed New York house greeted Chicago's "genial giant of jazz" with extreme cordiality... Mr. Ash may run for years and years, like "Abie's Irish Rose" or the Civil War.—New York Evening Post.

In spite of the fact that Chicago found Paul Ash to its liking, he turns out to be a first-class entertainer, a personable sort of fellow who knows his musical onions, and who's comparatively free from the roguishness which is the curse of the average popular New York orchestra conductor.—Robert Garland, New York Evening Telegram.

He passed out no lollipops and bandied no crevices with the first row, evidently feeling his way along, and he announced the acts with great reserve and modesty. Mr. Paul Ash's one exploit of note came in conjunction with the stage band... Beneath his meaningful beat the boys showed improvement far up in the per cents. They played Gershwin's "The Man I Love" splendidly. Incidentally, Mr. Paul Ash is one of those gentlemen who conduct with their knees and hair. The latter is copious and adrift in the whirlwind of Mr. Ash's art... Once he gets used to the Times Square he will no doubt increase and multiply.—Leonard Hall, New York Evening Telegram.

Ash—the Chicago jazz impresario, who, one is told, tied the Loop in a Knot—is a good orchestra leader as well as a good showman, and he waves his baton as skillfully as he does his hair. As master of ceremonies he dominates the stage show, which consists of the usual variety of orchestral selections, songs, dances, acrobatic numbers and glittering back drops.—Rose Pelswick, New York Evening Journal.

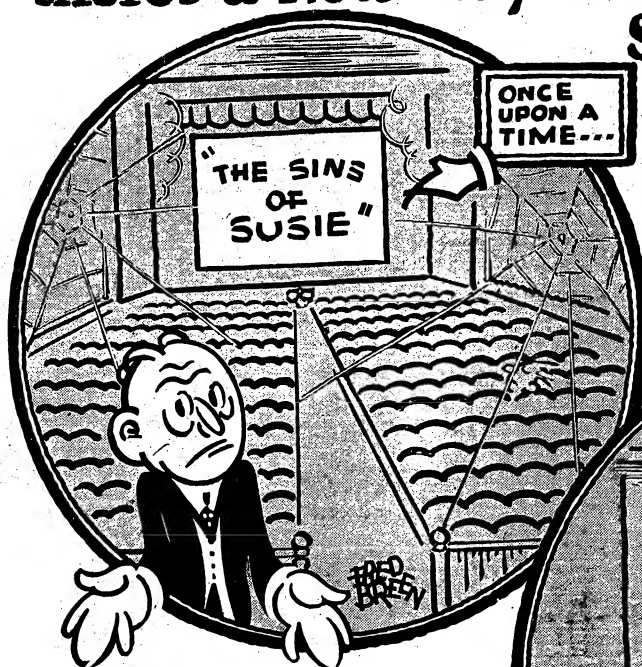
The main interest at the Paramount is the transplanting of the Chicago band leader, Paul Ash, who is said to have created more of a stir in the Loop than either Mary Garden, Lindbergh or Roxy Hart. He is said to have started the current idea of a musical master of ceremonies in photoplay houses—and, well, now you have the source in your own home town, so you may make the best of it by seeing Mr. Ash in person.—John S. Cohen, Jr., New York Evening Sun.

Ash will grow on the Paramount trade. He's probably taking it slow and easy at first. At the finale of the stage show, and to very substantial applause, Ash took the final bow with the company and let it go at that. He could easily have taken or stolen two or more had he wished to jockey the applause. His manner is easy and in keeping with his ways, both apparently finding favor, while his comment, whether straight or flip, was reserved, not overdone, and always just enough.—Variety.

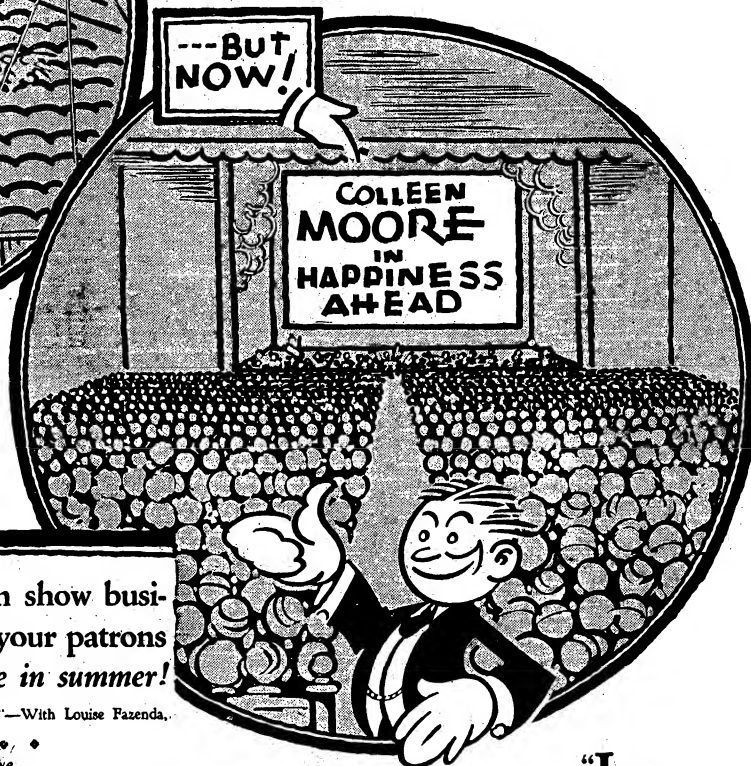




# there's a *New* way to do business in SUMMER



...*"Business is bound to be rotten in summer.—So I've booked cheaper pictures to cut my expense!"*



Never in all your years in show business have you been able to offer your patrons so many *new attractions like these in summer!*

## 2 from Colleen Moore

*"HAPPINESS AHEAD"*—An entirely different Colleen in a different kind of part—With Edmund Lowe.

*"OH, KAY!"*—From the famous musical comedy.

## 3 Specials

*"THE GOOD-BYE KISS"*—9-reel comedy—romance personally directed by Mack Sennett. With 3 new Sennett star finds—Johnny Burke, Sally Eilers and Matty Kemp.

*"THE BARKER"*—With MILTON SILLS, DOROTHY MACKAILL and Betty Compson—A George Fitzmaurice Production, from a famous Broadway success.

*"THE PATENT LEATHER KID"*—RICHARD BARTHELMESS in the most sensational money picture of the year. An Alfred Santell production.

## 2 from Richard Barthelmess

*"THE WHEEL OF CHANCE"*—An Alfred Santell Production. Gripping drama of twin brothers and a woman. Written by celebrated Fannie Hurst.

*"OUT OF THE RUINS"*—From the powerful story by Sir Philip Gibbs.

## 2 from Charlie Murray

*"VAMPING VENUS"*—With LOUISE FAZENDA, THELMA TODD and a galaxy of other beauties.

*"THE HEAD MAN"*—Timely political satire with Charlie striking a new note of pathos beneath the rousing comedy.

## 2 from Mary Astor-Lloyd Hughes

*"THREE-RING MARRIAGE"*—A tanbark triangle in which all the strange folk of the circus take a hand.

*"HEART TO HEART"*—With Louise Fazenda, Thelma Todd.

## 1 from Billie Dove

*"THE YELLOW LILY"*—Sensational business at the Michigan, Detroit.

## 1 from Milton Sills

*"THE HAWK'S NEST"*—Underworld drama with suspense that holds till the last second. With Doris Kenyon more alluring than ever, and Montagu Love.

## 1 from Harry Langdon

*"HERE COMES THE BAND"*—Tramp, Tramp, Tramping to the tune of "The Strong Man," leading a big parade of laughs!

## 1 from Johnny Hines

*"THE WRIGHT IDEA"*—An answer to the strong demand for comedy in Summer!

## 2 from Ken Maynard

*"THE UPLAND RIDER"*—New stunts, new thrills.

*"CODE OF THE SCARLET"*—The best of the western stars—at his best!

## 1 from Dorothy Mackaill-Jack Mulhall

*"LADY BE GOOD"*—From the celebrated musical comedy.

*"Harold Teen"*—With Arthur Lake, Mary Brian, Alice White. Full-length feature comedy of real-life modern youth from Carl Ed's famous comic strip, syndicated to 32,000,000 readers.

...*"I book*

*BETTER pictures for Summer than for Winter. That keeps them coming right through the hottest weather!"*

**"EVERYTHING IS HOT-SY TOT-SY NOW"**  
with  
**FIRST NATIONAL'S**  
Special  
**Summer Series**  
**ONE A WEEK WHILE IT'S HOT!**



# Literati

## ALAN DALE

Alan Dale, 67, as reported, died suddenly May 21 while on a railway train from Plymouth to Birmingham, England.

Mr. Dale was born in Birmingham, coming to New York 43 years ago. He started his career over here as secretary to the late Leander Richardson, a noted dramatic writer of his day and later publisher of a show weekly.

Receiving a liberal theatrical education under Richardson, Dale turned to newspaper work, eventually becoming the dramatic critic on the New York "Evening World." He left that paper to go with the "Evening Journal." In 1905, Dale landed on Hearst's New York "American." He remained with the "American" until 1915, when he left it for a spell, with the reason ascribed at the time that Dale's independence in written opinion didn't harmonize with the Hearst-Brisbane scheme of being nice to their friends.

Both of the editors fraternized with show people and their acquaintances extended into many directions. At that time Dale was at the height of his influence in the drama, having gradually worked up to the foremost stage writer of that period. He had been excelled in influence during all of his previous

years but one critic on a New York daily, the late Anton Davies of the New York "Evening Sun," and, of course, by the venerable and scholarly William Winter of the New York "Tribune."

For a period of a year or more while he was off the "American" without taking another critical post on a daily, Dale did but little. He contributed to some papers and magazines and for awhile was a weekly theatrical commentator for Variety.

Returning to the "American," Dale's spirit had been broken, his stinging was dulled, and the great standing he had erected for himself with a strong following for the "American" disappeared. In his later years and up to the time of his death, Dale held the respect of his fellows but little else as a dramatic reviewer.

In character and make up Dale was self-centred. His wife had died shortly after their second child was born. Dale lived for years with his sister and the two children. When the girls married, Dale with his sister, Amy, continued in their solitary existence at Bayside, Long Island, where Dale had purchased a home. In his heyday Dale liked to have the friends he carefully selected with him, but he never was a mixer nor did he know the meaning of the word. At times in his reviews he would employ a bit of slang here or there, always picked up in conversation and fitted by him, after the explanation had been made, into a review. It suggested that Dale was much more flippant than he ever really had been. After the whipping Hearst gave him Dale became almost morose at times and never again went, after the breezier style he had built himself upon.

That he knew the theatre was admitted by the show folks, and that he never wrote a successful play himself couldn't contradict that fact. The critic's real name was Alfred J. Cohen. He had gone to England shortly before death on his usual summer visit. Before leaving, Dale told the "American" he didn't feel well and might take a long vacation.

Mr. Dale had been in poor health for several years, his decline coming after several major operations.

He had written many stories of fiction and sketches. His play, "The Madonna of the Future," as produced in 1918, but taken off when severe censure of its theme declared it too immoral.

Among Dale's books were "Jonathan's Home," "A Marriage Below Zero," "An Aerie Ho and She," "My Footlight Husband," "Miss Innocence," "Familiar Chats With Queens of the Stage," "An Old Maid Kindled" and "Conscience on the Ice."

His daughters are Mrs. Margary Dale Knilling and Mrs. Daisy Orr.

## "Nation's" Symposium

When the New York morning "World" fired Heywood Broun on the grounds of disloyalty as displayed in a Broun article in "The Nation," the latter compiled a symposium of comment on the matter from a number of newspaper editors and novelists. "The Nation" carried the opinions in the

issue of May 30 under the title "The Rights of a Columnist."

The trend of editorial opinion backs up the action of the "World" in kicking Hey off the staff. It is pointed out that columnists are temperamental and editors rate them as journalistic freaks. Also editors appear to believe that columnists are not so important after all. Broun in the May 5 issue of "The Nation," said, among other things, that the "World" came closest to being an American "Manchester Guardian" among New York newspapers, but lacked the courage and tenacity necessary for a truly liberal paper. "The Nation" desires to know what rights a columnist has in discussing the shortcomings of the newspaper that pays his salary. It was the second row between the "World" and Broun, who was off the staff several months because he insisted on airing his diverse views on the Sacco-Vanzetti murder case.

H. L. Mencken sides with Broun, saying the "World" lost its temper, that Broun's services have been of very great value, to that paper as they have been to American journalism in general, and that its "rude dismissal of him was patronizing, unjust and in excess of the facts." In many days on the Baltimore "Evening Sun," I used to denounce that paper in its own columns with barbarous violence, and yet none of the editors ever dreamed of objecting. Whenever my attacks reached tender spots, they replied by denouncing me, editorially, as a jackass and on more than one occasion they produced such evidence in support of the accusation that I felt impelled to quietly withdraw from the combat.

After stating that the "World" is far too solid and valuable a newspaper to be seriously hurt by criticism, however violent, Mencken grew whimsical. He concluded:

"The present dispute is essentially a family quarrel and should not be taken too gravely. The 'World' had the better of the argument at the start, but has lost that advantage by showing anger. But to argue that this anger convicts it of sailing under false colors is as absurd as it would be to argue that getting fired has done any harm to Broun himself. The paper will get over its lamentable indignation and Broun, I daresay, will grow more judicious as his arteries ossify. As for me, I shall continue to read both and to be glad that American journalism in America, despite its descent to the level of the pants business, still has room for them."

"I ascribe the whole sad affair to prohibition. In the old days, editors and their slaves frequently fought each other with bung-starters, but the times resorted to slanging one another in public. I am for the return of the saloon, precisely as it was when I was young and happy."

William Allen White, who put Emporia, Kansas, on the map with his "Gazette," rates the American columnist in his relation to his editor and believes the Broun matter is nothing to get excited about in this comment:

"The columnist's status in the modern American newspaper has not been established. He is institutionally too young to have a standardized ethical place. Being old-fashioned, yet having been on both sides of the payroll, I feel that the columnist as such is a journalistic freak and that he is sporadic and will pass either into a responsible contributing editor, free and untrammelled, or into a court jester, without dignity or standing. Broun's case illustrates the situation. It points no moral and adorns no tale, so far as American journalism is concerned, because the agreed facts signify no important violation of any accepted journalistic code. The editor still is boss, the employee still has his royal right to resign or be fired. It is just another newspaper row, and the friends of each participant have a right to uphold their favorite. No cause is involved, no principle at stake."

Waldo Cook, editor of the Springfield, Mass., "Republican," said he saw no sufficient reason for the "World" firing Broun because of "The Nation" article, describing Broun as "a journalistic prima donna."

David Lawrence, editor of the

"United States Daily," thought: "As to the question of loyalty to an employer, a newspaper is a business institution which can demand from its employees the same measure of loyalty and co-operation that any other private business does."

Freemont Older, of the "San Francisco Call":

"I think Heywood Broun expects rather too much of a big New York daily morning newspaper. Possibly the 'World' could be a little more liberal than it is and get away with it, but its editors, not being convinced that it could, hesitate to experiment. It comes down to a matter of judgment."

Theodore Dreiser was quite wordy in his comment anent liberal thought, referring directly neither to the "World" or Broun. Upton Sinclair, as a socialist, discusses the matter of public ownership of newspapers and contends that the "World," being a private money-making institution, "claims to own not merely its buildings and its presses, but also its authors, and it permits these authors to write for the 'World' only upon condition that they forswear the elemental right of American citizens to criticize the 'World.' Broun can now exercise his right to make faces at the Pulitzer building—but alas, he will no longer have that weekly pay check. Such is the law of private ownership, and so forth."

In May days on the Baltimore "Evening Sun," I used to denounce that paper in its own columns with barbarous violence, and yet none of the editors ever dreamed of objecting. Whenever my attacks reached tender spots, they replied by denouncing me, editorially, as a jackass and on more than one occasion they produced such evidence in support of the accusation that I felt impelled to quietly withdraw from the combat.

After stating that the "World" is far too solid and valuable a newspaper to be seriously hurt by criticism, however violent, Mencken grew whimsical. He concluded:

"The present dispute is essentially a family quarrel and should not be taken too gravely. The 'World' had the better of the argument at the start, but has lost that advantage by showing anger. But to argue that this anger convicts it of sailing under false colors is as absurd as it would be to argue that getting fired has done any harm to Broun himself. The paper will get over its lamentable indignation and Broun, I daresay, will grow more judicious as his arteries ossify. As for me, I shall continue to read both and to be glad that American journalism in America, despite its descent to the level of the pants business, still has room for them."

"I ascribe the whole sad affair to prohibition. In the old days, editors and their slaves frequently fought each other with bung-starters, but the times resorted to slanging one another in public. I am for the return of the saloon, precisely as it was when I was young and happy."

William Allen White, who put Emporia, Kansas, on the map with his "Gazette," rates the American columnist in his relation to his editor and believes the Broun matter is nothing to get excited about in this comment:

"The columnist's status in the modern American newspaper has not been established. He is institutionally too young to have a standardized ethical place. Being old-fashioned, yet having been on both sides of the payroll, I feel that the columnist as such is a journalistic freak and that he is sporadic and will pass either into a responsible contributing editor, free and untrammelled, or into a court jester, without dignity or standing. Broun's case illustrates the situation. It points no moral and adorns no tale, so far as American journalism is concerned, because the agreed facts signify no important violation of any accepted journalistic code. The editor still is boss, the employee still has his royal right to resign or be fired. It is just another newspaper row, and the friends of each participant have a right to uphold their favorite. No cause is involved, no principle at stake."

Waldo Cook, editor of the Springfield, Mass., "Republican," said he saw no sufficient reason for the "World" firing Broun because of "The Nation" article, describing Broun as "a journalistic prima donna."

David Lawrence, editor of the

decorations from foreign countries. The situation led to the wheeze: "Work for Hearst. No medal can touch you!"

## Police Battle Dailies

Because the Los Angeles "Illustrated Daily News" has been finding fault with the police department, especially the vice squad, police dug up what is said to be a questionable ordinance relating to the publication of racing news to which the authorities have paid little attention because it is said to be clearly unconstitutional. E. M. Boddy, publisher, and Jules Rickman were placed under arrest on a misdemeanor charge.

With the arrest of the two men the Los Angeles "Examiner," which has been standing back of the police department, printed an editorial condemning the police for committing an outrage in a stupid attempt at retaliation.

## Jean Wick's Way

From reading all the stuff sent in to her, Jean Wick, the story and play broker, believes she can write better fiction herself. She has had a novel, "Till," published by E. J. Clode, placing the work herself. That saves her 10 percent of royalties.

## Columnists Checking Up

Instead of a leg man most of the Broadway columnists are reported having engaged a checker. It's the duty of the checker to keep his boss from copying someone else's stuff, also to watch for those who may be copying.

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BOB  
BABE  
JACK

# THE HAUSER BOYS

(BLUE STREAKS  
OF RHYTHM)

## The Jesse Crawford Organ Concert

Jesse Crawford at  
Oriental, Chicago



## THE NEWS PARADE

(Continued from page 14)

way. Fox has taken the subject and simply glorified a fresh finance cameraman for comedy, hoking it up so that it runs off like one of the old serials. It misses the newsreel boys just as the many newspaper and college pictures have falsified press and campus. Its chief contribution is that Fox has modestly refrained from plugging its own news service and has tried to do as to boost the newsreel in general.

Rather a shame the studio has botched a corking idea as there's a lot of material which could be pieced together about the hit and run camera boys to make good program material. Newsreel men will scoff at this opus. It's too broad to convince the public of anything other than being a mild snarl on a profession of which it knows little.

That the pictured angle is miles away from the genuine article is the story department's fault. The yarn doesn't show any of the real cameramen, except as a background, although the Fox News offices on Tenth avenue are flashed as is Truman Talley, actual head of the Fox News service, who is introduced by name in a title which describes him as "the hard boiled, straight shooting chief of the newsreel staff."

Nick Stuart plays the forward kid who goes camera with a home made "box," so ridiculous and cumbersome as to even overtax the imagination of the much duped fans. It's particularly out of proportion when the other boys line up on Curtis Field with their Akeley and Debries.

Nick, of course, gets the closeup of the parachute jumper which brings him a tryout assignment from Talley. It's a window cleaning stunt shot allowing for the familiar dizzy footage as the principal struggles to get his stuff from a board hung out of a 20 or 30 story window.

Love interest creeps in when Nick

is told to get A. K. Wellington, financier, with a hoyer of being photographed. This takes the action to Lake Placid, Palm Beach and Havana, Nick constantly running into the millionaire's daughter as he tries to "shoot" the old man. Finally his offspring are abducted and Nick performs a rescue to save both of them and get his footage as well.

Simply a series of gags strung together haphazardly. Laughs at the Roxy ran up a sufficient total to designate it satisfactory for the split week and lesser houses, but it has neither the story, cast nor merit to send it into the de luges without some doubt. Boylan's titles are spotty although he has slipped a couple through for the mob when the old man Wellington says, "Just call me A. K. girls," and then in describing a group of falling ice skaters as "The Pratt family of Great Falls." Jack Conway's original title squib slightly changed.

Picture holds neither good farce nor drama. Just low comedy situations which are continuously shy of 100 percent and tend to weary. Stuart is shown grinding his camera aboard a fire truck rushing around New York, the two sport Genes (Sarazen and Tunney) are briefly seen during the Palm Beach passage, and an aquatic put-put chase needed a couple of fast motorboats to help the abduction suspense in Havana.

Sally Phipps gives her light heroine a nice appearance and Stuart is in his element. Earle Foxe is as legit as he can be as the broadly drawn menace, with Brandon Hurst actually top for comedy in playing A. K. Wellington.

Would have been better if Fox had undertaken to screen this subject on the level and gone into more detail as to the enterprise and energy involved in turning out 104 newsreels a year. "News Parade" can't class as anything but an ordinary feature with a serial tinge.

Patrons will still be in the dark on

newsreels after this viewing, which doesn't make it impossible for Fox to do the subject again—but do it. And anyway, the Fox-News bunch deserve a better dedication. *Nid.*

## DECAMERON NIGHTS

(GERMAN-MADE)

Ufa production of Herbert Wilcox (Englishman) picture, featuring Werner Krauss and Lionel Barrymore. Photographed by Theodor Sparkuhl. Setting by Erich Czerwinski. Running time, 70 minutes. New York, on run, running time, 60 minutes.

The Souldan..... Werner Krauss  
Saladin, son..... Lionel Barrymore  
King of Algrava..... Albert Einstein  
Teddora, wife..... Iry Duke  
Teddora..... Bernardi  
Count Ricardo..... Randall Arlyon  
Vivante, wife..... Samson Thomas  
Imbit..... Hans Sternberg  
Musical arrangement..... Irene Fels

Even Lionel Barrymore, Werner Krauss and the interesting toward a satulacous story will do little for this English-directed Ufa film, made in Germany three or four years ago, either from an artistic or a box office angle.

Taking one of the tales from the "Decameron of Boccaccio," legend of the Crusades, Herbert Wilcox (English) has made a commonplace, unconvincing story with a shoddy and obviously manufactured background.

It concerns itself with a scheme of the Saracen souldan, played by Werner Krauss (German) and a Christian king to unite their resources for the capture of the souldan's son to the king's daughter.

The prince (Lionel Barrymore, American), and the princess (Irene Fels) are aware of the other's identity, meet and fall in love at sight. The prince carries the maiden home to his father, who kills his son for defiance of the paternal mandate.

The princess falls dead on the prostrate form of her lover as her father comes in to identify her and clear up matters.

The plot is as old, of course, as the "Decameron of Boccaccio," if not older. As unwound in this picture, it is crude and tiresome, not helped any by the presence of a professional English beauty (Ivy Duke) as the princess. Miss Duke is a statuesque blonde, somewhat inflexible in action and not quite young enough for a picture princess.

The picture is vague in detail, badly lit and carelessly cut. The sets look faked.

Krauss and Barrymore are as good as their roles will permit, but that isn't enough.

Anyone lured by the title to expect something racy is doomed to disappointment. Even the dirt—not that there's much—is dull.

## CROOKS CAN'T WIN

FBO production and release. From the story by J. J. Connelley. Screen and program. Features Ralph Lewis with cast including Thelma Hill, Sam Nelson, Joe A. Brown, Eugene Strong, Charles Hall and James Eagle. At the Hippodrome, N. Y., May 28. Running time, over 60 mins.

Opens slow, but gathers momentum upon the introduction of the crook element halfway. Finishes powerfully with a miniature war between police and gangsters, in which a machine gun is used in a made picture of its kind, and should do moderately well in its intended spots. Casting is okay except for the featured player, Ralph Lewis.

Thelma Hill photographs well and delivers in restrained, but effective manner.

Joe Brown, from musical comedy and of the police assignment, packs an infectious grin. He should do well under intelligent direction. Held down here through lack of comedy business.

Story is about a family of cops, the retired policeman still proud of having served in the force and anxious to see his adopted son succeed in his chosen field. The youngster nabs bank robber the first day out, but is later dismissed for leaving his post and refusing to explain that his younger brother had sent him a note asking for help. The boy gets a job as a truck driver and then frames with the newspaper men to get the police commissioner to stage a raid on the bank. The thieves plan another of their hold-ups. *Mori.*

## YOUTH ASTRAY

(GERMAN MADE)

Produced by Matador Film, Berlin. Released here through Artie Pictures Corp. Directed by Peter Ostermann. Story by Dr. Hohn Brandt and Alfred Halm. German cast, featuring Nina Vanden Johnson and Andre Mattoni. At Cameo, New York, week May 29. Running time, 70 minutes.

High-class audiences in the first and better second runs throughout the country will welcome "Youth Astray" as a well-mounted, cleverly directed and acted presentation of a theme long hacked on the screen, stage and in the novel.

Its very realism and naturalness of this German treatment of two classes of parents and two types of offspring just over the boundary of adolescence are refreshing and excellently sustained entertainment, compared to the tawdry, artificial hodge podge interpretation of the average Hollywood director on this subject.

Despite the straight strokes of

semi-understand on the part of the wealthy sensual widow and the clear-cut advances of warm youth creating a regretful aftermath for the innocent daughter of parents made indifferent through social aspirations, the production has a verve appealing at all times to gothicists. Yet it socks home the ending which sums up the teaching of parents to their collegiate sons and daughters.

For a foreign picture, "Youth Astray" is superbly edited. Well worded and pointed titles are used and are few in number. Theme moves in perfect continuity at a pace that cuts its 70 minutes' running time in half. Double and triple exposures advantageously substitute three-fourths of the incidents usually deemed necessary of a wordy explanation by foreigners.

## THE CHORUS KID

(THIRD REVUE)

Goth production released by Lumas. Story by Howard Rockey. Adapted by Harold G. Smith. Directed by Howard Rockey. Casey Robinson titled, and C. Van Enger cameraman. Production manager, Carroll Case. Cast: Virginia Brown Faires, Sheldon Lewis, Thelma Hill, Hilda Hopper, John Hater, Bryant Washburn and Tom O'Brien. At the Stanley, New York, one day, May 24. Running time, 61 minutes.

Variety, having last week printed two conflicting reviews on this picture through error, saw this picture again for the third time, and continues to believe it's pretty fair material for a solo attraction in the daily change houses. Preceding criticisms had differed aspects with the reviewer who caught it on a double bill evidently influenced and inclined to underrate it from that reason.

Its story does call for a rubber imagination, but cast and production give it sufficient initiative so that it holds its own. Stanley thea-

tre though Thelma Hill the only name worth marquee lighting, when in reality none of the femme line-up stands out like Hilda Hopper. It's doubtful if Miss Hopper ever looked better in a picture, and, playing a scheming widow, the script made Washburn a clump in passing her up for the chorus youngster. But the author couldn't figure Miss Hopper's eye appeal when writing. Gotham has slipped this one a couple of impressive and rich interiors. They help plenty, besides which, being a backstage story, there's quite a flash of feminine underpinning early in the running which will hold the boys in their seats.

Neither the Misses Hill or Faires classify as finishing school undergraduates. They even have trouble making the grade as something just as good. It's not so much the tramping as the appearance. The studios always have had worry in genuinely picturing college youngsters, and are invariably farther from the mark when called upon to characterize the co-eds and girls of the exclusive schools. About time a director or supervisor spent a day at Vassar, Smith or National Park so that they'd know what all the shootin' was about.

Miss Faires does well enough by the character who cashes in on some oil stock and invades a seminary because of a childhood spent off the fairway. Yet, cast honors are enfolded by Miss Hopper and Mr. Washburn, who "the father of Miss Faires's roommate (Miss Hill), Sheldon Lewis is only flashed as a stage manager, with Tom O'Brien struggling to give a light comedy role some weight.

No need of the picture running over an hour and clipping will help. Nice production cast work, and names that figure to mean something in the lesser houses make it worth attention. *Nid.*

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VERSATILITY PERSONIFIED

Longest Run on Broadway for Dancers  
15 Weeks at the Little Club, New York

Management, JENIE JACOBS and WILLIE EDELSTEN

### What the Critics Said:

"Another attraction at this club recently acquired is Lisbeth & Clifford, both doing with grace and proficiency the latest ballroom steps." *EVENING POST*, March 10.

"Lisbeth & Clifford have received numerous offers to go to Paris this summer. They would be a sensation. . . . American musical producers want them for new shows. . . . They combine originality, ability and what the main street calls 'class'." *BOB COLEMAN, "MIRROR,"* April 11.

"For the present, however, the Little Club is going along at its accustomed pace and presenting its usual high-class entertainment, the outstanding feature being the personal and attractive Lisbeth Higgins and her partner, George Clifford, interpreting their various ballroom dances. . . . the refinement of their bearing and their looks, as well as the graceful accuracy of their dancing, make them strike a new note." *FRANK LYNCH, "EVENING POST,"* April 1.

"In strong support are a pair of dancers who have been at the Little Club for a number of weeks, George Clifford and Lisbeth Higgins. . . . the team impressing in their class and appearance." *ABEL GREEN, "VARIETY,"* May 1.

FOR SENSATIONAL ADAGIO SEE

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Permanent Address, Variety, Los Angeles

IN THEIR OWN REVUE

NOW TOURING FANTASIES CIRCUIT

## HOWARD EMERSON

Versatility and ORCHESTRA Showmanship

Now at Melba, Brooklyn, for indefinite engagement

Direction ARTHUR SPITZ



# BIG TIME REVIVAL, \$1 TOP

## Wife Spurned Gun By Using a Mashie; Other Chi Divorces

Chicago, May 29.

Wives in the local divorce courts habitually describe the old man as in the act of hurling anything from cold cream jars to toy elephants. Florence Brady, of legit, secured a divorce here on the charge that Gilbert Wells drew a gat and flourished it at her while they were playing golf three years ago in San Antonio, Tex. Florence said Gilbert looked so menacing she was forced to have at him with a mashie. Wells, the son of Charles G. Wells, deceased millionaire lumberman, and a descendant of the founder of Wells-Fargo Express Co.

Cruelty of a more domestic quality was brought out in the suit filed by Attorney Leo Weisskopf for Joaquin Hurtado against Florence Hurtado. Both are night club entertainers. Joaquin at present batting an xylophone in Miami, and Florence singing in a New York club. Joaquin complains that he had none of the comforts of home and that when he suggested to his wife it wouldn't be a bad idea to have a little home cooking once in a while, she replied by hurling pots and pans. This is one of the few cruelty charges filed here against a wife. Kathleen Smith, burlesque, makes things seem normal once more in her charge that George Smith, insurance man, became so enraged at the nature of her business that he blacked her eye. Also, she claims, he made an insulting prophecy that he'd see her in the gutter within five years. The Smiths were married in 1919, and lasted until February, 1923. Attorney Phil R. Davis represents the defendant.

### Domestic Sour Note

Joseph Roberts, banjoist, didn't contest the suit filed by Viola Pape, who claimed he was a sour note in domestic harmony. Divorce was granted by Judge Sabath.

Carol Morrison, who has been working in local picture houses, has started suit through Weisskopf against Harry Morrison, stock player in Richmond, Ind. She claims Harry refused to support her and eventually blew after only four months of wedlock.

Annabelle Stewart, playing small parts in pictures, has asked Phil R. Davis to help her lose Willis Stewart, advertising man, on the claim that he deserted her three years ago. She states she went into pictures after Willis refused to support her. Another desertion charge has been filed against Otis Wilson by Marilyn, of the Haymarket burlesque house. Her suit is similar to that of Annabelle Stewart in that she claims her daddy blew five years ago after refusing to support. Marriage was in 1920. Leo Weisskopf represents Miss Wilson.

## Musicianless Orchestra

The latest in sound equipment is the development of an orchestra playing without musicians. All the instruments may be seen on the stage, playing in harmony without physical guidance.

The effect is accomplished first through recording the orchestra and then sending the music back into the instruments via record and wiring.

An offer of \$1,500 weekly on a vaudeville tour has been turned down by the inventor, who expects to sell the equipment to theatres.

**\$2 FOR SUMMER**  
subscription to  
**VARIETY**

154 West 46th St., New York City

## 18 Months' Idleness Now Voids N.V.A. Membership

According to the back of the new cards issued by the N. V. A., members who have not been making a livelihood upon the stage for a period of 18 months are not entitled to the benefits of the organization. This would automatically deprive non-working members of the insurance benefits. As a result, it is said that many former vaudevillians who are temporarily out of the profession, but who have been paying dues, are refusing to continue paying their dues, feeling that the \$1,000 insurance benefit was all the N. V. A. had to offer.

## MORRISON'S GAG "P. D."

Long Beach Cop Grabbed Superior Officer—\$500 Bail For Agent

Charlie Morrison, Keith agent, is booking acts under \$500 ball this week. He got fresh with a Long Beach, L. I., cop after being waved to the curb for speeding. Morrison carries one of those nickel-plated P. D.'s on the front of his car, being a deputy police commissioner of Long Beach. The judge postponed the hearing until this Friday (June 1), the officer having charged the artists' representative with being "abusive."

Morrison has worn out two sets of tires parking on 46th street on the strength of that P. D. It has drawn salutes from the force all over Manhattan. But evidently in Long Beach a deputy commissioner is just one of those things, for that's where the cop grabbed his honorary superior.

After disdainfully smiling at the boys with low license plates, Morrison will now sell either one P. D. plate or a Bulck.

When pinched, the agent had Frances White in the car with him. He'll never laugh that off.

## MONTGOMERY'S LATEST

Four Months on Island as Drug Addict

Billy Montgomery was sent for four months in the workhouse on Welfare Island for treatment on a charge of being a drug addict in Special Sessions, New York.

Montgomery, unrepresented by counsel, made plea for liberty that flopped with the judicial triumvirate. He had been arrested over a year ago for having drugs in his possession and convicted. Sentence was then suspended and he was placed on parole for a year and recently discharged from parole. He had been earning a livelihood by playing piano in various speakeasies in Times Square depending upon the throw money, with his salary as low as \$15 weekly when he got it.

When taken the last time two decks of narcotics were found on him.

## Ethel Waters' Troubles

Chicago, May 29.

Members of the Ethel Waters vaudeville act engaged in a "drunk-organ" at the Tremier hotel, during which one of the chorines was soaked with the butt of a gun by Columbus Jackson, according to "Footlights," local colored theatrical weekly.

The story states 10 stitches were required to close the wound. Jackson was arrested.

Cleveland, May 29.

During the last week at Keith's it looked a couple of times as though the Ethel Waters tad vaud act would not finish the week. The performers in the troupe were anxious about their salaries.

Attachments had been filed against the act's salary, resulting from a previous visit here by Miss Waters in a road show, and there was nothing left to pay off with, it was said.

No one knows how it was fixed up, but the tad finished its week after plenty of grief all around.

## KEITH'S STARTING IN SEPT. WITH TRY

Exact Playing Policy Undecided—Maybe Vaudefilm or Straight Vaudeville, Around 10 Acts to Bill—Medium Capacity Houses Chosen from Keith List

## TEN FOR FIRST CHAIN

A big time revival at \$1 top in medium capacity theatres will be attempted by Keith's with the start of the new season in September.

That much has been decided upon by the Kennedy-Murdock leadership of Keith's. It is reported Messrs. Murdock and Kennedy, with Pat Casey, reached their final decision while recently in Chicago. That was shortly after the Kennedy group had taken over Keith's control by the purchase of all of E. F. Albee's common stock in it.

No decision has been reached from report, as to the exact playing policy for the revival try. Nor how many Keith's houses shall compose the initial revival chain. It is said the experiment will commence with 10 or more, but not over 20 theatres.

A choice in policy lies between a bill of six or seven acts with a feature picture, or a straight vaudeville show of 10 acts or less.

### Reserved Seats

With either selection there will be two performances daily, matinee and night. The \$1 top admission will be reserved seats for many of the large key cities. A selection will be placed on the big time circuit to ensure intimacy. It is not expected any of the Keith big timers will be of over 1,500 seats.

Among the 150 or more theatres operated and booked by Keith's, there are two or more in many of the large key cities. A selection will be made from them. It is contemplated that the big time revival will dispose of that many theatres, where the policy for the new season otherwise might be a problem.

### Acts and Salaries

There is no information as to Keith's current attitude toward acts in payment of salaries. The intimate type of vaudeville calls for a variety bill that demands standard vaude turns, in the majority, of the comedy classification. Acts of that nature have been in demand elsewhere.

For several seasons the standard turns have deserted Keith's without regret due to the prevailing and booking conditions in that office. That was when E. F. Albee held sway and directed all of Keith's movements.

Under the new Kennedy-Murdock administration, it is claimed that Keith's in bookings and theatres will be operated in a manner to regain the prestige and good will of public and profession.

No great interest has been aroused amongst the actors in the expectation of a big time revival. Through Keith's in past seasons having driven the artists to seek other circuits and the most money their services could command, the vaudeville artist in general has been bitten by the money bug. Years ago the artist held a certain vanity as to playing. He preferred the two-a-day for the superior position, as he thought, that gave to him.

Free from the tyranny of the Keith offices, the artists found there was no more his time, excepting the two two-a-day theatres in all of the U. S. He consoled himself with the thought the others were no better off, anywhere, and made it a matter of indifference where he played while the salary was agreeable.

### Booking Force

It is commonly believed Keith's will make no decided step to form the new big time circuit or choose acts for it until the present Keith's

## Kennedy Tells Keith's N. Y. Mgrs. How and What to Do, and Also Who Are Their New Bosses

### TEAM IN TROUBLE

Owen and Anderson Slugged Plainclothes Man in Wash.

Washington, May 29.

Returning to their hotel late and when in front of it, without knowing it, Owen and Anderson, male singing duo at the Fox (pcts), last week, asked what they thought was a civilian, where the hotel in question was located.

"Civilian" instead told them "to come along with him." Owen thereupon took a wallop at the too accommodating gentleman, who was actually a copper in plain clothes. It landed him in the gutter. When the John Law came to be started to fight and the boys got a "ride."

Explanations the next morning almost cost the copper his job and brought an apology from the precinct captain to the two performers, who couldn't hide, even with tons of grease paint, the evidence of the fistie encounter the night previous.

## Jed Moran Walsh's Wife Has Him Arrested; Freed

Charged with the larceny of \$600 in jewelry from his wife Anna, Jed Moran Walsh, 23, actor (Vaude), 666 West End avenue, was discharged by Magistrate Vitale in West Side Court.

Mrs. Walsh said that on April 4 she gave her husband two checks for \$1,300 for the purpose of purchasing furniture for their apartment. She said he failed to buy the furniture and also succeeded in getting from her two I. O. U. slips which he had given her.

Mrs. Walsh lives at 354 Mosholu parkway, Bronx, was married about a month ago. She said her husband left her after one week and a note announcing that he was going to Canada. After learning the furniture had not been bought and that jewelry was also missing she notified Detective Walsh, West 100th street station.

The detective learned the whereabouts of Walsh and arrested him. He denied that he had taken the money or jewelry and said it was spite work by his wife.

After Magistrate Vitale heard the facts he dismissed the case.

## 'Peaches,' '1928 Cleopatra'

Syracuse, N. Y., May 29.

The king is dead—and how! Or words to that effect.

For almost a year a huge oil painting of Col. Charles Lindbergh occupied an honored spot in the lobby of B. F. Keith's theatre here. Today it is gone—sent into the discard to make way for a large sign heralding the engagement on Thursday of Peaches Browning.

Billing for Daddy Browning's erstwhile little playmate in front of the theatre refers to her as a "1928 Cleopatra" and "the most-talked-about girl in the world."

There's an added laugh in the billing for the feature picture, jointly boosted. The film happens to be "Beware of Married Men."

And Peaches named in the Allen scandal!

booking department has been reorganized. The latter is looked forward to daily.

Murdock, who will be in charge of all of Keith's vaudeville, knows the booking force thoroughly; all of its rights, wrongs and weaknesses. He likely with Casey, if Casey accepts a Keith position, will clean up the booking office and agency conditions.

Joseph P. Kennedy, speaking to the 30 or more house managers of the Keith Greater New York theatres in the Palace theatre building last Friday, informed the men what they were to do and how; also who their new bosses are.

Following the meeting some of the house men stated that it was the first time they had received instructions that hit them with the proper spirit.

Before ending his speech Kennedy told the managers the group he represented holds complete sway in the Keith Circuit, and that their immediate boss would be Major Thompson. The major, said Mr. Kennedy, would have full charge of the direction of the Keith theatres. That included the Proctor Circuit houses in New York, as previously.

In talking generally, Kennedy stated that the managers are expected to make money for the circuit with their theatres; that if they did they were making money for themselves. He assured them good work would be properly rewarded, and the managers seemed to accept Kennedy's word for it.

Major Thompson formerly was assistant to J. J. Murdock as the Keith's executive manager. When Murdock assumed more duties in the Keith organization and with Pathe, the Major stepped into that post.

It was the first time Kennedy had appeared in the Palace building in his new official capacity as the head of the Keith organization.

## NAYFACK'S CHILD

Appointed Periods When Mother May See Her Boy

Five-year-old Joseph Nicholas Nayfack, named after Joseph and Nicholas M. Schenck, the Loew-United Artists showmen, will be in custody of Dr. Jules Nayfack, Times Square dentist, according to court order, excepting for July and over the Christmas and Easter holidays, when his mother, Mrs. Emily Nord Nayfack, will have the child. In addition, Emily Nord, as she is known professionally, may see her child twice a week.

Don Sebastian, her dancing partner, was named by Nayfack in the divorce suit which was sensational at the time. Nayfack had been tried with the corespondent attempting to explain his unconventional attire and presence in Miss Nord's lower berth on a Pullman en route from Pittsburgh to New York, with the alibi that he was waiting for a street car.

Nayfack, the new owner of the theatrical Schencks, it was Miss Nord's defense that social and secular differences inspired the showmen to urge Nayfack's matrimonial litigation.

Nayfack must pay his wife \$60 a week for the maintenance of their baby during the periods the child is with his mother.

## NITA JOHNSON'S TEA SHOP

Nita Johnson, who singled in vaude for over twelve years and retired a few months ago, now has a tea shop on lower Broadway.

Miss Johnson's father is Spader, the circus clown.

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## Three Indie Agents Will Have to Explain to License Comm'r Upon V. M. P. A. Irregularity Complaints

For the first time in its 12 years, the Vaudeville Managers Protective Association has deemed it necessary to turn over a batch of complaints against several agents to License Commissioner William F. Quigley for adjudication. An inspector from the commissioner's office was assured at the association's headquarters, that early this week he would be provided with formally drawn complaints, and necessary witnesses against A. and B. Dow, Jack Linder and Lawrence Leon.

Efforts extending over a year to adjust these complaints in the regular way through the association's arbitration board headed by Pat Casey, have met with flat failure. Rulings have been completely ignored, according to an organization executive. This official plainly intimated that after the charges have passed through the commissioner's

hands the association will abide accordingly. The official disposition, he said, may result in the association issuing an edict to players that they will sign contracts at their own risk with what this spokesman termed "outlying independents who have not paid much attention to arbitral rulings."

### "Irregularities"

The charges against Dow, Linder and Leon on file in the association's office are very broadly embodied in alleged disregarding of contracts, causing loss of time and money to artists involved. In addition to this, other "irregularities," which the association promised to divulge to the commissioner, are said to be included.

The complaints scheduled to come before the commissioner are against Dow and Linder as licensed agents and against Leon as an agent operating without permit.

The association executive claims that Walter Plimmer will also probably be called before the commissioner, as late as May 16. Leon and Plimmer were technically operating together.

At Plimmer's office it was admitted the license bureau had advised Leon and Guy Fisher could not remain. Strenuous denial that Plimmer and Leon were operating on a partnership basis was made.

Inspector Gill of Commissioner Quigley's office stated at the V. M. P. A. quarters that he would call for the complaints yesterday (Tuesday). He refused to discuss the situation, stating that as yet he has made no report on this phase of it to his superior.

Before leaving, Gill did observe: "Abuses throughout this profession could be reduced considerably were a few of the performers less afraid of blacklists. It isn't true that they are being gyped all around. If a few of them would use the hammer, they would find they would have the support of the decent offices in this business."

## Bunion Stayers' Places

With C. C. Pyle's transcontinental marathon race finished and the winners announced, Pyle is planning to place any of the first in vaudeville or the movies. Pyle to share "50-50" with them on all contracts.

Pyle has the runners under an ironclad two-year contract.

If vaude fails to accept the runners Pyle will try to sign up the Bunion Derbyites with the fairs, apportioning the winners to their respective home states where the boys are expected to be the biggest drawing cards.

## Names at Marks' Houses

Chicago, May 29.

Among the name attractions booked for early appearance at Marks' Brothers' Marbro and Granada picture theatres are Leon Errol, Jack Osterman, Joe Frisco, Charlotte Lansing, Bernard Granville and Sunshine Sammy.

### Richy Craig, Jr. M. C.

Richy Craig, Jr., goes m. c. for Publix. He opens June 30 at the Wisconsin, Milwaukee.

## Flying Flags

With flags flying last week from the Paramount in behalf of Paul Ash, from the Hotel Astor bidding welcome to Tom Mix, and Loew's State plugging Douglas Fairbanks, Broadway seemed in holiday attire.

Flags and banners up and down the main stem and in the side streets as ballyhoos for the stars and attractions remind one of a hot political campaign at its height.

## Mahoney-Wheeler Booked with Keith By Outside Agents

The Keith Circuit's new policy, under the guidance of J. J. Murdock and Joseph Kennedy, immediately asserted itself in the booking of Will Mahoney and Bert Wheeler through non-franchised agents and at increases over their former vaudeville salaries without the "showing" and "setting a salary" system, which had cost Keith's more acts than any other element concerned.

Mahoney was booked into the Palace for two weeks at \$2,500 a week. Less than a year ago Mahoney played the Palace at \$1,500, the salary set on him at that time.

Since then he has been in musical comedy. Ralph Farnum, who held a Keith's franchise at the time of Mahoney's last Palace appearance and who booked him then, subsequently turned him in his franchise and handled Mahoney's current booking as an independent agent.

Another point is the elimination of the ten percent clause in Mahoney's contract. The usual Keith booking office fee of five percent was charged and Farnum receives his five without the two and a half percent deduction by the "collection agency."

Wheeler, who is journeying to the west coast, will play some western Orpheum dates booked under a similar arrangement, booked by Leo Fitzgerald, another ex-Keith agent, now free lancing.

The matter of commissions is also important and bears out, in a way, the report that the Vaudeville Collection Agency will be dissolved, with the agent receiving the full five percent as an added incentive to hustle for Keith's.

The agents have always maintained they could not exist on the two and a half percent and were forced to book outside, making under cover connections, etc., or taking side money.

## Corbett's Health Farm

A health farm is in the prospect for James J. Corbett. Corbett will lay out the prelims for it after finishing his present Loew's vaudeville tour.

The location of the farm is at Wappingers Falls, N. Y., between Fishkill and Poughkeepsie.

## EDELMAN FOR FILM WORK

Lou Edelman, former theatre manager, goes west to enter the production end of pictures, with Gotham. He will be associated with Frank Newman, who is interested in the production end, also.

## PROCTOR'S REQUEST TO CALL AT OFFICE

Keith's Affiliated Circuit Disregards Albee's Bar on "Variety"

The Proctor Circuit phoned Variety asking that a reporter be sent up to Proctor headquarters to pick up its future vaudeville bills.

Variety reporters have been barred from the Keith fifth and sixth floor booking offices for over two years by order of E. F. Albee. It is understood that the Proctor Circuit's action was independent of any "instructions" and was motivated by a desire to have the bills printed intact under the circuit's name, to preserve its identity.

Proctor's will road show its vaudeville bills, in future moving the shows intact over a route consisting of the following Proctor houses: 86th Street; Fifth Ave.; 125th Street; New Rochelle; Mt. Vernon; Yonkers; Newark; Palmyra, N. J. (all week); Grand and Harmanus Bleeker Hall, Albany; New theatre in Troy and Proctor's, Schenectady.

The circuit has requested trade papers to run the bills in the order named and as a circuit, to preserve its individuality, differentiating between it and the Keith-Albee houses, with which it is affiliated. E. F. Albee is supposed to have a minority interest of 25 per cent in the Proctor houses.

## Durante Boys at Palace On Run at \$3,250 Weekly

Starting next Monday (June 4) at Keith's Palace, New York, on a run that may go two weeks or longer, Jimmy Durante, Eddie Jackson and Lou Clayton will be paid \$3,250 a week. It's an increase over their previous one week's Palace salary and a considerable advance on the amount Keith's paid the Parody Club entertainers when they recently appeared at the Riverside, New York, for another week.

It is said that Keith's ineffectually attempted to bargain with the trio, but that they made their figure and refused to budge. It's a record salary for all time in vaudeville for a 3-man turn.

Wednesday night (30) the trio left the Parody Club, where they have been all season, playing 38 weeks. The Parody continues with its floor show, and Hal Hickson leading it.

On the Palace bill next week also will be Will Mahoney, held over at \$2,500 a week.

## Langdon's M. P. Tour

Los Angeles, May 29.

Harry Langdon, whose contract with First National expires when he finishes making "The Volunteer," shortly, is asking \$5,000 a week for a personal appearance tour in picture houses.

It is not likely that Langdon will make any future releasing arrangements until he has played the picture houses.

## LOUISE GROODY'S TURN

Louise Groody at Keith's Palace, Chicago, June 4.

Eddie Allen, dancer, and Herman Hupfeld, pianist, will assist Miss Groody in the act.

## KENNEDY TAKES ASSISTANT AT KEITH'S

John Ford of Boston Appointed Personal Rep. For Keith's Head

John Ford, of Boston, has been chosen by Joseph P. Kennedy, head of Keith's, as his assistant and personal representative in the Keith's booking office in the Palace theatre building, New York. Ford assumed his work late last week. He had been the general representative in New England with Publix.

Kennedy has known Ford for some time. The latter was in charge of the Grey New England circuit, in which Kennedy still remains interested. That circuit was taken over by Paramount-Publix some time ago.

Ford, upon making the Kennedy connection, is said to have at once interested himself in a pending theatre deal for Keith's.

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# Keith's Shake-Up for Bookers and Agents Now Expected Any Time

The big shakeup among bookers and agents, previously announced in the Keith office, is expected any day now.

The present heads of the circuit are determined to rid themselves of employees who hold their jobs through favoritism and friendship with the passing executives, in favor of young blood.

Among those regarded as sure to walk the plank are certain bookers who have shown a marked leaning toward certain agents' acts, as well as bookers who have been carrying certain acts for years, regardless of their ability.

It is almost a certainty that the former penny booking office salaries, which are said to have inspired grafting, will be scaled upward. Bookers may no longer be paid a pittance and expected to "make up" the difference through their own "connections."

## Publix 'Book' Units As Dressed-Up Tab Santley-Staged

Publix will shake up its unit routine late this summer, or early in the fall, by producing "book" presentations.

The circuit has engaged Joseph Santley (Santley and Sawyer) for that purpose. He joins the production department July 1.

Santley will stage two of the "story" units as a trial. It's the well dressed tab idea which Publix heads have been turning over for some time.

Whether the stage hands will be kept in the pit for these presentations has not been determined.

## Bloom Subbing for Allen As Fox Vaude Booker

Phil Bloom, Keith's fifth floor booker, joins the Fox vaude organization in a fortnight to succeed Edgar Allen. Bloom and Jesse Kaye will be on the Fox books under Jack B. Loeb, taking over Allen's duties.

Allen's status with the William Fox Vaudeville Agency is still indeterminate. Allen is drawing salary regularly but not functioning for the past couple of months. Allen and Fox, personally, are slated for a conference tomorrow (Thursday).

Broadway sympathy is with Allen, appreciating the mess his private affairs with his wife, the former Katharine Murray (vaudeville) had gotten him into as a result of Francis "Peaches" Browning coming into the situation.

Allen this week filed a sensational cross-bill of divorce against his wife, counter-suing for an absolute divorce and naming an unknown co-respondent. Papers are not disclosed. Julius Kandler is acting for Allen.

"Peaches" is now reported doing direct booking, having detached herself from Marvin Weit as agent.

## No Sunday Ordinance, But House License Suspended

Brewster, N. Y., May 29.

Licenses of the Cameo, local vaudeville house, was suspended last week through its operators attempting to give Sunday shows. Frank O'Neill and those associated in operation of the house, were summoned to court. Upon arraignment, attorney for the defendants claimed non-existence of a Sunday ordinance. After considerable scuffling, none could be produced, but the theatre men were held for further hearing this week.

Meanwhile the theatre's license remains suspended and the house is dark. Cameo was playing five acts on a split week.

"Valentined" Out of \$1,200 Robbing of the safe in S. Calderone's Hempstead theatre, Hempstead, L. I., last week, when \$1,200 was carted away, is believed an inside job.

## TALK OF STARR-SCALES AS T.O.B.A. SUCCESSOR

With recent activities on the part of Milton Starr, one of the heads of the T. O. B. A. circuit, in promoting the interests of the Starr-Scales Circuit, the belief prevails among negroes in New York that the latter is destined to replace the old colored circuit.

Starr-Scales is operating from Nashville. The new circuit recently acquired the Liberty, Greenville, S. C.; Eagle theatre, High Point, N. C., and the new Gem at Reidsville, N. C.

As the list for the Starr-Scales Circuit stands, in addition to those just obtained, it includes the following:

Bijou and Lincoln, Nashville; Lincoln, Winston-Salem, N. C.; Lenox, Augusta, Ga.; Lincoln, Charleston, S. C.; Royal, Columbia, S. C.; Lincoln, New Bern, N. C., and the Palace, Ensley, Ala.

Most all the S-S theatres play vaude, musical tabs and pictures with a few at present offering straight pictures.

## Texas M. C. Rents His Flat to Visiting Players

Chicago, May 29.

Al Morey, m. c. at the Worth, Fort Worth, Tex., has furnished an apartment which he rents weekly to members of Publix units playing there.

Morey doesn't use it himself, operating it strictly as a business venture.

## John Royal East

Cleveland, May 29.

It is authentically reported here that John Royal, manager of Keith's Palace, will be transferred to New York on or about July 1. He will occupy a new role in the east, joining Major Thompson on the theatre end, it is said.

Royal has managed the Palace since it opened. Besides his managerial duties he has acted as a sort of district supervisor, his territory including Detroit.

Frank Hines, supplanted at the Keith house in Akron last week by Herb Jennings, former manager of the darkened Temple, Detroit, is named as Royal's successor in this city.

## Closing Loew's Open Wk.

A report around the square that Loew's was opening acts in Birmingham and closing 'em in Houston was explained by Marvin Schenck as arising from the booking of a special bill sent south for six weeks. It was to rearrange bookings and close up one open week on the southern route caused by the closing some time ago of the Dallas house.

All Loew shows are receiving the full run to. Dallas is the only closed town and the open week caused for a while by that drop-out has not been closed with all time now continuous.

The special bill opened in Norfolk and closes in Houston.

## A. & H.'s One-Third Cut

San Francisco, May 29.

Acts playing Ackerman and Harris Union Square, downtown house opposite the Orpheum, are now forced to take one-third salary cut. They had been taking a 25 per cent cut previously, bad business being given as the reason.

## NATTOVA BREAKS ANKLE

At the finish of a dance number during her performance at the Olympia, New Haven, Saturday, Natcha Nattova fell and broke her ankle.

She was removed to a New Haven hospital and will be unable to continue with her stage work for several months.

## K-A's Galling Week South and Spiegelberg

More grief for the Keith-Albee-Orpheum circuit and more torch carrying by the bookers made itself evident around the Palace Theatre building last week when it was learned by a round-about route that an hitherto unknown booker named Spiegelberg, operating out of Atlanta, was booking acts playing the Delmar time for four and five weeks around Atlanta and Chattanooga. KAO now has but a full week in the South; Greensboro, three days; High Point, one day, and Charlotte, three days, all in North Carolina.

After that acts playing those cities until recently had no further time in view in that vicinity. That is where Spiegelberg steps in. He meets the acts in Charlotte, and evidently operating without any affiliations, signs the Delmar acts for four and five weeks at the same salary KAO plays them, opening at the Capitol, Atlanta, vaude-film house. The galling part of Spiegelberg's activities is that the Delmar time formerly included the houses where the independent booker is now sending the acts that go south for a single week of KAO vaude.

## Acker and Partners in N. S. Having Trouble

St. Johns, N. B., May 29.

Leonard R. Acker, for many years theatre operator in Halifax, Nova Scotia, Dartmouth, N. S., is charged by James N. O'Brien with attempted extortion. Also facing the same charge is James A. Crane, identified with Acker and O'Brien in theatre promotions.

Acker and Crane have been held in \$500 for the grand jury. O'Brien claims both threatened to give to creditors of the trio, a document which would incriminate him, they declared. Instead of giving them the \$500 they demanded on penalty of handing the paper to the creditors, O'Brien says, he made the charge against both his partners.

All three have been to the theatre in a theatre in Olneyville, R. I., with the theatre doing poor business consistently.

Acker, several years ago, was one of the leading harness racing stable owners of the Maritime Provinces. In amusements he has been interested in vaudeville, legit, tab and pictures.

One of the unusual phases of his career was the receipt of about \$8,000 in conscience money returned to him by a clergyman of Halifax. The money had been given to the clergyman by a former employee of Acker, and had been stolen.

## MADGE HART'S \$2,614

Jack Welch has confessed judgment for \$2,614 in favor of Madge Hart in being given 10 per cent accounting of the net profits of the road rights to "Sally."

Mrs. Hart invested \$3,000 for the 10 per cent interest, and received back \$2,488. She sued for an accounting, and on Welch's affidavit that the show netted \$47,771, the balance of \$2,614 was awarded the plaintiff.

## ANN PENNINGTON'S SHOW

Los Angeles, May 29.

Ann Pennington, after playing two weeks for West Coast, is now en route to New York, where she will begin rehearsal with White's next "Scandale." Miss Pennington was to have made a tour of West Coast houses, but obtained a release from Fanchon and Marco.

## Jennings At Akron

Detroit, May 29.

Herb Jennings, former manager of the darkened Keith's Temple, will be transferred to Akron, O., to supplant Frank Hines as manager of the Keith house in that city.

Jennings came to Detroit last August after representing Keith's Indianapolis for several years.

## Midgley's Chinese Skit

Sager Midgley has written a Chinese opera for vaudeville. A C. Seymour accepted for production. Midgley is to appear in the leading role.

# Loew's Abandons State, Buffalo—Local House Dark

## KUT KAHL WILL HAVE TO MAKE HIS CHOICE

Chicago, May 29.

A somewhat positive report around says the Keith's skids are ready for Sam Kut Kahl, the show business' champ salary slasher. Just how the skids will be slipped on Sammy seems undetermined.

Sam may be eased out by an unknown method to him, or he may be ordered to report at the fifth floor booking office of Keith's in New York. If the latter, Sammy has sworn by his cutting knife that he never will be demoted by work in New York; that he will take air first himself, and every one agrees that that would be the simplest out for him.

Whatever the contingency or emergency, the prime Kutter will discover to his and their dismay that all of his cronies of the former Orpheum Circuit are helpless in Keith's nowadays.

Heiman Found Out

Another report says that Marcus Heiman, the former Orpheum's president, found that out last week while conversing with Jos. P. Kennedy, J. J. Murdoch and Pat Casey in this city. Heiman is said to have been told plenty. Kennedy is also reported to have been assured by Mrs. E. C. Keith, one of the former Orpheum's largest stockholders, of her full support for his Keith's administration.

One story is that Ben Piazzazo will go to New York to be given final instructions how he is to operate the Association and Keith's Western in this city. Those instructions from accounts will eliminate the chief Kutter from any bossy participation in local Keith's affairs.

Kahl has had a most ruinous effect upon vaudeville in this latest section. His coming to the Orpheum and Keith's nearly all of the good-will they had established or could secure with his tactics in handling actors and agents. Kahl appeared to please the then moguls of the Orpheum Circuit, one of the many reasons that could be located as the cause of the Orpheum Circuit business tumbling all along the line before it had to go with Keith's to save itself.

## Kunsky Agency's 15 Houses and 8 Weeks

Detroit, May 29.

Kunsky booking agency, co-operative booking office, headed by Howard Pierce, with Lew Kane as assistant, is under way and lining up houses for next season. New office expects to start with 15 or more theatres and approximately eight weeks of playing time.

This will be Pierce's initial vaudeville booking office, having headed the Kunsky exploitation and production departments for years. He will continue as producer in addition to his booking duties.

Kane came here about a year ago to produce at the Grand Riviera. Previously he had been with the W. V. M. A. and road man with Loew Western (Johnny Jones) in Chicago.

## 2 Made Into 1

By way of a picture house experiment, E. K. Nadel pooled two of his Keith acts, "Happiness Girls" and the Flo Mayo train, and booked them into the big picture theatre in Trenton booked by Harry Goldstein.

This gave the house a combined musical and specialty attraction comprising 15 persons.

## LOEW'S "REVELS"

A condensed version of Harry Delmar's "Revels," supposed to play for Keith, evidently was unable to come to a salary settlement with that circuit and has accepted Loew bookings.

Act opens at the Hillside June 11.

## From Pan To Keith

Los Angeles, May 29  
After playing two weeks for Pantheas, William Desmond switched to the Keith and is playing his sketch for the latter circuit on the Coast.

This is the final week for the operation of Loew's State, Buffalo, by Loew's, Inc. The chain headquarters in New York notified the local holding company it would abandon all connection with the property after June 2.

The State will be dark until the fall, when it is expected to open under another policy. The name of Loew will be removed from the theatre.

Loew's State, Buffalo, has been playing to poor business for some time. Differences arose between the local stockholders, not connected with Loew's, Inc., and Loew's across some time ago. Failure recently, from accounts, of the Buffalo company meeting certain obligations brought about notice from Loew's to inform the State's employees of its retirement.

# TOM MIX, \$32,500, TOPS HIP'S BEST

## "Western" Ace Beats All Gross Records

Tom Mix, the solo name at Keith's Hippodrome, New York, last week took all records of that house under the present management, with a gross of \$32,500.

Previous record holders had been bunched at around amounts somewhat below Mix's high.

Mix's record at the Hip is looked upon as the more remarkable through the slight assistance given in the way of Keith's publicity or outside showmanship. Mix easily adapts himself to outside show work for a theatre he is in, as he did in the several Keith houses played on the way to New York.

This week the western ace is at the Albee, Brooklyn, N. Y., and next week at Keith's, Boston. The latter house will close his first vaude tour. Several offers made Mix to continue and from other circuits have been rejected.

## Going Home

After spending a week or so in New York, he will return to his Hollywood home and the FBO studios. Mix is due to start making his FBO western pictures July 20. His contract with FBO calls for \$1,500 daily guarantee every day of the year, and he will turn out six pictures the first full term.

It is understood besides the guaranteed yearly FBO salary of about \$50,000, Mix participates in the gross circulation of his pictures over a specified amount. A Mix western grosses almost as much outside of the U. S. as it does here.

In vaudeville Mix receives \$3,500 weekly. He carries "Tony," and about eight bands, besides a personal staff, car and chauffeur. It's not unlikely that Mix's vaude tour has been made by him at a personal cash loss.

## Report Orpheum Combing Small Midwestern Towns

Chicago, May 29.

Reports drifting in from small mid-western towns indicate that Orpheum is canvassing that field as the most promising for vaudeville.

Orpheum representatives have appeared in various towns looking over possible building sites, and also broaching the idea of 50-60 operation with Orpheum vaude to small town house managers. This has led to a concerted rumor that Orpheum may shortly undertake an extensive booking campaign in these smaller spots.

## Walt's Colored Midgets

Marvin Weit is sailing for India in a few weeks to bring back a colored midget troupe.

Weit's possible association with Lyons & Lyons to take charge of their Chicago office, is in abeyance until Sam Salvin returns from California.

Meantime, Weit is handling Peaches Browning (there have been rumors to the contrary which are unfounded) and Joseph Regan, the tenor.



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## Floating Nite Club

Lou Schwartz, Harry Richman and George Olsen are monkeying around with a ship cabaret idea off the West 77th street Hudson river pier. It's an ex-German liner now off the coast of Florida at Miami.

If it can stand the towing trip to New York, that'll be the Schwartz-Richman summer enterprise with Olsen on the music end.

Otherwise, Richman goes into the Chateau Madrid atop the 54th St. Club as soon as the special stairs can be built leading to the roof.

Another roof nite club will be Helen Morgan on West 52d street at the old Band Box, adjoining the Mimic.

## Smuckler-Cosman and Court Over Closed House

Shutters went up on the new Rex, East Rutherford, N. J., with Louis Smuckler operating, and J. T. Cosman, from whom Smuckler took over the house in February, embroiled in combat that may reach the courts. Cosman claims the original purchase arrangement was a down payment of \$35,000 and \$512 weekly for remaining notes. This payment was made and several weekly notes met, when Smuckler claims he was presented with a bill for \$3,500 due on scenery from Novelty Scenic Studios. Smuckler refused payment, claiming the amount due was Cosman's obligation. Later, the scenery was attached by its owners and removed from the theatre.

Smuckler conferred with his attorney, Max D. Steuer, who advised that he withhold further payments to Cosman until the scenery had been restored. Cosman retaliated with dispossess proceedings, which now have the theatre dark. Smuckler threatens a \$25,000 action against Cosman for monies lost through closing of the house.

Theatre had been playing five acts and pictures on a split week, booked by Jack Linder.

## Sale's Next Talker

Chic Sale, having closed with "Gay Paree" in Albany, N. Y., last week after playing 87 weeks for the Shuberts, is in New York to make another Movietone picture. Sale did the first Movietone two-reeler 18 months ago.

The rural comic will split the summer between the talking pictures and club dates until September, at which time he starts rehearsing with another Shubert show.

Leo Morrison is still handling Sale for the "talkers."

## GIRL ACT FOR AUSTRALIA

San Francisco, May 29.

Harry P. Muller has booked E. G. Sherman's Ingens, all-girl stage band of 18 players, for the Williamson circuit, Australia. They sail from Vancouver on the "Aorano" June 27 after closing their West Coast tour for Fanchon & Marco June 24.

This is the biggest American vaude act ever sent to Australia. There will be 28 in the party.

## 20-Year-Old House Shut

Danbury, Conn., May 29.

The Best theatre, Poughkeepsie, N. Y., operating for 20 years, was closed last week by the city council. They deemed it unsafe.

## HANDICAP WRITER

Thomas P. McAuliffe, golf writer, who has both his arms off at the shoulders and uses a lead pencil held between his teeth to operate a typewriter, is considering vaude appearance.

McAuliffe, until recently, was on the sports staff of the Buffalo "Evening News."

## KEN MURRAY NICKED

Wife Allowed \$75 Weekly In Separation Action

Ken Murray (Vaudeville) has been ordered to remit at the rate of \$75 a week and \$500 counsel fees to his wife, Mrs. Charlotte Doncourt, the comedian's surname in private life.

Julian T. Abeles, for the wife, will move for an increase in alimony to at least \$100 a week, having asked for \$280 originally, setting forth that Murray will be playing this summer. The vaudeville had interposed affidavits to the effect he was laying-off until the fall, when his new three-year contract with Keith's went into effect.

## Skater Given Verdict Under Compensation Law

Albany, May 29.

A skater who contracts to appear at an ice palace, garden or theatre for a definite period is still eligible to receive aid under the Workmen's Compensation Law. The Appellate Division, Third Department, so decided recently in the case of Hearn vs. Madison Square Garden Corp.

Hearn contracted with the Garden to put on a skating act with a partner from Dec. 19, 1925 to Jan. 15, 1926. For this he was to receive \$1,000. On the evening of Dec. 30 he was injured while making a jump which was a part of his routine. He was given an award by a referee dealing with workmen's compensation cases, the arbitrator holding Hearn's agreement was not an independent contract. The Garden corporation and the insurance company appealed the award, contending it was an independent contract and therefore outside the Workmen's Compensation Law.

Deputy Attorney General E. C. Allen argued the appeal for the State Industrial Commission, the Appellate Division upholding his contentions, but without written opinion.

## \$25 Plaque as Pass

Seattle, May 29.

An innovation in the way of selling admissions is being used by Casper Fischer of the Washington Theatre Enterprises.

The gag is to sell bronze plaques, which will admit one or more guests to the house for the entire year. The plaques, beautifully typed and engraved, costs the holder \$25 and entitles him to free admittance to the house at all times.

Fischer is realizing a tidy sum out of this unusual method of theatre financing.

## Kharum, Bond Seller

Syracuse, N. Y., May 29.

Kharum, "the Persian pianist," native of this city and long in vaudeville, is quitting the stage to enter the bond field, he announced here this week. Kharum will be associated with the New Jersey Continental Bankshares Corporation of New York, which has just opened a local office.

Kharum is the second Syracusean to desert the theatrical field for the bond business. William V. A. Mack of this city, long with Pathe as exchange manager and publicity director, has become director of sales for the Benjamin Baker Company, with headquarters here.

## TROUPEURS WILL BUILD

Los Angeles, May 29.

The Troupeurs, stage organization, composed of actors who have been in the business for 30 years or more, are getting ready to build a clubhouse in Hollywood.

In order to augment the building fund it is proposed to give a series of shows with talent from the club's own ranks. First of these shows will be given May 31 in the Hollywood high school auditorium.

## High Court's Decision Wipes Out Agency Laws

Washington, May 29.

The U. S. Supreme Court's ruling declaring state laws regulating employment fees as unconstitutional is considered a grave precedent for the show business. It legalizes the 10 per cent employment agency commissions or anything beyond that.

The test case which resulted in a signal victory for the employment agencies is from Newark, instituted by Rupert Ribnik. The highest tribunal held that the New Jersey law, as well as a similar statute in 21 States of the Union, was illegal on the ground it is beyond the powers of a State to enforce laws which regulate or fix charges, whether they be fees or commissions charged for professional services or wages for labor.

Russell J. Eldridge, Director of the State Labor Department, opined in Newark that he feared a return of unscrupulous employment agents as a result of the Supreme Court's decision.

## MISS SHONE'S JUDGMENT

Hermine Shone, vaude agent, has been tapped for a \$3,013 judgment in favor of Kathleen Morris. The latter sued on two grounds, alleging a \$1,000 cash loan and another indebtedness for \$1,800 for furniture sold April 25, 1927.

Miss Shone did not defend the judgment, with costs and interests, brings the total in excess of \$3,000.

## Chick Endor Marooned

Billy Mann came back to New York from London on the 4. t. last week and is now associated with Meyer Davis in New York on society bookings. Mann has his Yacht Club Boys with him, including Eddie Thomas and Eddie Ward.

Chick Endor is marooned in London for almost a year which now total up in the millions for 14 months at 175 cents weekly.

## WM. MORRIS' BENEFIT

William Morris returned to Saranac Lake for a vacation this week, after visiting his offices for a few days last week.

Morris is concerning himself with another elaborate show July 4, afternoon and evening, including an outdoor carnival and festival, with the show at night, on behalf of the Day Nursery at the resort.

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ORGANIST

Warner Bros. Theatre, Hollywood



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**TOMMY ATKINS**

SEXTETTE

and LYDA ROBERTY

Warner Brothers Theatre in Hollywood Indefinitely

**CLARA HOWARD**

MAY 27—ORPHEUM, OMAHA  
JUNE 3—DES MOINES, DAVENPORT

ARTHUR

**MILLARD and MARLIN**

in "KOLLEGE KAPERS," Written by Henry Bergman

May 28 (This Week)—Flatbush, Brooklyn

June 4 (Next Week)—Newburg and Poughkeepsie

Direction MILT LEWIN

**WILL AUBREY**  
"THE RAMBLING PHILOSOPHER"

TAKES this means of explaining his peculiar method of playing (?) his accompaniment guitar. Having been asked by numerous people whether he used a steel or not—or how he ever learned to play in such a distinctly different way.

The "Bard of the Byways," namely "Old Man" Aubrey, rises to explain to all and sundry.

"I used to 'fake' a little on the piano—always liked guitar—got hold of one once, thru' skillfully, or fortunately making a ten the hard way. I found that my fingers were too short or something to play it in the orthodox manner—so I turned the instrument into an open B flat major chord (my first chord on piano) held the guitar on my lap in the manner of a steel guitar, and using my thumb to slide like a steel, with fingers in same position as a piano keyboard."

"Figured how many tones or half-tones—down on each individual string—my second chord was, and my third chord, and so on—AND THAT'S ALL THERE IS TO IT."

"I know I am not a Virtuoso on the guitar by any means—never will be—but I have at least invented something original."

## HOP TO IT, EVERYBODY

NOTE: I am still featuring my Minstrel Band Parade—also doing my famous "leap for life" piece of business in it which was suggested to me by a fellow performer—my friend, Bob Robinson, of Borde and Robinson.

Sincerely,

Will Aubrey

Still Rambling Over the K-A-O Circuit

**This Week, Palace, Milwaukee**

Direction: SIMON AGENCY



## Gus Edwards and 'Mr. Wu' Become Publix Units

Chicago, May 29. "Mr. Wu" vaude act, has been converted into a presentation and will play 30 weeks of Publix time as a unit.

Gus Edwards, with a troupe of his juveniles, also will play the same route.

Birmingham House Leased  
Lyric, Birmingham, has been leased from the Interstate Circuit for musical stock during the summer.

Jimmy Hodges has the company in it.

## TWO-YEAR SENTENCE

C. R. Fox On Road Gang For Non-Support—Co. Pays Family

Los Angeles, May 29. Carlos Ray Fox, vaude actor, was sentenced to two years on the county road gang by Municipal Judge Frederickson for failing to support his wife and two children.

Mrs. Edna Fox, his wife, complained that she had not received a penny from her husband, for the past year, Fox's defense was that he had been ill and out of work.

During the next two years Fox's family will be paid \$2 a day by the county.

## Gene Dennis on Publix Route With Percentage

Los Angeles, May 29. Gene Dennis, the wonder girl from Kansas, has been booked to do her mental observation and thought in the Publix houses for 26 weeks.

These houses are booked by Milton Feld, with the engagement opening at Palace, Dallas, June 2.

Miss Dennis is to have a special press agent ahead and back. She will also give morning matinees exclusively for women. She is on a guarantee and percentage.

Booking was made through the local William Morris Agency.

## Darling's Vacation

Eddie Darling, the Keith booker, is taking a vacation of two months in Europe.

Mr. Darling of recent seasons appears to have been especially interested in the booking over here of foreign acts. He's probably going over for another load.

Many think that this summer is a good time for Keith people to stick around if they expect to stick.

Darling is leaving today (Wednesday).

## DRIVING 'CROSS COUNTRY

Bert Wheeler, Al St. Clair and Rubie Bernstein leave New York June 4 for an overland trip to Los Angeles. The boys intend driving in Wheeler's car by way of the Grand Canyon.

Both Wheeler and St. Clair do picture work out there, Wheeler going on Vitaphone.

## Girl at \$125 Wkly Sold To Show at \$300—Suit

Colette D'Harville, French find with "Here's Howe," is the subject of two suits by Edward S. Keller and Sam Shannon, who are suing Tonal Productions, Inc. (Aarons and Freedley subsidiary), the owners of the musical comedy in one action, and Miss D'Harville, in another action.

Keller and Shannon had groomed the French girl and gave her a year's contract guaranteeing her \$125 a week from January 9, 1928. In turn they sold her services to Ben Bernie's Club Intime and the Richman for \$200 and to Aarons and Freedley at \$300 a week until Oct. 6, with \$100 weekly increase thereafter.

Keller and Shannon, through Julius Kendler, maintain that the "Here's Howe" management was obligated to pay Miss D'Harville salary to them, instead of which they paid her in person.

The agents are suing Tonal Productions, Inc., for the eight weeks the show has run out of town and on Broadway, or \$2,400. In another suit, they claim \$1,400 from Miss D'Harville, the difference between the eight weeks at \$125 a week or \$1,000 they allege she is entitled to, and the \$2,400 she earned on the contract.

## INCORPORATIONS

### NEW YORK

Artkraft Productions, Inc., Manhattan, management theatres, amusements, \$20,000; Herbert S. Vogel, Michael Leback, David L. Kohn, and by Vogel & Wyman, 533 Broadway, New York.

Gale Amusement Corp., Manhattan, management theatres, amusements, no par value; Milton D. Blankstein, Nora O'Leary, Abraham Solomon. Filed by Diamond, 818-21 Union Trust Bldg., Madison ave., New York.

One Mile Up, Inc., Manhattan, theatrical enterprises, 100 shares, no par value; Elsie Cohen, Irving S. Strouse, Louis W. Pollack. Filed by Egan J. Ruben, 1440 Broadway, New York.

Staley & Howell, Inc., Rochester, moving pictures, \$15,000; Richard F. Staley, Mortimer B. Howell, Cass F. Staley. Filed by Lewis, Makay, Bown & Johnson, 818-21 Union Trust Bldg., Rochester.

Theatre Supply Merchants, Inc., New York, theatre furniture, tickets, general business of theatre supply merchants, general mercantile and commission and brokerage business, 100 shares no par value; Lawrence Bolognina, Aaron Salira, Harry Rabinowitz. Filed by Frank Aranev, 84 William st., New York.

Manhattan Studios, Inc., Manhattan, motion pictures, studios, exhibitions, \$10,000; Carl Mittenhalt, Gertrude Winograd, David L. Weintraub. Filed by Samuel Jesse Buzah, 1440 Broadway, New York.

Billy Baskette, Inc., Manhattan, printing, publishing, song, plays, operas, operate devices and apparatus for amusement, motion pictures, 500 shares no par value; Theo. Alban, Billy Baskette, Clifford J. Briscoe. Filed by Russell H. Kittel, 3 East 4th st., New York.

Newpo Theatres, Inc., Newburgh, management theatres, musical productions, motion pictures, machines, cameras, 200 shares no par value; Daniel Becker, Henry Grusky, Hanna Lindberg. Filed by Henry Grusky, 64 2nd st., Newburgh, N. Y.

Woodcliff Roller Coaster Co., Inc., Poughkeepsie, operate Ferris wheels, roller coasters and other amusements, 500 shares no par value; Arthur I. Strang, Marion E. Alley, Henry Neale. Filed by Strang & Taylor, 203 Main st., White Plains, New York.

Certified Automatic Devices, Inc., New York, motion picture theatres, entertainment devices, \$10,000; Thomas Gillman, Charles S. Lubin, Max Lubin. Filed by Joseph E. Glass, 61 Chambers st., New York.

Lou Irwin, Inc., New York, sell tickets, rent theatrical costumes, moving pictures, 150 shares no par value; Morris R. Seamon, Howard C. Burkhart, Irving Blank. Filed by Thos. Jefferson Ryan, 151 West 4th st., New York.

Lewis E. Gensler Productions, Inc., Manhattan, musical and dramatic performances, management theatres, plays, 2,331 shares, 999 shares preferred stock \$100 par value, 999 shares class A stock no par value, 333 shares class B stock no par value; Lewis E. Gensler, Harry A. Bloomberg, Louis Gensler. Filed by Bloomberg & Bloomberg, 1432 Broadway, New York.

## MOLLIE FULLER ON COAST

Blind Actress Visiting Mabel Fenton—After Health

Mollie Fuller, blind for five years, has gone to Los Angeles. Miss Fuller is going to visit Mrs. Mabel Fenton-Ross and to take a complete rest in an attempt to regain her health.

Last winter, after an illness, Miss Fuller played the Loew time. She has been in New York for the last few months, not appearing on the stage. Her enforced inactivity has made her terribly nervous, and, as Miss Fuller expressed it, "I can't stand sitting around New York."

She is accompanied by Peppy Miller, who appeared in her sketches for two years and a half.

Miss Fuller said, "I have not definitely retired from the stage and if the change of climate will only give me back my health and strength I will return to vaudeville."

## Act Unknowingly Kids

Critic and Gets Panned

Milwaukee, May 29. Benny Burt and Wallie Lehman ran into a storm when they opened at the Riverside last week. Coining their laughs through kidding bits and stunts, the pair picked on Peggy Patton, "News" critic, as she walked in, and as a result got a sweet razing in that paper's review columns.

Miss Patton also kicked to the Orpheum management, claiming she didn't think performers should pick on an unescorted woman.

## MARRIAGES

Reno Comez and Sarah McPhee, Boston night club dancers, married in an airplane over Boston, May 26. Gladys Wheaton (Woertz) of the "Greenwich Village Follies," to Maurice Rubens, composer, in New York, at the Municipal Building, May 28, religious ceremony being held the same evening at the Park Central Hotel.

Bob Knudson, assistant manager of the Variety theatre, Evanston, Ind., to Erma R. Croyle, treasurer of the Congress theatre, Chicago, May 15. Both are Lubliner and Trinz houses.

Matilda Spinrad to Jack Zeppnick, May 27, in New York.

Danny Dowling, former dancing partner of Joan Crawford, secretly married to Lorna Doone, Los Angeles society girl, last November in Tin Juana, Mex.

J. C. McCann, general manager, T. & D. Jr. circuit (pictures), to Carmen Biedeman, San Francisco, May 17.

Wyn Richmond, English musical comedy actress, to John MacDonald Henderson, in Australia, last August, confirmation by bride recently. Miss Richmond played in "Sunny" and substituted for Marilyn Miller during her illness.

Annette Davis, dancer in "Greenwich Village Follies" to John H. Paton, honey merchant, of New York, in Philadelphia.

Daniel Barleigh, 69, to Mrs. Lena Runner, at Plattsburgh, N. Y., recently. Groom is playwright.

Kenneth Thomson, actor, to Alden Gay, actress, Los Angeles, May 28.

Al Raboch, picture director, to Curtayne Mohr Englar, dancer, Los Angeles, June 3.

## HOEY BACK AS TURN

Herbert Hoey will go to vaude after two years on the west coast as m. c. in picture houses. Hoey will be assisted by Paul Bernard at the piano. Before going west Hoey was in musicals.

## Al Shayne on Route

Al Shayne, erstwhile nightclub m. c., opens at Loew's Delancey, New York, on a Loew tour June 7. Shayne is also a new Brunswick recording artist, with special material authored by DeSilva, Brown and Henderson.

## Poli Dealing With Both Keith's and Fox

All reports agree that S. Z. Poli is in negotiation with Keith's and Fox for the transfer of the Poli New England circuit.

Nothing concrete has been reached by Poli with either of the other chains. Each is said to be expectant of accomplishing the Poli deal.

Fox people think the Poli circuit will be under their direction before June 15. Keith's is saying nothing, but it seems to be known that it is in active negotiation with Poli, in person and Keith's has been since the Murdoch-Kennedy regime took over the Keith control.

## DRAKE and WALKER'S

All Colored Revue  
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BABE MORRIS  
Tap Dancer Supreme

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—with—  
BOB and EULA — RATCLIFF DANCERS

## THE MEMPHIS COLLEGIANS

That Sweet Band from the South  
Headlining Pantages Circuit  
Direction of ESTELLA GREEN

## LUCILLE PAGE

in SPECIALTY DANCES  
P. S.—A Week of Laughs with Benay Rubin

## Featured in Fanchon and Marco's "Bathub Idea"

## PAGE

in SPECIALTY DANCES  
P. S.—A Week of Laughs with Benay Rubin

## One of Fanchon and Marco's "Ideas" VINA ZOLLE

PRIMA DONNA  
Featured in "Great White Way" Idea

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**KEITH-ALBEE CIRCUIT**



## FLORENCE REYNOLDS' KILLS SELF FOR LOVE

Florence Reynolds, vaude actress and of the Reynolds Trio, committed suicide via asphyxiation in her room at 143 West 78th street, New York City, reported victim of deception and unrequited love, according to notes found by the police. Remains were shipped to Elmira, N. Y., for burial.

Miss Reynolds had been in show business for several years, first as chorister in various musicals and later in vaudeville.

According to police investigation following the suicide through documentary and other evidence, it was found that the young actress had met Bruce Healy, vaude actor, a year before while home in Elmira on a vacation. Healy's carried on a whirlwind courtship that went upon the rocks when Miss Reynolds learned that he was married.

The denouement of the shattered romance came some months ago when Healy's wife is reported having him arrested for non-support. Miss Reynolds stuck despite the blow, giving financial aid in relieving the situation.

**In Act Together**  
At the time Healy was in the marital jam he had been appearing with Miss Reynolds in a vaude act known as the Reynolds Trio. Miss Reynolds is said to have pawned jewelry and borrowed on her life insurance policy to meet the demands of Healy's belligerent spouse and spring him from jail. Shortly afterward the trio act disbanded, Miss Reynolds doing a singing single turn.

Although intimates claim that Miss Reynolds was completely washed up with Healy, she continually brooded over the alleged deception. It finally culminated in her suicide.

Among the effects of the suicide the police found a note embodying a scathing denunciation of Healy for his alleged deception and a request that her burial be in Elmira.

Healy, object of the deceased actress' attention, has been in vaudeville for several years, having appeared with various partners. Since the suicide he has been absent from his usual haunts.

## Harry Singer Married

Harry Singer, of the Orpheum Circuit, and Alice Ann Alcorn, non-professional, were married May 22.

The bridegroom was formerly the Orpheum's west coast representative, but came to New York to head the Orpheum production department.

## NEW ACTS

Shea Sisters and Bobby Carroll are disbanding. Bobby Carroll is rehearsing with a new act.

Dolores Longtin, with four boys. Leon Leonard in six-people act, including Monica Skelley.

George P. (Spider) Murphy and Jack Allman, two-act.

Daly and Shaw have dissolved as a vaude team. Frank Daly is in a new act with Johnny Kelly. Florence, Shaw will form an alliance with Frank Stanley.

John Mason has teamed with "Crackshot" Jackson.

"The American Girl," produced by the Riley Bros., has been reorganized. Now headed by the Three Slate Bros.

Robey and Desmond, two-act. Al Mack, Iris May, two-act.

Chick Chandler and Margie Leach in revival of Pauline Saxon's former act by Paul Gerard Smith.

At Thels' Mighty Midgits (4). Arthur Fields and Harry De Costa, 2-act.

Roger Gray in three-people cast in "So I Hear" sketch at the last "Lamb's Gambol."

Hawthorne and Cook will shelve their standard vaudeville two act, in favor of a new one authored by Jack Conway (Variety).

## Ruth Etting Playing Pantages on Percentage

Ruth Etting, "the sweetheart of Chicago," a girl who for three years couldn't play Broadway vaudeville until Flo Ziegfeld discovered her, is about to open for Pantages on sharing terms with a guarantee. It's almost unprecedented for a young woman of her rather immature years in the show business.

Miss Etting opens June 9 at Pantages, San Francisco, for two weeks, following with another two-week term at Pantages, Los Angeles. Her contract calls for \$1,000 weekly guarantee, with 30 per cent of any gross over \$14,000 and 50 per cent of the gross over \$19,000.

Ziegfeld again has engaged Miss Etting for next season, for one of the new Ziggy productions.

Nat Phillips arranged the Pantages booking for Miss Etting. Ruth thinks that is a coincidence. She says that when in the chorus in Chicago, starting out in the show business, only Mr. Phillips of all of the company back or front, encouraged her. Phillips, she said, told her to work hard; that if she did and intelligently, she might amount to something some day on the stage.

## Retaining Band Policy

Band policy is to continue at the Melba, Brooklyn. Howard Emerson's outfit there for three weeks, will be followed June 4 by Frank Silver and orchestra.

Silver unit will remain for three or four weeks.

## Theatres Proposed

Brooklyn, N. Y.—\$50,000. Owner, Allied Owners Corp., 331 Madison ave. Architect, P. W. Lamb, New York City. Policy not given.  
Cannelville, Pa.—(Also offices) \$100,000. Owner, R. M. Wallace Co., Connelville. Architect, C. R. Gelsler, Pittsburgh, Pa. Policy not given.  
Connersville, Ind.—\$70,000. Owner, Auditorium Co. Architect, C. E. Working & Son, Richmond, Ind. Policy not given.  
East Liverpool, O.—Owner, W. Tallman. Architect, F. Elliott, Columbus, O. Policy not given.  
Galton, O.—\$100,000. Owner, Cantop Development Co. Architect, W. A. Rahold. Policy, pictures.  
Havana, N. Y.—Owner, H. S. Clark. Designer, J. Peters. Policy, pictures.  
Muncie, Ind.—(Alterations) \$25,000. Owner, Columbia Theatre Co. Architect, Houck & Schneider.  
Detroit—\$250,000. Owner company forming. Architect, P. B. Percira. Policy not given.  
Niagara Falls, N. Y.—(Also stores and offices) \$100,000. Owner, A. M. Atlas. Policy, vaudeville.  
New York City.—Owner, Little Picture House, Inc. Architect, H. Greely. Policy, pictures.  
Pittston, N. J.—(McCart theatre, \$400,000). Owner, Triangle Club. Architect, D. K. Este Fisher, Baltimore. Policy not given.  
Rochelle, Ill.—(Also stores) \$125,000. Owner, Rochelle Theatre Corp. Architect, E. F. Behrns, Chicago. Policy not given.  
Ames, Ia.—\$20,000. Alterations. Owner, J. Gebrecht, 2420 Lincoln Way.  
Architects, Vorse, Krentsch & Krentsch, Des Moines, Ia. Policy, pictures.  
Allentown, Pa.—Also stores and apartments; \$75,000. Owner, J. G. Riem. Architect, B. R. Bittling. Policy, pictures.  
Cleveland—\$500,000. Owners, Shaker Theatre Co. Architects, Small & Rowley. Policy not given.  
Crisfield, Md.—Arcade, rebuilding after fire; \$54,000. Owners, G. Ernest Madrix and G. Lawson, Crisfield. Architects, J. O. Blair, Baltimore. Policy not given.  
Dayton, O.—Also stores and apartments. Owner company forming, care of W. L. Clemmer and Al F. Johnson Realty Co. Architects, Geyer & Neuffer. Policy not given.  
Flint, Mich.—Also stores and offices; \$150,000. Owner, A. Elsmann. Architect, Leo Bachman. Policy not given.  
Fresno, Minn.—Also lodge rooms; \$30,000. Owner, A. F. & A. M., H. E. Olse. Architect, L. Rugland & Lewis, Minneapolis. Policy not given.  
Scranton, Pa.—Owner, Comerford Amusement Co., G. Morris, manager, Scranton. Architect, not selected. Policy, pictures.  
Southampton, N. Y.—\$115,000. Owner corporation forming, care E. C. Alexion, 128 W. 58th st., New York City. Architect, Schienger & Ehrenrich, New York City. Policy not given.

## SCHILDKRAUT, SR., ASKS \$3,500

Los Angeles, May 29.  
Rudolph Schildkraut, who recently concluded his film contract with Cecil B. DeMille, is asking \$3,500 a week to go into vaudeville. Schildkraut has been approached by Keith to play four to 10 weeks in the West.

## SCHINE'S VAUDELESS SUMMER

Several Schine Circuit houses, upper New York state, drop vaude for the summer this week and will operate with straight picture policies.  
List of dropouts include Newark, N. Y., Horning, Oneonta and Canandaigua. Houses had been booked by Jack Lindner Agency.

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## STRAND

(“Graduation Days” Unit)  
NEW YORK

At 7:30 tonight (Friday) at the Strand, one-third filled orchestra; at 9, one-half, with “Lady Be Good” (Muhall and Mackall) and a Stanley stage unit.

If a unit isn't for Broadway and help from the picture, the Strand can expect no more.

These Stanley units apparently built to convince the new Stanley, Jersey City, where the audience is three years behind New York, and the same show to please the Strand on Broadway can't be accomplished.

The Stanley unit at the Strand this week is “Graduation Days,” produced, it is said, by Harry W. Crull, and Leon Navara as the hold over m. c. There is no production. The nearest thing to a chorus front, on which the very ordinary stage band plays, and the musicians with others wearing pan-cake hats for the collegiate atmosphere.

Three of the turns are so small, timely, or worse that their names will be held confidential, although billed. Two are the teens, one a girl harmonizing act and the other a two-boy dancing turn. The third is a fresh male single who sounds as though thinking he must be the first to get over. The other is a smashed vaudeville in the Middle West. Each of the three turns was cold almost before it started.

When the single said he would tell “the traveling salesman joke” and Navara asked him not to, Navara stated he would find out if the audience wanted him to tell the joke. He discovered the audience didn't want. Probably what the audience did want was to either go home themselves or have the single go.

House men, who have had best lot after this sort of turn, it is not laughable any more to a sophisticated audience, such as Broadway's, in the picture. They don't want their children to hear that suggestive stuff on the stage.

Navara as m. c. had little to do but introduce the turns, throw some gags for him to build up on through dialog. He talked with the two hoofers, although why those hoofers ever thought of talking was not their own idea. As much as their hard shoe stepping was the “dog dance of other days” Navara said it would be. Had he called for a sailor's horn, those kids in their brand new suits probably would have done the same stepping dance.

It isn't right to pick amateur or audition turns dress them up and call them acts in theatres of 3,000 or more capacity.

Navara took a chance to kid the sister team. He was telling the audience how a man down front had been caught nodding at the matinee, etc., while they were on. That was not in good taste for the girls' change of the stage. Those girls will have trouble enough in landing and they might well protest even though Navara could not draw a snicker on the gag. In the end, the girls failed to laugh at anything on the stage except the prop horse, or in the picture.

Two real items of the stage show were Wayburn's “Chicks,” 12 youngsters from his school, and Douglas Wright and Co., the prop horse with a girl “trainer.” The latter makes a nice turn, but the prop horse, but the men under the skin burlesque it just a bit too much through exposure. The final exposure when both take a bow in their own persons would be the bigger otherwise.

The Wayburn act is hard to judge, cut up as it is in the unit playing. They are doing four things, with two worth attention. The other two are dressed too fully, although one is a ballet. The third is neatly costumed for the Wayburn tapping trade-mark, and the finale is a military drill in taps, very nice, with a big American flag thrown on the scrim for the red flag. But that show needed more than one American flag.

Organ played a portion of the picture's score, as though the pit orchestra couldn't play the picture's music for “Lady Be Good,” a small time picture of small time people, with nothing in either realistic of the story.

The orchestra's overture had the news reel run into it, not a bad idea, and the entire show went to two hours and 12 minutes. No worry about running over a week. The picture could have been chopped 15 minutes and the stage show, running 51 minutes, was easily 16 minutes too long.

News held the first two Fox's and one International. Nothing with either. A special Pathe Review held scenes with N. T. G. Major J. Andrew White and Graham McNamee.

Next week at the Strand Vitaphone and the Warners “Tenderloin.” If the Strand needs anything to stand off the recent acts, it's that it's A. And should do business, the Strand getting the Vita's first runs after Warner's \$2 engagement, through Roxy, wired, being hooked up of course, and the other, with Roxy. Strand will be a good line on the big city's downtown situation for

the talkers. “Tenderloin” and “Glorious Betsy” have been doing business behind New York, and the sensational “Jazz Singer” doesn't have to be referred to, while Warners’ “Hon and Mouse” (new), another talker, will be the big draw with the others. The only bad klick there is that Roxy played the Johnson talker.

## STATE

(DETROIT)

Detroit, May 26. An admirable stage show fashioned by Howard Pierce is the background for Kols Sedley, successor to Fred Street as m. c. here. “Walking Back” (Pathe) was a frail feature for any de luxe house and stands responsible for the low rate of attendance at the performance caught.

Selection of Sedley for the personal job at the State was reported to have followed his own choice. The nearest thing to a benefit. Otherwise, the Sedley rep has been confined to cafe circles. He was the big thing up at Luigi's night club, and shows it. In his act, he is nearer the floor than the stage. That's a line few can straddle without changing style on either side. For the present, the Sedley rep will be his excellent appearance. Inasmuch as his stance is far too flip, it will be a different Sedley who clicks in a picture house. Opening week he is constantly missed back of the first four or five rows, and caused a stir in the back of the house only when hoofing. Which won't help him with the long distance.

Talent and production devised by Pierce were both high geared. Also more comedy than is usually seen in pictures. The picture, “Walking Back,” did their identical vaudeville turn and then there was the frequent bright stuff by Sedley. If the Kinsky booking office is surviving as a troupe, it is the surviving material in the Loew road shows, it is rewarded by the excellent talent usually present in the vaudeville bills. For the first three of the five vaude acts were retained—Roma Brothers, Clarke Morrell and Collins and Peterson. With the remaining pair of turns not quite suitable for the hand show, they were disposed of elsewhere in town.

Presentation idea at the State releases the Loew bills of their vaude classification, but retention of the majority of acts keeps the Loew trademark alive. And it's well worth retaining, being the only circuit name in Detroit at the moment. But for the moment, the Bastian band, the house ballet group and Sedley's entrance, the Roma Bros. held their usual opening spot. Still in glee, the Roma Bros. have a name effect, vaude acts, Roma's a good starter for any show, looking and working. Roxy LaRocco, local entrant but not unknown, had his troupe of four girls, in a straight musical offering. Clarke Morrell, tenor with a showmanly personality, also found the band frontage change of the stage. The act, better finish than the mammy song now used.

Collins and Peterson dropped a scrim in front of the band to play the house in their talk routine. They have never gone over better. If as well. Patsy Griffin, another local entry, was a cute little trick act, like the others, with a picture house, subterfuge when singing.

Bastian's band is improving and now sounds 100 per cent more proficient than when starting out. The organ solo, spotted in between the film shots and newsreel, preceded the stage end. He gained his usual amount of response. The act, a custom with the State audiences to show more carnival spirit than any other downtown clique.

## LOEW'S STATE

(LOS ANGELES)

Los Angeles, May 25. Theatrically speaking, Will King's revue at the Loew's State is something different and decidedly entertaining. With the usual cut and dried presentations becoming more and more less popular, the variety of this sort is pleasantly diverting.

King has assembled a show of quantity and quality, and for the most part, it's a good one. King's individual name also means something around this town. While the nut for the week may be more, and more. With King's value even more pronounced outside of Los Angeles, particularly around San Francisco, Oakland, and San Diego, it's probable that West Coast will play him over the circuit.

Running a full hour at first performance, the Loew's State show will be chopped about 20 minutes or so. For an opening King did a burlesque version on Shakespeare's “Othello” while stringing Luigi's Othello along. Grand opera was next. Don Smith rendering an aria from “Rigoletto.” King the whole thing from start to finish. Benny Rubin, who took it easy for himself, but gave plenty of aid to the others. For melodrama King's act was a series of shrinking violets. Rubin and Joe Verdi standouts in the sketch. Verdi looks like one of

the best bets for this house in a long while. Finally the best bet King has in his company is June Clyde, a blonde who has looks and all the rest of it. Warbles a nifty note and is a good singer. Musical comedy section was designed for sight. Effectively dressed stage had the love theme in song. The “Walking Back” was a contribution. A little specialty girl was a whole of an acrobatic dancer. King and his straight, Dunbar, provided more of a corking flash. Final act was a corking flash.

On the house program J. Wesley Lord presented his own original organ novelty dubbed “Troubles of a Man.” McCann looks like this sort of thing is getting over with the customers. Appreciation on this one was most audible. Lord a direct counter to the M-G-G newsreel held several interesting shots. Feature was “Something Always Happens” (Par). The show was capacity, with an early standup out in front. More shows of the “different” variety won't do the State any harm.

## T &amp; D

(OAKLAND)

Oakland, Cal., May 26. Eddie Peabody has inaugurated a brief engagement at the T & D as m. c. and starting with next week will couple that duty with direction of the stage band. Peabody came in a stranger to local fans, though his reputation had preceded him. Opening day business was considerably above normal.

Peabody registered a decided hit and was for the first time an even banjo numbers. General verdict seems to be that Peabody is over. Debutting with Fanchon and Marco's “Venus” idea wasn't the best. The idea was new, but the breaks. Aside from his own specialty, he was compelled to work entirely from the pit. Peabody repeated, as Max Bradford, a local favorite, for some months, who has temporarily been sent to the Boulevard, Los Angeles.

Stage show rates as one of F. & M's best. It's a tight girl, very with a tank act on view. Arline Langan, dancer, is featured and scored heavily with her monoped dance. Johnny Sawett, some of the “Cub” act, mopped up, and Woods Miller's barytone is used several times. Arline's seals were put through their paces by Frank Brown, who has a new act. The duo team is Dagmar and Koveroff, who have a sensational finish in the glass diving tank. Finale brought the bathing girls on for a routine of diving.

Screen feature was “Silk Stockings” with shots from both Paramount and M-G newsreels. John Scotti, mover over from the American, conducted the orchestra in the pit.

## PARAMOUNT

(“Seeing Things”—Unit)

(NEW YORK)

New York, May 27. It was for the first time, too originally, that New York is unlike Chicago. For one thing there don't seem to be as many jellybeans and flames.

It must be a little strange when Paul Ash looks down in the front rows of the Paramount and instead of the gleeful sub-debbs that station themselves in the front row, he sees adults. Or, are they adults? The average person never gets a seat that far down in the Paramount, and that's a mezzanine loge it is. The seats are good.

Anyhow, Paul must miss those giggling down-front girls, with their gumdrops, which he used to see. The seats are good. He must miss a lot of things in this man's town—his whizzy, socky, hoty-toty band, for one thing. And his own stage productions. R. H. Burnside's “Seeing Things” is a good Public unit, but it's still a unit, and Lou McDermott is far away in Chi.

New York might be less unlike Chicago and other points west if New York ever got a taste of the real, undiluted stuff. Ash will probably work his spell in time. There are a few things in the air. The boys are fancying him, and that's important.

Ash is working with Helen Kane, who could remain in the Paramount for some time. She is the successor of Peggy Bernier, who stepped out of the Ash shows at the Oriental into a part in “Good News.” A casual observer might think that works somewhat like Miss Bernier, but Miss Kane has an edge in having a more melodious voice than Peggy, who is a cheerful monotone. The Paramount's “Seeing Things” is a good Public unit, but it's still a unit, and Lou McDermott is far away in Chi.

Ash, with the song-pluggers out of the way, so that accurate appraisal may be made, seems to be doing well. The mob will not be influenced by those preliminary shock acts. The New York film critics against him when they perceived that Ash was neither singer, dancer nor musician, but a showman.

A series of shrinking violets who were almost tongue-tied in their fright or lack of importance,

the Paramount is fortunate in having an m. c. who speaks with a strong h-v-voice and knows what it's all about.

Burnside's unit has a troupe of Fellini Sorrel girls. Dancing troupes are common these days, but this group seemed unusually attractive, graceful and interesting. “Seeing Things” has a new theme song written by Ballard MacDonald and running through the entire unit at intervals. Allan Raymond sang the theme song, and played the Palace. On direction alone this chap should have a continuous utility for unit producers. It's rare when the audience catches the words of a song in a picture auditorium.

Joe Rose jumped, leaped and somersaulted through a peppy routine. Les Kicks, who played the Palace a couple of months ago, have been grabbed off by Burnside with a nice appreciation of what is, naturally adapted to the big houses. Les Kicks have a novelty (illuminated marionettes).

Castleton and Mack, the chaps that left England flat, romped through the first of the second act, with a devastating sureness that spelled certain success. This two-house has been around in picture houses since the time of the silent and always progressive in material.

Overture, “American Sketches,” amounted to very little. A James Fitzpatrick song, “I'm a Soldier,” was a series of quotations from famous men, mostly generals, against a background of marching soldiers. This subject ought to be swamped with dates and names of years.

“Stage Coached,” a cartoon comic used as a chaser, preceding the stage show, proved to be clever, the first good thing in this pro-show-ger in a long while.

Sigmund Krungold, subbing at the organ in Jesse Crawford's stead, did a happy ending to “A Musical Trip” and “A Musical Trip” may or may not be the musician Crawford is, but he gets across with more animation, the important thing in a picture house.

Adolphe Benjou in “His Tiger Lady” (Par) on screen. Land.

## CALIFORNIA

(“Wesco Startles”—Unit)

(SAN JOSE)

San Jose, Cal., May 26. Another batch of talented youngsters trained by the West Coast of San Francisco, who have been providing loads of embryo performers for the Fanchon and Marco Circuit, were in the house. They have been turned into semi-pros for the summer season. Six of them—five girls and a boy—who have progressive debut in the “Kiddie” stage, made their debut currently with the California specialty show and gave evidence of considerable promise. They have been designated as the “Wesco Startles” and will be over the circuit during the next three months. In age they range from 14 to 15, and within another year they will be ready to take the regular professional class.

Current specialty show reflects credit on Jay Brower, stage band leader, and the West Coast of California in the band's personnel. It rates as one of the best small-town stage orchestras on the coast. Brower is a capable leader and the quality of work is improving constantly.

Imported talent, from the Fanchon and Marco offices, included Virginia Castle, a girl who was a shoe-stepping; Leonard St. Leo, fancy and intricate hoofing, and Jack Cavanaugh and Co. in roping and cowboying. The “Kiddie” show, with showmanship precision, though his performance at the opener was considerably too long.

The Brower unit opened with a march number, the official musical number for the Fiesta de Roses. A Spanish melody, with the bandmen using the theme for the finish, for a lowed. And a number, which the boys whooped up.

For a finale Brower and five of the boys did a burlesque Spanish dance that clicked nicely. Edwads.

## SENATE

(“Sunny Days” Unit)

(CHICAGO)

Chicago, May 23. Just back from New York, and on the stage, is Art Kahn. The Senate is Art's old stamping grounds and the Senators remember him if applause is any indication.

Every effort has been made to polish off the unit which is Kahn's opening show. Originally designed for Van and Schenck at the Oriental, it was changed to the Senate when those boys looted who had the old Ash home. As it stands it is fair entertainment, with Eddie and Morton Beck and Gene Sheldon and the orchestra.

Opening were the Laughlin Girls, house ballet, the ballet and orchestra garbed as gypsies with the orchestra across an elevated platform. Staged with “colored lights” in the foliage. For the solo opener, Kahn introduced Gene Sheldon. This boy is a real talent, and he was built for copping laughs. However, he could afford to cut his preliminary work in half. Jones and Elliott were a nice little waltz team. With the second act, an interval is not entirely covered.

Sally Sweet rollicked through some blues and harmony. A wee

brunette, of the cute variety, she trots out a few songs and then tries to vamp Kahn. Latter presents a fantastic piano arrangement of “Rhapsody” and the approved to the extent of two encores. Baller was on again at this point to do a rather neatly eddied number in length. The orchestra's overture closing was Eddie and Morton Beck. They entered singing the window washer's song for laughs and contributed a needed punch. Tapered off the scene with a backing went wingward to disclose a waterfall. A huge sun arose back of the falls with girls fastened in its rays. The performers took a turn as they came on for the curtain.

House is playing to good business with “Easy Come, Easy Go” (Par) the screen feature.

## ROXY

(NEW YORK)

New York, May 26. Having released a series of stage shows which have made the studio talk the past two or three weeks, it's just about time this house started to let down, and this is evident in the program. The first act of the program is good, but not up to the recent pace and lacking a definite punch. Entire program is nine minutes short of two hours with “Diversions de la Dance” feature, “The News Parade” (Fox).

Leading up to the Memorial Day tribute is “In a Monastery Garden,” which utilizes the full vocal range of the program is good, but not up to the recent pace and lacking a definite punch. Entire program is nine minutes short of two hours with “Diversions de la Dance” feature, “The News Parade” (Fox).

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## WISCONSIN

(MILWAUKEE)

Milwaukee, May 24. “Steppin' Out” was the title hung on the stage show. Only reason for the name was that it was built from behind a lace curtain scrim at the opening. To say that the stage end hung first until Van and Schenck came forward and putting on a show. With the second act, an interval is not entirely covered.

Sally Sweet rollicked through some blues and harmony. A wee

(Continued on page 41)



# Vaudeville Reviews

## PALACE

(St. Vaude.)

An almost all-repeat bill of sure-fire, costing plenty and giving forth at least the wholesome corned beef and cabbage if not the violets of big time. A veteran vaudevilleer, Harry Welch, with the program and visualize and orlize the show. But it is still good fun to be there and get it again at the front of the house.

Will Mahoney, returning from the wars of musical comedy, got what every good man gets from his true love when he comes home—the open arms and the kisses that follow. One other Irishman was received with as much enthusiasm in this town recently. But he had two German flirts with him.

A truly terrific ovation by folks who whistled his gags before he pulled them, applauded "Lillie" when the overture hit up, and yelled for "Mammy" when she came out. Will did 24 minutes, and a very full 26 minutes. Nothing new. But not a wow escaped and not a handclap faltered. After the closing act was announced he had to come out and take it again, and this trip he had to make a serious speech. That was the only way the closing act was not at all. He had exhausted the audience and the audience had exhausted him, and everything was six-two-and-even, with evasé 26 minutes. That's a lot of act for one gal. She looked like a little that hadn't been seen and heard before, but could stand new material, at least up to the imitations. Anyone as versatile as Juliet doesn't have to warm up. The laughs didn't come so heavy in the first half of the routine, which is a better tip-off than a trade paper reviewer's opinion. The impersonations, all always clever, and here one or two not overlooked, familiar to Juliet were sprung. She went strong at the end with Lillian, and her first act was mingled with Mahoney's welcome as Will's name was flashed. She took one bow thereafter, but no harm done. William Williams, another team of standbys, getting better with every appearance, even though the prelude talk in "one" is growing a trifle lengthy, and the comedy routine with the burlesque acrobatics and encore ballet. Bit by bit this pair keeps improving, soaking in the laughs harder and making easier. Doc Baker and his two cuties contributed another "regular," the two girls helping with some strenuous wheeling and pulling, and the comical protean whizzes and light attempts at characterization.

Clifford and Marlon, once again a heavy annual, or semi-annual, or anything, and since their first smash here, went for a volley of deep laughs on Miss Marion's limp postures and a unique gag-shooting. She makes a mistake and returns after a change in the same character. If she remained on, even at the expense of Clifford's single comedy song, the show would not be broken and would not have to be picked up again. Her appearance "straight" for the bow is still a strong comedy, and the mob her grotesque is appreciated. Powerful comedienne, and would clean up a bit in any revue.

Powder and Topsy (New Acts), with the Guatemala Marimba Band, slammed the first part shut. Bernice Claire, single and male pianist, singing three or four times, and metallic but true voice just made for vaudeville, deuced. Her dress-maker should return her the money for both her new dress and her Broadway. She daunted Shaws, cyclists, opened, ending elegant with a duo-cycle ensemble round and round.

The last act, Clarence Duxwey and Co., got a fair break, but started slow and dark, necessary for black-art stuff. By the time the best material happened half the seats were empty.

Business was overcapacity, due to rains. Just the kind of a show that will draw more of an audience in New York and draw less and entertainment more out of town. Too many returns threw it out of balance as exciting as the show. The patriots had a big time doing their act from out front. Almost every woman on the bill got flowers over the foot. The show was a home here again and homecoming time is at hand.

## STATE

(Vaudefilm)

Pointing out that the State's screen features in addition to a solid comedy entertainment of specialties is a whole of a bargain at four bits, is getting to be old stuff. But every time one drops the house after an absence, the fact hits anew.

Besides this week's layout is rather startling. "Red Hair" was something of a novelty, the de-luxes at a higher scale and, besides, they have a screaming Hal Roach "Our Gang" comedy and a distinctly "chilly color" picture, "The Mystery" list; then the M-G-M news will kick material that crushed the composite topicalists. Total of

more than two hours of class screen material.

Six-act bill has three comedy smashes and for a house of the State clientele, that spells top quality. How these pop audiences respond to an excuse to laugh!

The gigue dancers this week are Harry Welch, with 15 minutes of his "Greek restaurant" worked over for a rich low comedy effect; Sally Fields, with her own vigorous style of dancing, and finally Oscar Stang and his band, who since they broke in around these corners have built up their comedy until it's a continuous gale.

Rest of the bill blended nicely for balance and change of pace. Sgt. Franklin, with his dancing assistant, Ruby Royce, opened, furnishing a clever sharpshooting specialty that got away from the probats. Brisk turn that doesn't waste a second. Showmanly in frame-up and execution. Franklin is modest in demeanor, doing his shots without parade, which helps to emphasize the difficulty. Girl is snappy in appearance and makes her dance number count.

Alice May Howard and Sophie Bennett, light spot No. 2 with familiar harmonizing turn. On 15 minutes and would have overstayd, only the crowd liked them and encores were legitimate.

Greta Ardine surrounds her sketch idea with plenty of dancing and doesn't let the talk go too far. Her current partner is Tyrell, always a class dancer and now booked up happily in this. Open with a fragment of talk between Dutch immigrant girl and Tooner, a village trolley conductor, latter without character. Get down promptly to the stepping and thereafter they're set. Tyrell, by the way, is the only man in the crowd who makes the burlesque ballet thing honestly amusing. He does it mostly by putting some remarkably graceful toe work into it. Capital idea, this, of introducing really skillful male toe dancing in comedy gags.

Welch, with Harry Hill straightening for him as of old, proves again that the idea—maybe, used to be, wealth of great comedy material for vaudeville in burlesque. Sometimes they don't register, but the genuine ones do. Welch substitutes a pit responses and back stage echoes, for the effects he used to get out of the "Zoo" routine. It's a crowd made it a laughing tumult.

Oscar Stang has come ahead since he first showed hereabouts last fall. He has three singing comedies, and his comedy routine, and with himself doing burlesque femme impersonations they are in for a laughing value. Jazz music makes a perfect foil for stage clowning, and this group has both. They never overdo the buffoonery, but the robust haw-haw is there nevertheless.

## RIVERSIDE

(St. Vaude)

It was Bob Hall night at the Riverside Monday. Hall, after putting the N. V. A. Club across with a smash, had his comedy routine, and in other directions and Monday night was the recipient of a gold plaque from the Daughters of Israel, for aid in staging a drive for the poor. The comedy made the presentation speech and Hall acknowledged it in a carefully rehearsed ad lib rhymed response.

Prior to that, Hall had mentioned his "rhymes," and also let it be known that he sails June 23 for England. Here is a great opportunity for him to do some research. England with her suers at our money grubbing—and her claims of an older culture is on trial for her life. If she goes for Bob's on the next boat, Hall was fourth.

Maybe the presence of the Daughters accounted for the healthy houseful Monday night, but more likely it was prices. Theatre has been sealed downward and has picked up business. For six bits you can park anywhere in the orchestra. The tap for the boxes is a buck ten.

Bill was typically vaudeville, with one new act, very few old gags and no new story, but he did get Lytell in his corking sketch, "The Valiant." Lytell has been using the sketch for a couple of seasons now, but it's worth repeating. It's made to order for vaudeville and is sold rare. Closing the first half Lytell patted out with a speech.

After intermission Pat Hennin opened the vaude portion, following a poor Pathe newsreel. Young Hennin, like most of these three year comers, has been shadowed until near the finish of the turn when substance is on tap. This has been reduced to an act by standard vaudeville rules, and is one on line to get in the picture before they pull a routine of forgetfulness and fake dance steps and

## FILM HOUSE REVIEWS

(Continued from page 40)

as the top of a table, a picture in a pedestal frame on the left, huge ceiling and ceiling are book ends on the right. Four dancers stood as ornaments on the book ends and came to life after Miss Peterson. Solly Joy was on for a dance act, two clever, while the band scored with its tunes.

Evelyn Dean, dancer, was a dud until she had her act on acrobatics. Miss Peterson, the Borri girls and band put over another item, the singer being framed in the picture on the table top, and Schenck and Standard. They worked in front of the scrim, and to stop the applause Joe Van runs through the house and out the front door. Finally the girls surrounding the lamp base as it turns.

Art Richter, organist, first played a melody of bird songs to slides. Nicely relieved. The soloist sang "Pulse" (Par) the movie draw.

## CAPITOL

(NEW YORK)

New York, May 27.

A Boris Petroff production, entitled "Crimoline vs. Jazz," has some ravishing costumes (made by Brooks), a finale of abundant spectacular and a lot of in general. Stage numbers by a Chester Hale group of dancing girls. This is all very well, but the stage proceedings have a fatal flaw. There is no stand-out among the specialty people.

Metropolitan audiences take production splendors for granted these days, but the flavoring of the entertainment comes in the personalities that click for one reason or another. The "Crimoline vs. Jazz" idea itself is familiar, of course, but here it is beautifully done. The "Crimoline" is thoroughly enjoyable.

Walt Roesser hasn't much to work with in the way of introducing people in high class. The soloist, announcing the band number in the Capitoline, he makes an impressive gesture of ballrooming a "brand new" dance before the band comes on stage, and "on springs the title as 'Ramona' for a laugh. Number is expertly handled with incidental orchestra bits. Dancer between the act and the comedian violinist is amusing, especially the musician's trick of using violin notes to express such things as a bad dancer.

Karl Rosen, billed as late of "Take the Air," is the partisan of the crinoline. Roesser of the jazz age, and the whole show is a contest of two styles. Marie Rowland sings old songs; Lillian Roth offers "hot" topicalists, and the audience does the judging. Chester Hale in the crinoline costumes makes a lively picture. Center dresses are vivid red and the tone shades off through all gradations of pink to pure white. Out of the crowd some striking effects are obtained.

Switching to the jazz age, the girls strip to cocky costumes of white and black, and the crowd goes wild with white top hats. Taps go with the jazz and minuet-like toe routines with the crinolines.

For the finale girls are half of one and half of another, crinoline girls posed down stage and then going to an elevation half-way back, and jazz girls posed high in the balcony. A sort of mechanical pinwheel reworks effect. Except for Miss Roth only specialty was a solo tap and a couple of steps of John Quinn. Running time of presentation is 26 minutes.

"Robespierre" was the overture, introducing the vocal ensemble group behind a transparency singing the "Marsellaise" to fine effect.

"News reel is melody of Paramount, Paramount, Paramount, Paramount, Hal Roach comedy two-reeler was shown, Charley Chase in "The Night Pest," a low comedy interlude that was good in the presentation. There which had a rather mournful feature in "Laugh, Clown, Laugh" (M-G-M). Two-reeler is a pip, having a lot of good stuff of her former who makes a nuisance of himself at the ringside and then is lured into the ring, where he gets away from murder and mayhem by accident. Variation of these chase idea that is genuinely funny.

save the snappers for the finish. The young man, who had a foil for some good natured kidding relating to pop's brief and mild contributions to the routine. Pat returned later, walking out for an imitation of Tom Patricola, a Miss Patricola's turn, at the finish. Miss Pat, spotted next to closing, sang a couple of new ones and then a medley of some of her former hits. It helped a finish where help was needed.

Wheeler and Wheeler opened in their smooth dancing number in route. Kody and Wilson (New Acts) deuced. Carlton Emmy and his entertaining dog act tired. Emmy has wisely dropped the recitation, having when the act played Los Angeles.

"Amateur Nite in London," Gordon Postock's contribution to the levity of the night, and was just what the six bitters craved. The crossfire from the guy in the box elicited 100 per cent. The grotesque makeup of the amateur, who was a good shriek on their first appearance.

## FOWLER and TAMARA

Dancers, and book ends

18 Mins.; Full Stage (Special)

Palace (St. V.)

After a picture house tour following cabaret starring engagements here and there, these Americans, who typify Continental dance entertainment, furnished class, art and novelty to a Palace bill which needed all three. Miss Tamara's gown-costumes alone were rich, rare and regal.

They bring the Guatemala Marimba Orchestra of 7, one being a bass fiddler and the others hummer thumpers, and a foreign soloist, Juan Sebastian. The band will do, and the tabor, while negligible, helps fill in a change.

But the dancers are superlative. First in a Spanish double and then in an exquisite tango, they were established before they left the stage the first time. The soloist sang off-stage, with the band accompanying. They returned in a sort of Spanish fox-trot, rhythmic and beautiful. The soloist then made his appearance, singing an unfamiliar number in Spanish to no great effect.

A salvo greeted Fowler and Tamara when they came forth with their extraordinary waltz maneuver in which Miss Tamara is perched on Fowler's shoulders. A more graceful tapershirean bit doesn't live, nor a more dainty and romantic. The finish, in which he whirls her while holding her with one hand under the flit of her back, is strength, poetry and originality in high. The encore was a simple but entirely effective perfection and variation of ballroom steps, to an outburst of rich applause, well earned.

It is easily seen why this pair gets across in every branch of entertainment—anything exquisitely done is a thrill, and their work is as nearly perfect as high trained specialty performers and natural artists, who love their profession and give it devoted concentration, can reach.

## EDDIE MORAN

Master of Ceremonies

Branford, Newark

Moran is of a different type than any of the m. c.'s who have graced the Branford's stage. Distinctly a comedian and as such has played many weeks successfully in the house. He has developed an apparatus of original line of garbled talk that aroused favorable comment and has always been used by the press as publicity with his notices written in his style of language.

Moran has a long face that can be terribly solemn. He has the amateur spirit and acts always as if he were having a good time. This is naturally infectious. He also can dance and does so while leading the band. He does several blackouts with Les Stevens, and although he cannot sing much, he can talk a song across.

Moran's chief fault is a failure to get all his lines across in the big house. He is evidently clever and quick, as shrieks of laughter from the front rows testify, but most of these are lost 15 rows back. It might be added he is popular with the large happy clientele. There doesn't seem to be much doubt that he will coax business back to this house again.

## MURRAY MOSS

Accordion

18 Mins.; One

American Roof (V-P)

Annunciator, and lobby sheet had it Murray Moss, but another man working from an upper box drew the applause when he warbled a mush ball song. Moss does some hot stuff on an accordian and by way of showing familiarity with the instrument plays a blues. The usual interruption from the "plant," greater part of confab getting laughs.

Combo fair, but could frame a stronger turn.

## MURAND and GIRON

Acrobatics

5 Mins.; Full

American-Roof (V-P)

First part devoted to acrobatics with the good some ground work. Girl shifts to familiar two-wheeled bike routine, but worked extremely well on the small stage. Nothing unusual, but might show to better advantage on a bigger stage. Opening spot here.

# New Acts

## KODY and WILSON

Song and Music

14 Mins.; One

Riverside (St. V.)

Two pretty girls, blonde and brunette, in a refined routine of vocal and musical entertainment. Musician plays piano, harp, flute and violin.

Singer has a trained voice of good quality and a pleasing personality. She makes two changes of costume, including long dresses for a gypsy effect.

Vocal high light is a flute obbligato duet. A harp and voice rendition of "Old Man River" by the musician also got over nicely. They liked the girls here, number two.

## DALTON and CRAIG

Comedy Skit

15 Mins.; One (Special)

Fifth Ave. (V-P)

This clever team is a standard, with the routine caught at the Fifth Avenue probably new. Something of a familiar idea, the manner in which they do the hicktown cigar-stand girl-and-fly actor distinguishes their stuff.

It's a bright turn for the family trade which will take to the woman's wholesome personality and sly giggle bit, and the actor-character's flip routine in helping himself to everything in sight.

Act probably specially authored, although no one lobby-credited.

## HELEN TOO WISE

(Continued from page 1)

environment that had inspired her with them.

Helen, angry, refused to do anything of the kind, and finally left home. For some time she lived by herself, ignoring her mother's demands that she return home.

Not long ago when Paul Bern, head of the M-G-M scenario department, was in New York, he met Helen and recommended her for a contract with M-G-M. It was this offer, along with her mother's persuasion, that finally decided Helen to temporarily leave the stage and go to Hollywood to make at least one picture this summer.

She may return to the scenes of her enlightenment next season, as she has a contract with the Theatre Guild to appear in one of its productions.

## Houses Opening

Lincoln Theatrical Enterprises, Newark, N. J., has broken ground for a 2,500-seat theatre and office building at Greenwich, Conn. House is figured to be ready in September with vaudeville policy, the acts booked independently.

Fully Markus will book the Sunday concert shows at the Columbia, New York.

The Parkson, pictures, opened by Charles Fischer.

Arlington, Arlington, N. J., pictures.

Queen Anne, Bogota, N. J., pictures.

Castle-Long Beach, one of the B. S. Moss string, acquired by Keith, will play straight pictures this summer.

## ILL and INJURED

Evelyn Lowell of "Sunny Day,"

struck by an automobile on Michigan boulevard, Chicago, in St. Luke's hospital. Attorney, Phil R. Davis is starting suit for \$10,000 damages against Ernest Resham, driver of the car.

William Eddy, 70, formerly with the Flying Eddy Troupe (circus), seriously ill at the Norwalk (Conn.) hospital.

Babe Clark, vaude, fell down stairs at the Audubon, N. Y., and is unable to do stage work.

## BIRTHS

Mr. and Mrs. Jack J. Ginn, daughter, Hollywood Hospital, Hollywood, May 23. Father is studio manager of Paramount.

Mr. and Mrs. Frank MacLaughlin, son, Garfield Hospital, Los Angeles. Mother is the former Ruth Waddell, ex-"Follies" girl.



**THIS WEEK (May 28)**  
**NEXT WEEK (June 4)**

## GERMANY

"Dixie Flyer" Unit  
Capitolians' Bd.  
Karl L. Brown  
Jelo Ross  
Ray & Gray  
Jazz Lips Richman's  
Diamond H Endorsed  
Carmichael  
"High Hat" Unit  
Donk Watson  
Krazy Kat  
Chas Clinton  
"Beau Brummel"  
Hollywood (27)  
Rehearsal  
Hayes Law Gray  
Waynes Lman &  
K Kirk & Zion  
Sally Sunday Orch  
Bud Clarke  
Halbury  
"Dressed to Kill"  
Michigan (26)  
Gladys Knight  
Van & Schenck

Tommy Atkins C  
Sally & Ted  
"The Blackboard"  
Vitalphone  
"Housewife"  
**MILWAUKEE, WIS.**  
Miller (28)  
Fisher Howards  
Guitard  
R & L Pearlari  
Kazzy Kat  
Schlertner & O'gor  
Cook & Valdare  
Singer  
W. J. Branford  
Eddie Moran  
L. S. Sudy  
Carlo Restivo  
M. J. Sullivan  
Pauline Miller  
Reeves & Lust  
"The Blue Stripes"  
Al Sigels  
G. G. & Girls  
"Mad Hour"

Santley & Sawyer Acute to Singpre SYRACUSE N. Y.	Leon Brullson "If I Were Single"
1st half (4-6)	Palace (26)
"Carnes" on J. "Rose-Marie"	"Flappertones" UT
HENRY H. NUT LINCOLN (31-2)	Wesley Eddy
Happy Shaw's Free Happiness Palo Mayo City	Bo Brock
WASHINGTON, D. C.	Chick Kennedy
Radio (26)	Adams & O'Neil
"Radio Night" UT	Billy Berger
	12 Foster Girls
	Adams & O'Neil pre (2)
	"Seeing the Rings" U
	"Circus Rookies"

Loew

<p><b>NEW YORK CITY</b> American 1st half (4-6)</p>	<p><b>Orpheum</b> 1st half (4-6) Frank Shields Kendall &amp; Morgan</p>
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**1632 B'way, at 50th St. N. Y. City**


**ATLANTA, GA.**  
Grand (4)  
Brosius & Barton  
Dart & Skatille  
Roberts & Pierce  
Turner & Pierce  
Morlino & Mona Co  
**BAY RIDGE**  
1st half (4-6)  
Petete & LeBuff  
Marshall & LeBuff  
Brown & Birm'nham  
2nd half (4-6)  
Circus Polles  
3rd half (7-10)  
Jedro & King  
Jeromo & Mills  
Wally Kennedy  
Gordon & Pierce  
Lime 3

Mason & Gwynne  
(Three to fill)  
H. H. HAN, FRX.  
(4)  
Houston  
3 Longfolds  
(4)  
Wedding Ring  
Smith & Allman  
Stewart & Rees  
**JAMAICA, L. I.**  
1st half (4-6)  
Miss Physical Cult  
Bull & Burt  
Campus Sweethearts  
2nd half (7-10)  
Gilbert & Avery Co  
3rd half (7-10)  
Hazel Crosby Co  
4th half (7-10)  
Night at Coney I

## LONDON

Sab Meza  
 Walter Bastian  
 "Rocky Lucke"  
 (2)  
 W. Bastian B4  
 "Rocky Lucke"  
 Gaylor & Byrnes  
 Lind Kelly  
 State Senator  
**FR. WORTH, TEX.**  
 (2)  
 "Mikado of Jazz" U  
 Darling 2  
 A. Woodson  
 Bob LaSalle  
 Evelyn Vee  
 W. W. Lindahl  
 S. Mikado Jigs  
 Kinawa Str  
 "Mikado of Jazz"  
 Metropolitain (1)  
 "Musical Comedy"  
 L. F. Berkoff  
 Ross & Gilbert  
 Bob LaSalle  
 Emerson & Edwina  
 INDIANAPOLIS  
 (2)

Shirley Loucas  
 Helen McFarland  
 Mrs. Dietrich  
 Hurley  
 Foster Girls  
 "Mikado of Jazz"  
 Rivers (1)  
 "Mikado of Jazz"  
 "Mikado of Jazz"  
 Boris Petroff Girls  
 "Mikado of Jazz"  
 Wally Jackson  
 Conter & Hewlett  
 "Mikado of Jazz"  
 Narub Bakdu  
 Handi  
 "Mikado of Jazz"  
 Penna (2)  
 "Kat Kabaret"  
 "Mikado of Jazz"  
 Bert Nagel & Oms  
 Hearst Bros  
 "Mikado of Jazz"  
 Kerenoff & Marce  
 Roy Walms  
 "Garden of Eden"  
 "Garden of Eden"



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## LYONS & LYONS

PARADYUM SING, NEW & USED

**Swartz & Clifford**  
 (2-10)  
 Patrick Shields  
 Patti Spurr  
 Buckle  
 Collegians  
 Sherman & Ryan  
 Mearns & Ann Clark  
 Richy Craig Jr  
 Aerial La La

**Boysland**

**1st half (4-6)**  
 Franklin & Royce  
 Corinne & Jackie  
 Nielson & Warden  
 Mary & Bernice  
 O'Neal Stang Orch

**London Pal Girls**  
 Rita & Rae  
 Neville & Gordon  
 Seymour Put & B  
 Vadie Gygi Co

**2nd half (4-6)**  
 Casting Campbell  
 June & Jo  
 Carney & Jean  
 Racooners  
 Raymond & C'vori  
 Lois & Bill Co

**Victoria**

**1st half (4-6)**  
 Fern & Bill  
 Ferris & Ellis  
 Will J Kennedy  
 C'vori & Bill Co

Repito  
 Lorraine  
 Rainbow Reveries  
 CANTON, G.  
 1-4-4-4  
 3 Golfers  
 Lydia Harris  
 Frank Melnicar Co  
 Frank Melnic Co  
 Florence Hodges Co  
 1-4-4-4  
 Picketers  
 "Salv' & H  
 Yachting Party  
 Col Jack George  
 1-4-4-4  
 CLEVELAND, O.  
 O. Granada  
 1-4-4-4  
 Alexander Bros & E  
 Lucille Benard  
 O'Donnell Bros  
 Zelanya  
 Edith Clark  
 Park Co  
 1st half (4-4-4)  
 Alvin & Lucille Benard

3 Castles  
 Vine O'Donnell Co  
 1-4-4-4  
 Weich & Hills  
 1-4-4-4  
 NEW ORLEANS  
 State (4)  
 Ponsford & Rankin  
 Craig Campbell  
 Otto Oretto Co  
 1-4-4-4  
 Paddy Chiff Orch  
 NORFOLK, VA.  
 Nelson's Cantina  
 Bellard & Nanny  
 Bellard & King  
 Johnny Berkes  
 1-4-4-4  
 FALLSFAIR PARK  
 (4)  
 Cliff Chiff  
 (Three to fill)  
 PITTSBURGH, PA.  
 1-4-4-4  
 Hammer & H'm  
 Harris, Moffatt  
 Harris & Barlow

## PROVINCIAL

[illegible]

Hall  
Van Gilders & Mary  
Said Townes  
McRae  
Ferris & Ellis  
Cyril Le Roy  
**Commodore**  
Elsie & Herman  
Rita  
Floods & Wells  
Eva Wilson & C.  
McRae  
Cone (to fill)  
2d half (-1-10)  
Brace  
Smith & Jack  
Lucky La Vier  
Wells  
(Two to fill)

Dolaney Sr.,  
Ellis (-1-4)  
Van Collo & Mary  
Beth Marsh  
Al Smith  
Chas & O Keating  
Kearney  
Ellis Alcovia Co  
Hazel Ford  
Cyril Ford (-7-19)  
Hazel Goff & Maud  
4 Pages  
Leon Lawman  
Harry Warner &  
Slaves of Melody  
(-1-10) Kirby  
Bedford  
1st half (-4-6)  
Violent  
4 Pages  
Peters & Put &  
Collegians  
(One to fill)  
Beady (-7-10)  
Peters & LeBuff  
Lilly Richmond  
Miles & Cecil  
Bob Fisher  
N T. Girls  
Grove Ave.  
1st half (-4-6)  
Redner Weber  
Bobby & King  
Charles Pearce  
Super Club

ty		Ezida Edith Clasper Co S. J. S.	TORONTO, CAN. C. Williams G. de Paris
ry		3 Westergards Fay & Milliken J. H. Jones Co Hall & Dexter Julian Hall Orch W. W. R. L. State (4)	5 Maxellos Cynthia & Claire O. G. B. Smith Bobby Henshaw Co Parker Back Orch W. W. R. L. Willard
ry		McDonald Frish, Reiter & Jack Janis Co R. C. Ramsey Bedini Arthur Co <b>CORONA, L. I.</b> Jazz 1st half (-6) Aerial La Felle Bill Richmond Marias & Mott E. J. Mott Alice Deyco Co 2d half (-7-10)	Lima Howard & Bennet Doris Demarest & Delisle (One to nine) W. W. R. L. (-7-10) Will Morrie Hamilton Sign & L. A. Kelly Left & D'marest St (One to nine) ONEERS, N. Y. Loew's
Sr		John Joyson Booby & King The Girls The Girls	1st half (-48) Page & Klum Patzi Spear Co Charles Co

King  
Ruth H

Love Me & World's  
 Cathary Circle  
 Mevionets  
 Carl Elmor or  
 "Chinese Angel"  
 Chinese (Indef)  
 Chief Chaplain  
 Arnold Blackner  
 Chaz Chase  
 Chaz Chase  
 Ranges  
 Lacey Weir  
 Eunice Hecley  
 "Trail of '88"  
 "Golden '88"  
 Moviements  
 Egyptian (25)  
 Lynn Cowan  
 Marjorie Moore  
 Bozo Fox Co  
 Marjorie Moore  
 Lenny's State (25)  
 Snow's Rubin

Miss Physical Cult	Royal Sidney
Burns & Boran	Howard & Bennett
W. J. & W. C. Co	W. J. & W. C. Co
Hicks & Hank	Demarest & Deland
Henry & Hart	Bert Collins Co
Grand	1st half (4-6)
1st half (4-6)	Combs & Co
Roy & Roy	Travers Sls
Hamilton Sls & F	O'Connor Sls
W. J. & W. C. Co	W. J. & W. C. Co
Will Hingle Gies	Joynes & Foster
(One to fill)	Frank Silvers Ore
2d half (7-10)	
Franklin & Royce	Crawford & Case
Arthur Buckle	Lillie Leonard
Superior Sls	Marga & Co
Spruce Club	Frank Silvers Ore
(One to fill)	Metropolitan (2)
1st half (4-6)	Donald Sls
2d half (7-10)	
Burns & Boran	Nick & G. Verga
Tran Joysan	Peggie & Nelson Co
W. J. & W. C. Co	W. J. & W. C. Co
Mildred Andre Co	Marvel Co
(One to fill)	Oriental
	1st half (4-6)

One to five  
EWINGVILLE, IND.  
1st half (4-6)  
Talewa Japs  
Violet Singer  
Jos B Stanley Co  
Billy Ganson  
Melody Mansion

2nd half (7-10)  
Fay Elliott & K  
Spalding & Ro  
Solma Braatz Co  
Stanley & Gincer  
Chas & G Keath  
Swartz & Cliffo  
Oscar Stanc Org

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LOBBY CIRCUIT  
TILL VACATION TIME  
Direction  
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Dances

Brookline, Mass.  
Renee S.

**JACK L. LIF**  
**TAILOR, 908 Wahn**

Will King Lew Dunbar June Clyde Don Smith Sunbelt Beauties "Something Always" Metropolitan (20) "Fast Mail" Unit Frank Jenks Foster Girls Eva Thornton Roy Shelton	Jack Housh Carl Rosini Co "Canyon of Adventure" S'N ANTNIO, TX Tomas (1) "Hands Up" Gould Sync Co Jimmie Duff Marguerite Rickard J & K Spangler Delmo Retter S'N FRANCISCO
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**PSHUTZ**  
**out St., Phila.**

2d half (7-16)  
Helen Moretti  
Casper & Morrissey  
Berckoff Dancers  
(Three to five)  
Lincoln Sq.  
1st half (4-6)  
Will Morris  
Helen Moretti  
Arnold & Dean  
Bob Fisher  
Viollet Joy Girls

3d half (7-16)  
Sherman & Ryan  
Mamma in the B  
Henry Fink  
Evelyn Phillips  
2d half (7-16)  
3 Nitos  
Murray & Irwin  
Robey & Desmond  
Emil Boreo  
Patty Ret Broser  
Palace  
1st half (7-16)  
Clyde & M Nelson  
Lomax & Johnson  
Viv Plant Co  
Sue  
Perecaro S Sis Ret  
2d half (7-16)  
Hack, Mack Co  
Kessler & Moore  
Joyner & Foster

<b>NEWARK, N. J.</b>	<b>INDIANAPOLIS</b>
Newark (4)	Lyric (4)
Christopher & Col	Adrian Bros
Paul Saunders	W H Hirsch
Dan Coleman	Kelly & Jackson
Meyers & Sterling	Green & Austin
Tommy Powell	Barnes & Blue
Blosson Hubert	Margaret Foris
<b>NIAGARA FALLS</b>	<b>MINNEAPOLIS</b>
Strand	Pantages (4)
Int half (4-6)	Welder (4)
Emil Knott	Graham & Court
Cornelia L & Z	Frank Briarwood
Bob Albright	Sullivan & Ruth
Revue Unusual	Watson Sis
Telephone Tangles	Flying Harpers
<b>TROY, N. Y.</b>	
Jarkus	

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U	The LeGrohs	Alamania (25)
	Eddie Hill	Gino Severi
U	"Big Killings"	"Across Atlantic"
	Million Dollar	Granada (25)
	(Indef)	Ted Leary
	"Lime H'so Nitro"	Bernard & Hons
	Hughes & Smit	Typing Machines
	Slove Savage	Millie Sheen
IA.	Huff & Griffith	"His Tiger Lady"
	Moses & Deane	St. Francis (25)
it	Woolwood Beauties	Mademoiselle Bd
	"Street of Sin"	Montone
	United Artists	"Sunrise"
	(23) (Indef)	Warfield (26)
	Dion Remondore	Ruby Wolf Bd
	James Burroughs	Robertson
ord	Lupe Velez	Florence Duffy
		Armanda Chivot

Bernard Weber Co	(fin. ad. Co)
Nielson & Warden	(One to fill)
Faber & McIntyre	Premier
(Two to fill)	1st half (4-6)
National	Worden Bros
1st half (4-6)	Hicks & Hart
Selma Brantz Co	Casper & Morris
Murray & Irwin	Colonial 6
Green & Parker	2d half (7-10)
Nash & Brewer	Pauli Bros
Night at Cony I	Edwards & Rah
2d half (7-10)	Brown & Blirm
Mankin	Al B White
Marjorie Burton	Circus Follies
Adams & Dean	Universal
Romaine & Castle	1st half (4-6)
Colonial 6	Hazel Gert & M
	Jack La Vier

3 Olympians	Pantages (4)
Edison & Gregory	Redford & Wallis
La Poole	Radiology
Dance & la Carte	Reed & Dickson Reed
(Once to fill)	Billy Gilbert
HAMILTON, CAN.	SEATTLE, WASH.
Pantages (4)	Pantages (4)
Raymond & Geneva	Les Jaryds
Clark	Les Jaryds
Huyden M & H	Les Jaryds
Caranas & Barker	Havania
TELEPO, O.	Rowland & Joy
Rivoli (4)	Margaret Morrell
5 Pantages	VINCENUE, I.
Nallet Caprice	McVouzel (4)
Rodero & Maley	Miny Zollner
Ziegfeld Shadow'h	Houghton & W
	Tracy & Elwood

Jose Mercado	Jack Pepper
"Yellow Lily"	Ada Kaufman Girls
ST. LOUIS, (20)	Billie Claire
Ambassador (M)	Mignolet
"Gallop'n' On' Unit	Julia Gerrity
Ed Lowry	M & B Meryl
Ben Blue	5 Banjo Daisies
"Street of Sin"	"Yellow Lily"
Missouri (26)	Fox (26)
Frank Pay	S J Stebbins Pres
"Yellow Lily"	Earl Carpenter BD
State (38)	Morgan & Stone
Nat Nazario Jr	Lubon & DuFree
Tom Terry	George Willis
Gilda Gray	
"Devil Dancer"	

Leon & Dawn  
Al B White  
Left & Demart Sis  
2d half (7-10)  
Violet Ray & Norm  
Calice Bros  
Violet & Girl  
(Two ♀ all)

MOBOKEN, N. J.  
1st half (4-6)  
Lyric  
Peggy Calvert  
Youth  
(Three to fill)  
2d half (7-10)  
O'Connor 3

EXCLUSIVELY DESIGNED  
GARMENTS FOR GENTLEMEN

**REN ROCKE**

Al & Jack Rand (2)	Elleen Marcy H. O. Downing Rogues
"Dixie Flyer" Unit Caplan & De Harry MacDonald Kelly Bros Leavins May	Tommy Atkins S. W. Tind C Bakallenkoif Or Vitaphone
"Jazz Lips Rich'd's" "Diamond H'ndouts" "The Blue Devils" "High Hat" Unit Monk Watson "The Blue Devils" Chas Irwin "Beau Sabreur"	MILWAUKEE, WIS. Miller (28) Flying Howards G. L. & R. LaPearl Alan Ford "The Blue Devils" & O'Gory Cook & Valdaire Sis
Hollywood (27)	NEWARK, N. J.
Robison Hoarn & Gray Haynes Lyman & K. L. & J. L. & J. L. Sunnysbrook Ork Coke Hollywood "Dressed to Kill"	Eddie Moran Les Stevens Ed "The Blue Devils" Myrtle Pierce Pauline Miller "The Blue Devils" Franklyn & St'aley Al Sigen "The Blue Devils" "Mad Hour"
Michigan—(26)	
"Blue Devils" Van & Schenck	

Nat Nazario Jr	Rosa Poinatow
Jr Sylvia Froos	Judd & Buddie
Cuby & Smith	Melody Girls
Santley & Sawyer	Myer David Sym
'Ac'ra to Sing'Pre'	Leon Brulster
SYRACUSE, N. Y.	'If I Were Single'
State (2)	'Palace' (2)
'Cameos' Unit	'Fallopparetos' (2)
Ed & Eddy	'The Ed Eddy
REYNOLDS, N. J.	Rio Bros
Lincoln (31-2)	Chuck Kennedy
Harry Shaul & TRES	Chick Kennedy & O
Champion Girls	Billy Gerber
Pio Mayo Girls	12 Foster Girls
'Chickie'	'Ac'ra to Sing'Pre'
WASHINGTON, D. C.	(2)
Earle (28)	'Seeing Things' U'
Radio Night's U'	'Circus Rookies'

## Loew

<p><b>NEW YORK CITY</b></p> <p>American</p> <p>1st half (4-6)</p> <p>Valentine</p>	<p style="text-align: center;"><b>Orpheum</b></p> <p>1st half (4-6)</p> <p>Kenn Shindke</p> <p>1st half (4-6)</p>
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# THE LOCAL CRUISE

1632 B'way, at 50th St., N. Y. City

<p><b>ATLANTA, GA.</b> Grand (4) Brett &amp; Barton Brett &amp; H Skatelle Rushmore &amp; Pierce Bonaqua &amp; Ward Morlino &amp; Mona Co</p> <p><b>BAY RIDGE</b> Lewie's 1st (1) (4-6) Peters &amp; Le Buff Marjorie Burton Brett &amp; Barton Sim Moore &amp; Pal Crosby Follies 2d (4-10) Fay Elliott &amp; King Johanna &amp; Mills Gilbert &amp; Kings Will J Kennedy Co Lion 3 Cord &amp; Pierce LORDS</p>	<p>Mason &amp; Gwynne (Three to fill) <b>HOUSTON, TEX.</b> (Houston) (4) 3 Longfields Wedding Ring Smith &amp; Allan Smith &amp; LeRoy <b>JAMAICA, I. I.</b> Hillside 1st (1) (4-6) Miss Physical Cult Ethel Dallen Co Wampus Musical Forsythe &amp; Kelly Gilbert &amp; Avery Co 2d (4-6) (7-10) Worden Bros Hazel Crosby Co North &amp; Brown Night at Congo I</p>
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Lora Hoffman  
 Fox Terminal (58)  
 Lora Hoffman  
 Hello Cherylene  
 Les Sie  
 Wesley  
 "Winifred & Milli"  
 "Lady Be Good"  
 "Rah Rah Rah"  
 Ed DeDelridge B'd  
 "The Actress"  
 "Rumors"  
 Roy Sedley  
 Frankie Morris  
 "The 30's"  
 Sab Cramer/Jaeks  
 Sab Cramer  
 Walter Bastian  
 "Fools for Luck"  
 W. Bastian B'd  
 Roy Sedley  
 Gaylor & Byrnes  
 NEW HAVEN, CT  
 Sherman (28)  
 "The 30's"  
 10 Lou-Paris Gilly  
 T. Eddy's Rambler  
 "The 30's"  
 Rita de Simone  
 "Glorious Belongs"  
 "The 30's"  
 Saenger (1)  
 "High Light"  
 "Shine"  
 Helen MacFarland  
 William D. Hickey  
 Hurley  
 Foster Gilly  
 "The 30's"  
 Rivers (1)

**Ann Gold Co**  
**N T G's Girls**  
**Jerome & Willis**  
**DeLeon & Davies**

**Mary & Ann Clark**  
**Calder Bros**  
**Ruth Elder**  
**2d half (7-10)**

Le Rays  
 Natick  
 McLaughlin &  
 Al Herman  
 Waltham, Venice  
 BOSTON, MASS.  
 Orpheus (4)  
 W. C. Latta  
 Clark Mullane Co.  
 W. C. Latta  
 Bragdon Morrissey  
 Pat Steen  
 BURLINGTON, N. Y.  
 State (4)  
 La Fleur & Ford  
 Bldg. 100  
 Pepto  
 One Corraline  
 Rainbow Beverities  
 CANTON, G.  
 1st (4)  
 3 Golfers  
 Lydia Harris  
 Franklin Co.

State Steppers  
PT. WORTH, TEX.  
Darling 2  
Mikado of Jazz U  
Bo LaSalle  
Wynelda Vee  
Evelyn C. Goodrich  
8 Mikado Girls

HOUSTON, TEX.  
Metropolitan (1)  
The Four Joyces  
U L & F Berkoff  
Ross & Gilbert  
Berkoff & Ross  
Emerson & Edwin  
INDIANAPOLIS  
Gina Gray  
"Devils Den"  
IRVINGTON, N.J.  
Sanford (27)

Gevins  
Boris Petroff Girl  
Wally Jackson  
Conter & Hewlett  
Dorothy Berks  
NURSERY BAKED  
Hardi  
FERNBERG, PA.  
Pena (28)  
"Kat Kabaret"  
The Four Joyces  
Bert Nagel & Ome  
Patricia  
Kerensoff & Marce  
Patricia  
A Rach Girls  
"Bowery Eden"  
"Acres to Sing"  
"The Four Joyces"  
"Song & Dance"  
"The Four Joyces"

[illegible]

Frank Melino Co Florence Hodges Co C. H. Phillips Paddy Clich Orch Hickory Farm "Blossom" Galt & H Yackford Col Jack George M. J. O'Connell CLEVELAND, O. Granada 24 1/2 mi. N. E. Alexander Bros & E Lillian Blair Zelazny Edit. Clasper Co Park Irk 41 (4-6) Alexander Bros & E Lucille Benstead O'Donnell Blair Zelazny Edit. Clasper Co Park 3 Westergate (4)	Craig Campbell Otto Oretto Co C. H. Phillips Paddy Clich Orch Hickory Farm "Blossom" Galt & H Yackford Col Jack George M. J. O'Connell CLEVELAND, O. Granada 24 1/2 mi. N. E. Alexander Bros & E Lillian Blair Zelazny Edit. Clasper Co Park Irk 41 (4-6) Alexander Bros & E Lucille Benstead O'Donnell Blair Zelazny Edit. Clasper Co Park 3 Westergate (4)	5 Nelson's Catland Blossom Galt & H Bobby & King Johnny Berkes Fantasy FALLSIDE FARM (4) Cliff Chasman (Three to fill) FITTING (4) Adrian (4) Hammer & H'm's C. H. Phillips Andy & L Barlow Collins & Petersen C. H. Phillips TORONTO, CAN Loew's (4) 5 M. J. O'Connell
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Dawning Sins  
Reno  
Laid In Mel  
Bathing Girls  
Tinto & Krames  
**JERSEY CITY**  
Charlie Malson Band  
Hal Prelate  
Rocky Road  
Joey Ray  
Frametone  
Pittsburgh's Earl K  
P't Peatler Kid  
KAWAII, MO.  
Midland (2)  
'Gallopin' On Unit  
Boys  
Boylevard (25)  
Mac Bradford or  
Eaton  
Jack Cavanna Group  
Cape Morris Girls  
The "World"  
Vivienne Glenn  
Joy Slater  
Mick Gifford  
G Bourman D'ac  
Phil's Jaxx Band  
The Jaxx  
Port Mising Girl  
F'LIDALFA (26)  
Desiree Ellinger  
Broads  
Shaw & Shaw  
Jones & Roe  
Cotton Candy  
S & Pidelity Pches  
Maureen  
Marlette  
The Prima  
Pisano & L'ndau  
Lomas Co  
Honey  
Fox (28)  
Synco Galeites  
The Traveler

Clyde Rose	Commodore	Hart Wagner & the Melody Slaves of Melody
Elsie & Herman	1st half (1-4)	Bedford
Rita Shirley	1st half (1-4)	Violent
Charles & Ella	4 Pages	Put & the
Evans Wilson & Co	2d half (7-10)	Colleagues
One of the	1st half (1-4)	(Peter & LeBuff)
Smith & Hart	1st half (1-4)	Lille Richmond
Jack La Vier	2d half (7-10)	McCull
Two to fill	2d half (7-10)	Bob Fisher
		N T & Girls
Dolancsey S.	1st half (1-4)	Gave Ave.
Van Cello & Mary	1st half (1-4)	Bernard Weber
Reid Marsh	1st half (1-4)	Bobby & King
Chas & O Keating	1st half (1-4)	Super Club
Chas & O Keating	1st half (1-4)	1st half (1-4)
Ina Alcova Co	1st half (1-4)	1st half (1-4)
Ed hall (7-10)	1st half (1-4)	1st half (1-4)
1st half (1-4)	1st half (1-4)	1st half (1-4)

	Foy & Milliken 1st half (4-6)	Cynthia & Claire 1st half (4-6)
	McDonald & Smith 1st half (4-6)	Bobby Hanawoh 1st half (4-6)
	Co Hall & Dexter 1st half (4-6)	Parker Babbs Orr 1st half (4-6)
	Wright & Orr 1st half (4-6)	Whiland 1st half (4-6)
	McDonald & Smith 1st half (4-6)	Lima 1st half (4-6)
	Co Jackson Co 1st half (4-6)	Howard & Bennett 1st half (4-6)
	Smith & Summy 1st half (4-6)	Wright & Orr 1st half (4-6)
	Bedini Arana 1st half (4-6)	Demast & Delano 1st half (4-6)
	Co CORONA, L. I. 1st half (4-6)	(One to fill)
	1st half (4-6)	Will Morris 1st half (4-6)
	Aerial Lab Valley 1st half (4-6)	Hamilton Site & Kelly 1st half (4-6)
	McFar & Mott 1st half (4-6)	Left & D'arest St 1st half (4-6)
	Allice Deyro Co 1st half (4-6)	WOMEN, N. S. 1st half (4-6)
Co	2d half (7-10)	Loew's 1st half (4-6)
	Stunt 1st half (4-6)	Page & Klans 1st half (4-6)
	Bobby & King 1st half (4-6)	Patel Spear Co 1st half (4-6)
	1st half (4-6)	Charles C 1st half (4-6)
	(One to fill)	Sparring & Rose 1st half (4-6)

Carthey Circle (Indef)	Flo Perry (3)
Movietone	Willie Franklin
Carl Ellnor Or	Gil Lams
"The Long Angel"	John Williford
Charles (Indef)	3 Adams Side
No. Lighte Unit	Emily Powell
Arnold Blackner	Samuel and Schep
Jimmy Ray	Seamon and Herm
Chas. Chappars	Thom in the Dan
Rangers	Thom in the Dan
Wells	Thom in the Dan
Enice Healey	"Jazz Carnival"
"Trail of '95"	Ruddy Page
Enice Healey	Sam and Sam
Movietone	Chas Rozella
"Raiders Emden"	Markell & Pam
Enice Healey (2)	Enice Healey
Lynn Cowan	M. Vade Dancer
Enice Healey	Enice Healey
Bozo Fox	REVELIENCE
Marlene Moore	Faye's (2)
Enice Healey	Edna Mayo
Lorrie's Circle (25)	Francis Resnak

Burns & Boran	Howard & Bennet
Oran & Parker	Wickham
Henry Pink	Demarest & Delat
Mildred & Moore	Bert Collins Co
Grand	1st half (4-6)
1st half (4-6)	Carmen Fernandez
Boy	1st half (4-6)
Hamilton Sills &	O'Connor Sills
Harry Hines	W. J. McIntyre
One to fill	Joyner & Foster
1st half (4-6)	Frank Silvers Oran
Franklin & Royce	1st half (4-6)
Corinne Arbutuckle	Crawford & Case
1st half (4-6)	Lillian Leonard
Super Cup	One to fill
One to fill	Frank Silvers Oran
1st half (4-6)	One to fill
1st half (4-6)	Donna (4-6)
Burns Boran	Donale Sills
Team Joyson	Nick & G Verga
Walter & Cecil	Perse & Nelson Co
Millard Andre Co	Marcel & Barry
	Marvel Co

STILL GOING  
**Bob-CARNEY and JEAN**  
LOW CIRCUIT  
TILL VACATION TIME  
Direction  
**Joc-LEDDY & SMITH-Ed.**  
226 West 47th St., Suite 901

Wing King Lew Dunbar June Clyde Don Smith Santita Beaulieu 'Something Always' Metropolitan (20) Fast Mail Frank Jenks Foster Girls Eva Thorne Roy Shelton Marilyn Gordon Bessie Burton	<b>JACK L. LIF</b> <b>TAILOR, 308 W. Walnut</b>	Jack Housh Carl Koenig Co. 'Canyon of Adventure' S'N ANTNIO, TX Texas (1) 'Hands Up' Good Sync Co. Gumie Duff Della Ratter Marguerite Rickert J & K Spangler Della Ratter <b>SAN FRANCISCO</b> California (28)
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(One to all)

**SHUTZ**

out St., Phila.

Ed half (7-10)  
Helen Moratti  
Casper & Morrissey  
Berker Dancers  
Walt half (7-10)  
Lincoln Sq.  
Ed half (4-6)  
Wish half (7-10)  
Helen Moratti  
Arnold & Dean  
Boyd half (7-10)  
Ed half (7-10)  
Violet half (7-10)  
Beverly half (7-10)  
Beverly half (7-10)

Orleans  
Ed half (4-6)  
Summers Duo  
Sherman & Ryan  
Mamma In the  
Henry King  
Evelyn Phillips  
Ed half (7-10)  
3 Nitos  
Sue & Irwin  
Robby & Desmond  
Emil Boreo  
Faded  
Falcone  
Ed half (7-10)  
Clyde & M. Nelson  
Lomas & Johnson  
Vic  
Sid Townes  
Persasco Sid Re  
Ed half (7-10)  
Hack, Mack Co  
Kessler & Morgan  
Ed half (7-10)  
Alcina Co

# Pantages

<p><b>NEWARK, N. J.</b>          Newark (4)          Christy and Col          Paddy Saunders          Dan Coleman          Myrtle Sterling          Tommy Powell          Elgen Hubert  <b>NLAGRA FALLS</b>          Strand          Let half (4)          Emil (4)          Corneille L &amp; Z          Bob Albright          Myrtle Manual          Telephone Tangles</p>	<p><b>INDIANAPOLIS</b>          Lyric (4)          Hadden (4)          W H Groh          Kable &amp; Jackson          Green &amp; Austin          Broadway Bils          Margaret Force  <b>MINNEAPOLIS</b>          Pantages (4)          W H Groh          Graham &amp; Court          W H Groh          Sullivan &amp; Rath          Werner &amp; Mary          W H Groh          Flying Harpers  <b>SPOKANE, W.</b>          Pantages (4)</p>
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**TORONTO, CAN.**  
 Pantages (4)  
 3 Olymians

Eddie Hill	Million Dollar	Ted Leary
"Big Killing"	(Indef)	Bernard & Henry
"Lime H'ao Nitch" U	Hughes & Smit	Tyler Mason
St. Francis	St. Francis	Mylla Shea
Huff & Griffith	"The Great Lady"	St. Francis (25)
Maxine & Doreen	M Brambila Bd	Movietone
Hollywood Beauties	"Sunrise"	Warfield (26)
"Street of Sin"	Unsub	Ruby Scott Bd
United Artists	Dion Romandi or	Fry Cummings
(Indef)	James Burroughs	Flourence Duffy
James Burroughs	Lupe Velez	Armanda Chlot

Nielson & Warden  
Faber & McIntyre  
(Two to all)

**National**  
1st half (4-6)  
Selma Branta Co.  
Murray & Irwin  
Green & Parker  
Norton & Brower  
Night at Conoy 1  
2d half (7-10)  
Mankin  
Marie Burton  
Arnold & Dean  
Romaine & Castle  
Comical 6

**Premier**  
1st half (4-6)  
Worden Bros  
Hicks & Hart  
Casper & Morris  
Colonial 6  
2d half (7-10)  
Pauli Bros  
Beth Marsh  
Brown & Blirm?  
Al B White  
Circus Follies  
Universal  
1st half (4-6)  
Hazel Goff & M  
Jack La Verr

Edison & Gregory	Redford & Wallis
Lea Pearl	Radiology
Dance & Carte	Maslin Dixon Red
(One to fill)	Billy Gilbert
<b>HAMILTON, CAN.</b>	<b>SEATTLE, WASH.</b>
Pantages (4)	Pantages (4)
Raymond & Geneva	Les Jaryds
Uils & Clark	Mack & Tivoli
Hayden M & H	Havana
Caranas & Barker	Rowland & Joy
<b>TOLEDO, O.</b>	Margaret McNeil
Elv (4)	<b>WYOMING, WY.</b>
5 Brachards	Pantages (4)
Ballet Caprice	Mary Zollor
Rodero & Maley	Houghton & W
Ziegfeld Shadow'h	Tracy & Elwood



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## Ritz

### The Menjous

Now that the Menjous and Hills are married, New York society and the Hollywood studios can only wonder, "What next?" Adolphe Menjou, whose father was a restaurateur, has become internationally popular as a screen star. At the height of his success he was divorced by Katherine Tinsley. Then he became enamored of Kathryn Hill, who changed her name to Carver, and became a movie actress in his support. She had divorced Hill, the new York theatrical. Hill, 30 years her senior, first employed her as a model, after she had posed for Howard Chandler Christy, Penryn Stanlans and other artists.

Now Adolphe Menjou has married Miss Carver, and Ira Hill has married Doris Godwin. Doris is a daughter of Mr. and Mrs. Richard Godwin, and socially registered. Her great-uncle was President Zachary Taylor.

### Fame and After

Mrs. Vivian Bath has been in New York, but when lunching at the Algonquin, passes unrecognized. A few years ago people would have stopped and stared. For she was a favorite in "The Follies" as Mary Hay. Then she married and divorced Richard Barthelmess, and married an Englishman with whom she journeyed to the Orient. With her are her two children, respectively Barthelmess and Bath.

Meanwhile, Richard has been honeymooning in Honolulu with his bride, Jessica Haynes, who divorced Stewart Sargeant, New York stockbroker. Last summer it was announced Barthelmess would marry Katherine Young Wilson, who has acted on the stage and in pictures. Last fall this engagement was declared "off."

### Married Jazz Leader

When the late Frederick Cauchols, "coffee king," died his millions were divided among four daughters. One of these, Leonie, got into the Social Register as the wife of Frank McCoy, 3d. Following her divorce from McCoy, she married Herbert Prior Vallee, leader of the jazz orchestra at the High-Fo Club in East 53d street. The bride has a small daughter, Gloria McCoy. The bridegroom halls from Vermont and graduated from Yale in 1924.

One of Mrs. Vallee's sisters is the wife of Richard Malthaner, another has separated from Max Munson, and still another is living apart from S. Wynne Steele.

### Claire Lucie's Marriage

Again the Social Register pops up in connection with Broadway alliances! Clifford Warren Smith is in that exclusive publication, as is also his mother, Mrs. Mrs. Newton Carlton. Smith, who maintains a luxurious apartment at The Duane, on Madison avenue, was divorced by Ardath Crane. Now he is to marry Claire Lucie, who until a few months ago also lived at The Duane. After having been in "The Follies" and other Broadway shows, Claire, the adopted daughter of Mr. and Mrs. W. Powers, of Rochester, went abroad last winter, her blonde loveliness attracting attention even in blasé Paris. She is an experienced aviatrix. Mr. Smith has been attentive for some time past.

### Miss Marbury as Producer

The quaint old Washington Irving House at Irving Place and 17th street has now become a city memorial to the famous author, whose "Rip Van Winkle" is known to innumerable readers. During many years this residence was occupied by Elizabeth Marbury, Elsie de Wolfe, who later established the phenomenally successful Sutton place colony, overlooking the East River, their friends and neighbors including Mrs. W. K. Vanderbilt and Miss Anne Morgan.

When these ladies lived in Irving Place their salon was frequented by theatrical people. Now, however, Miss Marbury, play-broker, is now returning to her venture of some years ago, when she produced musical comedies of the intimate type.

Miss de Wolfe was on the stage for many years, but later gained renown as an interior decorator. When well over 60, she married Sir Charles Mendel, of the British diplomatic service.

### \$745,000 Settlement

The lawsuit brought in the Supreme Court by two attorneys, claiming \$35,650 from the estate of the late Daniel G. Reid for professional and personal services included the assertion that the financier in question was in his latter years a victim of drugs.

Reid, who died in 1925, leaving many millions, with the late William B. Leeds, "Tin Plate King," founded the American Can Co., a daughter by the first wife is Mrs. Henry J. Topping, who lives luxuriously on Fifth avenue. The second wife was Clarisse Agnew, a chorus girl, and the third wife, who divorced him, was Mabel Carriere, also a chorus girl. The third wife received a settlement of \$745,000.

### Lionel Atwill Sues

Although Lionel Atwill filed suit for divorce from Elsie Mackay in December, 1925, the case did not come up until May, 1928. Miss Mackay, whose father was a wealthy rancher in Australia, was leading woman in productions in which Atwill starred under the Belasco management. She deserted him and eloped with Max Monteleone, an actor, who at the same time deserted a wife and children in New York. Monteleone had had two previous wives.

Atwill married Miss Mackay in 1920, after being divorced by Phyllis Reilph, English actress, mother of his son.

Lionel first acted in England in 1905, 10 years later coming to America with Mrs. Langtry's company. Miss Mackay, after acting in London, came to America in 1914 with Cyril Maude's company.

Of late Atwill has been going about quite a bit in New York society, often seen with Mrs. Douglas MacArthur, daughter of the enormously rich Mrs. Edward T. Stotesbury, of Philadelphia, Mrs. MacArthur, whose father was the late Oliver Cromwell of New York, is the sister of James H. R. Cromwell, who married Delphine Dodge, daughter of the multimillionaire now married to Hugh Dillman, former actor, divorced by Marjorie Rambeau.

### Florence Walton's Shop

New York dailies recently published that Florence Walton, long an international favorite as a dancer, had opened a millinery establishment in Paris. The Ritzzy column of Feb. 29 contained the first word of the matter. Today Miss Walton could easily pass for 30 and yet as far back as 1908, 20 years ago, when she was by no means a child, she was well known in the chorus.

In that year she appeared in two of Ziegfeld's productions on Broadway, "The Soul Kiss," in which Adelaide Genée was starred, and "The Follies." In the first named a follow-chorister was William Reardon, and in the latter a solo dancer was Mlle. Dazie, who had also been known as La Domino Rouge, has for many years been "Mrs." Cornelius Fellows.

### Lillian Gish as a Super

Charlotte Walker and Lou Tellegen, after having toured the south in "The Green Hat," more recently headed the second company in "The Constant Wife." A generation ago Miss Walker was a popular leading lady on Broadway and appeared in several of the Belasco productions. One of her successes under the Belasco management was "The Warrens of Virginia," in which a child-actress, Mary Pickford, also made a hit.

Years later Belasco featured Mary Pickford in "A Good Little Devil" and employed Lillian Gish as a super!

Tellegen, after having been a model for the French sculptor Rodin, also became a sculptor. As leading man for Sarah Bernhardt, he acted in "The Count of Monte Cristo" to America. Later he starred in his own dramatization of Oscar Wilde's novel, "The Picture of Dorian Gray." That was in London, and the audiences were said to be as well worth studying as the play. Then Tellegen was married to and divorced by Geraldine Farrar, at that time immensely popular as an opera star.

Hailing from Melrose, Mass., Miss

## Calif. Club Women's Interest in Pictures

Los Angeles, May 29.

Around 1,000 club women representing 108 organizations in the Los Angeles district of the General Federation of Women's Clubs will hold their annual convention June 2 at the Ambassador hotel. These women represent more than 75,000 clubwomen in Southern California.

The conference is for the purpose of looking to the development and recognition of the art of motion pictures. Those in charge of the meeting, according to Phyllis Hemmington, Director of Public Relations for West Coast Theatres circuit, say it is to acquaint clubwomen of America with what the clubwomen of California are doing for motion pictures. They want the clubwomen of the country to know exactly the sort of practical cooperation which the organized groups around the picture capital have developed in the past few years.

Fanchon and Marco will stage a tableaux in which stars and featured players from the film companies will participate.

## Gray Matter

By MOLLIE GRAY  
Tommy Gray's Sister

### Roxy Emotional

The Roxy stage show opens on an emotional note "In a monastery garden," with the singers behind a scrim in an appropriate setting. Ensemble formed graceful poses before it, after trailing, whose robes down those winding stairways at either side of the stage. Uncle Sam and one of his daughters posed near by with a large wreath.

The Roxyettes, in white satin clown costumes and red gloves, ironed out a few new wrinkles. It is probably as movie propaganda that "Variety" was presented. Vaudeville isn't quite as dull as that. A dancer wore white tulle in tiers and the girls appeared in black, trimmed with ostrich plumes that were yellow one time and orange the next. A sparkling star standing out on one side of silver caps cheered up the costumes.

### News Secrets Safe

"The News Parade" is a soft assignment for Sally Philps. People who get all their news in concentrated form at the movies are naturally interested in the inside stuff but newspaper secrets are safe still; this was all in fun.

It starts off well, anyway, and some pictures don't even do that. Sally wore a dark silk frock at home, a lively knitted outfit at Lake Placid, a lovely silk beach ensemble at Palm Beach, though it never got wet, and a knitted and silk frock to Savannah, where she was resuscitated in a flowered crepe, very short.

Farrar, now white-haired, has sought to stage several comebacks. But, despite enthusiastic applause from a devoted coterie, her career seemed ended with her withdrawal from the Metropolitan. Years ago she starred in several pictures and made a great hit as Carmen, recently revived with Dolores Del Rio as the star.

### De Biasi's Portraits

The recent exhibition of portraits painted by Giulio de Biasi, an Italian who has spent much time in New York during the last few years, attracted attention. Studies from "Porgy" were included. Patronesses of the display included the following, who have sat for de Biasi: Mrs. Cornelius Vanderbilt Whitney, Earl B. T. Smith (Consuelo Vanderbilt), Mme. Lucretia Bori, opera singer, and Mme. Ernest de Weerth, whose son Ernest has for several years been assistant, here and abroad, to Max Reinhardt.

De Weerth, independently wealthy, formerly shared a studio with Remey Benjamin, brother of Mrs. Dorothy Caruso in Rome, has become an actor. De Biasi, when he first arrived in New York, included in his initial exhibition a portrait of Marie Dressler. The painter had met the actress in Italy, where she has spent considerable time. Marie tells a diverting tale on herself, saying in Rome she was pointed out to the tourists as "one of the ruins!"

## 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

Herman Leon Sarshi, former husband of Mabel Withee, got into his last scrape for the present when he was sentenced to from six months to three years by general sessions on a charge of selling a corporation for \$5,000. He asked to be sent to the workhouse after pleading guilty.

Ernest Oliver Lambert of "Rain or Shine" was up on alimony charges. He told the court he had been broke before the present, present job and is living on \$35 a week while he pays off old debts at the rate of \$165 a week. He draws \$200. He declared his former wife is rolling around in a limousine while he is hard up. Receiver appointed to go into wife's claim of \$6,900 accumulated at \$40 a week.

Mrs. Edna Breslaw, slain in Milan, Italy, by her husband, was identified in New York as Edna Eubanks, who used to sing in moving picture houses.

Jeff Blunt, colored proprietor of the Lenox Club in the black belt, was lured from his place in a taxi-cab by a white woman. When she reached a remote point near the river on Washington Heights he was shot four times by a man who approached the cab from an apartment house entrance, summoned by the mysterious white woman.

Arthur Hammerstein deferred the showing of the picture, "The Hand of St. Petersburg," until production, when the New York censors forbade its exhibition until it had been approved by the State Department. The picture had been selected at Madison Square Garden and at first proposed to open the Hammerstein with it in spite of the censor ban. Later he postponed the show.

Theatre Guild announced closing of its subscription lists June 1, first time since the closure. Its books before start of the season. Lists are full and a waiting list will be formed for the following season. Guild is said to have 23,000 subscribers.

Metropolitan Opera Co. directors refused to comment upon the report that a new site for the opera house had been selected at Madison avenue and 49th street, occupied until 1897 by Columbia University which still owns the ground.

Ziegfeld signed contracts calling for production of a musical version of "East Is West," Sam Shipman's and John B. Hymer's comedy.

Sam Katz adopted a six-year-old boy, the ward of the Free Synagogue child adoption committee, headed by Dr. Stephen S. Wise, a widower, had no children of his own.

Decease awarded to Lionel Atwill from Elsie Gertrude Mackay who did not defend. Actor named Max Monteleone, his protegee, as correspondent. He said he believed Monteleone and his wife were now in Europe.

Keith's announces Jeanne Eagels will open in Chicago June 10 for a tour, following with Cleveland and Milwaukee. Newspapers added comment that Equity has no jurisdiction over vaudeville.

Leslie Howard, stricken while on the Cunard Line plane in New York, about to board ship for London, was taken to the Park West hospital for an operation for appendicitis. Reported doing well.

W. C. Fields is defending the suit for \$150,000 brought by Charles Waldron, agent, under an alleged contract for 10 years, 10 per cent. commissions for five years. Nathan Burkan, for Fields, sets up that the New York law limits agent's commission to 5 per cent. of first five weeks' employment.

## LOS ANGELES

Faith Gardé, picture extra girl, is in the General Hospital in a dying condition as the result of attending a party at the home of John G. Darragh, wealthy oil operator. The girl plunged from a stair railing and fractured her skull during the course of the party at which, going on, a lot of drinking was going on.

While no arrests were made, Darragh was instructed to report to the sheriff's office for further questioning, while police are investigating the affair more fully.

Hans William Jorgenson instituted a new suit for divorce from

Eva Mudge Jorgenson, former actress, after a settlement in the case was reported to have been made. The former suit, in which "Death Valley Scotty," notorious desert millionaire, was named, was dismissed two weeks ago as it was about to go to trial. Present action charges desertion. No defense is expected to be made.

The \$50,000 estate left by the late Lydia Dickson, stage and screen actress, is involving a great deal of controversy. Two contests over the will have already been filed by relatives who contend the deceased was unduly influenced when she drew her will leaving \$500 and a residuary bequest to Isabel Priest, a friend.

Evelyn Mueller, singer and dancer, came here all the way from Lewiston, Idaho, she claims, at the request of Jack Tyre, wealthy local business man, who wanted to marry her. Tyre, the girl says, did not keep his word, so she has filed a \$100,000 breach of promise suit against him. Tyre, through his attorney, David A. Hill, claims he found Miss Mueller was too mercenary and just used him for a good time Charlie. He admits sending for the girl and her car, but says he decided not to go any further after she arrived here. The matter will be argued in court.

Charging that Mae Murray gave out statements reflecting on his ability as a motion picture director, Arthur Gregor has filed suit against the actress in superior court, Los Angeles, asking \$100,000 damages.

The complaint filed by Gregor's attorney, David A. Hill, stipulates \$100,000 for the alleged slander, \$5,000 for his services to Miss Murray and the remaining \$5,000 for loss of time. Accused by Miss Murray's alleged failure to keep him employed.

While Gregor's complaint specifically includes the slander action, it is understood that the matter may be dropped and an amended complaint substituted asking judgment for only \$10,000, for his services and loss of time.

Pola Negri is suing for \$135,000 damages against the California Counties Development Corporation for alleged breach of contract. The action is an aftermath of Mrs. Negri's plan to engage in the apartment-house business in Beverly Hills. The complaint charges that the realty concern was to have constructed an apartment house for the actress, but that they broke the contract and abandoned the project. The matter will be heard in superior court.

Irving Thalberg, producing chief for Metro-Goldwyn-Mayer, back from Europe, says he has Jacques Feyder, French director, and Erich Schoenfelder, German director, and Max Marmorek, Viennese actress of the Garbo type, under contract. All of the trio are expected in Culver City by Oct. 1.

With the arrival of the Thalbergs plans are being made for the marriage of his sister, Sylvia, scenarist, to Larry Weingarten, M-G-M production supervisor, June 2.

Alice Hill, film extra girl, tried to commit suicide in the new apartment by drinking poison. She was rushed to the Hollywood Hospital by Frank Rowe, said to be her friend. After administering first-aid, the girl was allowed to go home. According to police the girl swallowed poison because another girl called Lowe on the phone.

Silby M. Karns, who claims to be a picture director, was arrested on a warrant from Colorado charging him with non-payment of alimony. He is to be extradited to Colorado for trial.

Bobby West, 36, formerly in Universal studio slating department, attempted suicide by taking poison and is in a local hospital. Condition reported not serious. After taking the dose, West called a doctor to a girl until his father saw him collapse.

Mrs. Mollie Zuckerman, formerly known as the actress Mollie McGowan, filed suit for divorce from Maurice Zuckerman, produce merchant, known as the "potato king." Mrs. Zuckerman's complaint sets forth that she and her husband of married life culminated in a beating from her husband. She pictured him as a grouchy, irritable person who drank to excess. She asks for \$500 a week alimony and \$10,000 attorney's fees. Zuckerman filed a counter affidavit denying most of the charges.







## On the Square

### Larceny in the Heart

On the always interesting editorial page of the New York morning "World" appeared the following:

#### Impromptu Shoplifting

It is small wonder that the judges in Special Sessions were puzzled by the conduct of five women who came before them the other day for trial. These women live at Phillipsburg, N. J., and they set out in a car one morning not long ago to do some shopping. They drove to Newark, and while they were in Bamberger's store they saw a woman stealing articles off a counter and hiding them under her coat. They came to the conclusion at once that shoplifting is about the easiest trick in the world, and set out for New York to try their hand at it. Their first effort was at Macy's, and they had hardly got their hand in before they were collared by a store detective. At the conclusion of their trial they departed to spend five days at the workhouse.

Now what puzzled the judges and what will puzzle most of us is the psychology of the thing. These women had never so far as is known done anything of the sort in their lives. They are the wives of responsible citizens, they have families, they run homes. And yet all of them as soon as they saw the woman in Newark became obsessed with the idea that they must steal too. Does it prove anything? Does it prove that all of us, hidden away in some recess of our being, may have an anti-social quirk that is likely to come to the top in some unexpected way and cause us the same torture that these women have suffered?

The "World's" editorial writer is downtown, removed from Times Square.

A thorough Times Squareite lives by the rule there is nothing nor no one on the level. It's almost literal. But not perpetual. A person may prove himself, but until that time, the belief exists.

It is based upon another saying that everyone more or less has larceny in the heart. It may be petty, grand or ultra-grand, but the Squaresites of the city are Op and as a group immediately registered defection and hunger pangs. Someone informed Flo Ziegfeld, who was just leaving the Garden, with Sam Kingston. Sam went back and set things right with the committee and told the kids to pack in. They did, and how.

Card sharpeners working the railway trains or steamships understand it. They deal out an apparently unbeatable no trump hand. Their victims lose through an unsuspected play by the sharpeners. But there was larceny in the hearts of the victims. Believing they held an unbeatable hand, they anxiously wanted to bet high stakes. The ethics of the sportsman is not to wager on a certainty.

Of course the petty larceners prevail. And if the larceny of the heart could be eradicated from the heart or the mind, the grifters, grafters, card sharpeners and con men would find their now fertile field quite barren.

### Chorus Girls' Appetites

Chorus girls may have changed in many respects in the last decade or so but their appetites remain the same.

At the midnight revue held at the Charity Carnival at Madison Square Garden, the girls in the "Follow the Drum" number from "Rosalie" were on last. At the completion of their turn they made a concerted rush for the various booths dispensing food. The girls were informed they would have to purchase checks and as a group immediately registered defection and hunger pangs. Someone informed Flo Ziegfeld, who was just leaving the Garden, with Sam Kingston. Sam went back and set things right with the committee and told the kids to pack in. They did, and how.

As they were leaving the Garden to make the return trip to the Amsterdam, many of the glorified had their hands, mouths and West Point cadet hats full of food.

### Savings Banks and Showmanship

Broadway showmanship is injecting itself into savings banks not only along the street but also in some of the smaller institutions off Fifth avenue. This week bank advertising reached its peak when a couple came out in Times Square with 24 sheets illustrating their savings plan.

Another phase of showmanship which the banks are beginning to copy is the use of moving (band) electrical signs. How pennies also develop into fortunes has for the last year been told in illuminated shutter boxes.

To carry on their campaigns and get into the Broadway swim many of these banks are on the lookout for advertising men with the showman's angle and an aptitude for figures. Getting a man with both qualifications is proving to be a tough job for the banks, it being a well known fact that the average film or theatrical press agent's knowledge of calculus is limited to counting the number of ducats in his weekly envelope.

### The Sims on Broadway

It's a simple matter to gather a crowd these days in the Square. A man applying gold leaf to a four letter trade name draws a crowd of about fifty in front of a store near Low's State. A hat cleaner in a window near Gray's drug store invariably attracts about 15 passersby.

A rapid shoe repair shop on 7th avenue, displaying mended dancing shoes with taps, has of late been getting some notice. The average layman is totally unaware of the fact that dancing shows have taps and jingles attached to the toes and heels.

### Dog Trained as Booze Stealer

At a road house near Rochester, N. Y., a bull-dog on the premises has been trained to steal booze. When patrons enter with liquor on them, if they place the bottle under the table, it's gone—the dog has it. The mutt isn't particular on the kind of quality of booze, taking anything that's in a loose bottle and delivering the container to the proprietor in the rear. When a customer kicks they let them argue it out with the dog.

### Golf Ball Concessions

A queer concession grant came to light this week. Up in Van Cortlandt Park there is a lake which is on a golf course and therefore the depository for lost balls. A man has paid \$30 a month for the privilege of combing the lake for lost balls. He repairs them if the paint is gone and sells them at a figure below the dealers and makes a profit thereby. Of course he has to salvage a lot of balls to get back the original thirty.

### Sunday "Times" as Giveaway

The New York Sunday "Times," selling at 10 a copy in the Times Square district, is being distributed free of charge to patrons of the Paramount theatre attending the midnight show Saturday night. A colored circular, announcing future attractions at the theatre, is attached to each copy of the paper.

### Standard Morning After Remedy

Several of the bar and brass-rail eating places around the Square have sauerkraut juice on sale by the bottle. They say its good for that post-whoopie feeling. Most of the wise mob still prefer stewed tomatoes.

### Big Whoopie Means Big

"It's a big whoopie" is new Mazda Lane slang for an extraordinarily gala occasion.

What appears to be a forecast of what the well dressed horse will wear this summer is on display in the window of a shop in the West 40's. The layout consists of a saddle studded with silver doo dabs with bridle and collar to match. The ensemble costs \$2,700.

## Over Restauranted

Midday vaude and dancing is being adopted by confectionery stores with attached luncheonrooms in the Times Square district. It's to withstand the competition in an area over-restauranted.

Happiness candy store, West 42d street, has installed a five-piece girl orchestra, which plays for dancing at the luncheon and dinner hours, with the Happiness Boys also on the bill Friday afternoons.

Schrafft's also is installing a ballroom, and will offer entertainers by the end of the month.

## 2 Girls Pinched for Realtor's Lost Wallet

Betty Belmont, 24, 355 West 15th street, and Rene Pece, 24, 6406 New Utrecht avenue, Brooklyn, were discharged in West Side Court by Magistrate Vitale on charges of grand larceny.

The two women, claiming to be hostesses, were accused by Harry Rainbow, 210 Riverside drive, real estate operator, of stealing his wallet, containing \$95 and some papers.

According to Rainbow's story to Policeman Lawlor, West 20th street station, Rainbow invited the Pece girl to his apartment. After a short time she phoned the Belmont woman to join them. During the course of the party Rainbow said Miss Pece took the wallet from his trouser's pocket.

Rainbow discovered it and the girls started to leave. He tried to prevent them, but they got to the street, boarded a taxicab and fled. Rainbow learned where the girls were employed and went there with the cop.

Both denied taking the wallet. With no direct evidence against them, the case was dismissed.

## Flippant Mrs. Harriman Had to Pay Taxi Bill

After riding around for 12 hours in a taxicab and running up a bill of \$12.85 and then refusing to pay, Florence Harriman, 36, 2 West 2nd street, was arrested for disorderly conduct.

Later in West Side Court, after being severely reprimanded by Magistrate Well, she decided to pay and was released on a suspended sentence.

Daniel Kelly, 3818 3d avenue, told the magistrate he had driven to various places along Broadway and said he waited outside a restaurant at 7th avenue and 50th street for almost three hours. When she came out he demanded the fare, and she refused to pay.

When the magistrate insisted she pay, Mrs. Harriman began to shout about justice and said that in England women's rights were protected.

"Why don't you go back to England if you think so much of it," declared the judge.

"I would go back, but I have no rubbers and I might get my feet wet," she answered.

After giving the chauffeur the amount registered on the clock, she started out of the courtroom, then shouted back at the judge, "Get me a taxi, judge, and I'll go anywhere."

## POPULAR COP SHIFTED

"Big" Mike Curry, traffic policeman, who has done traffic duty at Broadway and 47th street, has been transferred to 38th street and Fifth avenue. All because of the influence of a storekeeper not far removed from his post.

Curry has been at 47th street and Broadway for years. He had the regard of theatre owners, managers and motorists that he came into contact with daily. Storekeepers along Times Square are contemplating interviewing Commissioner Warren and endeavor to have Curry restored to his old post.

Recently "Big Mike" as he was known, to all, served a summons on a storekeeper for an infraction of the traffic law. The storekeeper began to tell him he knew to Mike. Curry stated that the alleged offender was so boisterous that he had to arrest him for disorderly conduct.

In West Side Court a kindly Magistrate dismissed the proceedings against the storekeeper. Curry made no objections. Soon charges were preferred against Curry.

## Joys and Glooms of Broadway

By N. T. G.

Eric Von Stroheim, the stormy petrel of the movies, was sitting alone in a corner of the Guin Club. It was daylight outside and plenty of Winchell's whoopees inside.

"Pretty girls here," said Stroheim, in response to our question, "but there's one in particular, a little Irish kid, Kilty O'Reilly, who has amazing charm. The first night I was here Texas asked the kids to play up to me, or something of that sort, and this kid just gave me the razz, like this—," and Von Stroheim demonstrated.

"I met her later, and she may go to California for a part in a new picture of Gloria Swanson I am to direct.

"Incidentally, I'm looking for a leading man and can't find one. They're scarce. I want a combination of John Gilbert and Norman Kerry, a lead with a lot of villainy in him. I prefer all my leading men to be 40 per cent villainous. Women aren't interested unless they're a bit bad.

"Here we are looking for leading men while possibly 25 men are roaming around New York, some looking for a job, and we don't know it. If producers would search for leading men as well as women we directors would have an easier time of it turning out good pictures."

Von Stroheim referred to a recent picture which involved the wearing of uniforms and bemoaned that men who had never been to war showed this obviously by the manner in which they wore their uniforms. Which led to his statement that Hollywood is filled with Russian generals and high officers of the Czar's army, looking for work.

Immigration restrictions on performers are tightening up. A French kid working in a cafe demanded a contract for continued services. But the cafe didn't issue contracts. She insisted, and finally got a contract when she explained that she had to have it to get six months' additional stay in America. Another act, dance team, accepted a contract at half salary in order to stay here rather than be sent back to Canada. A Canadian girl had been in America two years, in "Vanities" and "Rosalie," and had to return to Winnipeg. She is now making every effort to get back to America.

### You Never Can

We found her in the chorus of a small night club revue and brought her to Texas Guinan. Always temperamental, she had a fight with Tex and was fired. She played around in other places, finally winding up in the Frivolity.

Then Lew Fields grabbed her for a star part in "Here's How." And last Friday, the ex-chorus girl who had been fired, was guest of honor at a big party which Tex gave for her at the Salon Royal.

The kid's name is Hoty Totsy, or Demaris Dore.

You never can tell.

A hostess told us her tale of woe. She was going to quit the place she was working because she couldn't stand drinking the wine there.

### About Eleanor Gale

We occasionally receive letters from people in show business or anxious to get into it, asking for help. Rarely does the writer have anything to offer in the way of talent. One letter of that nature appeared to us. We sent for the writer, who explained she had been prima donna of "Vagabond King" and other shows, but couldn't get a break.

We heard her sing on radio and induced her to accompany herself at the piano. She became a consistent radio performer and received two offers for record making. Needing immediate money we helped her get a place in a Broadway night club at a nominal salary. Happy and grateful, she sang one night for a Palm Beach hotel owner and signed for next season at tremendous salary. Also signed contract for eight weeks at another cafe at double present salary, and has three production offers.

Girl's name is Eleanor Gale.

It sometimes pays to sing on radio.

Harry Carroll, Bert Wheeler and Harry Jans were whooping it up in an all-night stop-over. Bert said "Rio Rita" closed because all the principals were fed up and wouldn't work any more.

"I was the only member of the cast," said Bert, "who never missed a performance. All of us couldn't start playing any more. We've all signed for next year, and in the meantime I'm leaving for California to do some vaudeville and fool around with pictures. You know, I received two offers, one from Harold Lloyd, but couldn't accept, on account of my contract with Ziegfeld.

"Yes, Bernice Speare is going with us, in the act. Remember, you introduced me to her at the Silver Slipper. Sure, we're going to be married, possibly in California."

In the party was Mrs. Harry Carroll. Harry explained he is taking his wife and two children, June, 13, and Harry, Jr., to France June 6 on the De Grasse.

On his return he will produce a number of units.

### A Working Girl's Break

All the brave are not confined to battle heroes. We know a chorus kid in a night club getting \$45 a week, who supports her grandmother, living in New York, and her invalid father and mother in New Haven. And now she has a streak of luck—she can double in vaudeville, and her grandmother got a job as wardrobe mistress at \$20 a week. To her that's financial independence and wealth untold.

### Jimmy Hussey's Changed Opinions

A year or so ago we met Jimmy Hussey in the Helen Morgan Club and invited him out to our farm.

"Not a chance," said Jimmy. "Broadway is my game. This is where I belong and where I'll stay. The country doesn't interest me."

A few nights ago we sat with him in Billy LaHiff's Tavern. He was with his bride, Edith O'Hallisey. And now, when we again extended an invitation, Jimmy pricked up his ears.

"I'd love to go out," said Jimmy. "You see, it's different now. We've just been married and I realize there's other things except Broadway. No drinking, no cafes, no staying up all night. Tell us about this farm idea? Could I buy one up there, do you think?"

Love is a wonderful thing. And are we too fresh if we tell the world that Jimmy will soon be a father?

### Jimmy's Narrow Escape

Incidentally, Jimmy told us of a narrow escape from O'Hallisey's rage. "I go out alone for the first time since we're married," said Jimmy, "and wander in to see Texas Guinan. You know how Guinan and I are—like that. Well, she was so glad to see me she threw her arms around me and gave me one of those Guinan kisses. You know, they leave marks.

"So I come home with lip rouge in my hair and ears and Edith sees it. Luckily the O'Reillys of the Guinan Club are Edith's girl friends, and she saw this kiss business, she I got out of it."

"But could you imagine what would have happened to me if the O'Reillys hadn't been there?"

Later Texas saw a girl sitting in a corner with a chump, who was peeling off yellow ones from a big roll and handing them to the kid. "And a little child shall bleed them," she remarked.



## BARRY CARMAN'S ROOM ROBBED OF \$10,000

**Paul Bosky, Guest of Carman's  
Room-Mate, Peter Daudet,  
Held for Theft**

Charged with the theft of \$10,000 worth of gems and clothing owned by Frank Barrett (Barry) Carman from the latter's apartment, 270 West 73rd street, Paul Bosky, 18, painter, of 495 Pleasant avenue, Holyoke, Mass., was arraigned in West Side Court before Magistrate George W. Simpson and held in \$10,000 bail for further examination. Bosky was unable to get the bail and was taken to West Side jail.

According to Detectives Bill McConachie and James McDonnell of the West 68th street station, Bosky admitted the theft, alleging he was assisted by a confederate. He stated the sleuths said, that his confederate gave him \$28 as his share of the robbery. The jewelry, a miscellaneous lot of scarf pins, studs and a watch given Carman by Mrs. Irene Schoelkopf, has not been recovered.

Bosky was arrested at Broadway and 45th street as he was about to enter a theatre. He was picked up on a description furnished by Carman's roommate, Peter Daudet. The latter reported the theft to the detectives. Bosky told the sleuths that Daudet invited him to the apartment on May 9.

Daudet retired and Bosky left leaving the door of the apartment unlocked. Bosky said that he returned with a confederate and located the apartment, taking the gems and Carman's best clothes.

**Going Back**  
When Daudet awoke he found the apartment ransacked. He reported the theft to the detectives. Barry Carman was in Providence at the time. A watch stolen has the photograph of Mrs. Schoelkopf in the case, McConachie said.

Mrs. Irene Schoelkopf was the wife of a Buffalo capitalist. Barry had chaperoned her for some time. Several years ago he escorted her to a New Year's party in Times Square. At the party she visited an apartment on the lower floor, where several "record" boys' bound and gagged her. She was relieved of a fortune in gems.

Several arrests followed. Schoelkopf divorced his wife some time later. Subsequent to this, Mrs. Schoelkopf married Carman in Mexico. They lived together for a short period when Mrs. Schoelkopf divorced Barry.

It was hinted that Mrs. Schoelkopf settled a handsome fortune on Barry. The latter is said to be a dancer and artist. He will appear in West Side Court to prosecute.

## Beaut Charged With Arson

Virginia Page, 21, Hotel Clendenning, 103rd street and Broadway, who in 1926 won third prize as Miss Mobile in a beauty contest at Atlantic City, was returned to Media, Pa., to stand trial on a charge of arson.

The young woman is accused of having set fire on May 9 to an apartment she previously had occupied at State street and South avenue, Media. The police charge she returned to the apartment to get some trunks and when discovering they had been placed in storage, she set fire to the apartment.

She admitted having been there on the day in question but denied firing the apartment. She said her husband, from whom she is separated, is the nephew of Edward Page, formerly head of Page and Shaw candy company but now associated with Schraff's.

## RUNAWAY GIRL'S CHARGE

Charged with attacking a 15-year-old girl in his room at the Hotel Manger, Hyman Schwartzman, 25, gym instructor, was held in \$1,000 bail for further hearing by Magistrate Vitale in West Side Court.

According to a story told by Helen Grochowski, 113 New Utrecht avenue, Brooklyn, to Detectives Gliman and Joseph McCarthy, Children's Society, she ran away from home on May 21 and took a room in the Manger Hotel.

She met Schwartzman and he invited her to his room. While there, she said, the instructor assaulted her. She returned home and told her parents what happened. They caused Schwartzman's arrest.

He made an emphatic denial of the charge.

## Dance as You Ride

Chicago, May 29. And now it's not uncommon to hop into a checker cab with the girl friend, to find a radio tuned in with the latest music. Numerous cabbies with the Checker firm have installed radios.

## Loud Speaker at Rivoli

"I'll do everything that I can to tone down the loud speaker," said Manager Lawrence Shead of the Rivoli theatre, when summoned to West Side Court before Magistrate Albert H. Vitale. Shead was served with a "ticket" from a patrolman from the West 47th street station who told the court that Brill Bros. and their stagehands in the neighborhood were annoyed by the sounds of the "Ramona" song emanating from a record over the ticket booth. Mr. Shead declared that it was a victrola record with a loud speaker. The manager of Brill Bros. averred no matter what it was, the bookkeepers on the second floor of his establishment were unable to concentrate on their books while "Ramona" kept percolating through the transom.

Shead stated that he had tried to modify the music. "I'll try again, your Honor," he said, "and if the noise is as loud as ever I will stop it." The complainants were satisfied and left the court.

## Little House Party Ends With Shot and Pinch

James White, 23, 79 West 92nd street, a waiter, was held without bail for further hearing when he was arraigned before Magistrate Vitale in West Side Court on a charge of felonious assault. White is accused of having shot Howard Alexander, 26, 206 West 96th street, in the stomach.

Arrested as material witnesses were White's wife, Vivian, 21, and Mary Wilson, 23, 219 West 34th street. They were held in bail of \$5,000 each.

White and Alexander are friends. The four were having a party in White's apartment when the landlady, Mrs. Mabel McGowan, came to the door and accused White of telling an actor boarder about different rates for phones she was charging.

The two waged a wordy argument. Mrs. McGowan was said to have slapped White's face. Alexander became so incensed he got a gun and started for Mrs. McGowan's apartment. White tried to stop him and in a struggle for the gun it was discharged. Alexander was shot in the stomach.

## MAY GET LIFE

**Wire Lather Caught After Robbing Kuhn's Studio**

Charged with robbing the theatrical studio of Louis Kuhn, 105 West 63rd street, of several hundred dollars' worth of scenic draperies, Charles McMahon, 26, a wire lather of 11½ West 65th street, was arraigned in West Side Court before Magistrate Albert H. Vitale and held for the action of the Grand Jury.

"I guess this is the last chapter in my book," said McMahon, who has been convicted three times before. If McMahon is found guilty on this charge it makes him a Baumes violator with the possibility of life in jail.

He was arrested in his flat by Detectives Jerome Butler and James Defenari of the West 68th street station. They had secreted themselves in his apartment. When he entered by way of the rear fire escape they covered him with the "rods." After a brief struggle he was subdued. "I came into this flat to look it," he is quoted as saying when asked why he came in the rear-entrance.

Insurance papers stolen from Kuhn were found in McMahon's flat. In a closet the sleuths found a complete layout of burglar's tools.

A rear window on the second floor of Kuhn's was jimmied and a safe ripped. No money was in the safe. The insurance papers were stolen from Kuhn's.

## 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—"Laugh, Clown, Laugh" (Chancey).  
Paramount—Paul Ash and "His Tiger Lady" (Menjou).  
Rialto—"The Street of Sin" (Jannings) (run).  
Rivoli—"Ramona" (Del Rio) (run).  
Roxby—"The News Parade".  
Strand—"Lady Be Good" (Mackall-Muihall).

### SPECIAL FEATURES WORTH SEEING

"Street Angel" "Trail of '99" "Dawn" "Tempest"  
"Four Sons" "The Man Who Laughs" "Wings"

### NIGHT LIFE

The Parody, with the inimitable Clayton, Jackson and Durante as the features, is recommended at all times.  
Helen Morgan is big at her Chez Helen Morgan. The Silver Slipper has a new girlie revue, as has the Frivolity. The all-blond show.  
George Olsen is at the Club Richman. For Bolempian atmosphere, don't miss the Club Barney, in Greenwich Village.  
The hotels like the Roosevelt (Dave Bernie), Biltmore (Bernie Cummings), Manger (Hal Kemp) and Pennsylvania (Johnny Johnson) should not be overlooked for relief purposes for straight dining and dancing purposes before or after theatre.

The Little Club has a fast show, headed by Ethel Norris.  
The class spots are the Montmartre and Lido, the latter holding Chas. Sabin and Barbara Bennett as the dance feature.  
The Everglades is doing fairly with new Earl Lindsay revue, and the 54th St. Club show stars Dan Healy.

At the Salon Royal, Texas Guinan and Tommy Lyman co-star.  
For a "hot" time, don't miss The Furnace (but not before daybreak) and Florence; the latter the better.

Up in Harlem the Cotton Club has a whale of a hot-to-day brown-skinned revue.

Roadhouse season has started with Vincent Lopez established at Woodmanster Inn, in Pelham, and doing the big business of the roadhouses so far this season. Frank Libuse is an important feature with Lopez. Castilian Royal now holds an elaborate show to oppose the Lopez draw, and in Garden, down Merrick road, has Harold Leonard as the feature. John and Christ's Pavilion Royal as ever has its own following and is faring well.

### RECOMMENDED SHEET MUSIC

"Chilly-Pom-Pom-Pee" "In the Evening"  
"Girl of My Dreams" "Good-Night"  
"My Pet" "Kiss Before the Dawn"

## Looping the Loop

### Confusion!

Explanation of the short run of "Four Walls" here may be contained in a statement by Harry Munns, theatrical attorney.  
"Did you see 'Four Walls'?" Munns was asked.  
"Why waste money?" he replied. "I have it on the Victrola."

### Sex Film Booked in Y. M. C. A. Hotel

B. N. Judell, who books those sex pictures that go just so far, and then tell the rest in pamphlets, moved to new quarters recently. He has "The Road to Ruin" and wanted to conduct his sales talk amid the proper environment. Bible salesmen may now call on Mr. Judell at his office in the New Y. M. C. A. hotel.

### Chi's Most Prolific M. C.

Willie Horwitz, formerly professional manager for Waterson, Berlin & Snyder, may yet pull the old gag of incorporating himself. The comparatively young sensation is holding down so many jobs he sleeps with his socks on.

Willie is Chi's most prolific m. c., visible at all important functions. He's announcer and one of the managers interested with I. J. Fagan in operation of the Saveny ballroom, also announcer for Municipal P.C. functions. Besides being representative of the Carme Romana Land Co., Horwitz is Chicago representative of Spier & Cooley.  
Willie is exceptionally modest, merely asking that none of his jobs be forgotten and reminding that he gives no matinees.

### Chink Trade Non-Tippers

The maid in the ladies' room of Cinderella, large Chink dine and dance place on the south side, has become so dissatisfied with tips as to feature a large sign reading:  
"Please pay the maid for use of the mirror as she rents this space."

### Ashton Stevens' Clear Speakers

And now comes Ashton Stevens, dramatic editor of the "Herald-Examiner," to remark that producers might well recruit young ladies who must recite clear-spoken lines, from the offices of the phone company who must recite clear-spoken lines from the offices of the phone company for girls wishing to go on the stage. Numbah—please!

### Got Money and Accent

Lew M. Goldberg, the agent, recently purchased a nag named "Honi Solt" for \$2,500. Three recent Honi has won, placed, and showed respectively, netting Lew \$1,700 and a southern accent.

## WHAT \$10 CAN DO

**Retired Merchant and Alleged  
Scenarioist in Battle**

A charge of grand larceny preferred against Edward Ellis, 28, 119 Audubon avenue, a retired leather goods dealer, was dismissed when the case was brought before Magistrate Vitale in West Side Court.

Ellis was arrested by Policeman Elliott, West 68th street station, on complaint of Edith Ransom, Hotel Manger, scenario writer. Miss Ransom said she had been a member of a party of four at dinner and then went to a club at 318 West 82nd street. They had several drinks and two of the party left, leaving

her and Ellis alone. She told the police that Ellis tried to assault her, and falling, took \$10 from her purse. She ran to a window, screaming, and attracted the cop. Ellis said that he had given the woman the \$10 and, after placing it in her purse, she started to run from the place. He said he stopped her and took the \$10 away. He said he made no effort to escape and waited until the arrival of the policeman. He preferred a disorderly conduct charge against her.

When Magistrate Vitale heard all the facts he dismissed the charge against Ellis and told him if he wanted to press his charge against her he could go to Women's Court and draw his complaint. Ellis decided to drop the charge.

## Butter and Egg Chink Taken American Way

San Francisco, May 29.

Dr. Y. Q. Gin, ancient Chinese herbalist of the Chinese quarter, became enamored of Muey Jo Jing, Shanghai actress appearing at the Mandarin theatre and as a result is out about \$15,000 in jewels which he lavished, supposedly on the foot-light favorite. Dr. Gin was unable to get an introduction to Muey Jo Jing until Louie Poy, another Celestial, happened along and advised the aged physician that everything could be arranged. First, however, the actress must have jewels, as an indication of the aged suitor's good faith.

Doc. Gin provided jewelry galore and off to take a feminine voice, pretending to be the actress, answered with murmurs of thanks. Last week Muey Jo Jing sailed for Shanghai. A few days later the herb doctor glanced into a pawn shop window and saw a diamond ring displayed that he had purchased for the actress. Police started an investigation. They barged in and are now seeking his feminine accomplice who posed as the lady of the footlights.

## Woman With Wild Claims Held for Observation

Claiming to be Mme. Nadine Karweska, operatic soprano of a decade ago, Nita Chalfonte, 40, of 520 West 14th street, who was sent to the observation ward of Bellevue hospital in Special Sessions to undergo a mental examination. The Justices decided on this course as the result of the story told them by probation officers who had obtained the facts from the woman. Miss Chalfonte had been convicted of shoplifting.

The defendant, Agnes Breck, probation officer, told the Justices, "I state she is the Princess de Charrow and has newspaper clippings showing that she has had a remarkable operatic career. She claims to have been a pupil of Jean de Reszke and that she was the prima donna of the Imperial Opera Company of Russia. The clippings which she has compiled show her in various roles and state that she has appeared in opera in all the capitals of Europe."

The Justices were convinced that she should be mentally examined when they learned that among the claims put forth during the past five years was that she is the wife of the Prince of Wales and the daughter of the Grand Duchess Udoxia of Russia. They also were, interested by representatives of the British Consul's office that the London authorities had ordered her deported from England when she arrived there last May. She had insisted in London that her address was Buckingham Palace and that she was the wife of the Prince of Wales.

After giving up the opera stage Miss Chalfonte says she obtained a position as vocal instructress for the Metropolitan.

## Scanlons Can't Agree

Mrs. Vivian Scanlon, "My Maryland" at the Casino, appeared before Magistrate Vitale in West Side Court as complainant against her husband, Edward, actor, whom she charged with disorderly conduct on a summons.

Mrs. Scanlon said her husband remained out until 4 or 5 o'clock in the morning and abused her when she spoke to him about it. She said she had left him and was now living with her mother. Scanlon said his wife stayed out late and attributed his troubles to "too much mother-in-law."

Magistrate Vitale tried to get the couple to patch up their differences, but Mrs. Scanlon said she was through. Scanlon promised the magistrate he would permit his wife to get her clothing and other personal belongings, and would not molest her in the future.  
The case was dismissed.

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## 15 YEARS AGO

(From Variety and "Clipper")

Already picture producers were hearing complaints of the sameness of scenic backgrounds on the screen due to constant use of same California locations. Company executives began to travel far for picture backgrounds, especially into Mexico and the southwest.

Lionel Barrymore was associated with the Biograph productions. Biograph used a stock company called "The Irish Players," and when "Lionel" was cast in pictures by this group they shortened his name to Lionel "Barry."

Lois Weber already was a notable in California film circles. She ran for mayor of Universal City on a suffragist ticket.

Wallace Reid, described as a son of Hal Reid the playwright, had just become attached to the Universal forces. His early work was as a stunt man, doing air feats in gas balloons, due to his athletic prowess.

D. W. Griffith was engaged on a two-reel Biblical subject for Biograph.

Immodest dancing in public places was the subject of great agitation. So much was the subject in the public eye that the New York Grand Jury made a presentment calling for reform.

The public were dance crazy and other forms of amusement suffered. Roller skating, which had enjoyed a boom, was again on the wane. The Metropolitan rink, Broadway and 53d street, was offered for lease.

## 50 YEARS AGO

From "Clipper"

Theatre grosses were in a slump, especially in New York, and the reason ascribed to slack attendance sounds strange to modern New Yorkers. It was the custom of Gotham flat dwellers in that far off day to move their home May 1, instead of the current date of Oct. 1, and the "Clipper" figures that the moving day unsettlement killed off theatre-going.

An item that sounds more familiar is the statement that a home brew still had been seized on a small cruising yacht moored at a Brooklyn wharf. The mystery here is why they made home brew when regular drinks were two for a quarter over the bar and good liquor sold for \$1.25 a quart.

A popular actor of the times was Harry Langdon, only he was a Shakespearean player, appearing at the moment as Appius Claudius to John McCullough's Virginias.

Hartford, Conn., correspondent dug up a story on the Barnum circus lot there. P. T. Barnum was a member of the Connecticut legislature and on adjournment had given all members passes to the circus. When the compliments were presented at the door, Barnum's partner, described as George F. (not James A.) Bailey, refused to honor them. The governor of the State was one of those turned down.

The first American appearance of Jenny Lind, at Castle Garden (now Aquarium), Sept. 11, 1850, was recalled by the death of a veteran first-nighter John N. Genin, who achieved fame by paying \$355 at public auction for choice of two seats at the famous concert. Genin's free spending stunt (as publicity for his hat business), was heralded throughout the country. Good Time Charleys in other cities copied the stunt. First choices for Jenny Lind seats brought as high as \$650 during her tour.

## Inside Stuff—Pictures

The Department of Justice is reported having some of the theatre annexes buffalod on mergers that might attract too much attention. While it is said that there is a fear of the Dept. on the big stuff doings, another claim is that really the bankers are the ones who demand the Dept. shall first express its approval or disapproval of a proposed amalgamation.

This Dept. of Justice thing is reported especially acute with Paramount-Public theatre deals. It is said to have been one of the blocks to Paramount going actively for the Stanley Company chain, though a report last week was that Adolph Zukor had made an offer for Stanley stock at a much higher quotation than the market. At that time also it was reported the basis of the Fox-Stanley deal was one for one, Stanley for Fox Theatres with the understanding that Fox Theatres stock would be sent up to meet the Stanley quotation. About three points difference at the time.

The banking idea is that a Department of Justice notice on a contemplated merger is like a cloud on a title of a deed and should be cleared before a transfer is effected, regardless of any right to contest a decision by the Dept. With the bankers having as a clincher that they won't advance the dough until this is done. So it's done.

As the merging boys and the bankers started it themselves by making inquiries of the Dept. how it felt about this or that merger, they have put themselves to blame. It's probable the Dept. would have laid off if they had.

Stanley passing its quarterly dividend of 75c last week disappointed its largest stockholders, as that is at the rate of \$3 per share yearly and the next dividend may also be passed, from accounts. It will give Stanley a cash reserve. There are over 900,000 outstanding shares of Stanley common.

Irving Rosenthal, president of Stanley, probably prefers the reserve to worry, while stockholders like the Fabians in New Jersey, with their 100,000 Stanley shares see a glum and slim return for this year out of the expected \$300,000 in dividends only.

Under the McQuirk regime, Stanley paid a 20 per cent extra-allowance in cash. It was not deemed advisable at the time, nor the elevation of the dividend to \$4. The latter was cut to \$3 immediately after Rosenthal lately took office. Stanley's new bankers, Goldman, Sachs and Company, are expected to be of more material assistance to it than the Stanley former bankers were.

Goldman Sachs and Company, the New York bankers, as the recently annexed financial directors for the Stanley Company, seemingly will bring Stanley and the Warner Brothers more closely together in business association, since the same banking firm is the Warners' financier. This might immediately operate for the Stanley to install Vitaphone equipment in as many theatres as the Stanleys designate.

It's probable Stanley has ideas for the bankers' financing. One report is that the bankers purchased a large block of Stanley stock, probably from the treasury stock reserve. The Stanley's former banker, E. B. Smith and Company, is a Philadelphia institution. It had attended to the Stanley's finances for years, from reports, and very profitably for the Smith concern.

In connection with the many recent reports of a Stanley company buy, the account is that if Paramount should secure the chain, it would go into control of First National, through the Stanley's holdings. Those combined with what Adolph Zukor holds or could secure would give Paramount control, competitors aside.

According to "La Rumeur," a Paris afternoon daily, Claude France, a popular French picture actress, committed suicide due to remorse. It is believed she was the means of the French military authorities tracking down the Dutch dancer, Mata-Hari, who was shot as a spy during the war. Claude France fretted over her act, which led to a friend's death, and finally took her own as reported by Variety at the time. It appears from the story of the Paris daily that the French picture star, of German-Swiss origin, met Count de Chilly in Switzerland and he persuaded her to follow Mme. Mata-Hari, then suspected of being a spy. Then known under her real name of Hanna Wittig she gained the confidence of Mata-Hari, followed her to France and denounced her to the French police. Since the now famous spy was first detained in the St. Lazare female prison, Paris, Claude France is supposed to have suffered cruelly from remorse and finally took her own life.

A review by Kendrew of the last picture in which Mlle. France appeared, "The Island of Love," was recently printed in Variety.

## Inside Stuff—Legit

Chelsea Exchange Bank grabbed a lot of publicity by a neatly framed statement by its president, Edward S. Rothchild, that chorus girls were now watching the ticker tape instead of the racing charts and many of them were investing carefully, seeking banking advice for their commitments.

Old stuff. A lot of show people have been cagey investors for years. Pat Rooney has been a gilt edge bond fancier for 20 years. Eddie Cantor is a shrewd investor and his theatre friends appeal to him for guidance.

There is probably a larger percentage of wide open blind gambling by the picture exhibitor class in the current frantic bull market than the whole show business outside combined. A lot of picture men did well with Loew's on its recent rise, some of them taking profits; but most still on the long side for another move.

Scores of exhibitors were in Pathe around 13-14 for the A stock and 4-5 for the common and are sitting pretty if that issue comes through. Oddly enough the picture crowd is off Paramount, partly because it involves a heavy stake to play with and partly because many have been burned in it in years past.

But they don't confine themselves to the amusement stocks. At the golf tournament last week a score were around the veranda when somebody arrived with an evening paper carrying the closing prices. In chorus they asked for the close on everything from Kelvinator to Wright Aeronautics.

Jed Harris put "The Front Page" to bed Saturday night following a profitable week in Newark, the producer's home town. The farce drew \$12,500 and ran from the critics over in Jersey, but Harris, with two successes now on the main stem, decided against chancing a Broadway opening at this time.

The Charles MacArthur-Ben Hecht play, which uses a single set for three acts, had \$6 words ordered out by the Newark censors following the Monday opening. The substituted words and expressions proved as ribald as those deleted, and with the word of mouth and newspaper plugging, capacity business resulted.

Eight reporters and a managing editor are used in the play, and with George S. Kaufman, New York Times' staging, Newark newspapermen generally agreed that they gave authentic characterizations. A character easily identified as Mayor Thompson, of Chicago, figures prominently, while the managing editor is also said to be drawn from Chicago newspaper life.

The man wearing a prop skull and parading the square advertising the Lew Cantor mystery play, "The Skull," appeared this week wearing a business suit. That prompted a wise-cracker to remark:

"The show must be slipping; that guy wore dinner clothes last week."

## Inside Stuff—Vaudeville

A puzzling point to the vaude insiders is how long E. F. Albee will remain as president of the Keith-Albee-Orpheum circuit under the present condition. It was as puzzling to the same crowd why Albee wanted to remain at the presidential desk after having passed his K-A-O stock and control to the J. P. Kennedy-J. J. Murdoch group. Control means but one thing with a corporation; those holding control run the works.

It's unbelievable Albee wanted to remain as president for the salary that goes with the office. Yet from events of the past week there's nothing left for the president of K-A-O to do except to draw his salary.

J. J. Kennedy appears to have stepped into the saddle as chairman of the board without room on the horse for anyone else. With Kennedy's talk to the Keith house managers and his appointment of an assistant, who will establish himself in a Keith suite office as Kennedy's representative, it leaves no doubt but that those now in control of Keith's intend to make it evident that they are running the business.

At the Pathe meeting last week another mark of that seemed to come out in the appointment of three new directors to the Pathe board of directors. Among those displaced through the additions was E. G. Lauder, Albee's son-in-law.

A similar situation to Keith's at present has not occurred previously in the show business. While in big business nowadays it is accepted that the chairman of the board supercedes all other authority, still there is no known instance of a president of a corporation without any authority, other than perhaps to sign checks.

The indifferent attention given to Tom Mix's vaudeville entrance into New York last week at Keith's Hippodrome by Keith's publicity department drew the unfavorable attention about every p. a. in New York, stage and screen. No such neglect had been noted in months and never by a picture interest for a star attraction.

That Mix drew himself at the Hip bespoke volumes for his standing. Mix is the idol of the kids. There is a Keith's Boys' Band alone of 600 members. Not one was at the station to greet Mix. He almost slid into New York unnoticed. Not a tie up during the week nor publicity received by Mix other than that given to him by special writers in the dailies who themselves saw the subject for a story. The FBO (pictures) publicity staff gave Mix a luncheon at the Astor Friday.

It is said that the Keith's press department seized eagerly upon a suggestion made mid-week that it get Mix a dinner at the Lambs, and have him made an honorary member. That ought to mean a lot to Tom's future, more than it did to the Hip last week.

Picture boys scoffed at the Mix attention by the vaudeville people. They said when shrugging their shoulders that it explained much they had not understood about vaudeville's decline.

Mark Luescher is in charge of Keith's publicity, trained to exploit E. F. Albee.

A mind reader playing in a large sized city received a phone call that the manager of the Valencia theatre would like to see him, for a run engagement. Reaching the Valencia he found it six miles away from downtown and closed.

Returning to the theatre and burning, he berated the jokers whom he believed were among those back stage. Another phone call, also from the manager of the Valencia. The mind reader started to bawl, whereupon the "manager" stopped him, saying:

"Listen. If you were a good mind reader, when you found the house closed you would have known that we were in the manager's office waiting. We don't want bum mind readers."

Eva Tanguay has been doing quite a come-back for the box office on the Loew circuit. She has played several of the houses, doing business in all. Miss Tanguay is said to be so deceptive in her restored youthfulness that she looks like the daughter of old. Commencing June 11 she opens at the Ritz, Atlantic City, for four weeks.

Martin Beck made about 100 per cent profit on the sale of his home on East 63d street, between Fifth and Madison avenues. The house, 38 feet front, was sold recently, including all furnishings for around \$900,000. Beck had some expensive works of arts in the house. It had cost him in all, from the account \$440,000.

Curious queries constantly are heard as to the future of the N. V. A., with its self appointed leader seemingly eliminated from all vaudeville. Along with that comes up the matter of the two papers Albee has been practically instructing, the N. V. A.'s house organ, a weekly, and the other a racing daily that would like to get onto a theatrical footing. Albee has been trying to aid it for some time, financially and in influence. Out of control, however, Albee's influence is nil, both as to the N. V. A., the papers, either or both, and vaudeville in general.

Of the heads of Keith's, but two or three of the Albee yessers including himself ever really thought a subsidized paper, daily or weekly, of any value to the organization or individuals in it, for propaganda for the circuit or personal publicity. On the record it appears to have so developed in both cases. The idea of a subsidized paper is a relic of the old show days that passed away without the Albee yessers noticing the parade had passed, until too late. That also applies to the N. V. A. and its actor-members, the whip always laid on there for them and the other things that went with it.

Any number of actors of the old and new school will wonder if Albee consulted Fred Stone before selling all of his stock in K-A-O, leaving Stone holding the presidential bag of the N. V. A. Albee always consulted Stone on N. V. A. matters otherwise, when the N. V. A. looked to be in danger of any kind. It was always in danger through having no one's good will in the show business, excepting its direct and very, very few sponsors.

An organization claiming a membership of 13,000, and having but three believers is a funny kind of an institution. One of those three, Albee, is not a member of the N. V. A. No secret.

Should be interesting how the N. V. A. matter is to be handled. It needs handling in a way, and delicately now, for Albee must have forgotten everything else but the money when he sold out.

Another item Keith's needs to worry over at present is the good will of the show business, particularly the actors. It's something Keith's never had and it's something it always needed, even when Keith's was at its most powerful height, as latter events have proved.

Anyway, vaudeville is feeling much better, although the stock market didn't indicate that. When Variety printed Albee had transferred all of his stock, K-A-O bounded upward in quotations; when Albee issued a statement he intended to stick as president without denying the sale, the stock dropped off. Maybe the market will again reflect public opinion when Albee definitely concludes what to do, if that will have to be waited for.

Loew bills are being routed into the Park and Granada, Cleveland, two weeks after playing the State in the downtown district for a week. Bills play Pittsburgh and Buffalo in between, splitting the week with the Park and Granada. Gus Sun books the three open days at each house the Sun bills playing Granada first.

Ben Black is getting out a volume entitled "How to Become a Personality Master of Ceremonies."

In it the author presumes to describe personality and how to cultivate it, with other information. He was an m. c. for Public for a while. Robbins Music Corp. may get out the book, looked upon as a plug for Black. It will sell for \$2 or less.



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## PRINCESS COMING DOWN, LOSER FOR 18 YEARS

Comstock and Gest's Importations for Next Season—"Ladies in Hades"

The Princess, best known of Broadway's little theatres, operated for commercial show purposes, has passed. F. Ray Comstock and Morris Gest, who used it and the offices upstairs as a headquarters, have vacated, taking offices at 1778 Broadway, near Columbus Circle.

Comstock operated the Princess, 293-seater, for 18 years, during which time it failed to show a profit. The lease extended another three years, but possession was turned over to the Tishman interests. The are to build a large office building on that site and adjoining property. At its best the Princess was used to establish the intimate type of musical comedy, such as "Very Good, Eddie" and "Oh Boy," both big winners on tour. With the raising of the Princess only Maxine Elliott's remains on the block, although the Casino extends eastward on the south side from Broadway. The Elliott is said to be on the market, with the asking price \$900,000, one-third more than bid two years ago.

### Importations

Comstock and Gest will become active again next season. They have secured the stage rights to "Ladies in Hades," a book of recent publication, but already in its 13th printing. The general idea is the conduct of famous women in Hell. They may, too, bring over what is described as a Japanese "Chauve-Souris." Comstock leaves this week for Kobe with that object in mind.

Gest sails this week for England, probably in connection with the importation of the Shakespeare Players next season, as reported in Variety last week.

Mikita Baileff and his "Chauve-Souris" sailed for Paris last Friday, following a 32 weeks' American tour, which included the coast. The troupe is expected back next season.

## Jessie Bonstelle Co., Detroit, Goes Civic

Detroit, May 29.

Jessie Bonstelle, who made fortune as a stock impresario, has made her renowned Bonstelle company into a civic effort and will continue at its helm on a salary basis.

The new venture is to be known as the Detroit Civic Theatre. It will be a non-profit affair. After salaries are paid and expenses met, surplus will be devoted to free performances for school children and to other beneficent purposes. A subscription campaign to raise \$200,000, similar to that conducted for Eva Le Gallienne's enterprise in New York, will open June 1st for 10 days.

The dollar-a-year memberships entitle the holders to 10 per cent discount. In the event the number of 50,000 in membership is reached, the discount rate will be increased to 33 1/3 on Monday, Tuesday, 20 per cent Wednesday, Thursday and Friday, and on Saturday and Sunday 10 per cent.

A \$100 membership involves the privilege of voting on the board, while donors of \$500 will have their names inscribed on a special tablet in the lobby of the theatre.

The Detroit Civic theatre now has the Playhouse on a five-year lease, with an option to purchase the property at the end of the third year.

## AHEAD AND BACK

Ed. E. Pidgeon is out as p. a. for Lew Fields' "Present Arms." Marc Lachmann is handling it, returning to Dillingham in the fall for the Fred Stone show.

Charles Willets is out again after a severe illness. He had a close call, and several blood transfusions were necessary to save his life. When he was taken to a hospital in Washington, Victor Kinsky, manager of Ziegfeld's "Three Musketeers" in New York, assumed his duties with the "Rita" show in Boston.

Janet Spitzer, press work for Edwin H. Knopf.

George McMillan, publicity for "Good Boy" (Arthur Hammerstein).

## WATCHES DEBUT FROM BED

Mrs. B. C. Shields, 70, Travels in Wheel Chair to See Daughter

Milwaukee, May 29.

Traveling from New Orleans to Milwaukee, held fast in a wheel chair, Mrs. Bernard C. Shields, former actress, arrived here in time to see the debut of her daughter, Sydney Shields, in Richard Bennett's new play, "The People," which opened at the Davidson Square night. Aged and ill, Mrs. Shields was placed in bed as soon as she arrived here, but demanded to be wheeled to the theatre for the opening performance. She is over 70.

Mrs. Shields, known to the stage more than a half century ago as Bessie Bernard, claims to be the first woman press agent in a career country. She embarked on a career as a newspaper woman in New York in 1883, answering an ad in the "Dramatic Mirror" at that time, which stated W. W. Kelly wanted a woman press agent to go in advance of his new star, Grace Hawthorne.

## Future Plays

"The People," starring Richard Bennett, opens in Erie, Pa. If successful it will be taken to Chicago for a run. Clarke Silvernail is the author of the play, but has written it under two nomme de plumes.

"Movies," by Irving Kaye Davis, will reach production next month via Beaux Arts Productions, Inc. Piece now casting and due for rehearsal in two weeks.

The same producing firm will also sponsor a revival of "Vedra," which had a brief run some months ago at the Forrest, New York.

"The Girl From Childs," musical, is being readied for another try, with James C. Peele this time figuring as producer.

The piece is a musical version of a stock bill authored by Archibald Colby and Al Jackson. It was tried out last season, but withdrawn before coming into New York.

"Children of the Gutter" will be Mae West's next fling at playwriting, with James A. Timoney figuring as producer. The piece will be given a late summer tryout. Miss West will not appear in the cast, but will remain with "Diamond Lil."

After seeing "Jimmie's Women" on the road, Myron C. Fagan is getting rehearsals underway for his next within two weeks. It is tentatively titled "Power," by himself. Fagan says that the play will probably be read under "The Great Power," so as not to conflict with the novel of the same name.

Al Woods is putting "The Shanghai Gesture" with Shea's Empire stock in Brooklyn. Only two of the original cast remain. Lina Abrahams and Conrad Kantz have the leads. The show is booked in for a week, and probably a tryout preparatory to sending the show on the road with the present cast next season.

Crosby Gaige is to produce this fall a dramatization of Vina Delmar's novel, "Bad Girl." It won for the Guild prize and has come in the hands of publicists.

The "Great Neck" comedy, tried out on the subway circuit recently, may be set to music for fall production by the Shuberts. Cleo Mayfield and Cecil Leann have been mentioned as leads.

S. L. Simpson is trying again as legit producer with "The Lawyer's Dilemma," by Seamon Lewis, as the attraction. Simpson previously figured as author-producer of "Babies a la Carte."

Lew Cantor has taken over "The Immoral Woman," announced for production through other sources, as his next legit production. He will produce the piece in July.

"Hold Everything," a musical comedy by De Sylva, Brown and Henderson, will be produced by Aarons and Freedley this summer. Russ Brown, formerly of Brown and Whittaker of vaudeville, and Bert Lahr, have been signed.

The same firm will produce a new musical comedy this fall starring Gertrude Lawrence. Fred Thompson and Paul Gerard Smith will write the book, and George and Ira Gershwin, the music and lyrics.

## Eltz Returns to Woods; Leasing Firm Dissolved

Friday the Eltzing, New York, will revert to A. H. Woods as the result of the disintegration of the firm of Barbour, Crimmins & Bryant, operating the house under a lease from Woods. E. L. Barbour, who appears to have lost most of the money involved has gone to Maine. I. D. Crimmins, son of a former Tammany leader, is in Paris, where Lester Bryant is also.

When Bryant went abroad some months ago it was reported he was at odds with his partners over financial differences and that he was washed up with the firm. The Motion Picture Capital Co. financed the lease for the firm. Frank Wilson of that corporation is said to be the same who backed the Russian Cossack flop at Madison Square Garden last season. Through the Wilson interests a \$60,000 deposit was made with Woods.

All that remains of the Barbour, Crimmins and Bryant production interests is 50 per cent of the Chicago company of "Excess Baggage." That company was sent out by the Shuberts under an equal sharing of the profits arrangement. No dividends are said to have been paid as yet.

"Excess Baggage" The original "Excess Baggage" show, playing the Ritz, has been taken over by Robert Atkins, reported to represent downtown money and Jack Macgowan, the author, whose claim was based on failure to receive royalties.

The trio firm started the season off with "Tenth Avenue," which failed to make money. "It Is to Laugh" and "Excess Baggage" followed. The latter attraction was figured a sure thing here if properly handled. One error was the failure to spot the show at the Eltzing.

"The Clutching Claw" was another try and a quick flop. "It Is to Laugh," after a brief stay at the Eltzing, was again tried at the Forrest. Stage hands stepped in on the first Friday there and forced off the show. The Forrest engagement was supposed to have the backing of a group of East Siders, but the bank roll never appeared.

## 3-a-Day at Woods

Chicago, May 29.

The Woods, Loop legit, is on its new summer policy of musical comedy stock with feature pictures.

Opening bill has the McCall-Pidgeon Players in "Sally, Irene and Mary," and "Circus Rookies" (M-G), first-run. Prices are 50 cents matinees, 60 cents evenings, and 75 cents holidays. Weekly change, with three shows daily.

The house is owned by Jones, Linick & Schaeffer.

## ENGAGEMENTS

Betty Compton, now in "Funny Face" under contract to Aarons & Freedley for the new fall show, Irene Delroy, with "Here's Howe," for same place.

Don Dillaway, Lake Players, Skohogan, Me., June 4.

## SUMMER'S LIGHT OPERA BATTLE IN ST. LOUIS

St. Louis, May 29.

A battle royal between the light opera forces gets under way here next week, when the Municipal Opera Company opens its 10th season in the big outdoor theatre in Forest Park with "Princess Flavia," and the Garden theatre, the beautiful outdoor playhouse just beyond the western city limits of St. Louis, opens under the direction of Charles Sinclair, with Leon Errol, Irving Fisher and other members of the original "Sally" company presenting that musical as the Garden's opening attraction.

Included in the "Muny" cast for this summer are Leonora Allen, Alice MacKenzie, Dorothy Seagar, Bernice Mershon, Patricia O'Connell, Sam Ash, Florenz Ames, Joseph Royer, Charles Gallagher, William McCarthy, Lee Daly and an all-St. Louis chorus of 96 young men and women.

## Cort's Receivership Gets Two Troupes in Wrong

Cort theatre, Jamaica, in the throes of bankruptcy proceedings for some time, was temporarily forced shut Friday, with the consequent embarrassment of two attractions, William Harris, Jr., was trying out "The Shot Gun Wedding," and unable to complete the week, while the Wright Players were to have begun a summer-stock engagement Monday, but found themselves without a theatre.

It appears the Cort has been in the hands of a receiver since December. The house started its first season as a part of the subway circuit, but business dropped to ordinary figures. Unaware of the receivership, William Wright, "Dusty" Miller and Warren O'Hara paid \$4,000 to John Cort, that money to be the last four weeks' rent of the house for the Wright Players. Legal proceedings against Cort were intimated.

### Actors in Cold

The Wright management endeavored to make a new deal with the receiver when they discovered the true state of affairs but were outbid by Louis F. Werba, who announced he had secured the Cort under a long term lease and who will open a stock there next Monday. That left the Wright bunch completely out in the cold, with two weeks' salary due to the players engaged. Several actors had moved to Jamaica and rented apartments anticipating the summer's engagement.

It was indicated that tickets sold for Friday and Saturday performances of "Shot Gun Wedding" were not refunded. Werba, in an announcement, offers to exchange his tickets for the first week of his stock season, which will open with "Rain." That goes for tickets sold for this week, which was to start the Wright stock.

### Bond in Waterbury

J. H. Do Bondo opens summer stock June 4 in the Jacques, Waterbury, Conn., with "The Baby Cyclone."

## Failures of 1927-1928

"The King Can Do No Wrong"  
"The Gutter"  
"Tenth Avenue"  
"Babies a la Carte"  
"La la Carte"  
"What the Doctor Ordered"  
"Greenwich Villagers"  
"Footlights"  
"Blood Money"  
"Such a Life"  
"Mr. Romeo"  
"Pickwick"  
"Yellow Sands"  
"Revels"  
"Half a Widow"  
"Wild Man of Borneo"  
"Ten Per Cent"  
"Triumphant Bachelor"  
"Enchanted Isle"  
"Crochets"  
"Speakeasy"  
"Jimmy's Women"  
"Black Velvet"  
"Garden of Eden"  
"Uninvited Guest"  
"Murray Hill"  
"Romancing Round"  
"House of Women"  
"Yes, Yes, Yvette"  
"Hidden"  
"Jacob Slovak"  
"My Princess"  
"Take My Advice"  
"John"  
"Wicked Age"  
"The Dunslicks"  
"The Stairs"  
"One Shot Fired"  
"The Marquise"  
"Spillbound"  
"New York"  
"Fit Juana"  
"People Don't Do Such Things"  
"Delmar's Revels"  
"Storm Centre"  
"Fallen Angels"  
"Trigger"  
"Out of the Sea"  
"The Banshee"  
"Happy"  
"Brass Buttons"  
"Los Angeles"  
"Spring Song"  
"Playing the Game"  
"The Love Nest"  
"Caste"  
"What Do We Know"  
"Sister"  
"Bless You, Sister"  
"Celebrity"  
"Paradise"  
"It Is to Laugh"  
"Venus"  
"White Eagle"  
"Reckless Women"  
"Mongolia"  
"The Prisoner"  
"Red Dust"  
"She's My Baby"

"Diversion"  
"A Free Soul"  
"Mistakes"  
"The Patriot"  
"Distinct Drum"  
"Play On"  
"We Never Learn"  
"57 Bowery"  
"The Mystery Man"  
"So Am I"  
"Salvation"  
"Optimists"  
"La Gringa"  
"Meet Mose"  
"Atlas and Eva"  
"Parisiana"  
"Quicksand"  
"These Modern Women"  
"The Clutching Claw"  
"Hot Pan"  
"Spring 3100"  
"Rays"  
"Hope"  
"Sh. the Octopus"  
"The Wrecker"  
"Marrage on Approval"  
"The Purges"  
"The Great Neck"  
"Napoleon"  
"Killers"  
"Vells"  
"The Buzzard"  
"12,000"  
"Behavior of Mrs. Crane"  
"Divorce a la Carte"  
"Bottled"  
"Forbidden Roads"  
"Lady for a Night"  
"The Breaks"  
"Blind"  
"Box Seats"  
"Kidding Kidders"  
"The Golden Age"  
"The Skull"  
"Waltz of the Dogs"  
"High Hatters"  
"Anna"  
"Get Me in the Movies"  
"Jordan Gray"  
"Skidding"  
"High Gear"  
"Synthetic Sin"  
"Just Fancy"  
"White Lights"  
"The Springboard"  
"The Matrimonial Bed"  
"Skin Deep"  
"Out of the Night"  
"Love in the Tropics"  
"Weather-Clark, Track First"  
"The Bell"  
"The Call"  
"The Wasp's Nest"  
"It"  
"The Mulberry Bush"  
"Imaginal Isabell"  
"Rehold This Dreamer"  
"The Arabian"  
"Ink"

## Successes of 1927-1928

"Bachelor Bachelor"  
"Three Mu. Tears"  
"Volpone"  
"Diamond Lil"  
"Dukeless"  
"Ziegfeld Follies"  
"Present Arms"  
"Good News"  
"Trial of Mary Dugan"  
"Strange Interlude"  
"The Silent House"  
"Rain or Shine"  
"The Command to Love"  
"Five o'Clock Girl"

"Manhattan Mary"  
"Merry Malones"  
"Draculi"  
"Porgy"  
"Escape"  
"Connecticut Yankee"  
"Coquette"  
"Doctor's Dilemma"  
"Funny Face"  
"Paris Bound"  
"Snow Boat"  
"The Royal Family"  
"Rosalie"  
"Artists and Models"

## Intermediate Successes (Moderate Runs)

"Whispering Friends"  
"Keep Shuffling"  
"The Scarlet Fox"  
"The Happy Husband"  
"The Lady of the Lake"  
"Sunny Days"  
"The Queen's Husband"  
"Cock Robin"  
"Shadows Broadway"  
"Sidewalks of New York"  
"Blackbirds of 1928"  
"The Baby Cyclone"

"Chauve-Souris"  
"Excess Baggage"  
"The 19th Hole"  
"Interference"  
"The Ivory Door"  
"Taming of the Shrew"  
"Modern Dress"  
"And So To Bed"  
"Nightside"  
"Take the Air"  
"The Racket"  
"Golden Dawn"  
"Here's Howe"  
"Rehold the Bridegroom"  
"Lovely Lady"  
"Marco Millions"  
"G. V. Follies"



# Dramatic Box Score

For the season considered ended last Saturday (May 26), Variety's final box score is based upon 193 new plays opening during the 27-28 period. That is exclusive of revivals, little theatre and repertoire productions. Of the strictly commercial plays and gauged as Variety does by their box office value, 136 were outright failures, 24 were hits and 33 set down as intermediate successes or moderate runs. This gives a total of 51 successes and continues the approximate average of legit hits and flops, one success in three productions.

J. Brooks Atkinson, winner this season, stood 9th on the final score of last season, while his paper "The Times" without critic named, the season before (25-26) was last in the box score. A year ago Mr. Atkinson's score was 631 from 107 new plays. Of that number he was correct in his opinion on 73, wrong 22 times, and failed to give a decided expression on six shows. In his present score, Atkinson reviewed 94 of the new crop, correctly 81 times, missed on 12, and passed up but one.

Percy Hammond, "Herald-Tribune," fourth last season, leaps into second place. Mr. Hammond is a most consistent reviewer. This season of 95 new plays, criticized, he was accurate in his estimate on 79 and erred in 16, without failing to give a positive opinion on each one. Last season Hammond saw 93, guessed right 73 times, wrong 17,

days after the plays had opened. Mr. Coleman alleged illness, and it was known that he was confined to his hotel for some time. His reviews, however, appeared more promptly after he left the box score, and his record was continued to completion, he reaching 740, but not included in the final score.

**Winchell's Case**  
A similar occurrence with Walter Winchell keeps Winchell out of the final compilation. Winchell's score would have been 367. He emphatically denied that he had picked his spots in catching shows when Variety printed one of the seasons he had been dropped. The other testified to remain out of Shubert theatres and was thereby unable to take the run of the new plays as they entered New York.

Winchell as a Broadway drifter is not unlike Variety's critics in procuring an advance line on incoming attractions. But, unlike Variety's critics, who are assigned, Winchell has his own choice of selection as dramatic editor of "The Graphic." The facts appeared to be against him despite his denial on the picking thing.

**Variety's Brutal Score**  
Variety's standing for this season is brutal for a trade paper. Of 193 plays caught by Variety's miscellaneous mob of "critics" 27 were called wrong, an unholy number, perhaps accounted for by either golf or night clubs. It let Variety down to 314 as against 367 last season, not any too fancy, either. Three

## Box Score Winners

	SR.	R.	W.	O.	Pct.
'23-'24 CRAIG ("Mail")	78	53	19	6	.677
'24-'25 POLLOCK ("Brooklyn Eagle")	97	73	24	1	.753
'25-'26 GABRIEL ("Sun")	109	90	18	1	.826
'26-'27 GABRIEL ("Sun")	105	90	15	1	.857
'27-'28 ATKINSON ("Times")	94	81	12	1	.862

and slipped one over without letting the world know what he thought of it.

Gilbert Gabriel, "Sun," two-time winner in Variety's box score for the previous seasons, slides into third place this time. Last season Gabriel caught 105 plays as against 92 this season. Mr. Gabriel's unmatched record of twice forging ahead as the best season's forecast in New York, holds another unparalleled mark of not having failed to utter for three successive seasons a definite impression of every show reviewed by him.

### Mantle Set Down

Burns Mantle, "News," loses his lead this season as the most industrious reviewer through seeing the most plays, with the late Alan Dale, "American," topping the list in that respect with 122. Burns saw 111 this season as against his high of 148 last season.

John Anderson moved from the "Post" to the "Evening Journal" in the middle of the season. Leonard Hall, "Telegram," is a mid-season starter, having been called from Washington to "The Telegram."

Alexander Woolcott, now of "The World," dropped to 8th position for this box score as against his final 7th position last season, with his previous percentage, .740, and his present, .673.

E. W. Osborne, "Eve. World," elevated himself by one spot for the current season with his percentage showing, however, a much greater increase than the single changed position indicates. Last season Osborne concluded with .612, while now he has .709.

Additionally to Mr. Atkinson being the first critic of a morning daily to head the box score since it was innovated five years ago, his winning score, .862, is the highest ever achieved by a box score leader.

### Morning Dailies

Messrs. Atkinson and Hammond as the first couplet on the score disprove any belief that critics of the evening papers may be able to use their later edition dailies to the disadvantage of morning brethren. That was a belief so firmly held to by Variety's scorers that two seasons ago Arthur Pollock of the Brooklyn "Eagle" was dropped from the box for the same cause, the same as Robert Coleman, "Mirror," was left out of the score in the middle of this season for being tardy in turning in reviews. Coleman's reviews are printed promiscuously and frequently several

daily men are before Variety's combined score.

About the only solace for Variety is Jack Pulaski's peach record. Ibee improved his percentage with the same number of plays caught this season as last, 65. This time he missed on four, and last season on five, leaving his present percentage at .938, exceptional. Abel Green, for Variety, catching seven more plays this season than he did in '26-'27, increased his percentage from .784 to .886, another remarkable percentage. Jack Lait, with .786 last season, dropped to .750 this time, with four less plays seen by him in '27-'28 than the season before.

Variety appears to have gone wrong with its intermittent critics, those of the staff sent to review plays when there's a Monday night rush on.

A flash summary of this season's box score in comparison with other seasons' would say that the New York critics of the dailies are growing more reliable in the reviews as the box office value of an attraction.

### Public Taste

Variety's conclusions as to success or failure of a legit show are entirely based upon the box office as the surest reflector of the public's taste in amusement, at any season.

As in other seasons and final scores, Variety's recorder, with the assistance of two of Variety's best informed staff members on the legit, made up the list of percentages for the critics, also selecting the successes and failures of the season.

As customary, the box legit box score will be discontinued over the summer. It will be resumed with the opening of the new season.

### Miss Carver in Talker

Los Angeles, May 29.  
Catherine Carver, in the Coast company of "Hit the Deck," has been signed by Universal for one year.

She will have a singing part in the film "Show Boat," which Harry Pollard will direct for U.

### OLIVER BAILEY'S PLAY

Oliver D. Bailey, lessee of the Republic, New York, will return to legit producing ranks with "Anna-belle's Ancestors," comedy, by Frank Russell and Julian Thompson.

Place now casting and due for out-of-town opening June 25.

## 3 Shows Out

An additional attraction joined Saturday's closing list and at least two more will close this week.

"Whispering Friends," presented at the Hudson by George M. Cohan, was withdrawn after 14 weeks. Attraction did not gross exceptional money but was profitable at an average of \$9,000 until lately, when it dropped under \$7,000.

### "WHISPERING FRIENDS"

Opened Feb. 20. Most of the critics picked another opening (to George M. Cohan's "The World") who came voted it "one of Mr. Cohan's happiest efforts."  
Variety (Ibee) thought: "Bright and funny with small cast and one set; ought to make the distance easy."

"The Ivory Door," at the Charles Hopkins, by the latter, made a run of more than six months at the little theatre playing extra matinees for most of the way. It will close Thursday.

"Marco Millions," presented at the Guild by the Theatre Guild, will close Saturday, its 12th week. The show has been alternating with "Volpone," the latter attraction

### "MARCO MILLIONS"

Opened Jan. 9. Gist of comment indicated a beautiful production but rather dull drama. Littell (Post) was the most outspoken, writing, "pleasing to the eye, but at times actually foolish."  
Variety (Ibee) said: "Will add to the Guild's reputation for doing fine things."

continuing regularly. "Marco" averaged over \$16,000 for most of the distance, dropping to \$12,000 lately. While its production cost was not recovered, the attraction figures to be a winner on next season.

## \$5,200 for W. C. Fields

When the new Earl Carroll's "Vanities" goes into rehearsal is still indeterminate, the producer scouting around for names. Beatrice Lillie is cold for the revue. The comedienne is currently in Paris. She will study Mable Gay's stuff while abroad.

W. C. Fields, mentioned as co-star, has signed with Carroll at \$5,200 weekly. Moran and Mack also go with the revue.

Fields explained his odd-figure salary, saying he had heard someone else had been engaged by Carroll for \$5,000 weekly and he demanded top money. It is the high-end top money for Broadway, although Al Jolson got double that in Chicago in "A Night in Spain" and Marilyn Miller is getting \$5,000 and a percentage in "Rosalee."

What with big cast salaries and record priced showgirls, "Vanities" is said to have a total cost of \$11 top, but whether that price applies to the entire lower floor is not definite. The revue is due Aug. 15 at the Carroll.

Miss Lillie is reported to appear in "This Year of Grace," C. C. Cochran's smash London revue, which is to be done in New York by Arch Selwyn. Miss Lillie is in Paris at present going over the skits with Noel Coward, who authored the "Grace" bits. Coward or Jack Buchanan may appear in the American presentation of the revue. Gertrude Lawrence may be secured for the Selwyn presentation also.

## Otto Kahn Behind Provincetown Group?

It is said Otto Kahn may back the Provincetown Players next season. Negotiations are on, and on the strength of them the Players have determined on an ambitious program for next season.

They contemplate doing "Lazarus Laughed," costing at least \$75,000 to put on. One of the girl workers of the Players will solicit funds over the summer from all interested people in town whom, it is thought, are inclined to follow in Kahn's footsteps.

To round out their present theatrical season, the Players are likely to attempt the production of a satirical revue. However, this is to be a decidedly inexpensive sort of thing.

## Advance Agents and Co. Mgrs. With A.F.L. Ideas

With the idea of forming a union recognized by the American Federation of Labor, about 70 advance agents and company managers assembled Sunday and were addressed by Hugh Frayne, New York state organizer for the A. F. L. It was reported that those principally interested in the formation of the new union are company managers, not eligible to Theatrical Press Representatives of America membership.

The latter's membership of 350 voted on the matter of unionization several months ago, the question being voted down three to one.

The question of a franchise from the A. F. L. has not been thoroughly gone into. If formed, the new "white collar" union may come within the scope of the basic character of the Four A's (Associated Actors and Artists of America), which is supposed to blanket the amusement field. The Four A's was formed to take over the charter of the old White Rats. Equity comes in under that charter, having a franchise from the Four A's, as have the Hebrew Actors' Union, the German Actors' Union and the present White Rats.

There was some surprise that the A. F. L. was interested in the formation of the press agents' union because of its limited membership at best that must pay a per capita tax.

The T. P. R. O. A. cannot be unionized under its present constitution, which provides that it shall not be affiliated with any other organization.

## Shuberts Win on Prelim Points in Waldorf Suits

Shubert Theatre Corp. scored a point in their two suits against the Waldorf Theatres Corp. when Justice Valentine sustained the Shuberts and ordered all counterclaims and defenses stricken out. The counterclaims totaled \$500,000 on four counts for \$125,000 each.

Shuberts in one suit demand \$50,000, allegedly their 25 per cent interest in the profits of \$200,000, based on an agreement dated Oct. 18, 1926, and expiring in 1947.

Another suit is for the recovery of \$700, one of the instalments on a \$35,000 loan made by Shuberts to Waldorf to be repaid in five equal payments. The installment fell due Nov. 15, last.

Shuberts' agreement with Waldorf, in consideration for the loan and other matters, provided for 2 per cent of the net profits and the privilege of booking the house, with the specific proviso to examine the defendant's books to check up on the accountings.

One of the counterclaims interposed by Harry H. Oshrin, on behalf of the Waldorf theatre, alleged conspiracy with the landlady, the Mason Realty Co., Inc.

### "CHOPIN" FOR SUMMER

"Chopin," the musical the Shuberts are about to produce, will probably attempt to remain in Atlantic City during July.

# "CAPTIVE" GETS SHUBERT HOUSE

## Stair Barred Play From Detroit, Is Report

Detroit, May 29.

Temporarily ignoring protests against "The Captive," Lieut. Lester Potter, chief police censor of Detroit, permitted the show to open at the Shubert Detroit Sunday night in order to judge reaction at the opening and see for himself. Potter had not viewed the show previous to its reaching here.

"The Captive" is presented here by Mannheim Productions. It finally procured an open date in town at the Shubert Detroit after three other houses in which the Shuberts are interested in were reported to have refused to play it. The theatres to turn it down were the Cass, Lafayette and Garrick, in which the Shuberts are affiliated with E. D. Stair. The Stair people were reported as the objectors to the show.

Stair is not interested in the Shubert Detroit, this house being leased by Dave Nederlander who is in close contact with the Shubert boys.

## Matter of Originals in Little Theatre Contest

Walter Hartwig, in charge of the annual Little Theatre Tournaments on Broadway, its sixth tourney occurring two weeks ago, is assembling the advisory council for the purpose of discussing the problem of eliminating original playlets from future tournaments. The general low standard of the originals in the last tourney made it a question whether or not Samuel French should be allowed by the judges to pay the two \$200 cash awards in addition to publishing the prize-winning scripts.

Hartwig's intention is to permit only past-proved playlets among the entries.

### JAP CO. IN HOLLYWOOD

Los Angeles, May 29.  
With the Hollywood Music Box unable to secure a legit play to succeed "Lazarus Laughed," Robert Sherwood, lessee of the house, made a deal with the troupe of Japanese Players recently presented by Sid Grauman et al. at the Windsor Square at \$5 top. The Jap engagement will be a limited one, opening May 23.

### "SHOW OFF" COAST REVIVAL

Los Angeles, May 29.  
Henry Duffy will produce "The Show-Off," by George Kelly at the El Capitan this fall, with Louis John Bartels and Helen Lowell in their original leads in the New York production. Guy D'Emery of the original cast also will appear.

# Dramatic Critics' Box Score

## SEASON OF 1926-1927

The key to the abbreviations is: SR (shows reviewed); R (right); W (wrong); O (no opinion expressed); Pct. (percentage).

### Score as of May 28, 1927

	SR.	R.	W.	O.	Pct.
GABRIEL ("Sun")	105	90	15	1	.857
WINCHELL ("Graphic")	106	85	15	1	.829
VREELAND ("Telegram")	105	87	17	1	.806
HAMMOND ("Herald Tribune")	93	75	17	1	.786
COLEMAN ("Mirror")	145	114	23	3	.771
ANDERSON ("Post")	105	81	23	1	.740
WOOLLCOTT ("World")	104	77	19	8	.734
MANTLE ("News")	148	109	34	5	.731
ATKINSON ("Times")	107	79	22	6	.721
DALE ("American")	153	106	43	4	.621
OSBORN ("Evening World")	116	71	33	12	.612

### VARIETY'S OWN SCORE

	SR.	R.	W.	O.	Pct.
Variety (Combined)	182	157	25	1	.863
PULASKI (Ibee)	65	60	5	1	.908
LAIT	28	22	6	1	.786
GREEN (Abel)	37	29	8	1	.784

(This score based on 195 openings.)







# "RED ROBE," \$16,000, PULLED OUT OF PHILLY; "PORGY," \$20,000 TAKE

## HAMPDEN TROUPE TOPS BARRYMORE IN BOSTON

Guild Piece Only Dramatic—Chopin Piece Goes Into New Forrest—Mitzi and Film Only Left

Philadelphia, Pa., May 29. — There is not much left to the 1927-28 season in Philly's legitimate playhouses. Four out of the ten were dark last week and three will close this Saturday, although one is scheduled to reopen later.

"Hit the Deck," at the Erlanger, was figured as a possible late-stayer, but without beginning to materialize. Vincent Youmans decided not to take any further chances, although the Stunley company would like to keep the house open. Month's engagement twice as long as originally intended. Last week just under \$20,000.

Mitzi's "The Mad Cap," which bowed into the Shubert and had mixed notices, most of them highly favorable to the star, grossed about \$18,000, which should mean that the show can hold on here for three or possibly four weeks. With "The Deck" and "The Red Robe" closing this week, "The Madcap" will be the only show in town. Last year's the show closed early; this year it is the opposite.

"The Red Robe" faded some more and is being taken off this Saturday. The New Forrest will be closed for two weeks, and is scheduled to reopen June 18 with the Shuberts new operetta based on the life of Chopin. This was first known as "Chopin's Romance," then as "Springtime," and is now "The Charming." It is evident the Shuberts do not want to close a theatre which has only just been opened. "The Red Robe" scaled too high here for this time of year, grossed less than \$16,000. Nobody seems to know just what is going to happen to the show. Because of its resemblance in so many ways to "The Three Musketeers," it is figured as N G for Broadway, and yet it is hard to see how it can have an extended tour at this time of year. Evelyn Herbert is reported as leaving the Shubert management after June 1.

The town's one dramatic attraction, "Porgy," topped the field with a gross of a little over \$20,000, and featured this well. This was a jump of nearly \$4,000, and the play could have stayed another two weeks to fine business.

"The Great Necker," brought back to town this time the Chestnut Street Opera House with a \$150 top, was not so fortunate. Good attendance on Saturday gave this year's "The Red Robe" scaled too farce about \$7,000 on the week of the Saturday and the house will go dark. This week's only opening was "Simba" at the Garrick. It will stay at least two weeks. The advance was excellent. The usual \$500 rental.

Next week "Simba" and "The Madcap" will be all that is left with the Chopin piece coming two weeks later. The Garrick will be closed for the summer after "Simba" is through and re-seating will be begun.

Estimates of the Week

"The Madcap" (Shubert, 2d week) — Mitzi musical show did well, aided by Saturday's good attendance. About \$18,000.

"Simba" (Garrick, 1st week) —

Martin Johnson animal film in for two or three weeks.

"Porgy" (Garrick) — Jumped to over \$20,000 last week and could easily have stayed another fortnight. Trade sensation.

"The Great Necker" (Chestnut, 2d week) — Farce brought back here at a \$150 top, failed to click and will close Saturday night. About \$7,000.

"The Red Robe" (Forrest, 5th week) — Operetta a flop here, and attendance has dropped steadily. Will go out Saturday, and house will be dark until June 18 when operetta based on life of Chopin is scheduled. \$16,000 for "The Red Robe" at \$350 top.

"Hit the Deck" (Erlanger, 4th week) — This musical comedy will close Saturday night after being figured as a possibility for another fortnight. Business satisfactory, but management did not want to take chance on giving it all back. Just under \$20,000.

## FRISCO GROSSES

San Francisco, May 29. — Two departures from the legit colony Saturday night. "The Desert Song" after eleven weeks at the Curran, returned to Los Angeles. The operetta broke all legit records for the town and topped close to \$250,000. Previously "The Student Prince" held the mark. The Louis O. Madison garnered a healthy young fortune.

Second departure was "Excess Baggage," which wound up three dismal weeks here. "The Red Robe" came into the Curran May 28 for four weeks in "The Constant Wife," and "The Racket" replaced at the Geary.

"Appearances" continues building slowly at the Capitol. Ninth week was one of best of entire run. End is not yet in sight. A new arrival last week was the Olsen Players in "Lilies of the Field." English comedy praised, but business not very healthy. Sid Goldtree dragged along with "The Married Virgin" at the Green Street, but the end is near.

Estimates for Last Week

Curran—"The Desert Song." Customers flocked to this one. Eleventh week bettered \$22,000. Attraction never dropped below twenty grand on engagement.

Geary—"Excess Baggage." Pleasant show and capable cast, but box office didn't show any life. Third and final week less than \$5,000. Plenty of "red."

Capitol—"Appearances." Interest continues and each week shows a few dollars over preceding one. Ninth week (including four at Community Playhouse) grossed around \$5,500.

Columbia—"Lilies of the Field." Got away to slow start. Some interest shown. Playhouse and figures to grow. Opening week of visiting Moroni Olsen Players garnered around \$7,000.

Alexander—"The Lady Next Door." Dale Winter returned to the stage in this delightful comedy and scored a personal triumph. Business started excellently. Figured for a run. Close to \$4,000.

President—"Chicken Feed." Second week not so fortunate at around \$3,200.

Boston, May 29. — Solid week of rain did not have the expected effect, but on the contrary found things on the up grade. The outstanding success was Walter Hampden in repertory at the Shubert. At a downtown theatre Hampden knocked the elite dead for \$27,000. This is the highest high bidder in Boston this season, topping Ethel Barrymore and "Porgy."

The competition for Beacon Hill and Back Bay patronage was Eva LeGallienne, also in repertory. "The Cradle Song" in Miss LeGallienne's repertory comes this week. Miss Eva took in \$14,000 at the Hollis which was good business and with "The Cradle Song" on this week her gross is expected to mount.

"Abie's Irish Rose" at pop prices on return was expected at the Plymouth but it was put over to this Monday. Shubert follows up Hampden with "The Irish Rose" at Gilbert and Sullivan Light Opera Company for two weeks, opening June 4.

The Colonial remains closed after the departure of "Rio Rita."

"Good News" in its eleventh week and the only musical in town, picked up after the low of \$19,000 to \$22,000, which is about \$5,000 below the opening gross and average for first eight weeks but enough to warrant its staying on. The one big hit of the year in Boston!

Irene Bordoni in "Paris" at the Wilbur got a better play this week. Top. Show grossed \$22,000 on a par with the Majestic gross playing "Good News" and far and above in proportion to size of house.

"Fast Company," the Lardner-Cohan comedy, is beginning to reap the benefits of good word of mouth advertising. Show played first two weeks at \$9,000 each, but added two grand in third for \$11,000 gross. Cohan is licking the baseball angle gradually and the piece is clicking with the femmes. The comedy was booked for four weeks but may stay on a while. Cohan has rewritten it several times and is still using the same. Not a knock in a carload of those who have seen it.

Sells-Floto circus in for this week and good weather expected to cut into legit box offices. Parks opening and beaches, too. Season about done.

Estimates for Last Week

Walter Hampden in rep. Shubert (2d week). Succeeded beyond expectations; packed them in all week for a gross of \$26,000.

"Paris," Wilbur (4th week). Irene Bordoni's following in Boston presented her an almost capacity gate of \$22,000.

"Good News," Majestic (11th week). Too late in the season for this lone musical to top a bunker derby record but still inclined that way; \$22,000.

"Fast Company," Tremont (4th week). Baseball comedy picking up in spite of the baseball theme aimed at a small section of Boston's drawing population. The gastronomic facilities of Walter Huston and good Lardnerian comedy grossed \$11,000.

Eva LeGallienne in rep. Hollis (2d week). Well liked, this week's grossing well in spite of Hampden competition to tune of \$14,000.

"Abie's Irish Rose," Plymouth (1st week). Opened Monday at popular prices.

Colonial closed.

"A Connecticut Yankee," Vanderbilt (31st week) (M-882-\$5.50). Weather undoubtedly reason for some attractions being able to stick; "Yankee" rated among those to continue through summer; making good money, over \$19,000.

"Anna," Lyceum (3rd week) (C-957-\$3.30). Somewhat better than expected, but doubtful of clicking; around \$6,500 first full week; rates factor.

"Blackbirds of 1922," Liberty (4th week) (D-1,202-\$3.30). Further improved and now has good chance to ride through summer; colored musical in nine performances quoted over \$15,000.

"Bottled in Bond," Klaw (8th week) (C-830-\$3.30). Final week; removal meant nothing; takings last week estimated under \$3,500.

"Bubbles," Plymouth (40th week) (C-1,041-\$3.85). Though cut rates used, appears to have good chance to last into July; last week very good considering season; over \$12,000.

"Coquette," Maxine Elliot (30th week) (D-912-\$3.85). Dramatic hit slated for summer; however, has yet to use cut rates, which could carry it two months or more; estimated over \$13,000.

"Diamond," Klaw (3rd week) (C-1,117-\$3.30). Up with non-musical leaders, third in point of weekly gross; last week's takings well over \$17,000.

"Dorothy Gray," Biltmore (2nd week) (D-1,000-\$3.30). One of last week's new shows which did not go into cut rates; would have made little difference; slightly over \$3,000 indicated.

"Excess Baggage," Ritz (23rd week) (C-915-\$3.30). Another three or four weeks from season's indications; around \$9,000 claimed; "Say When," musical comedy, listed to follow.

"The Clock," Shubert (34th week) (M-1,395-\$5.50). Liable to end engagement any time now; cut rated for some time and just about closing grade; estimated under \$20,000.

"Funny Face," Alvin (28th week) (M-1,400-\$5.50). Another successful musical to top a bunker derby to higher temperatures; recent pace claimed around \$22,000.

"Get Me in the Movies," Earl Carroll (2d week) (C-820-\$3.30). Drew severe panning and hardy figures to stick although co-operatively; around \$4,000 estimated.

"Good News," Chestnut (39th week) (M-1,413-\$5.50). Weather break explains some improvement here last week, nearly \$30,000; looks good into new season.

"Grand Street Follies," Booth (1st week) (R-704-\$3.30). Independently presented route to the here-to-fore summer card downtown; sole new production offering this week; opened Monday.

"Greenwich Village Follies," Winter Garden (3d week) (R-1,493-\$5.50). Agency sales for this revue reported away under level of previous Garden attractions; rated over \$20,000 for some time.

"Her's Home," Broadhurst (5th week) (M-1,118-\$5.50). Walter Catlett to enter show in further Broadway bolster; doing fairly well at \$22,000 or bit better.

"Marco Millions" and "Volpone," Guild (C-941-\$3.85). "Marco" (12th week) (C-941-\$3.85). "Volpone," again big last week, quoted at \$16,000; will continue regularly hereafter, with summer spurring expected.

"My Maryland," Casino (38th week) (O-1,447-\$5.50). Slated to close Saturday, but continuing this week; through for some time; with cut rates, main revenue for months; \$12,000 or little more.

"Our Betters," Henry Miller (15th week) (C-941-\$3.85). Not expected to last much longer; revival started very well and about played out its draw; \$8,000 last week.

"Paris Bound," Music Box (23rd week) (C-1,000-\$3.85). Maybe another three or four weeks but won't last when hot weather starts; last week's takings over \$11,000.

"Porgy," Republic (2nd engagement) (D-901-\$3.30). Returned Monday after playing road for eight weeks or more; closed very strong here and excellent in Boston and Phila.; may span summer.

"Present Arms," Mansfield (6th week) (M-1,050-\$5.50). Approximating capacity on lower floor and consistently drawing substantial grosses; \$25,000 and over.

"Rain or Shine," Earl Carroll (17th week) (M-1,371-\$5.50). Virtual capacity for all performances; expected to extend well into autumn; around \$37,000.

"Rosalee," New Amsterdam (21st week) (M-1,750-\$6.60). About

same last week, approximate gross, \$38,000; expensive to operate and pace said to leave little profit; indefinite, however.

"Star Boat," Ziegfeld (23rd week) (M-1,750-\$6.60). Only excessive heat can affect remarkable pace; still approximates \$53,000 weekly; should stay year and perhaps longer.

"Skidding," Bijou (2nd week) (C-605-\$3.30). While hooked up modestly, must improve to stick; business first week very weak; claims \$2,000 have bigger advance than top; \$16,000 right along.

"The Bachelor Father," Delasco (14th week) (C-1,000-\$3.85). Claims \$2,000 have bigger advance than did "Lulu Belle" at this stage of run; tops non-musicals with over \$20,000 weekly.

"The Happy Husband," Empire (4th week) (C-1,090-\$4.40). English comedy has done well to date though under first two weeks; last week about \$13,000; first hot weather.

"The Ladder," Cort (26th week) (D-1,094). No performances early this week; still revamping first show; playing longer than anything on list, but that doesn't mean anything.

"The Royal Family," Selwyn (23rd week) (C-1,067-\$3.85). One of favorite comedies of season; still close to top and figures to run through summer and beyond; nearly \$19,000, great pace at this time.

"The Scarlet Fox," Masque (10th week) (D-700-\$3.30). Getting by and may go through June; bettering \$7,000 weekly with cut rates; as like most others.

"The Shannons of Broadway," Martin Beck (36th week) (C-1,198-\$3.30). Week to week basis for some time; ability to continue at modest money explained by similar cast hook-up; \$5,500.

"The Silent House," Morosco (17th week) (C-852-\$3.30). Figures to end into summer; estimated around \$10,000; using cut rates, too; money making.

"The Skull," Forrest (6th week) (C-1,051-\$3.30). Use of all sorts of cut rates, business profitable; claimed better than \$8,000 last week.

"The Three Musketeers," Lyric (12th week) (O-1,385-\$6.60). Big musical favorite and virtually alone in operetta field; clicking off capacity business, bettering \$44,000.

"The Trial of Mary Dugan," National (37th week) (D-1,164-\$3.85). Rated along with other early success of season; recent pace approximating \$12,000 weekly; may move to Biltmore.

"Whispering Friends," Hudson. Withdrew Saturday after 1 week; short cast comedy cleverly devised drew moderate money; profitable for show though house got about even break lately; under \$7,000, bettering \$9,000.

Special Attractions—Little Theatres

"Diplomacy," Erlanger's; all star revival which has been on tour, followed "The Stoops to Conquer," in Monday.

"The Road to Rome," Playhouse; return date with Jane Cowie; limited.

"The Ivory Door," Charles Hopkins; closes Thursday (May 31).

"Ten Nights in a Barroom," Wal-lack's.

"Marriage on Approval," Totten.

## DRAMATIC PRODUCERS

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LEADING ROLE IN "HIT THE DECK" MAJESTIC THEATRE, LOS ANGELES INDEFINITELY







# Jesse Crawford as Head of Par's Organ School—Showmanship Taught

Chicago, May 29.

Jesse Crawford, ace Publix solo organist, will start a school for Publix organists in New York Aug. 1 and retire partially from theatre appearances.

In teaching the technicalities of theatre work, Crawford will devote considerable of his instruction to showmanship. It is known Publix desires to do away with the prevalent community singing idea of entertainment. It will be one of Crawford's duties to show the boys how to carry a straight solo.

Especially is community singing not wanted in the Paramount, New York, although song slides are flashed on the screen to enlighten customers as to lyrics. Crawford has been unfairly criticized at times because he made no effort to encourage vocal response. Community singing is regarded as all right for the small towns and neighborhood districts, but not for metropolitan districts, where it is believed to have a cheapening effect.

It is reported Crawford will shortly do some numbers for Movietone. He will be the first organist to play for screen visualization.

## Versatility Badly Needed On Stage, Ash Learns

Paul Ash is out to strengthen the present Paramount stage band by securing men of versatile talents. Ash has, by report, encountered a situation familiar to many m. c.'s coming into new houses to work with strange bands. He finds old-style pit musicians on the stage.

The Capitol stage band, under the direction of Walt Roesner for the past six months, is also trying to bolster its personnel and is rewarding some of its valuable men with salary raises. The Capitol is apprehensive of Ash copping some of the men. A general scramble for clever musician-entertainers seems probable. The situation is rendered more difficult because of union regulations prohibiting or penalizing the "importation" of musicians.

M. c.'s, particularly those traveling in various cities, tell some humorous stories about the membership of the stage bands they run into and have to work with. Stage musicians are needed to help put over comedy, special band numbers, songs, etc. Many of the musicians can hardly speak English in some cases.

Lewis With W. B. & S. in Chi

Chicago, May 29.

Eddie Lewis is Chicago manager for Waterson, Berlin & Snyder, replacing Willie Horwitz.

## \$7 Couvert Charge

Up at Tex Guinan's, where daylight only tells the time, there is a "guest night" every night, it seems, or more often.

The other evening Tex had quite a collection of celebs. She stuck on a covert charge of \$7 per person. All of Tex's self-designated suckers came across.

Usual covert there is \$3. For that you see Tex, a floor show and a high-pressure check.

## Victor's Composing Prizes

At the Victor Talking Machine Co.'s invitation dinner at the Hotel Plaza, New York, Monday night, a plan "to encourage the art of musical composition in the United States" through a series of cash prizes totaling \$40,000, was announced by John Erskine, the author and president of the Juilliard Musical Foundation. The prizes are \$25,000, \$10,000 and \$5,000 for the best symphonic work, and the best two compositions of a "popular variety" for ordinary dance band recording.

The only restrictions are that the composers must be of American citizenship. The closing date for the symphonic competition is May 27, 1929; awards to be announced Oct. 3, 1929. The pop classification closes Oct. 29, 1929, awards slated for Dec. 28, 1929.

The judges in the symphonic contest will be Olga Samaroff, concert pianist and music critic; Rudolph Ganz, Leopold Stokowski and Serge Koussevitzky, symphony conductors. The popular competition judges will be announced later.

## Columbia's Radio

In line with the Columbia Phonograph Co.'s general progress, such as signing Paul Whiteman, and having Paul Ash, Ted Lewis, Paul Specht, Van and Schenck and other recording artists under contract, is the decision to market its own Columbia radio receiving set.

Columbia will manufacture radio receiving apparatus by arrangement with the Kolster Radio Corp., which also has its own brand on the market.

It will be the first time a combination phonograph-radio set will be a dual product of the same company. Both Victor and Brunswick now use the RCA apparatus in their combination machines.

## BEN BLACK'S "SCHOOL"

Coaching M. C.'s for Publix Houses—Formerly at Paramount

Ben Black, erstwhile stage band leader and m. c. at the Paramount, New York, has a new executive berth with the Publix organization. Black brooms and coaches new stage leaders, working with Nat Finston in the musical department.

Among new Publix m. c.'s is Victor Irwin (formerly Irwin Abrams) and his recording orchestra at the new Woonsocket (R. I.) house, opening this week.

Frank Cornwell, from the Hofbrau, New York, opens June 16 at the Loew-Publix house in Syracuse.

## 'Rain' Labeled Infringing, 'Conscious or Otherwise'

Federal Judge T. D. Thacher is of the opinion that Leo Feist, Inc., is entitled to an injunction against the Robbins Music Corp., Eugene Ford and Ned Wayburn, on the conclusion that Ford's song composition, "Rain," published by Robbins, is a copyright infringement on Feist's copyright of "Rain! Rain! Rain!," authored by Arthur Swanstrom and Carey Morgan.

Wayburn is involved through having interpolated Robbins' "Rain" song in his "Honeymoon Cruise," vaudeville flash act, which Morgan and Swanstrom originally authored.

Ford, author of "Rain," allegedly composed that number to interpolate it in the Wayburn act in place of the Swanstrom-Morgan "Rain! Rain! Rain!" song when the latter composers had a falling-out with Wayburn.

Judge Thacher opines that Ford, as the stage manager of Wayburn's act, could not help hearing the Feist publication repeatedly. While Ford denies having had Feist's song in mind, the court opines that "copying is clearly established. Whether the copying was conscious or subconscious is of no consequence."

Judge Thacher gives Robbins the privilege of posting a bond instead of submitting to immediate injunction.

Robbins had interposed affidavits that the Feist song on several in the "Honeymoon Cruise" act, did not sell, whereas their "Rain" publication, through intensive exploitation, was plugged into a sizeable hit.

Through bad blood existing between Swanstrom and Morgan on one side and Wayburn and Ford on the other, the publishers became involved as the copyright owners.

## Minneapolis Sniff Mouse on Radio Billing

Minneapolis, May 29.

Minneapolis found it difficult to reconcile the fact that, while the State theatre was advertising the Silvertown Cord orchestra and masked tenor in person on its stage last week, WCCO, leading local radio broadcasting station, purported to broadcast a concert by the same orchestra by remote control from New York. There was much comment on the public's part and many insinuations went the rounds to the effect that the State attraction was not the genuine WCCO radio organization as it purported to be, but some outfit sailing under false colors.

As explained by the State management, however, the original Silvertown Cord orchestra and silver masked tenor actually appeared here, while the aggregation heard over the radio by remote control from New York was just another Goodrich orchestra and should not have been given the title, "Silvertown Cord." It was pointed out that Joseph Knecht, the original organizer and director of the orchestra, was on hand here to do the conducting.

## Wanted Davis' Orchestra

Ben Riley paid off Harold Vee and his orchestra almost two weeks' salary to accommodate the New Meyer Davis band under Ben Glaser's direction to open ahead of schedule at his Arrowhead Inn, New York. John D'Alessandro, formerly leading the Davis unit at the Waldorf-Astoria, is featured with the Glaser orchestra.

Vee was at Arrowhead for almost two seasons, taking the job over from Davis, who originally installed Vee.

## Garden's Dance Marathon

Sunday night, June 10, Milton D. Crandall is starting a dance marathon at Madison Square Garden. There is no limit set to the contest. It will run as long as any of the dancers are able to stand up or the gate responds. Prizes are offered.

## A1 Duke, Announcer

WGGU, radio station at Sea Gate, Conny Island, has a duke who sings under the plain moniker of Andy.

Pans were complaining about the low class of material coming from WGGU when the press agent released a story to the effect that Andy was a genuine duke.

He is supposed to be Andre Paul Razafkierie, grand-nephew of late Queen Ranaavalona III of Madagascar, son of Duchess Christian of Madagascar and grandson of late John Waller, American Consul at one time to Madagascar.

## Keit's Full Staff

A complete list of the Remick Music Corporation staff whom Joe Keit is admitting to stock ownership in the recently reorganized music firm, includes E. J. McCauley, professional and sales manager in Philadelphia and Atlantic City; Miss M. E. Hauver, assisting Keit, and formerly assistant to the late Fred Belcher; Henry Santly, general manager, and head of the professional department; Abe Holzmann, orchestra manager; Charley Ray, New England manager, headquartered in Boston; William McDermott, Buffalo, and C. Velahd; Carl West, Detroit, and Midwest; Ward Perry, Chicago office head; Fred Strubel, Minneapolis, and St. Paul store and professional manager; I. E. Sklar, ditto, Portland and Seattle; Harry Bloom, general sales manager; Bobby Gross, Los Angeles.

This list includes several omitted from Variety's account of last week. Keit, who bought out Jerome H. Remick, is also making provisions to include those of the younger blood meriting a co-operative interest.

With the Detroit creamery man and banker retiring from the music business, Keit comes into complete control with "Laugh, Clown, Laugh," "Happy-Go-Lucky Lane," "In My Bouquet of Memories" and "Just A Little Way Away from Home," as the four big songs, the first one of the industry's biggest hits.

## Geo. Olsen as Victor's Ace Disc Seller

George Olsen will be the No. 1 band on the Victor label, according to report. Laboratory gossip has it that as soon as Paul Whiteman's advance catalog of Victor records is completely released Olsen will be taken in hand for grooming into the ace dance band seller.

Olsen recently re-signed a new contract with Victor under unusual terms.

Whiteman, now with Columbia, has "canned" a flock of disks which will take weeks to release, and Victor is concentrating on capitalizing on the Whiteman name.

## Wiedoeft Left \$10,000

Los Angeles, May 29.

Herb Wiedoeft, widely-known musician, who was killed in an automobile accident in Oregon recently, left an estate of \$10,000. A will could not be found, the amount being disclosed with the filing for letters of administration.

Herb Wiedoeft's name will be perpetuated in his Brunswick Orchestra. The aggregation, which has been permanently organized to carry Wiedoeft's name, opened at the Egyptian hall room, Ocean Park, last week. There have been no changes made in the personnel of the combo, which includes Jess Stafford, director; Gene Rose, Gene Sigrist, Leon Lucas, Clyde Lucas, Adolph Wiedoeft, Gay Wiedoeft, Dubby Kirkpatrick, Joe Menoll, Art Winters and Ernest Abbott.

## A. F. M. Imposes 2% Tax For Emergency Fund

Chicago, May 29.

The American Federation of Musicians has created a reserve fund to be contributed to by every theatre musician in the United States. This was decided upon at the Federation's 33rd annual convention in Louisville last week.

The present plan calls for two percent of all musicians' salaries to be turned over to the fund. It this does not prove feasible some other arrangement will be made at the convention next year.

A new proviso for road musicians was also adopted at the convention. Previously, if a musical show came into Chicago with New York musicians and released them to hire Chicago men, it could not take the Chicago men on the road and was forced to engage a local orchestra in each city. The new ruling permits engaging a road orchestra in any city after the original orchestra is released.

Salary scale of road musicians was increased at the convention. Formerly it was \$30 for eight performances, including Sunday, with the new scale calling for \$30 exclusive of Sunday. Sunday work raises salaries to \$30.

The new fund is thought to be an emergency move providing against strike trouble with theatres on unions' future demands.

## Krueger's Bad Judgment

Chicago, May 29.

Bennie Krueger, m. c. alternating between the B. & K. Uptown and Tivoli, was reported booted off the stage during a Saturday matinee.

It is said Krueger started getting fly with the acts, imitating them and kibbitzing around generally. The audience at first made known its disapproval in subdued boos, but finally broke out in a steam-like hiss when he started leading the orchestra.

Krueger is reported having told the audience that he couldn't please everybody and if they didn't like his work they could leave. This was greeted by a heavy raspberry.

## Busse's Band in Show

Henry Busse and his band of 15 are set for the new Elisabeth Marbury-Carl Reed musical, "Say When," musicalized by Marc Connelly from "Love-in-a-Mist." Busse, who also has a Victor recording contract, will double the pit and stage.

The musical comes into the Morocco next month. The theme song is the work of Mayor James J. Walker, the score being contributed by almost a dozen collaborators, including Jesse Greer and Raymond Klages, who have the majority of numbers.

Busse recently left Paul Whiteman to head his own band.



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ORCHESTRA  
TWO SOLID YEARS AND STILL GOING AT THE  
FAMOUS COCOANUT GROVE, LOS ANGELES

**JOHNNY JOHNSON** and His Statler Pennsylvanians

CORDIALLY INVITE THE PROFESSION TO THEIR OPENING MONDAY (JUNE 4) AT THE  
HOTEL PENNSYLVANIA ROOF, NEW YORK

Johnny Johnson (Exclusive Victor Artist) has augmented his Orchestra to 12 men for the summer engagement on the Pennsylvania Roof, and is also featuring the new novelty "RAYOLIN" (Radio-Violin) for the occasion



## Night Club Reviews

### B'WAY ON THE ROAD (CASTILLIAN ROYAL) (Pelham Road)

New York, May 24.—Broadway brazier show of the night clubs has found its way to the road. It's new to the highways and should be a gate draw. Up at the Castilian Garden Royal on the Pelham road where the Crying Goldmans are splitting some of the grief with the Duffy-Coakley-Aronson bunch from downtown cabarets, the "broadway" show is called "Broadway at Castilian." It is billed on the near-by boards as "20 of the prettiest girls in the world," but to state the truth, one of the billboard signs is handsomer than any of the women.

N. T. G. produced the show. He didn't have to produce much besides the young women and there are but 12 of these, including the girl principals. Without being aware of the current price of braziers, the production cost might be figured up by adding the expense of two for each girl. Then double that for two or three full costumes, and N. T. G.'s storehouse discovery is counted for in the production end.

But at that there is more production than talent in the troupe. Wearing a couple of braziers and seated on a bare road house floor or a chilly night with nothing but the girls' bareness for a covering makes it a pneumonia adventure for the ladies. For when it's cold on the road, it's chilly, and when there's no business, it's worse. Yet the girls give two exhibitions nightly, 9 and 12, rain or shine, crowd or none.

The Castilian had tried everything else from bands to acts, so this is the final experiment. It will

probably get over with the week-end assured, except with the bad weather break. Even then the stags will show, for here the girls are mixing before and after. Couvert of \$1.50 and all a la carte.

The evening this interpolated bit of downtown nite life was caught up Pelham way, the featured player, Lillian Bond, was not there. Didn't feel so well that evening. Lillian had shortly before gone through the experience of accusing one Mr. Schulman, reputed to be her husband, of annoying her. That came out in police court. Mr. Schulman said it was a publicity stunt of Miss Bond's. Miss Bond said it wasn't, and the judge said blow it. It's still unsettled. Nevertheless the program bills Miss Bond as the loveliest girl in America, stealing that title away from Mae West, and also that she is just over from England, being the prize beauty of that country, which should surprise the Mutual burlesque people.

One of the girls acts as mistress of ceremonies. So thorough enough when doing the announcing, but when the troupe comes in on the braziers only, the m. c. is still in front. As though some of her friends might be lost in the mob scene, she mounts the band stand to sing a ballad. When returning from the ante-room for a bow she is wrapped in a cloak. So thoughtful!

Other names listed with none guaranteed in person or presence are Wanda Goll, Lee Wiley, Estelle La Valle, Ethel March, Grace Carroll, Charlotte Otis, Rosalie Tress, Hedwig Langer, May Burke, Gypsy Hollis, Betty May, Helen Geary, Virginia Roache, Kay Green. Besides Don and Jerry, an adagio team that prove how far back that form of dancing has slipped. In other days they would have been in a production with their present trick catching and handling.

Another item is the Eddie Elkins orchestra, playing for show and dancing.

There are no neighbors around the Castilian Royal and maybe no reformers. In the warmer summer to come the braziered collection may enjoy their work more than at present, with plenty of Johns around willing to pay for anybody's food. These girls usually are always hungry, and the lightly clad ladies will have to watch out, for if their figures expand their jobs may evaporate.

Yet maybe some of their mothers are with them, because someone should be around to make sure the braziers. That is important, even in a road house.

Down on the big canyon where the bare is not barred and expected, without breezes interfering with the girls are a show such as this is not uncommon. For a first try in a road house near New York it's new, novel and intriguing for unattached males. And in a road house you are far enough away from home to make it

safe, with the chances that if any of the family does unexpectedly drop in, it will be a surprise.

For that and other reasons "Broadway at Castilian" should draw, especially on the other reasons, including the braziers. The boys who lose the Crying Goldmans will laugh. But the weather will have to adjust itself just a little better pretty soon, for when it's too chilly one can't wait up, the girls, the weather for the young ladies who don't care.

### FRIVOLITY (NEW YORK)

New York, May 23.

A fair summer revue is the Frivolity, the nature of which is an all-broad cast. With the exception of Peter Woolery, Al White and Tom Timothy's orchestra, the male contingent, the rest of the cast of 24 is all female.

The girls are lookers, and if a somewhat unusually sober nite club reporter might catch some much in evidence when the girls are not as animate as they are decorative, it reduces itself down to a simple case of lack of chivalry to say such nasty things about the cast.

N. T. G.'s frolic is headed by Jean Murray, looker, who wears a smile and some foliage, although the understudy is not in the mood scene. The principals include Marie Adams, mistress of ceremonies; Maryland Jarbeau, doubling for Belasco's "The Rache" for Father; and a clever cutie as a number leader, also the first Belasco principal ever to double into another show; Maryon Dale, Vercelle Silve, Eleanor Gail, Evelyn Sather, Milla, Sandra, Franch chanteuse, who also contributes between numbers; Willie May, the feminine half formerly of Don and Jerry; the Slipper band in one of those smoky, rhythmic, brassless combinations, clicking with the steppers. Excepting

Miss Varden introduces the show; Maryon Dale's specialty "Variety Time" Miss May, with an act, and Mary Bay, in a toe dance, follow. Pete Woolery broke it up with three highly effective tenor solos.

The "Broken-Down Bouquet," great floor number and a revival dating back to the Lew Brown Melody Club, was resuscitated, led away by Varden, Katherine and Louise Vercelle, with a waltz specialty; Evelyn Sather, too; Betty Wright, Hal among the sailors with Al White just preceding with a dance number.

Miss Jarbeau, looking well in a novel costume creation, led the "Variety Time" Miss May, with a staged dance, featuring a luminous paint effect, topping off with Miss Murray for the finale.

The comedy act has a strong ballet number staged by Paul Osgood, with a repetition of specialties, Sandra doing "Mon Homme" vocally and Miss Jarbeau again impressing individually.

The Tom Timothy band is dance-inspiring for a small combo, fitting the intimate room well, and Albert (Berryman), at the door, is the same cheery greeter.

### CASTILLIAN GARDENS

(Merrick Road)

Valley Stream, L. I., May 22.

Al Goldman of the famous Crying G's is now down the road, his brother, Jack, with the Duffy-Aaron-Coskey interests operating the Castilian Royal up Pelham way. At Castilian Gardens, Goldman is at the helm, with Harold Leonard and his orchestra the big attraction and beginning to draw from the start.

Al says that one spender last Thursday caused him to cry for real because there weren't enough customers, hostesses and natives in the vicinity to draw the total. After Leonard had responded to the requests for Hibernal melodies, Harold played "My Wild Irish Rose" for an hour, and still the Long Island b-and-e hollered for more.

With true native business acumen the Leonard boys are now stocked up with Irish song books and folios that should satisfy even this hyper-devout Emerald Islander. With the 50 and 60 cents he was floating around the place, Leonard and Goldman are considering McLeonard and MacGoldman as alternate monickers. The one real mick in Harold's band, the first trumpeter was the particular fair-haired youth of the evening.

Outside of this big event in the Castilian Gardens' existence, it looks as if Goldman has a good chance down the road. The road, its atmosphere of the room. It's a good combo and considering that they come to dine and dance at a rooming house, and that the kitchen is o.k., usually the case with a Goldman enterprise, they ought to build if they get halfway decent weather breaks. Up until the middle of last week, unless changing the past few days) it was brutal.

Al says that the 20 pounds he cried off following a nervous breakdown are easily made up by such spendthrifts as the Irish butter and eggs, although toward dawn Al was starting to sweat 'em off again. This being the first time

down the road for him, Al had heard that Valley Stream and L.I. brook and that territory is strongly K. K. K. With ribald laughter and the Hibernal melody marathon percolating through the windows into the pool, still air of the road, it had Goldman plenty nervous.

Besides Leonard, Cliff O'Rourke and a girl specialist are down on week-ends and will be permanently established with possible additional talent as the weather permits. Robert from the 54th Street Club is the new headwaiter.

And, if nothing else, ask Harold to give out his waltz version of the torrid "Crazy Rhythm" from "Here's Howe" and if he gets hot enough a request for "Nola" and "Was it a Dream?" It's worth the ride alone.

for the unusually long intermissions between dance sessions. Although this lull can be readily corrected by a vocal interrupter and will automatically adjust itself with Van and Schenck's advent, the combination is beyond criticism.

One doggerel ditty, however, was in poor taste and does not belong in a room that doesn't sell and attracts a nice family crowd. It is a parody concerning Mary, who took a sleigh ride and was upset. Van and Schenck's advent, the guest of honor and master of ceremonies of his own evening prior to leaving for Hollywood Thursday to make comedy films (maybe) for about 10 weeks. Ziggy says Bert can't until the handcuffs run off.

### Paddock!

The boys have been on a paddocking rampage again and Jimmy Quigley's private dining restaurant at 33 West 48th street, New York, is booked on the Federal court calendar for alleged liquor violation. The Hannibal, Inc. Harry Hanson, as president, James Quigley, Harry Martin and Emil Mogio are the defendants in this case.

Harlem black-and-tan Nest Club, 169 West 133d street, is also booked. The club, Inc., Dale Adams, Mal Frazer, John Casey, Oscar Hammerstein (I), George Howell and Sam D. Wooding are the co-defendants.

### PARODY CLUB STARS CLOSING

Tonight (Wednesday) marks the end of the season at the Parody Club for the Durante-Jackson-Clayton trio of entertainers.

The have been continuously at the Parody since last September and also the whole of the previous season.

### PAVILLON ROYAL

(VALLEY STREAM)

Valley Stream, L. I., May 27.

Truly one of America's greatest suburban restaurants, this Merrick road house on Long Island, under direction of John and Christo.

It remains an abiding spot for motorists. Catering solely to the cuisine fans with strictly food of the PAVILLON ROYAL is doing the big business of the Merrick road and is one of the biggest draws of any metropolitan roadhouse.

Despite bad weather breaks, the place has been holding its own. The week-end trade is always big, and week days have been spotty, but above the general par of that neck of the road.

Van and Schenck are due back week after next for a limited engagement, the team proving a strong draw last season.

A Meyer Davis orchestra, directed by Richard Gasparre, is held over for a fifth consecutive season. The band is one of those smoky, rhythmic, brassless combinations, clicking with the steppers. Excepting

## Cabaret Bills

NEW YORK

Arrowhead Inn Ben Glaser Orch John D'Alessandro	Alice Ridour Eddie South Orch	Little Club Ethel Norris	Rose Ford Myrtle Buchanan
Castilian Gardens Harold Leonard Orch Cliff O'Rourke	Frivolity N. T. G. Rev Vercelle Silve Maryland Jarbeau Milla Sandra Bernice Varden Maryon Dale Evelyn Sather Eleanor Gail Jean Murray Lillian Bond Virginia Roach Kay Green Don & Jerry	Eliz Higgins Bernice Jarbow Goody Galloway Sam H. Sept Joey Ray Geo Clifford Joey Chance Orch	Salon Royal Texas Guinan Tommy Lyman Joe-Candullo Orch Silvert Slipper N. T. G. Rev Barbara Lake Mollie O'Doherty Swing Martin Hanley Sils La Vergne Lambert Charles Harned Bd Patricia Grandes Jean Russell G. E. Adair Le Claire & Mae John Wall Atta Blake Tom Galt Orch
Club Barney Alice Weaver Walter O'Keefe Eleanor Keefe Hale Byers Orch	Helen Morgan's Helen Morgan Lana Lane Arturo Gordoni Dorothy Croyle Almae Revue J. Friedman Bd	McAlpin Hotel McAlpin's Orch Oakland's Terrace Will Oakland Laudau's Bd	Small's Paradise Lard's Harp's Rev Atta Blake Jazzbo Hillard Dewey Brown Swing Martin Suisse Wrote Aute Oates Bon Photos Blondin Stern Bronze Chorus Chas Johnson Bd Stand Road Jack Connor's Rev Ten East 60th Margaret Zolnar Daisy Gerry Larry Shryer Waldorf-Astoria Mayer Davis Orch Woodmanston Inn Vincent Lopez Orch Frank Libuse
Club Monte Bunny Welsh Rev Carol Boyd Orch	C. F. Strickland Orch Hotel Ambassador Frances Mann Fred Carpenter Van der Zanden Orch	Parody Club Jimmie Durante Lou Clayton Eddie Jackson Parody Rev Garret & List Lily de Lys Francis Morris Helen Grey Thelma Carleton Muriel Howard Annette Ryan Jean Roling Durante's Orch	Pavillon Royal Meyer Davis Orch Pennsylvania Hotel Johnny Johnson Orch Fond Lily Caroline Rose
Club Lido Sabin & Bennett Meyer Davis Orch	Club Lido Sabin & Bennett Meyer Davis Orch	Hotel Manager Hal Kemp Orch Jardin Royal Carroll Dunlap Orch Leverett Orch Brooklyn Mei-Craig Orch	Chicago Gladys Tascot Bettye Kilday Harriet Lyle Al Wagner Bd Samovar Olive O'Neill Carroll & Gorman Jojo Sils E. Waite Bd Terrace Garden Lolla Amist Spick Hamilton Bd Turkish Village Harry Harris Phil Murphy Freddie Janis Bd Vanity Fair Larry Vincent Allen LaMar

CHICAGO

Dale Dyer Low King Ralph Bart Ernie Adler Eddie South Bd	Alfredo & Maxine Ruth Durell Rick & Snyder Abe Lyman Bd	Marion Kane Frank Sherman Leo Fox Bd
Alamo Eddie Bruce Betty Kane Carter & Rich Julia Lyons Jack Johnstone Bd	Golden Pumpkin Bank's Sisters Russell & Durkin Gene Gill Jean Gage Austin Mack Bd	Eddie Clifford Allan Snyder Edna Mary Joanne Candlers Bd Garden of Allah Harry Moons Josephine Taylor Hank Lushin Bd
Chester-Pierre Earl Hoffman's Orch	Kelly's Stables King Jones Charley Alexander Johnny Dodds Bd	Villa Venice Victrol Angelita Kirby De Gage Al Bouché Rev James Wade Bd
College Inn Ted Ledford Simms & Babette Oehmen 2 Kate Smith Sherman Bd	Lantern Cafe Preddy De Syrette George Taylor	Washington Paul Fildeman Walter Kolk Meyer Davis Orch Lotus E. Dougherty Orch Mayflower Sidney Sideman

WASHINGTON

Carlton Harry Albert Meyer Davis Orch Chevy Chase Lake Al Kamon Meyer Davis Orch Club Madrilon J. O'Donnell Orch	Club Mirador M. Harmon Orch Jardin Lido E. Dougherty Orch Le Paradis Roof Harry Albert	Al White Abea Charkous Sally Rev Walter Lord LeRoy Smith Orch Chas Crafts
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PHILADELPHIA

Club Lido Broadway Folies Club Madrid Chie Barrymore Velos Yolande	Jean Wallin Jacely Lyle Marcella Harde Pauline Zeno Buddy Truly Joe Candullo Orch	Al White Abea Charkous Sally Rev Walter Lord LeRoy Smith Orch Chas Crafts
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#### SEATTLE

Variety's Seattle Office  
Waldorf Hotel

By SAM COHEN

Metropolitan—"Wings."  
Fifth Avenue—"Shepherd of  
Kingdom Come."  
Seattle—"Easy Come, Easy Go."  
Publix—"Tick Tock."  
President—Henry Duffy Players.  
Blue Mouse—"Tenderloin."  
United Artists—"The Valley of  
the Giants."  
Orpheum—Vaude and pictures.  
Pantages—"Honor Bound" and  
vaude.  
Third Avenue—Toby's Comedians.  
Columbia—"Hunchback of Notre  
Dame."  
Winter Garden—"Keeper of the  
Bees."  
Palace Hip—Musical Comedy  
Stock.

Herschel Stuart, division manager for West Coast, has returned from a trip to Montana. Stuart reports biz just fair. While in Pocatello, Idaho, Stuart started negotiations for the erection of a 1,400-seat house. W. C. has no house at present there. Would break the jump of Fanchon and Marco units from Boise to Salt Lake City.

Washington Chapter of the American Guild of Organists has arranged a series of seven organ recitals which will be given over KFOA within the near future. Organists scheduled to play are Malcolm Hughes, Marvin Brain, Joseph Greener, Roza Zimmerman, Kenneth Lyman and W. H. Donley.

State, a grind musical comedy house, has been closed by John Danz, operator.

Al Bernard, house manager for West Coast here, has resigned and will move to Los Angeles.

The legit Met (K. & E.) has a new treasurer in E. D. Stanley, recently of Los Angeles.

Seattle and Orpheum had their ice-cooling plants on last week. An unprofitable venture. It is the advertising. Orpheum kept it a secret.

Georgé Lipschultz is expected back here Jan. 1 to start organizing the orchestra which goes into the Mayflower. Ray Watkins is contractor for the band. It is planned to open the house with 30 pieces.

Bob Murray, maintenance man at the United Artists Theatre, was recently rushed to the hospital, suffering from a severe attack of appendicitis.

Another house, operated by W. C. to cease operation is the Broadway, Tacoma. It has been a loser, as the terrific but makes it the key theatre of the town, which formerly played Fanchon and Marco unit shows. Its closing leaves Pan, the Colonial and Rialto (W. C.) are straight picture houses. E. C. Jeffers, manager for W. C. in Tacoma, was recently shipped to Eugene, Montana, and Steve Perutz, formerly of the United Artists, Seattle, was named as successor.

Knowles Blair, local newspaper and publicity man, was unsuccessful in his attempt to collect \$30,000 damages from Universal Columbia here. Superior Court found for the theatre.

About a year ago, Blair was hired by Bob Bender, manager of the Columbia, as press agent. During that time Blair was working on some publicity stunt which necessitated him to go on top of the theatre roof. While on the roof Blair caught his left arm in the fan wheel and his arm had to be amputated.

This trial was the second one, as the jury disagreed when the first trial was held.

#### OAKLAND, CAL.

By WOOD SOANES

The prize whoopee story of the week sneaked out of the Oakland Orpheum when Howard Smith of "The Fakir" act roamed out on the stage apparently oked and began his act.

"Tm out here to protect the management!" After a third repetition of this cheering news friendly stage hands undertook to protect the management too, and Smith was removed to less unsympathetic climes for copious doses of heavy java. The next day he was replaced by a pickup act from San Francisco.

The matter was sent on to the New York office where a fine was slapped on and Monsieur Smith given lengthy words of warning. As part of the irony of fate the fine included expenses of wires back and forth and transportation for the substituting act.

Marjorie Rameau opened Monday at the Salt Lake theatre for a four week engagement in "The Scarlet Woman." She will have George Barnes and virtually the same cast with her here. Afterward she will go under the Henry Duffy wing for 15 weeks in the northwest and a similar period south. The Fulton launched a musical comedy season with Charles Ruggles starred Sunday.

The legal battle of Kolb and Dill, the Coast comedians, to recover damages from Fred Giesca and W. A. Russo, local producers, as a result of the decision to eliminate the chorus in the local presentation of "Queen High" a year ago, was on in the Superior Courts all week without result.

Kolb and Dill made the contention that there was nothing to indicate that "Queen High" required a chorus and that they found the show speedier with a reduction to two girls. The matter developed into a forensic battle between Bernard Silverstein for Russo and Giesca and Theodore Hale for Kolb and Dill, with the latter given an edge by the court reporters due to familiarity with show business. Hale is Pacific Coast representative for Equity.

#### BRONX, N. Y.

Slow business continues good in this borough, and the Windsor, subway circuit and tryout house, will stay open all summer, for first time in its history. America theatre will also continue through the hot

weather, new dramatic stock troupe, America Players, immediately replacing Blaney Players this week without loss of a single week. Max Schoenbach, who has the house under sub-lease, is operating the America Players himself, with backing from J. Lerner, who has the Lerner ladies' shops throughout the city. Most of the Blaney Players remain with the America Players.

Lou Smith resigned this week as manager of the Mount Morris theatre, pictures. No successor as yet.

Bronx Beauty Contest, annual event, to select "Miss Bronx" in conjunction with Bronx Borough Day June 9, proving bonanza to 19 local houses in which district representatives are being picked. The event has always been good for capacity business every night that the preliminaries are staged. Only cost to the theatre is \$30 for the float on which its representative will ride in the Borough Day parade.

Keith-Albee Royal presenting its annual "Royal Revelations" this week, with 30 local girls and ten professionals in cast. Tom Linton staged the show.

Maxim's Beach and Casino Beach, City Island, and Miramar Pool all open this week for season. Opening dates later than those of last year, due to inclement weather.

#### NEW ORLEANS

By O. M. SAMUEL

Saenger—"Street of Sin."  
Loew's State—"The Dragnet" and vaude.  
Liberty—"Lady Raffles."  
Orpheum—"The Escape" and vaude.  
Strand—"Diamond Handcuffs."

A bigger, brighter and better "Silver Slipper" cabaret has risen from the ashes of the former night club, which burned to the ground during the past winter. The new place will open in the fall.

Rajah Rabold himself is regaling the locals while visiting his parents.

Don Philipini, musical conductor of the Saenger, Mobile, is wielding the baton at the Saenger here while Castro Carazo vacations in the tropics.

Rumor is about that the Saengers will eliminate the customary stock at the St. Charles, supplanting it with individual bookings of concert and lyricum entertainers.

#### ATLANTA

By ERNIE ROGERS

Howard—"Hold 'Em Yale" and Publix unit.  
Capitol—"Why Sailors Go Wrong" and vaude.  
Keith's Georgia—"The Blue Danube" and vaude.  
Loew's—"Becky" and vaude.  
Metropolitan—"Tragedy of Youth" and Vitaphone.  
Rialto—"Chicago After Midnight" and Vitaphone and Movietone.  
Atlanta—"Jimmie's Women," stock.  
Erlanger—Dark.

Charles Ray, of films, opens Monday at the Atlanta as leading man of the Robert Williams stock company, with Virginia Howell as leading woman. Felix Krembs and Barbara Jo Allen also are in the cast. Abandoned about two years ago, the Atlanta is opening with the Williams unit which closed two weeks ago at the Erlanger. The rent question had much to do with the switch of houses.

Fourteen members of the Publix Training School for Managers, led about by John F. Barry, have begun two weeks' study of how they do it in the Howard, Georgia and Rialto, Publix houses, here.

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## TORONTO

Royal Alexandra—"Road to Rome" (vaudeville stock).  
 Empire—"Alice Sit by Fire" (Keph stock).  
 Victoria—"They Knew What They Wanted" (English stock).  
 Lewis—"The Big City" (vaudeville).  
 Pantages—"Surrender"—vaudeville.  
 Uptown—"Drums of Love"—stage show.

Tivoli—"Ramona" (2d week).  
 Regent—"Dark."  
 Princess—"Dark."  
 Hip—"Love Hurry"—vaudeville.  
 Runnymede—"Last Command"—vaudeville.  
 Palace—"Easy Come, Easy Go"—vaudeville.  
 Capitol—"Legion of Condemned"—vaudeville.

Maurice Schwartz is in town with his Yiddish Art Theatre Co. to do three plays at the Standard. Chinese plays are also being done in Toronto this season.

Honore Sinclair will direct Wagner's Toronto stock outfit on his three-town wheel.

Pete Egan and Jack Hunter, manager and assistant of the EP ac house in Regina, have been elected presidents of the senior and junior Regina baseball leagues, respectively. Eddie Laughton, master of ceremonies at the Capitol, ac EP house in Hamilton, has become an enthusiast at small power boat racing.

Kenwood, Toronto neighborhood house, has made independent arrangements to show British two-reelers. Playing a split-week bill, they had a couple of scenic travel shorts this week.

Joe Hay, formerly publicity chief for the Canadian National Exhibition, has been named manager of Sunnyside Beach, succeeding Donald Mackenzie Goudy. Hay has got the beach off to a good start by doubling the advertising investment.

John Holden, local lad of some talent, has joined the Empire stock company and gets a bit in "Alice Sit by Fire" and "Her Cardboard Lover," to be done next week. The three stock companies now working here this is the only one consistently showing profit.

With the break-up of Capt. Al Plunkett's "Dumbbells" after their eighth Canadian tour, the outfit will again put on their all-summer show, "Merrymakers," at Sunnyside Beach.

Some of the boys will also do picture house work pending the production of the ninth Plunkett show.

Maurice Colbourne, at present in Toronto, has arranged a Canadian tour in Shaw plays for next season. He will start with "You Never Can Tell" and "Candida." His cast will largely be chosen in England.

O. B. Shepherd, former manager of the Erlanger Princess here, left \$332,860 when he died a few weeks ago at 35. His widow and immediate family inherit the whole of the estate. Two-thirds of the estate is in good stocks.

Two weeks of fair business was the best "King of Kings" could get at the Princess. Pictures have never done well when spotted in this legit house after the season.

Philip Earle has come to join the English players who are trying summer stock at Vaughan Glaser's Victoria. Their opening week was poor.

## ROCHESTER

By E. H. GOODING

Lycium—"Her Cardboard Lover" (stock).  
 Temple—"The Racket" (stock).  
 Rochester—"Ramona."  
 Eastman—"A Girl in Every Port."  
 Fay's—"The Play Girl" and "A Moment of Temptation."  
 Regent—"We Americans."  
 Piccadilly—"Beautiful Blue Danube."

Defective fire is believed to have caused a fire which swept Fay's theatre last week with damage of about \$10,000 resulting. The galleries suffered the most.

Sea Breeze Park and Natarium, million dollar amusement place run by the New York State Railways, opens officially on Wednesday. The theatre, where free outdoor acts are staged, will not begin until late in June.

One of nine new theatres planned by the Schine Theatrical Enterprises, 118 King St. in Corning, it was announced last week.

Genesee is in the midst of Sunday movie agitation. Petitions are being circulated on both sides and the village board may call for a referendum.

## ALBANY, N. Y.

By HENRY RETONDA

Strand—"The Street of Sin" and Vita.  
 Ritz—"Fools for Luck."  
 Leland—"Paid to Love."  
 Clinton Square—"The Play Girl" and "Hello, Cheyenne."  
 Grand—Vaudeville.  
 Hall—Vaudeville.

The regular season at the Capitol, Albany's only legit house, ended Saturday with "Gay Paree." The house will be dark during the summer months except possibility of occasional bookings in June or July. It has been intimated that a few new shows may have tryouts at the Capitol this summer, making Albany a "dog town."

The Hall is conducting a "Perfect Girl" contest this week when William "Miss Pittsburgh" of 1926-27, is judge and model.

Joseph Novak and Edward Birmingham, two employees of the Solis-Floto circus that played in Albany a week ago Friday, are held for the Grand Jury after their plea of guilty to charges of abduction. They are accused of luring Bertha Davis, 14, from her home.

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By HARDIE MEAKIN

National—"The Bringer-Brayley."  
 Coghlan's stock in "Poor Nut."  
 Polie's (Shubert)—DeWolf Hopper musical stock, "Chocolate Soldier."

Columbia—"Ramona," next, "Red Hair."

Earle—"Yellow Lily," next, not announced.

Fox—"If I Were Single," next, "Love Hungry."

Metropolitan—"Showdown," next, not announced.

Palace—"Across to Singapore," next, "Circus Rookies."

Rialto—"Count of Ten," next, "Truxton King" (release).

Forrest Huff is playing his original role in "The Chocolate Soldier."

Meyer Davis "officially" got his Le

Paradis Roof started last Friday, only he didn't; it was too cold. When it does open Walter Kolk will be back at the drums and entertaining until sailing number of Davis' first European orchestras.

Maurice Kafka, who owns Kafka's Shop on F street but who has been selling into the night club racket for two years, opens his Jardin Lido, on top of the Arlington hotel, for its second summer this week. Emory Daugherty's band will function, doubling from the Lotus restaurant. Kafka gets 50c cover.

Eddie Fowler, long in the theatres here but more recently in Baltimore in the film end, died suddenly last week in that city. He was a brother of William Fowler, also deceased, for years manager of the National (legit) here.

John J. Daly, dramatic editor of the "Post," is having a hard time to make up a semblance of an exclusive legit section with only the National and Poll's open and both doing stock.

## MILWAUKEE

By HERB ISRAEL

Davidson—"The People."  
 Garrick—"What Price Glory" (Worth Players).  
 Palace—Whitman vaudeville.  
 Gayety—Whitman Sisters (colored burlesque).  
 Alhambra—"Thanks for Burgie Ride."  
 Garden—"Ramona."  
 Merrill—"Circus Rookies."  
 Miller—"Buttons"—vaudeville.  
 Riverside—"Little Shepherd of Kingdom-Come"—vaudeville.  
 Strand—"Three Sinners."  
 Wisconsin—"Harold Teen."

Harry F. Jones, builder of the Franklin Gardens at Janesville, has filed bankruptcy proceedings. Assets listed at \$70,000 and liabilities at \$120,000.

The Chicago Symphony orchestra, forced to play at the Auditorium this season because of repairs to the Fabst, has signed a lease for the Fabst for next season.

A new early hour opening has been started here. Miller has gone into a m. policy. Formerly opened at 12 m. Whitehouse, Butterly and Princess, downtown grinds, have followed suit.

## OMAHA, NEB.

By ARCHIE J. BAILEY

Weddings and engagements of theatre folk have been engaging attention. George Johnson, organist at the Riviera, engaged to marry Ruth Wing, a non-professional. Britt Wood met a waitress while at the Orpheum and married her two days later. Then Alexander Lockwood of the Brandels Players married Miss Hester Duffield, a dancing teacher. Lockwood's real name is Wywicks.

John D. Howard is the new manager at the Rialto. He came from Mobile, Ala. to replace M. W. Korch, resigned.

Lawrence Jones, trombonist in the Riviera stage band, was given a two weeks' trial as personality leader at the Rialto in Waterloo, Ia., during absence of Casey Jones. Reports are he is m. c. timber.

The two Omaha dailies have gone the limit on theatre publicity, with the Orpheum and Riviera leading. Two, three and four-column cuts, not to mention long stories and Sunday magazine features from the theatres have all but crowded the run of news. A want-ad battle has had much to do with it. The papers are fighting each other by giving theatre tickets with three and seven-day want ads.

The Moon theatre is closing for the summer. The Joe Marion Players, sat stock, will tour.

## OKLAHOMA CITY

R. J. Stennett, part owner of the Capitol theatre in Dallas, Texas, has taken over the duties of managing director in place of his late partner, Simon Charninski.

Construction of a \$200,000 theatre at Laredo, Texas, has been commenced by Robb & Rowley. It is to be completed by Aug. 15.

Two unmasked bandits robbed the Bialne theatre, Henryetta, Okla., May 4 and got away with over \$8,000. Two employees were tied up.

D. F. Spaulding is to operate a motor truck line for distribution of films between Oklahoma City and Ponca City and Enid. E. M. Cackler will operate another line between Oklahoma, Coty and all intermediate points.

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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.

## Pantages

With a scarcity of feature acts on the Coast now, Alexander Pantages is turning his guns on good film products and special attractions, real or otherwise, to hold up trade in his houses out this way.

Seems that Pan is lying back waiting for some development in his circuit. The brand of shows he has been putting out of late in his local houses surely is not consistent with Pan's acknowledged showmanship, so there must be dark gentleness in the woodpile somewhere. It may be a theatre deal.

No indications of anything alarming happening. Pan always has an idea or two tucked up his sleeve. Last week he exploited the Galveston Beauty Contest, to be held in the Texas state June 2-5. Pan's selected "Miss Los Angeles" affair created some interest with the review of girls going on nightly all through the week.

Little attention was given the vaudeville program. It really made no difference as the layout of six acts held nothing to talk about. Just vaudeville about describes it. With the bill weak all around, it was further hampered by faulty spotting, which probably could not be helped. Three of the turns were flukes.

The first one, Gloria De Von and Co., opened. Good five-people wire act starting with Russian dance routines, but much too long for the ante spot as it made it tough for the rest to follow. Lum and White, fun comedy team, next.

Lum, comedienne, pattered a good line to her partner, straight with the pair registering at the bow-off. Following was Eleanor Catherine Judd, totally blind, preceded by screen trailer informative of her history. The girl, despite her affliction, is a clever pianist and as much of a singer. She is a protégé of Senator Thomas, Schall, Minnesota's blind senator.

Tempo picked up by "Roundelay Revue," flash song and dance affair with three boys and two girls, including a pair of muscular hand-balancers. Routines, set, with strong finish putting this one over. Winchester and Ross, male comedy duo, two-act, next. They played about everything in the line of "hoke." Audience liked their stuff, which netted some laughs, nothing on the bill interesting.

Closer was Five Cardinals, acrobatic, carrying four girls and lone male. All built alike; short and hefty. Gals surprisingly agile in the hand-to-hand stuff and good tumblers. Stunt drawing attention was a hand balance with girl under-stander turning over on floor about half-dozen times.

Overture by pit orchestra, Cliff Webster directing, plugged a new ballad with screen slides accompanying. Vamp director, "Chicago After Midnight" (FBO), given big spread in all billing. Added short subject was Johnnie Farrell, going in for pictorial pointers about the game.

Trade Monday afternoon, good on main floor; above hardly anyone.

## Orpheum

Last week's bill at the Orpheum was announced as the premier of Keith's programs on the coast. In toto the show did not warrant any fireworks. For individual hits were Kitty Doner and Elsie Janis. Whatever else the layout may have lacked was substantially made up by these two; particularly Miss Doner, who had not been around this section in a long time. She has been repeatedly acclaimed as America's greatest male impersonator; she is in this category. Vesta Tilley is on the other side. Watching Miss Doner at the Orpheum Sunday night strengthened

the belief that she is all she is cracked up to be. A great performer whether in trousers or skirts, Kitty Doner just wowed the audience and outdistanced everything else. She was feeling great and the performance given was ditto. Billy Griffin turned the numbers for her at the piano and satisfactorily "filled in."

Anything more said about Elsie Janis would look silly in print. After all she is still the best impressionist there is on the stage today. Her engagement last year on the coast with "Oh, Kay," made her familiar to many who had not seen her before. Returning now in vaudeville, Miss Janis was accorded a sweet reception; flowers 'n' everything. Quite a kick seeing Elsie swing a lariat a la Rogers. Spot was opening intermission. This did not make it any too favorable for Fred Allen; always a dependable comic. Nothing perturbed, he followed in next Seven and lost none of her piquant personality and applied it aptly to her dancing. The Neal girls, piano, cello and violin, were pleasing. Their vocal efforts may be held down to advantage.

"Hap" Farnell, aided by Florence, gave his idea of what symptoms of "For No Reason" should be. Farnell's standard "drunk" bit was played. The rest was chatter alone and with Miss Florence exemplifying the billing. Well trained horse made the closing spot interesting. This was Bob Anderson's polo pony. During intermission Newell Alton entertained at the organ with a pop line of picture plays under way at the orchestra later. Biz—disappointing.

Several hundred patrons were driven from the Arlington theatre by the "Squire Crooks" and the sixth and closing play of the season. Marian Ward and Ralph Peck in the leads.

Whittier Community Players presented "Squire Crooks" as the sixth and closing play of the season. Marian Ward and Ralph Peck in the leads.

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ing to the Coast for Fanchon and Marco for a tour over West Coast Theatres.

George Edward Lewis, local promoter, said to be associated with William La Plante, an attorney, is reported in Salt Lake City trying to get backing to produce a motion picture to be made in that city.

Dudley Early, former story reader at United Artists studio, returned to his job after several months' absence to establish himself as a free lance title writer. During this time he titled "Sadie Thompson" and a number of pictures for First National and Fox.

William Austin, English farceur, is going to England for his vacation. On his return he will play in "Three Week Ends" for Par.

Owing to the absence of his name from the official lineup for the coming year there has been a belief that Wid Gunning was closing his engagement as supervising producer with First National.

Speculation was definitely set at rest this week when Gunning was instructed to prepare "The Haunted House" for production.

Five days after the total destruction of stage No. 1 on the Fox lot the structure measuring 125 by 225 had been cleared away and work was being rushed on the structure that will rise in place of the old.

George Marshall, who has been supervising comedies for the past five years at the Fox studios, is now on the Christie staff. He will handle the megaphone on the first of a series in which Douglas McLean will be starred.

Walter and Sybil Bacon, European roller skating team, have taken over the management of the new Wilshire Skating Pavilion on Western avenue.

Filmarte theatre on Vine street has instituted a new policy on schedule of shows. Instead of two performances a night there will be only one, starting at 8:15. First feature under the new schedule is "Crime and Punishment."

Ship Cafe in Venice, operated by Tommy Jacobs, has a new floor show with Jesse Laird, Harry Judson, Bobby Leahy and Clark Sisters. George Remond, formerly with Olga and Johnson in "Monkey Business" has the orchestra.

West Coast Theatres have installed a new ballroom in conjunction with the Mesa theatre, suburban. Patrons of the theatre have the privilege of free dancing for the first four nights of the week, while moderate admission is charged for special dances on Friday and Saturday nights, but carry with it free theatre tickets.

Olga Printzlaus is writing a new play for Dale Winter, which latter's husband, Henry Duffy, will produce this summer. Duffy plans to show up as El Capitan here. Miss Printzlaus also completed another play for Duffy called "Memories."

Henry Duffy bought a new play, "Sweethearts and Wives," from Sidney Toler who is playing in Duffy's production of "Immunity" at the El Capitan. Duffy plans to show the piece a try-out, probably in San Francisco or Portland.

Editorial department of the Los Angeles "Times" staged an indoor circus in the old Chamber of Commerce building in which a large number of picture players showed up to help the boys along. Proceeds of the event go to the relief fund for "Times" employees.

On the Fox lot a one-story bungalow is being constructed for the studio architect. In order to keep the occupant in touch with the structure which is being raised at any time the structure is so designed that it is a simple matter to put wheels under it and haul it about the lot.

Jack Bondeson, former press agent for Orpheum houses in San Francisco, has been appointed manager of Henry Duffy's President here. Henry A. F. Schroeder, who managed a house when known as Morosco, steps out after 12 years on the job.

Bert Edney, former Chicago theatre treasurer, has been appointed manager of the Major theatre, Long Beach. This house, formerly the Mission, has been taken over by a new management. The new management is the case by the Robert Major stock company.

"Fossil" picture directed by How-ard Hawks, Fox will have its world premiere showing at the

Carthay Circle theatre here on the evening of June 12, replacing "The Street Angel," another Fox picture, which concludes a three months' run.

"Fossil" was made about eight months ago under the working title of "Bride of the Night." It is taken from "L'Inconnu," a French play by Pierre Frondaie and features Charles Farrell and Greta Nissou with support of John Lobs, Tyler Brooks, Hank Mann, Josephine Horio, Dale Fuller, Erville Alderson and John T. Murray.

Tiffany-Stahl has Elmer Clifton to direct "The Devil's Apple Tree," now being prepared.

Illness of Lois Moran delayed production on "The River Plame" for the second time since shooting started over 10 days ago.

First it was William K. Howard, the director, then Miss Moran was confined to her home for three days with a severe cold.

The eight-room house on Wilcox avenue, Hollywood, for six years serving as the home of the Motion Picture Directors' Association, is to be moved. The association received an attractive offer and accepted it. On its site will be constructed a large garage.

The association, of which Henry Otto is president, has taken quarters in the Cherokee building, 6636 Hollywood boulevard. There is no present intention to rebuild on another site.

Unless the William Fox studios can procure a tame crow for "Backwash," directed by Frank Borzage, it will be necessary for them to use a more common domesticated fowl to double for the crow. The studio is searching the country for the crow.

J. G. Hawks is completing "The Last Warning" for Universal. Paul Leni will direct.

At the Christie studio Bobby Vernon has started on another two-reeler. William Walton, directing Billy Dooley is under way in a comedy of similar length with Turkish atmosphere. Arvid Gilstrom is directing and Vera Steadman, just released from a vacation in Florida, is playing opposite.

Production on "Four Walls," being directed by William Nigh for M-G-M, was delayed for a few days when John Gilbert, playing the lead, became afflicted with lead poisoning caused by an inferior cream used in his makeup.

Milt Gross, author of the "Nize Baby" stories, arrived in Hollywood to begin work on his contract with M-G-M calling for an original story, and option on "His Nize Baby" series. Gross' first original for M-G-M will be a Jewish story.

Morris R. Schrank's next melodrama will be "Obey Your Husband," going into production about June 1. Charles J. Hunt will direct.

Hugh Hoffman, Universal, and Lieut. B. L. McCarthy, U. S. N., are in the Island Amusement Co. quar-where they requested the co-operation of the Navy in making "The Big Gun," a story of the merchant marine and naval aircraft.

Full co-operation has been promised. Gladys Lehman and Palmy Thomas are writing an original story, "His First Case," for Reginald Denny. Fred Newmeyer is slated to direct for Universal.

Hope Loring, scenario writer, and her husband, Louis Leighton, scenario editor, are back from a three months' trip to Europe. They resume their duties at Paramount.

Series of popular-priced concerts by a symphony orchestra composed of members of the Hollywood home is planned for the La Monica Ballroom by Dr. Frank J. Wagner, millionaire owner of La Monica Pier and Santa Monica Yacht Club. The project will cost Dr. Wagner about \$2,000 a program. Price of admission will be 25c and concerts given every Sunday afternoon. Symphony will be known as Bay Cities Symphony Orchestra and will be directed by Heinrich Hammer. Dr. Wagner's purpose in sponsoring this venture is to interest the youth of schools and colleges in better music.

"Lazarus Laughed," O'Neill opus

"Lazarus Laughed," O'Neill opus

"Lazarus Laughed," O'Neill opus

"Lazarus Laughed," O'Neill opus

"Lazarus Laughed," O'Neill opus

produced by the Pasadena Community Playhouse, closed a two-week engagement at the Hollywood "M. M. Box." House will be dark this week.

Edward Belasco and Fred Butler, who have the coast rights to "The Rocket," are in San Francisco this week attending the opening of their production. When they return they will begin rehearsal of "The Spider," which is to follow "The Command to Love" at the Belasco.

## BUFFALO

By SIDNEY BURTON

Erlanger (stock) — "Saturday's Children."

Buffalo — "Partners in Crime."

Buffalo — "A Night of Mystery."

Loew's — "Gold Chevrans."

Great Lakes — "We Americans."

Lafayette — "The Lion and the Lamb" (second week).

Court Street (stock) — "East Lynne."

Ina Claire will appear with the Wagner stock at the Erlanger in "The Last of Mrs. Cheyne" week of June 25.

Ethel Parker, of Parker and Babb, at Loew's State last week, is out of the city for several weeks following an operation on her knee here.

Katherine Cornell has left for Los Angeles, where she is to appear with her husband, Guthrie McClintic, in a new Eugene Walter play, "Jealousy." Glenn Hunter has been engaged to play the lead opposite Miss Cornell when the show opens in the east next season.

An attempt to rob the Roosevelt theatre last Friday was frustrated by Max Rosing, manager, when he slammed the door of his office in the face of two armed and masked bandits who were forced to flee empty-handed. Harry Cook, janitor, was struck over the head with a baton by a pistol but managed to shout a warning to Rosing in time.

Earl Ingalls, carnival concessionaire, was discharged from the city court last week on a charge of distributing obscene pictures of naked women printed on cigarette cases at a carnival performance.

Herman Schultz, former director of house orchestras at Shea's Court Street, the Great Lakes and the Lafayette, is on his way back to Los Angeles shortly for a tour of Europe, returning next winter.

## PORTLAND, ORE.

Portland — "Easy Come, Easy Go."

Portland — "Ladies' Night in a Turkish Bath."

Pantages — John Bowers, Marguerite De La Motte (vaude).

Orient — "The Gaudy."

Columbia — "The Gaudy."

Rivoli — "Love Mart."

Heilig — Henry Duffy Players.

New amusement park of the Hayden Island Amusement Co. opened last week with all new concessions and excellent exploitation. Investment totals about \$400,000. This is the third amusement park operating in the city. Others are The Oaks and Council Crest.

A nine-day lecture visit by Alcega Scott, Methodist evangelist, closed here, had its effect on local box office receipts. Mrs. McPherson was more opposition than any big road show of recent months.

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## SAN FRANCISCO

Variety's San Francisco Office  
Loew's Warfield Bldg.  
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Allegria Lastreto joined the cast of "Appearances" at the Capitol, replacing Agnes Johns, who was forced to retire following a breakdown.

Ethel Barrymore will close her tour in "The Constant Wife" following four weeks at the Curran, which opened May 28. All future bookings have been cancelled.

Garland Anderson, colored author of "Appearances," now at the Capitol, has written a short history of his life entitled "From Newsboy and Bellhop to Playwright." The book is sold at two bits during intermissions of his play.

Golden State Theatres, operating a chain of picture houses in Northern California, affiliated with T. D. Junior and West Coast in several holdings, will make a test case to determine the legality of a provision of the San Francisco building code in the matter of asbestos curtains and automatic sprinkler systems. The circuit has notified the

J. R. Cowan, chief of the Public Production department, advised here that Sam Dunbow, who took over the local situation, especially with reference to the Granada, Public house under operation by West Coast Theatres, has failed to attract any interest since installed at the Granada two months ago. Cowan and Dunbow made the trip here to investigate this matter.

Board of Works "It will refuse to comply with the building code to the extent of installing a fireproof curtain in its new house, now in course of erection at Mission and Rolph streets, on the ground that house will have a seating capacity of 500 only, and there will be no stage nor movable scenery such as constitute fire hazards. Installation of automatic sprinkler system in such a small house would be superfluous, the circuit contends. Board also demands installation of fire prevention appliances in all theatres over 399 seats.

Ted Lewis, in first week of his two-week engagement at the local Orpheum, proved the biggest vaude sensation this town has known in years, setting a new attendance record for all time for Orpheum here.

A little theatre movement has been launched in Fresno, where plans are being made to raise \$35,000 for a 1,000-seat house. George H. Hunting has been selected president and Philip Smith business manager of the little theatre organization.

George O'Brien, who is a son of Chief of Police Dan C. O'Brien, is being heavily featured along Market street. George is starred in Fox's "Honor Bound," at Pantheas, and he is featured with Janet Gaynor in "Sunrise," current at the St. Francis.

Moroni Olsen Players for third and final week will present "The Detour."

Cliff Work, resident manager of the Orpheum (circuit), addressed the drama section of the Community club at a luncheon, telling them some of his experiences handling vaude acts. Work incidentally told his listeners that on the outcome of the next six weeks at the local Orpheum will depend whether or not big-time vaude is to be continued here next season.

Ackerman & Harris tendered a luncheon to the newspaper craft at the St. Francis and then took the writers for a tour of inspection of their new El Capitan, scheduled to open in the Mission district early in June.

Dale Winter, wife of Henry Duffy, court producer, made a week-end tour to the stage in "The Lady Next Door," at the Alcazar, last week.

Phil Lampkin, recently installed at the Granada here as stage band leader and m. c., has been shifted to the Portland, Portland, and Ted Leary, reinstated at the Granada after being out for a week.

Granada business over week-end biggest in months, due primarily to the screen attraction, "The Drag Net," with George Bancroft.

San Francisco Saengerbund Society, 650 strong, has left for Vienna where they will take part in an international singing contest. The local outfit is one of a few American singing organizations that will participate. At the same time 50 members of the latter Turner Society departed for Cologne to sing in a contest there.

Ken Browne, late of "Take My Advice" (Duffy) at Alcazar, replaced George Tripp, comedian, in final week of "Excess Baggage" at the Geary.

Andre Ferrier is winding up his French theatre season this week.

Henry Duffy has gone to the Northwest for several weeks.

A print of "His Tiger Lady" (Far), for exhibition at the Granada here starting Friday morning, May 25, failed to arrive on schedule from New York and necessitated putting on a substitute feature until evening by which time a studio report of the picture has been rushed here from Los Angeles by airplane. It was the first instance on record here where a feature has failed to arrive in time for regular opening of a first-run house. The print was shipped late from New York and was due here on the Overland Limited on the morning scheduled for opening.

Granada now has Sylvia Savant directing the stage orchestra and "Tom" Stricker bartending for the picnic.

Vaude acts sailing for Australia on the Sonoma, May 24 included Five Red Peppers, college jazz band; Sexton Jazz Band, and the Dixie Strutters, latter a nine-piece outfit of colored entertainers. Acts were featured by a studio report. Harris, manager of the Hippodrome, Oakland, and Joe Livingstone, musical conductor. All three acts were booked for Union Theatres, Ltd.

## DETROIT

Variety's Detroit Office  
Tuller Hotel

Cass (Shubert-Stair)—"Desert Song" (3d week).  
G. A. R. (Shubert-Stair)—"The Scarlet Woman" (3d week).  
Shubert Detroit (Nederlander-Shubert)—"The Captive."  
Bonstellers Playhouse—"The Marquis" (stock).

Adams (Kunsky)—"We Americans."  
Capitol (Kunsky)—"Hold 'Em Yale." Paul Whitman (Fox) "Hangman's House"—Movietone.  
Madison (Kunsky)—"Tenderloin"—Vita.  
Vita (2d week).  
Knicks (Kunsky)—"Lady, Be Good."  
State (Kunsky)—"Fools for Luck," stage band.  
United Artists (U. A.)—"Ramona" (3d week).  
Oriental—"Bachelor's Paradise," vaudeville.  
Stock burlesque downtown at Cadillac, Palace, National, Loop and Avenue theatres.

Jessie Royce Landis has rejoined the Bonstellers company, replanting Edna Gray in the feminine lead.

Scotty Montieth, ex-Broadwayite and former manager of Johnny Dundee, appointed matchmaker at the Olympia, this town's Madison Square Garden.

"The Scarlet Woman," starring Pauline Frederick, has discontinued Sunday night performances in its second week at the Garrick.

Hal Hixon is the new floor m. c. at Luigi's, succeeding Roy Sedley, now on the stage at Kunsky's State.

A baseball league has been formed by employees in five downtown film theatres, with the operators' union also contributing a club. There are now seven teams participating; with one more needed to fill out the league.

The Capitol is installing new backstage electrical equipment at a cost of around \$40,000.

The three Koppin houses in Flint are running with mechanical music since the machine union of that town ordered a walkout a week ago. The theatres are the State, Strand and Durante. Trouble started at the State playing musical tape and films. Koppin's agreement with the union calls for the employment of seven musicians for the first six months, with a privilege of cutting to five if business is slow. Koppin and the musicians are at odds on the business question, with 12 men out as a result. Strand and Durante play straight pictures.

Due to frail attendance, the H. S. Koppin circuit contemplates closing three neighborhood film houses in Detroit—Hawkeye, Irving and Ambassador. Unless business takes a sudden turn to the better the trio will go dark within two weeks.

There has been no liquor transportation on the Detroit river for the past week and a half. Runners are reported to have received stringent orders to stop down for the time being. Number of federal boats on the water has increased noticeably. Several spots are slipping in near. Beer without explaining or lowering the activity. It is said the siege will continue for another week at least.

Kunsky has Paul Whitman and Van and Schenck running against each other this week. Both are sure-fire here.  
Booking—Whitman into the Capitol, necessitated breaking up the "Jazz Minstrels" unit and sending some of the unit's talent to the State, while Harry MacDonald, m. c., and the Capitols have a week off. Coleman Goetz, Al and Jack Rand and Lillian Dawson of "Jazz Minstrels" are working with Whitman.  
Jazz Lips Richardson and the Six Crackerjacks were slipped into the band presentation at the State.

Ben and Lou Cohen have reconsidered closing the Colonial, and will keep it open with straight pictures. The musical stock company now in the house will be increased in the number of people and sent on the road for several weeks as a tab.

May 25 Charlie Richardson, picture editor of the "Times," celebrated his fifth year with that paper.

With "Road to Ruin," sex film, out after two fair weeks, the Shubert Lafayette is dark again. Possibility "The Scarlet Woman" will be removed from the Garrick and planted in the Lafayette.

No taker found for the Garrick as yet, though the Koppin circuit is reported considering it for a grand film policy. It is said the rental asked by the Cunningham (drug company) interests, owners of the property, is \$47,500, increase of \$7,500 over what Shubert-Stair, present lessee, is reported paying.

Anna Ireland, daughter of Fred

Ireland, producer at the Grand Riviera, is now a member of her father's ballet at that theatre.

The L. A. T. S. E. board arrived in town and will meet all this week, prior to the opening of the convention proper on June 4.

W. S. Butterfield circuit has leased the Bijou (straight pictures), Mt. Clemens, from Robert Pettit. Butterfield will take possession June 1.

Kunsky production staff members are spending their vacations in bed. Clyde Adler returned to the office Monday after a week's illness, while Joe Griffin is now confined to his home with severe gripe.

## SYRACUSE, N. Y.

By CHESTER B. BAHN

Wieting—Wilcox stock. This week, "Craig's Wife."

Kidd—Film.  
Loew's State—"Across to Singapore" and "Swanee Moon," presentation.  
Palace Burleskers, stock.  
Crescent—Film.  
Strand—"Street of Sin" and Vita-Movietone.

Eckel—"Honor Bound" and Vita-Rivoli—"Old Ironsides."  
Syracuse—"The Circus."  
Harvard—"Dress Parade."  
Regent—"13th Hour" and "Dress Parade."  
Palace—"Arabian Knights."  
Swan—"She's a Shell" and "Pioneer Scout."

Lawrence J. Carkey arrived here Monday to assume temporary charge of the Eckel for the Schines. Coincidental with his arrival, it became known that he will fill the berth of director of operations for the Schine circuit, succeeding James Carrier, who finally stepped out late last week. Carrier is now motoring to Galveston for the beauty pageant there. Later, it is understood, he will become an independent exhibitor. Carkey will remain in Syracuse about a month, although he will continue to maintain his nominal headquarters in Utica. He has been looking after the Schine string there since the retirement of Harry E. Long.

Albert P. Kaufman, who formally severs his connections with the Schine organization this week to operate the Empire here, is in New York for several days with his new partner, Marc Buckland, former upstate Federal prohibition enforcement chief. The Empire is being refurbished and equipped with Vita-phone and Movietone for an opening tentatively set for mid-June.

Howard Lichey, formerly publicity chief for the Schine circuit, is here as director of public relations for the Empire. Lichey's first duty was having elaborate letter heads printed for his newspaper copy, the letter heads featuring the names of the local dramatic editors.

William J. Tubbert, who recently left Syracuse's Rialto after some 15 years to fill an executive post at Empire, Baltimore, returned back into town last week. He stayed long enough to be married to Frances Kathleen Tobey by Monsignor John J. Sheridan, at St. Luke's. Tubbert's last local assignment was manager for the Temple.

Winifred Watson, 18-year-old Syracuse, unbubbled blond, in on rope to Galveston as "Miss New York State," as a result of the series of elimination contests staged at the local theatre here last week. Beautica from all cities between Albany and Buffalo competed.

Loota Everest, Utica dancer, is opening a professional tour at the Galety in that city this week. In her turn she is supported by Edna Pikey, Betty Griffith, Ann Erucker, Mildred Gates and Agnes Fisher, all of Utica.

Ruth Abbott, of this city, closed as leading lady with the Playhouse Players at Holyoke, Mass., Saturday. She will rest at her home here during the summer.

Fred G. Morris has replaced Walter Sodering as stage manager of the Wilcox stock at the Wieting.

## PORTLAND, ME.

By HAL GRAM

Maine—"Devil Dancer."  
Strand—Vaudeville.  
Empire—"Laugh, Clown, Laugh."  
Portland—"The Dove."

Keith's here closed Saturday night for an indefinite period. The house is to be redecorated, but no announcement has been made when the theatre will reopen.

The Jefferson house orchestra is now playing at the Elm theatre while the stock company is on a vacation.

## SAN DIEGO

By LON JEROME SMITH

Spreckels—"The Racket."  
Savoy—"The Exciters" (dramatic stock).  
Pantages—Vaudeville.  
West Coast California—"The Street of Sin."  
Cabrillo—"The Circus."  
Plaza—"The Devil Dancer."  
Balboa—Vaudeville.  
Broadway—"No Place to Go."  
Superba—"The Fortune Hunter."  
Mission—"The Crowd."  
California—"The College Widow."  
Liberty—Stock burlesque.

"Good News," musical comedy, did more than \$11,000 during a six-day engagement at the Spreckels.

Joseph Bell, now leading man for the Savoy Players, replaces Forrest Taylor, who plans to take a long vacation. This is the third year for the Savoy company.

Jamie Erickson, local organist, who left the Savoy some time ago to go to Grauman's Egyptian in Hollywood, has returned to San Diego and is featured at the Cabrillo.

Carr Brothers' band is a feature of the Plaza Real, operated by the U. S. Grant Hotel. The boys are all local, each with a following here.

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## BILLS NEXT WEEK

(Continued from page 43)

WORCESTER  
Keith's—  
2d half (31-3)  
Harmonious &  
Tom, McAllister  
Francis & Wally  
Danny Dugan  
Alexandria & Olsen  
YOUNGSTOWN, O.  
Keith-Albee  
2d half (31-3)  
Trahan & Wallace  
Echoes of Spain  
Dick Henderson  
Jack Redmond  
& Ann Reifers  
(One to fill)  
Waiman's Debe  
East & Dumke  
Beach Browning  
Jones & Rhea  
(One to fill)  
2d half (7-10)  
Cuckoo  
Adele Verne  
(Three to fill)

## ATLANTIC CITY

By VINCE MCKNIGHT  
Apollo—"Carl Carroll Vanities."  
Stanley—"Tillie's Punctured Ro-  
mance."  
Virginia—"We Americans."  
Earle—"Square Crooks" and  
vaude.  
Colonial—"Beau Sabreur."  
Strand—"Under the Black Eagle."  
Capitol—"Brass Knuckles."  
City Square—"Shanghaied."

Lex Carlin has now assumed  
management of the Globe and Gar-  
den Pier theatres here in addition  
to retaining control of the Apollo  
in a managerial capacity.

Three premieres in a row are  
booked for the Apollo. "The Brass  
Ring," a new comedy by Buford  
Armistage and Philip Dunning, opens  
on June 4, followed the next week  
by "Springtide," another Shubert  
operetta, based on the life of Chopin.  
George White's new "Scandals" bow  
in on the 18th, remaining here for

two weeks, the first time that this  
policy has been in effect at the  
Apollo.

Upon the resignation of John  
MacCarron as manager of the Earle,  
John Roach, from the Towers, Cam-  
den, has been appointed to succeed  
him. Commencing Sunday, June  
10, Bert Smith and his musical re-  
vue stock company will open an in-  
definite stay at the Earle with fea-  
ture photoplays. Shows twice  
weekly, Sunday and Thursday.

## INDIANAPOLIS

By EDWIN V. O'NEEL  
English's—"The Unseen Way"  
(Berkell stock).  
Keith's—"Crime" (Stuart Walker  
stock).  
Lyric-Vaude-film.  
Circle—"The Yellow Lily."  
Indiana—"The Street of Sin."  
Palace—"Ramona."  
Apollo—"The Fortune Hunter."  
Colonial—"The Port of Missing  
Girls."

Al Leane, known as Pat Lane,  
heads the stage show at the new  
Fountain Square theatre. Recent-  
ly returned from London.

Dick Powell, featured tenor with  
Charlie Davis' stage band at the  
Indiana, is new master of cere-  
monies at the Circle. He succeeds  
Eddie Fardo, who walked out  
Fardo came here six weeks ago.

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1-2-3-4-room apartments. Each apartment with private bath, phone,  
kitchen, kitchenette.  
\$18.00 UP WEEKLY—\$70.00 UP MONTHLY  
The largest maintainer of housekeeping furnished apartments directly  
under the supervision of the owner. Located in the center of the  
theatrical district. All fireproof buildings.

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Principal Office: Landseer Apts., 245 West 51st Street, New York  
Apartments can be seen evenings. Office in each building.  
Will Lease by the Week, Month or Year—Furnished or Unfurnished.

## HOTEL CONTINENTAL

BROADWAY at 41st ST., New York  
SPECIAL PROFESSIONAL RATES  
(DAILY) \$2.50 up BATH & (WEEKLY) \$15.00 up BATH

## When in MONTREAL, Canada

Make Your Home at the

## LA SALLE

APARTMENT HOTEL  
Drummond Street  
Special weekly rates to the profession  
Restaurant in connection

## THE DUPLEX

HOUSEKEEPING FURNISHED  
APARTMENTS  
330 West 43rd Street, New York  
Longacre 7132

Three and four rooms with bath,  
complete kitchen. Modern in every  
particular. Will accommodate four  
or more adults.  
\$12.00 UP WEEKLY

on same day of month. The new  
plan provides that an Indiana  
owner will be on the board in all  
state cases. Billy Connors, New-  
castle, will represent the exhibitors  
in June.

Semi-annual report of Associated  
Theatre Owners of Indiana shows  
more than 600 members compared  
with 55 in March, 1927.

## MONTREAL

Princess—"King of Kings" (Pathe-  
De Mille).  
Majesty's—"Lady, Be Good" (Sav-  
oy Musical Comedy Company).  
Orpheum—"The Goldfish" (Stock).  
Capitol—"Laugh, Clown, Laugh"  
(M-G-M).  
Palace—"Drums of Love" (U.A.).  
Loew's—"The Patsy" (M-G-M).  
Imperial—"Harold Teen" (Par).  
Strand—"Why Sailors Go Wrong"  
(Fox).  
The Crimison City (War-  
ner).  
"So This Is Love" (Col).  
and "Thanks for the Buggy Ride" (U).  
Gayety—"Dimpled Darlings" (Mu-  
tual).

First sales convention of any big  
American film distributing organi-  
zation ever to be held in Canada  
took place at Montreal last week  
when the Educational held a three-  
day convention at the Mount Royal  
Hotel, attended by 50 delegates  
from all over the U. S.

Mildred Mitchell, for 16 months,  
seven-days-a-week, and in the Or-  
pheum stock, with a different bill

## Just Completed

## HOTEL

## Century

111 West 46th St.  
East of Broadway

## 350 ROOMS

Each with Private  
Bath and Shower

\$3-\$4-\$5

Per Day

Special Weekly Rate

Tel. Bryant 5260

Modernly furnished. Transients, \$2



## HOTEL ELK

205 WEST 53D ST.  
Cor. 7th Ave., N. Y. C.  
Single, \$10-\$14 weekly  
Double \$13 extra  
Tel. Circle 0210

Modernity furnished. Transients, \$2

Half a million cars from the  
United States are estimated as com-  
ing here during the ensuing tourist  
season and this will represent  
1,500,000 transients.

Robinson's Circus had two-day  
stand here last week, one the na-  
tional holiday. Weather was ter-  
rible, especially on the holiday and  
gross suffered. Impossible to give  
usual street parade and lots of peo-  
ple didn't know they were there.

"King of Kings" opening at Prin-  
cess this week got some adverse  
advance notices in local press. Let-  
ter writers claimed it was contrary  
to what they thought it should be  
and feared shock to religious sus-  
ceptibilities, but censors liable to  
watch for anything like that. Start-  
ed big Sunday and looks like fair  
gross.

"Patsy" Kelly, newcomer, has been  
signed by Charles B. Dillingham for  
the Stone show.



# HENRY SANTREY



**The Morning Telegraph says—**  
Henry Santrey, with his international orchestra recently returned from a foreign trip, together with Harry and Anna Seymour, opened after intermission. It was Santrey who first originated the story in jazz that has been so vastly copied in the past few years. During his absence he had worked in several innovations presenting an act that fairly blazes with innovation and talent. Miss Seymour's numbers all registered beautifully, as did Harry's dance routine. Doing more than forty minutes, there is not one dull moment, in the entire lengthy routine and the audience was begging for more at the finish.

**The Washington Times**  
The headline on the stage is "Henry Santrey and his international orchestra." Mr. Santrey, a group of excellent musicians, and an excellent soloist, in his rich full voice, sang some splendid songs of the well-known "favorite" songs of the vaudeville audience. Harry and Anna Seymour, who are comedians of the first line, appeared with their "merriment" number.



**ZIT'S**  
Henry Santrey is entitled to be called a great showman. With three or four great soloists, with three or four great comedians, with three or four great musicians, he has put on a show that is a real vaudeville masterpiece.

**The Baltimore News**  
**MUSIC CHARMS AUDIENCE AT NEW GARDEN**  
Henry Santrey has learned that there is more to music than "having charm to soothe the savage beast." It also acts in the same fashion on a vaudeville audience. As he proved yesterday when he and his merry band of time-smiths proved an immense hit. There are more than a score of talented musicians in Santrey's company and the miniature revue he offers for something more than an hour contains a little of everything, both vocal and instrumental. And Anna Seymour, Harry and sister, are particularly gifted dancers and comedians, the work of Miss Seymour especially standing out in this respect.

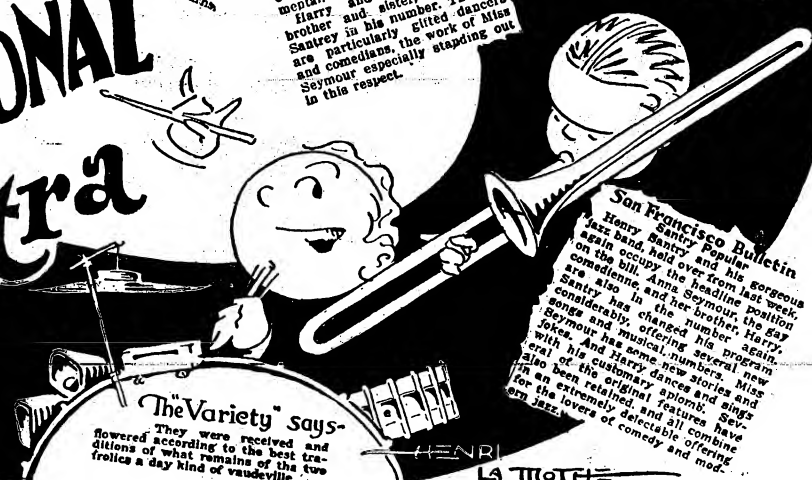
**The World Says—**  
Then there's Santrey's band. It can really play, which is more than can be said of some bands to be heard in the current two-a-day. Also in the act were Harry and Anna Seymour, a couple of cut-ups who sang and danced well, then entered on a bicycle made for two dressed in extremely good reproductions of the fashions of that period. Miss Seymour afterward proved she was a comedian in her own right. The band had a good routine, with novelties in the shape of solos on a harp and a steel guitar. The guitarist was a young man with a face as un-moved as a mask. Santrey sang solos by Miss Seymour as a find during the band's recent tour in New Zealand, who did a step dance that stopped the show.

**The Billboard**  
Santrey's offering is thoroughly entertaining from the band music to the singing and dancing of which it is made. It scored excellent returns.

With  
**HARRY and ANNA SEYMOUR**  
And his  
**INTERNATIONAL Orchestra**

**The Variety says—**  
They were received and delirious according to the best traditions of a day kind of vaudeville.

**San Francisco Bulletin**  
Henry Santrey's popular jazz band, held over from last week, again occurs on the bill. Anna Seymour, the comedienne, and her brother, Harry, are also in the number. Harry, Santrey has a new program, a comedy and musical, several new songs and dances, and a new solo. And he has some new stories. Miss Seymour has been retained and sings for the lovers of the lovely and all combine in a most enjoyable offering of comedy and music.



LA MOTTE



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